Illustrated by Felix Fournery

Calling Gown.

(E. FÉLIX, Paris.)

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The fashionable skirt is certainly an object of interest to the observer, of inconvenience to the wearer, and of deep thought to the dressmaker. It is made to close in front or behind or on the side, but the object is to have it tight above, while the flare below continues to increase in length and breadth and consumes a wealth of goods in opposition to the scanty upper part. The effect is very graceful, however, when worn with grace. In many cases the flare is composed of a different material from the rest of the gown, though a little of it may appear again in the bodice. Tulle, net or lace are the materials which generally enter into the composition of the fashionable flare, and they are additionally propped up by the very stiff and full pleated flounces of the same silk which forms the lining.

Among the silks which will play a role in the coming seasons taffeta will be a prime favorite, but it is no longer the stiff taffeta of a year or so ago, but soft and pliable, in accordance with the requirements of fashion, and lending itself with particular charm to the various draperies and combinations of the day. The shops exhibit such wondrous variations of this fashionable textile that it is difficult to choose from among them. One noteworthy specimen is embroidered "a jour" in openwork designs which resemble delicate lace, and is underlaid with some contrasting color when made up. The effect of the latter variety is particularly handsome in black. Other materials which vie with taffeta for the favor of the fashionable public are epingline, crepe-de-chine and liberty satin, all of which combine admirably with the inevitable tulle, mousseline or lace.

One lovely gown of soft silk and wool crepon may be mentioned as a representation of the various idiosyncrasies of the present fashion.

The foundation of the skirt is of tan-colored taffeta matching the lightest shade of the crepon, which has a hair stripe of darker tan silk running lengthwise through it. The bottom of the tight skirt has a deep and full flounce of the same silk, which in turn is covered with another pleated flounce of tan-colored tulle decorated with three tiny ruches of darker tan mousseline de soie. There is a tunic of crepon which envelops the figure without folds above the knees, and flares slightly below, finishing over the tulle flounce with broad scallops edged with tan mousseline ruches.

The bodice is an artistic as it is simple, and, indeed, the whole gown appeals to lovers of simplicity and can be easily imitated at no great outlay. The tan silk lining of the bodice also fits the figure snugly, and is covered at the back with the crepon which is stretched from one underarm seam to the other without folds. In front the crepon forms a blouse-like effect, which is inserted with a fulled vest of tan mousseline de soie over nasturtium-colored silk. A bolero of tan silk renaissance lace forms a graceful finish. The tight sleeves are of crepon and are trimmed at the wrists with three rows of mousseline ruches. The very high standing collar extending into two points at the back is of nasturtium-colored velvet, as is also a narrow folded girdle which comes into a point in front and closes with a rich gold buckle.

Another novelty, and one which requires the greatest skill on the part of the dressmaker, is to extend the flare of the skirt into long leaves and flowers and tendrils, which are appliqued to the tight upper part of the skirt.

Our cut represents a gown of this description. The foundation lining is of ecru taffeta and is veiled with Cluny guipure of the same dark ecru. The upper tight part of the skirt is of guipure and the serpentine flare consists of Saxony blue taffeta and extends over the lace in a fleur-de-lys design, which is appliqued with silver thread.

The bodice of ecru guipure incloses the figure tightly and is adorned with revers of guipure edged with blue taffeta and narrow silver braid. A long effect is given the waist by bias stripes of blue taffeta, which run from under the arms downward and meet at the slight point in front. A folded belt of blue taffeta marks the waistline and descends below it in front. The sleeves are of ecru guipure over silk, and finish with points over the wrists, which are filled out with a full flounce of cream-colored mousseline. The same mousseline forms the small pleated chemisette and the large neck ruche which takes the place of a collar.

The interesting toque which matches the gown is of Saxony blue tulle, spangled with silver and is trimmed in front with large black ostrich plumes held by a strass buckle.

(E. FÉLIX, Paris.)

WOMEN'S CLUBS.

ATHENAEUM CALENDAR.

