In Fashion's Realm

Special Correspondence of The Star.

NEW YORK, February 9, 1906.

SOME really beautiful and artistic evening gowns have been in evidence at balls and the opera within the past few evenings. As an example of carrying out one's own coloring in most artistic fashion the gown frock worn by Miss Grace Ruggles at the dance given for her at Sherry's by her mother, Mrs. Henry Meyer Johnson, was a success.

The gown was a bronze-colored net over silk of the same hue, and the net was covered with golden-bronze paillettes, a bowknot of the paillettes being used on her bronze-gold coiffure, and around her neck was a dog collar in gold. To still further carry out the color scheme, deep ecru-colored gloves, instead of white, were worn. As Miss Johnson is what is termed a golden blonde, with warm complexion and bronze-gold hair, the effect was wonderfully good. The robe was a princess, with the top cut round, to cover the shoulder curves, and with puffed sleeves nearly to the elbow. Tulle of the same bronze shade as the gown was used round the neck. Miss Ruggles descends from the Mr. Ruggles who gave Gramercy Park to the city of New York.

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At this dance Mrs. Henry Meyer Johnson wore a mauve panne velvet robe, a trained skirt and princess coat trimmed with gold lace. A collar of pearls was also worn.

The trimmed skirt, which otherwise was plain, had a band of gold lace curving around it just above the hem, and the bottom of the princess coat was cut in corresponding curves, with gold lace turned back over its edges, so that the curves of the gold lace on the coat joined those on the skirt. This coat was cut round at the top with gold lace turned back over it. The bands of gold lace at the bottom of the coat extended up the side fronts to the top of the low corsage. The sleeves were single puffs of velvet reaching almost to the elbows, with gold lace turned back over the hem in cuff fashion. An algrette to match was worn in her hair.

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The Countess Festetics, the guest at the opera the other evening of her youthful stepgrandmother, Mrs. James B. Haggin, was in a charming Parisian creation of white chiffon cloth brocaded with wreaths of roses, done in pink ribbon and green leaves. In each wreath was a corquois, or quiver, and a rhinestone was set in the center of each flower.

The bodice had extending up from the waist line on each side of the front leaves in green ribbon, with great pink roses done in pink ribbon, and these clasped the bust in corselet effect.

The sleeves that came a little more than half way to the elbows were full ruffles of the chiffon cloth, bordered with a line of colored satin.

Mrs. Haggin was in turquoise blue satin, chiffon and tulle, and wore some of her wonderful gems.

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A remarkably handsome princess robe in satin-finished white cloth, very supple and fine, has side panels of silver network and embroidery, giving a coat effect to it. These panels, going up the sides of the skirt portion, extend up the side fronts of the bodice section and shape it into the figure.

To begin, there is a high stock and chemisette of Venetian lace over chiffon, and attached to the lower part of this lace chemisette at the front is a Y-shaped section of silver bead fringe, each strand ending in a row of little silver balls. This fringe falls from the chemisette to a little below the waist line, and at the widest is eight inches broad. Tiny silver threads connect the fringes until the eight little silver balls—each a quarter of an inch from the next, strung on silver thread—are reached; these last swing free. A fold of silver gauze ribbon forms a V in the back just below the chemisette, goes over the shoulders, bordering the lace as it goes, and extends below the lace in the front to the bust line, and holding down a portion of the swinging silver plastron. It is tied at the bust line in a bow having two little loops, but no ends. On each shoulder, and arranged in the back as in the front, start sections of the cloth embroidered in outline in fine silver cord. These sections are laid in narrow box plaits at their center tops. These box plaits flare and widen to their lower edge, just below the bust line. These plaits are not pressed in, but are tacked along their underlying inner edges to retain their shape.

At the bottom of the box plaits each is cut in a short, upward turning V, the side sections of the cloth run down on each side in a sharp point. The one point at each side reaching almost to the under arm seams, and the other extending almost to the swinging silver network of the front. The silver embroidery extending up under the arms is attached to the tight coat, and stopping a little distance from each side of the center front leaves a vest effect that widens toward the waist line of the cloth. Silver loops of cord extend from each side of the center and loop over flat, carved silver cabochons. In the back the space between the silver panels is wide and plain cloth only is seen.

Down the center front of the skirt portion is a panel formed of three pressed-in box plaits of the cloth, over which the sides of the skirt lap. Down the center plait are set in two groups two sets of cabochons, four in each row. Loops of silver cord extend from each edge of the overlapping section and go over the cabochons. From the last section set depends a silver network and fringe matching that on the bodice, the lower edge reaching to the knee line.

This panel effect widens as it gets nearer the floor. At the top the center only of the center plait is seen, while at the bottom all three are visible.

The silver side panels end six inches from the edge of the robe, and they are sixteen inches wide at the broadest portion, tapering to six inches at the waist line, but widening to ten inches under the arms. The design is of silver network and long, feather-shaped medallions in cord and gauze.

In the back the robe is plain from the chemisette to the hem. The proper fullness is given by underlying boxplaits, beginning just below the waist line in the back.

The sleeves are single puffs of cloth, ending three inches above the elbows under cuffs of silver gauze over plain cloth, the gauze being laid on in narrow folds going around the arms. Silver lace is gathered to form frills that end at the outside of the arm, the lace standing straight out some two inches from the arms and the ruched top coming at the inside seam. There are two of these on each sleeve, one under the arm, the other on the top.

An inch back from the ruched edge are three small flat silver cabochons, forming a straight row down the inside of each arm. At the back of the arm half a dozen silver strands ending in silver balls and matching those on the bodice and skirt, droop to within five inches of the hand, when the arms hang down at the side.

The hat is a white beaver, tipped very much to one side, but very little over the face. Its soft crown is of silver gauze and lace, and a mass of white ostrich plumes fill in the left side and droop over the crown as well as the coiffure. At the back a cachepeigne of silver gauze and white tulle is fastened.

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A simply cut but rich gown in the trousseau of a bride of less than two weeks ago was a golden brown panne velvet bordered at the bottom with a two-inch band of mink fur. The skirt touched all around, trailing slightly in the back, was full at the bottom, but so gored in at the top that a few lengthwise tucks extending from the waist line down about sixteen inches in the front, twelve at the sides and six inches at the back, held the fullness into the figure. The bodice was gathered and had the fullness at its lower part laid in lengthwise tucks that tapered out at the top, and the belt was a two-inch fold of tucked velvet edged with two rows of soutache braid, one ecru and the other a golden brown. This belt was slipped through a dull gold buckle at the back and closed in the front with a larger one. The top of the bodice was in bolero coat effect, its edges rolled in under and drooping the least bit over the tucked-under portion. The bolero back was raised in the center back by three little plaits each side of the back, that slanted down and out to the under-arm seams. The front was similarly arranged, the bolero part covering the bust.

A bias fold of velvet, three inches wide, edged at the outer edge with a three-quarter-inch gold lace border, was laid over the top of the bodice, outlining the V-shaped guimpe of old yellow lace. Where these pieces met in both the center back and the front was a small dull-gold buckle. The elbow sleeves were full single puffs having turned-back cuffs of three-inch bias velvet, the upper edge showing gold lace. At the back of each sleeve, just at the elbow, was a small gold buckle. The guimpe of old yellow lace was over gold gauze. It had a Dutch or round neck.

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Many of the new models just arrived from Paris show small sleeves, many of them being plain and almost tight, but most of them of elbow length. The rather small sleeves is the ideal one. When the arm is too thin, or too large and fat, the large sleeve is a blessing, but for the round, plump arm, tapering from the shoulder to the wrist, the latter plump but small, and the forearm rounded by tapering, the sleeve coming a trifle below and tight enough or thin enough to show the arm above the elbow, is the most artistic possible. It is a curious fact that the arms of most women are as large and often larger just below the elbows than above. When such a defect exists the two should never be exposed together. The ideal arm is much larger above the elbow than below; it is round, white and plump, from top to hand, with no ugly muscles showing anywhere—as every one should know—but the rage for athletics among women has in many cases overdeveloped the lower arm. However, the muscular forearm is not so bad as the skinny one showing no flesh. The girl or woman with beautifully shaped arms should by all means adopt the nearly tight sleeve—the perfectly tight is too uncomfortable for any one, besides being harmful, as it impedes the circulation.