Monday, April 24, 1:30 p. m.—Department of music. "American Singers and Violinists." Business meeting for election of chairman and director; chairman, Mrs. W. B. Hill.

Monday, April 24, 2 p. m.—Regular meeting of board of managers.

Monday, April 24, 2:30 p. m.—Extension class, home department, Mothers' Union. Room A, Central high school.

Monday, April 24, 8 p. m.—Extension class, department of literature. "Emerson's Essays; Intellect." Mrs. Josephine Heerman.

Tuesday, April 25, 2:30 p. m.—Department of literature. Fiction class. "Hugh Wynne." Leader, Mrs. Walter Root. (1) Dame of the Revolution; the resistance of James Otis to the general search warrants (1761) to the time when the acts for changing the government of Massachusetts were intended to take place (June, 1774); Miss Bess Page. (2) Independence; from June, 1774, when Massachusetts began to nullify acts of parliament, to the Declaration of Independence, July 4, 1776; Mrs. C. D. Kellogg. (3) Struggle for the state of New York and the strategic line of the Mohawk and the Hudson rivers, May, 1776, to October 17, 1778; (a) history of the war from May, 1776, to June, 1777; (b) history of the war from June, 1777, to October, 1777; Mrs. C. B. De Voss. (4) The French alliance, February 6, 1778; Miss Minna Kidwell. (5) Valley Forge and the Conway cabal; Mrs. R. L. Yeager. (6) Monmouth and Newport; Mrs. C. B. Reynolds. (7) War on the frontier; Mrs. E. H. Lambeth. (8) Naval warfare, Paul Jones; Mrs. F. Price. (9) The war in the South, autumn of 1778 to September, 1780; Mrs. H. E. Colvin. (10) The invasion of North Carolina by Cornwallis, and the battle of Yorktown, 1781; Mrs. William Chandler.

Tuesday, April 25, 4:30 p. m.—Advanced class in French literature.

Tuesday, April 25, 8 p. m.—Extension class, music department, open session; members of club invited. Leader, Mrs. G. M. Wood.

Wednesday, April 26, 2:30 p. m.—Annual business meeting for election of officers.

Thursday, April 26, 10:30 a. m.—Department of current events. Chairman, Mrs. R. J. McCarty.

Friday, April 27, 4:30 p. m.—Advanced class in French literature.

The April meeting of the Clara Schumann Piano Club was held at the studio of Miss Louise Parker. The following programme was given:

Paper, "Siegfried and Gotterdamerung," Miss Clifford.

Piano duo, (a) Bolero (Reinecke), (b) Mandolinspiele (Reinecke), Miss Davenport, Miss Sutermeister.

Solo, "Barchanalle" (Wehli), Mrs. L. A. Schaeffer.

Vocal, "The Daisy" (Arditi), Miss Drake.

Solo, (a) Love Song (Nevins), (b) "Good Night" (Nevins), Miss Davenport.

Piano duo, Tyrollenne Valse (Raff), Mrs. Schaeffer, Miss Sexton.

Wednesday was "Club day" at the Athenaeum. The auditorium held a large and interested audience for Miss Julia Lathrope, of Hull House, Chicago, was on the programme for a talk on "The Growth of the Charitable Conscience." Miss Lathrope has been a member of the Illinois state board of charities, as well as being a resident in the college settlement of which Hull House is the center. Through the efforts of herself and her co-workers much beneficial legislation has been accomplished, the truant school law, for instance, being one of the results of their labors.

Miss Lathrope's talk was thoroughly instructive. She traced the history of the charitable conscience from its emergence out of barbarous customs to the present time. The growth she divided into three distinct periods, beginning with the time of Henry VIII. The development of charitable feeling was not steady and gradual, but intermittent. The large numbers of adventurous people who were traveling over European countries made repressive legislation necessary. After a short time humanitarian ideas began to force themselves upon the people, and the laws were made less severe. People were helped instead of being punished.

Miss Lathrope told very little in her formal talk of present day charitable institutions, but in general conversation afterward she was a ready and interesting speaker upon the topics that have claimed her greatest attention. "The Consumers' League" and the "Sweatshop System" were discussed in all their phases.