With the tighter sleeves other changes will come, and unfortunately in Paris, at least, the longer skirt is more than creeping in, even for street wear. It is safe to predict that on this side of the water women will not go back to skirts that trail or even touch for walking. The skirt that clears the ground by at least an inch or two or three is better. The latter length is the ideal one for walking and informal occasions. The woman of moderate purse may have to compromise and wear the skirt that just clears, but the woman of wealth can have her really short skirts for walking in the morning and her slightly longer skirts still short enough to clear the street for the afternoon promenade or informal call. In some instances the new short gowns just made for young girls and the younger matrons are extremely short—six and even eight inches from the pavement. Those are, of course, for morning wear, shopping and to wear out in the train to where one golfs or skates, as the weather permits, and the weather, with its sudden changes, permits almost everything now.

Miss Roosevelt made perhaps her last appearance at the opera as Miss Roosevelt as the guest of Mrs. Cornelius Vanderbilt. She did not, however, go to the cotillion for Miss Dorothy Whitney, it being another Miss Roosevelt, and one of her cousins, who was there.

At the performance of "Faust" Miss Roosevelt wore an almost close-fitting gown of palest pink satin, pailletted very sparingly, but in large paillettes with silver spangles. The top of the bodice was cut straight across, and narrow shoulder straps of spangled satin held it in place. Spangles also formed a band around the bodice top. The sleeves were scarfs of white tulle wound around the top of each arm and tied in bows, the ends of the loops standing out at right angles to the arms and the ends falling, but the bows also standing out crisply from the arms to below the elbows. Her hair, done low in the back and with a wide, loose pompadour, showed no ornament whatever. When she entered the box an enormous sheaf of mauve orchids was fastened to her corsage, and this she removed after seating herself, placing it on the railing between the R. T. Wilson box, in which she sat, and the adjoining box of Mrs. Ogden Goelet.

Mrs. Cornelius Vanderbilt, jr., Miss Roosevelt's hostess, wore a princess robe of emerald green velvet, cut square across the top, and having narrow velvet straps over the shoulders. From these straps fluffs of white lace or tulle formed full puffs and short flounces. Her necklace was a wide one of diamonds, set with large square emeralds, and diamonds were used in her high coiffure.

Mrs. Robert Goelet (Miss Whelen), and who was in Mrs. Ogden Goelet's box, wore a robe of blue velvet of an exquisite, soft dull shade, having the effect of uncut velvet. The bodice, cut straight across, was filled in with point lace and tulle, the lace drooping a bit over the top. The sleeves were narrow, irregular puffs of velvet. Across their tops like a clasp was some sort of an ornament, that may have been either pearl embroidery or silver. The lower center of the sleeves was raised over an under puff of white tulle or lace. In her much-waved coiffure Mrs. Goelet wore two feathers, shaped like long quills, but feathery instead of stiff. These were placed quite near her forehead and slanted backward. These were far more becoming to her than her diamond tiara.

Mrs. Edmund L. Baylies, in the same box, was in pink satin, spangled, and wore her diamond crown.

Mrs. Astor, for the first time since the death of her son-in-law, Ogilvie Haig, was in her box. She wore black velvet, the top cut down in a semicircle, the sides of the robe going up over the shoulders. A two-inch band of some sort of silver white embroidery bordered the neck and the sides, where they were slashed for the arms to go through, and extended over the shoulders. White lace showed at the tops of the arms. She wore a wide dog collar of black velvet, on which a row of large diamond stars was arranged, and also other diamonds.

Mrs. John Jacob Astor, who was with her mother-in-law, made an exquisite picture in her princess robe of black velvet cut straight across the top and having narrow shoulder straps of the velvet. The sleeves were white chiffon scarfs tied around the arms, with short looped bows at the back, from which swung long, double loops of the chiffon, each end drawn into a point, suspended from which and holding it straight was a pendant ornament like a pearl. These ends came below the elbows. Fastened to the top and center of the bodice and swinging quite loose, same at the top, when she leaned, was a triangle of large diamonds with swinging pendants. This triangle was not a true triangle, being much wider across the top, while the sides running down to the center point were much shorter. Large diamonds swung along the sides, forming a glittering fringe. She also wore a diamond and pearl tiara with large pearls at the top.

Mrs. Pembroke Jones, in the Jones box, wore a cloth of gold brocade princess robe. The top crossed surplice fashion and the sleeves were almost flat puffs of the gold. Miss Sadie Jones, her debutante daughter, was in the most girlish possible dancing frock of white chiffon; she went on from the opera to the dance for Miss Dorothy Whitney. The skirt was shirred and full, and the short and fluffy bodice was cut modestly high, with the shoulders partially covered, the sleeves having a knotted effect at the top and back, from which hung two drooping wing-like sections of the white chiffon. Her loosely arranged hair, with its soft pompadour, had not even a flower in it, nor were there any flowers or other ornament on her gown, and no jewels were worn, she being the embodiment of the French idea of how a jeune fille should be frocked.

The Misses Irene and Mildred Sherman, who had a very large ball given for them several weeks since, were also at the opera in gowns exactly alike, at least so far as the opera box would show. They were ciel blue silk and chiffon. At the left of each blonde coiffure was a flat, low cluster of ciel blue flowers. Their frocks had their tops cut out round, the shoulder curves being covered, and the sleeves began in short, full puffs, ending in full flounces to the elbow. The bodice had ruchings of narrow ruffles, curving in a U-shape from the sides near the top to the center front just above the waist line, and round girdles of satin ribbon were worn. Four pink roses ran from the top of each left shoulder down to a point near but not touching the center, and in the center was a bunch of smaller pink roses. A single cluster of pink roses, varying in size between those in the center front and the band, were fastened carelessly against the right shoulder.

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Mrs. J. Borden Harriman, at the Senior Cotillon of Tuesday, wore a princess robe of black velvet and a coronet of jet in her rather blonde hair. The robe had short, scantily puffed sleeves with V effects of white lace let in at the top. A line of white showed at the top of the round decolletage.

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At the recent wedding in England the bride wore a severe satin gown, having a rolled lace collar copied from a Gainsborough painting. The attendants, in blue gowns, carried white fox fur muffs suspended from primrose yellow velvet ribbons, and their sailor hats were also trimmed in primroses.

MARIE WELDON.

Pale green gauze over a tight liberty satin slip, trimmed with bands of silver in Greek key designs and butterflies in silver and green.

White chiffon cloth, embroidered in white crystals.

White [illegible] over satin, dotted in black. White lace and garlands of ribbon trim it.

Glue That Will Last for Years.

Break some pieces of glue and place them in a bottle with some whisky. Cork tightly and set aside for a few days, during which the glue will dissolve. This should be ready for use at any time, except in very cold weather, when it may be necessary to place the glue bottle in hot water for a few minutes before using its contents.

PARISIAN MODELS OF PONY COATS AND RECEPTION GOWNS

PARIS FASHIONS.

Special Correspondence of The Star.

PARIS, January 27, 1906.

THIS is the time of the year when the Parisian shops fairly bristle with bargains—fascinating hats of maline and chiffon, dress patterns, lingerie, lace—but why enumerate? Every woman knows the almost endless "wants" that may be so cheaply and smartly supplied if one is thrifty enough to seize the opportunity. Speaking of thrift, is there any nation more imbued with this trait than the French? In fact, a thriftless wife is practically unknown in this fair land. The great lady of the Faubourg St. Germain and the humblest working woman alike look after the purse strings, and the preliminary step of securing these strings is taken as a matter of course at the beginning of the matrimonial voyage. The amusing part of it is that not one Frenchman out of one million resists.