An informal reception was held after the lecture, and many of the Athenaeum members and their guests made the acquaintance of the distinguished speaker. Sherbet was served in the reception room. Thanks are due the department of philosophy and science for this charming afternoon.

On Thursday morning occurred one of the most delightful events of the club season. The Shakespeare class of the Athenaeum held its last meeting for the club year, closing with a 1 o'clock luncheon. At 10 o'clock the ladies gathered in the north assembly room and a most excellent series of talks, analyses and critiques made a favorable impression on all who heard them. This is the second year of the class and in that short time women who were afraid of the sound of their own voices in the beginning have became fluent, ready and logical speakers. There were few papers, one or two, only, holding a list of topics in the hand. All the others gave their opinions orally and with an ease that was remarkable. The class has studied six plays during its two years of existence. A leader is appointed for each play and topics assigned by her for discussion. Then the play is carefully studied, each character and each situation being analyzed thoroughly.

Act V., scene 2, of "Othello," was under discussion Thursday morning.

Mrs. Griffith read Othello's defense of himself and Miss Wickersham read Desdemona's defense. Mrs. C. E. Clark then opened the discussion with the question, "Was Desdemona responsible for her fate?" Mrs. W. W. Graham's topic, "Was Her Death Caused by Jealousy," brought out many differing opinions. "Was Othello Justified?" was answered by Mrs. Gates. Mrs. Anderson Shobe and Mrs. John Brown both gave their ideas as to the truly tragic figure of the play. Mrs. Brown was emphatic in thinking Othello the character round whom the tragedy centers, but Mrs. Shobe was divided in her opinion between Othello and Iago.

Iago was analyzed as a true type of the Romano-Italic race by Mrs. B. W. Zens. Miss Bess Page had culled many lessons from the play and these she gave in an interesting talk. "Are they born Iagos, or do they become Iagos?" was discussed by Mrs. A. M. Gloyd. Miss Henrietta Ayers told of the staging and noted interpretations of "Othello" from its first presentation. This was especially interesting and was comprehensively given.

After a social half hour, the curtain separating the north room from the south was rolled up and a most inviting sight met the eyes of the ladies. Two long tables, beautifully arranged and holding a tempting array of edibles, made no second reminder of lunch time necessary. At each place was a Shakespearean quotation and the memories of the Shakespeare students were rather severely tested in guessing what plays they were from.

Sociability and dainty viands acted as stimulants to hearty appetites, and full justice was done the spread. The effect of the recent programme was noticeable, for discussion ran on such topics as heredity, environment, justification, comparisons of past and present day usages, etc.

After the luncheon, informal talks on the past and future work of the class were given by several of the members. Mrs. Scammon was among the guests of the class. The Shakespeare class belongs to the literature department, of which Mrs. Ben T. Hardin is the chairman and Mrs. William Chandler director.

The Athenaeum rules provide that no president shall serve longer than two years. This fact is a source of much regret for it necessitates the choice of Mrs. Laura E. Scammon's successor. There was talk for some time of suspending the rules, but Mrs. Scammon has refused to be a candidate for the office. It will be difficult to find another member whose powers of organization are equal to Mrs. Scammon's, whose impulses, ideas and feelings are so broad, or whose ideals in club work are so high.

Miss Julia Lathrope was the guest of Mrs. W. F. Wyman, during her stay here last week. Miss Lathrope visited Kansas City's clubs once before—at the time of Missouri's first federation meeting, four years ago.

The Woman's Reading Club listened with great pleasure last Tuesday to a two hours' talk by Mrs. Sherman, of Kansas City, Kas. The subject of the lecture was: "The German Women of To-day." German literature has been the club's study for two years and of late the women novelists of the Fatherland have been discussed. Mrs. Sherman's talk, therefore, was a very appropriate close to the year's work.

Mrs. Sherman is a woman of culture and education, is versed in several languages and literatures, and is an active club worker. The Woman's Reading Club gave Mrs. Sherman a vote of thanks for her interesting afternoon.