It is a well-known fact that the petty finances of France are in the hands of the women. Among the wealthy monsieur has his allowance. Among the well-to-do he keeps back money for his three evenings a week at the cafe, for the restaurant dinner, for the theater once or twice a week and for his tailor. Among the working classes he tries, not always with success, to withhold five francs on Saturday night. These French wives have proved themselves worthy of the trust and devote their genius for the most part to two ends of existence—to look well and to eat well. Their theory is that the rest will take care of itself. It must not be supposed, though, that the Frenchwoman devotes her time, energy and intelligence merely to looking well; she is really well dressed. A French woman would rather stay indoors than go out with an undarned hole in her garment, however hidden from human eye. Before telling you the very latest whims of fashion from this center of her realm let me tell an amusing incident related by a Parisian friend of mine who lived for a time in a London flat.

Madame had two servants, a maid and an English cook who was very cockney. This cook was able to tickle the English palate in homely fare. Beyond that her culinary science was dim. On the second day after the domestic's entrance into the family madame made an omelet before her. The cook watched the operation with a face indicative of astonishment. She said: "It made her that nervous to see madame whisk the eggs about so." The omelet was ready to serve before the cook had recovered. The next morning madame stewed up the mutton of the day before. She made an auburn-colored sauce. She conjured with herbs, she juggled with condiments, she kept the pot on the move over three flames of the gas stove all the time. The cook sat mopping her forehead for awhile. Then she reached for her bonnet and put it on. When the dish was done she tied her bonnet strings, which had been dangling, and shook the dust of the kitchen from her feet, and at the door indignantly exclaimed: "Hi'm a cook, mum, Hi'm not going into service at my time of life to learn them black tricks." As a matter of fact, my Parisian friend was not a necromancer nor much of a cook in her own opinion. She merely knew the half dozen simple tricks of cookery which the humblest French woman understands.

Now to business and the forecast of spring styles. We are to see in the glad summer time not only extremes in modes, but in materials. Simplicity is the twin sister of elaboration. We are to be allowed a great choice of selection and still keep within the bounds of Dame Fashion's imperialism. Indeed, "individuality" is to be the slogan of the season.

Paquin will continue to promote the vogue of short-waisted effects and is employing as a means to this end a draped belt having a round, slight dip in front. Directly in contrast with the short-waisted styles are the long, tight-fitting coats. But to come back to the short waist. There is no example of this renaissance smarter or newer than the pony coat. The Princess de Bearn et de Chalais (nee Winans), an American and an authority on fashions even in Paris, has set the seal of her approval on this jaunty little jacket. If you would like to study a pony coat model examine the lines of an American cadet's coat. As you know, it is of the sack type and reaches only a trifle below the waist; so does its prototype, which is one of those simple, deceptive garments that are so difficult to construct. If not cut to perfection, all smartness is lost. It is, in short, "all right or all wrong," as one couturiere put it very conclusively. There must be straight lines and a decided short-waisted effect at the back.

As you may imagine, the pony coat is braided in military fashion. In fact, braid in a thick, loose and shiny weave is trimming the stunningest costumes of all kinds. There is, too, a heavy hercules braid that is very much the thing and is seen on the early spring cloth suits made with pony jackets and semicircular skirts. Cloth is not the only medium of the military coat's expression, for it is carried out in many of the linen costumes of the summer. Such glorious coloring, such gorgeous products of the loom have never before been set forth to tempt frail womankind. The leanings seem in tone effects toward gray-greens, cafe au lait and various reds, without a hint of purple in them. The purples that were red in their predominating tint are not in the new color scheme. There is much that is good to be said about the mulberry shades which in every tint are becoming and chic. The bright purple, however, is doomed.

Elbow sleeves still appear on coats and bodices, but there is a slight change in the latter, many of the new manches covering the elbow or extending a little below it. Skirts are generally cut circular and are either plain, plaited or tucked. Long jupes are worn on all occasions except for shopping, when the trotteur is the correct length. Braided designs done in two or three widths make a smart trimming on skirts. Long coats for the morning and short ones for the afternoon—these are some of the few suggestions I have to offer the woman who is on the qui vive for "what to wear" ideas.

Jean de Reszke is not only a great artist, but also an accomplished man of the world. His wife is a beauty whose grace and wit make her one of the fairest attractions of the superb receptions at their hotel in the Rue de la Faisanderie, where a well-arranged little theater with a stage, machinery and good lighting facilities permits the presentation of whole operas. Last Sunday afternoon there was a musical reception at the De Reszke home, Mme. Patti being the attraction of the moment. The diva charmed the guests by singing with the master of the house. Three gowns at the De Reszke musicale attracted my attention by reason of their chic simplicity. One, a dainty affair of gray green chiffon taffeta, had a skirt bouffant and frilly with tiny knife plaitings applied one above the other to a depth of twelve inches at the foot-line.

Each line of ruffles was headed with a stitched band of silk. Above the high corsolet waist was a bibbed effect that rounded out at the neck, curved gracefully under the bust and formed a small jacket in the back. On the outer edge, falling over the shoulders, was a plaiting of the silk. Strapped across the chemisette and outlining the emplecement, were rows of silver braid branching out at intervals in military frogs.

Another gown worn by a lovely fair-haired girl was a princess frock of cafe au lait cloth. This costume is difficult to adequately describe, for the jupe resolved itself into myriads of circular flounces running from hem to hip line, save in the front width, which was a continuation of the bodice and was formed into a panel edged with broad bands of stitched cloth. A fitted cloth bertha fell around a deep, plain yoke, headed with a circular stitched band, adorned at the shoulder with buttons and simulated buttonholes. From this bertha, under the arms, another ruffle and band formed a bolero. The sleeves were a succession of ruffles just above the elbow, supplementing the short, high puff.

Mauve and heliotrope colors which have hitherto been limited to the province of dressy fabrics have now invaded the spring showings of cloth in checks and plaids. When combined with white and a suspicion of black the blending is particularly good. These Scotch plaids make up well into morning costumes with a plain colored jacket, and the skirt worn separately in summer with wash shirt waists will be found very serviceable. Anent the shirt waist subject the new lingerie affairs have departed in their trimming schemes from those of yesterday. Instead of flat effects in embroidery and lace the advanced styles show ruffles of lace and embroidery placed over the shoulders in bretelle fashion. This is also true of the deathless bolero jacket, which is formed of a single ruffle of valenciennes lace or else the entire little coat is carried out in a succession of tiny edgings. The sleeves, too, are very much adorned, the predominating features of the waist portion being repeated in detached sprays.

The tailored shirt waist, which until recently has not been a favorite of Mlle. Parisienne, is now enthusiastically adopted since she has put the stamp of her approval upon everything English. The latest shirts are built on the model of a man's negligee and are made of linen tucked straight up and down, front and back. The rather small sleeves finish with a narrow cuff. The neck adornments for these shirts are stiff turnover embroidered collars.

An outcome of the tailor made ideas which are dominating La Mode is the revival of plain belting to supersede girdles for wear with shirt waists. The snug fitting coats accommodate themselves better to the less bulky belt, and the clean little turn at the waist which is so necessary to the fitted coat is thereby preserved.

CATHERINE TALBOT.

THE FAMILY CLOCK

ADVICE OF AN EXPERT AS TO KEEPING IN ORDER

So That It May Be Depended Upon at All Times.

Written for The Star.

The household clock plays an indispensable role in every home. It regulates the going and coming of each member of the family, and when it refuses to run or lags behind in its duty disorder in all the workings of the household is sure to be the result. A good housewife appreciates this fact, and her care of the clock or clocks throughout the house is not the last, but among the very first of her daily or weekly tasks.

For the benefit of the woman who has trouble in keeping the household timepieces running with regularity and in perfect time here are some advices of an expert clock repairer as to the best methods of accomplishing it:

Never allow the clock to be moved from the position where it is well balanced. A deviation of two or three minutes a day from the correct time may be the result of an uneven placing of the clock, and once it is properly adjusted it should not be shifted for dusting nor for artistic purposes. This is especially true of clocks that have a pendulum.

Be very careful about winding the clock too tight. It is sure to upset the mechanism to some slight extent, and two or three tense windings mean a visit of the clock repairer.

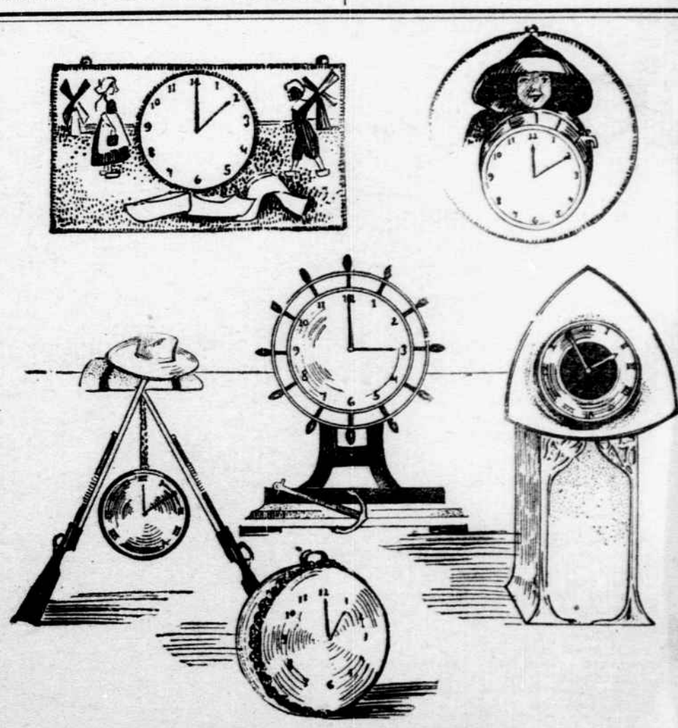
The hands of a clock should always be turned forward. To set the hands by reversing the right-hand motion is to loosen delicate screws that hold them within reach of various cog slips.

Lastly never allow the clock to run down. It responds to regular attention just as surely as a human being does and keeps its course truly when made to follow an endless routine.

These rules, simple as they may seem, are of infinite value if the home sentinel, the family clock, is to be relied upon as a correct and unfailing timekeeper.

Really Necessary.

An indispensable adjunct to every well-regulated home, the clock has also become one of its most decorative ornaments. Art in modern housefurnishing has left its imprint on clock cases and the new offerings show rare design and workmanship. The most costly cases, like the modern art piano cases, are built to fit in with the general color scheme and decoration of the room for which they are intended. Only a glimpse into some of the very finest homes, however, can give any idea of the value and beauty of the most treasured clocks.



CLOCKS OF UNIQUE DESIGN.

As an instance, a clock of Empire design which graces the mantel of a sapphire blue and gold drawing room displays in dull gilt the speeding chariot of a goddess pursued by a winged messenger. The face of the clock is set in one of the wheels and is exquisitely enameled in sapphire blue. This masterpiece of practical art has been handed down from Napoleonic days, and is valued at nearly two thousand dollars.

Bronze and Copper.

Within the reach of less well-filled purses are the bronze and copper and porcelain clocks that are built to suit popular mission furnishings as well as all the simpler decorations now in vogue. The handsomest of these gracefully outlined cases contain sweet chimes that peal out musically at the quarter, half and completed hour, like a distant melody from the church tower.

Particularly worthy of description is a clock case modeled in a stone composition of bronze green. In imitation of an old-fashioned stairway timepiece the clock standard rises about two feet in height and shows a moon face surrounded by a cluster of acorns, while peeking around at the base is a little country girl with sun bonnet thrown back and with merry face looking up into that of the sphinx moon.

However, these picturesque clocks look well only in proper room settings, and the most sought for clock of the hour is the timepiece with crystal case, through which the workings of the mechanism are displayed. From the small traveling clock to the tall crystal box with handsome brass mountings, a timepiece of this sort is at once unpretentious and decorative, and serves its purpose admirably by making the numbers on the face, together with the hand indicators, the most noticeable feature of the clock.

Girl Kills Fox With a Broom.

From the Indiana Farmer.

One of our farmer girls killed a fox the other day with a woman's weapon, the broom.

The small daughter, fourteen years old, of O. S. Roberson, at Wheatland, Knox county, seized a broom and went after a large red fox, caught in a steel trap set near the house for hawks. She killed it, threw it over her shoulder nad brought it home, like the bold hunter she was.