The Woman's Reading Club will hold a business meeting on Tuesday, April 25. All members are asked to be present promptly at 2 o'clock.

The Euterpe Club will give its last recital Thursday evening next at Lyceum hall. Mrs. Jennie Schultz is in charge of the programme. She will be assisted by the following prominent artists: Mrs. Carl Busch, Mrs. Carrie Voorhees, Mrs. George Snyder, Miss Frances McCartney, Mr. Carl Walther and Mr. Fred Wallis. Mrs. Schultz will be the accompanist.

The parliamentary drill class will meet with Mrs. J. Freyman, 508 Montgall avenue, on Monday, May 1, at 2 p. m. Quotations will be from Thomas Moore.

One of the pleasantly noticeable things at the Athenaeum open session on Wednesday was the fact that many of the women in the audience removed their hats. As soon as the speaker had finished, however, the hats were on again in a twinkling; but then this is the time of the year when everyone has a hat she wants to wear.

The Ladies' Reading Circle, of Garnett, Kas., has inaugurated a worthy movement. Money had been collected by club members to start a free public library. The city took up the cause of the library, and so the club women converted their funds into a scholarship in the high school of their little city. This is held by a deserving girl. Such work ennobles the cause of culture clubs.

Women's clubs would not be subject to the ridicule which they sometimes call down upon themselves if subjects entirely beyond the scope of their conveniences were not so often found on their programmes. "Impressionism versus Realism in Art" was attempted by a club in a town which cannot boast of a single collection of rare pictures, a library of more than 2,000 volumes or an artist of more than local note. To treat the subject comprehensively under the circumstances was entirely out of the question. Another club yearbook announced "The Newspapers of To-day" as a topic for a paper. The members of the club had doubtless practically no knowledge of the names even of more than four or five of the great American newspapers. None of them saw more than two papers a day with exception of the local sheets. How they could exploit opinions on subjects they knew so little of is a secret which belongs only to women's clubs.

Junction City is putting on its best appearance for the coming federation meeting. Even those not directly interested are taking pains to make their property attractive. The principal topic of interest at the present time is the candidate for election to the office of president of the federation.

The federation of women's clubs at Dallas, Tex., entertained the club women of surrounding towns at a very elegant reception recently. Fort Worth, Waco, Terrell, Denton, Denison, McKinney, Cleburne, Greenville, Corsicana and Gainesville were all represented. The scene of the event was the Dallas clubhouse. Elaborate floral decorations were arranged to do honor to the occasion—American Beauties, carnations, lilies, palms and blossoms were used in profusion. Mrs. Henry Exall, president of the Dallas Shakespeare Club, presided over the assembly and announced the following programme:

St. Cecilia Waltz Song, St. Cecilia Club. (Composed by Mrs. J. D. Roberts, director St. Cecilia Club). Accompanist, Mrs. H. M. Bryan.

Address of welcome, Mrs. Henry Exall, president Dallas federation.

Response, Miss Mary Malone, Monday Book Club, Fort Worth.

Piano, "Tarantelle E Canzona" (Liszt), Miss Crosby, Dallas Derthick Club.

Address, "The Club Movement in Texas," Mrs. J. C. Terrell, first vice president state federation, Fort Worth.

Voice, "Bel Raggio" (Rossini), Miss Searcy, Dallas Derthick Club; accompanist, Miss Crawford.

Mrs. Edward Rotan, president of the Texas state federation, was present and made an impromptu address. At the close of the programme, the visitors were welcomed and introduced by the following reception committee made up from the different clubs of Dallas: Mesdames Henry Exall, Sydney Smith, Sr., W. H. Abrams and Luther Clark, for the federation; Mrs. R. D. Berry, Shakespeare Club; Mrs. Henry Smith, Pierian Club; Mrs. William Thompson, Standard Club; Mesdames S. Isadore Miner, E. W. Foster, M. L. Morris, Quaero Club; Mesdames Ben Tillar and W. O. Connor, Current Events and History Club; Misses Ruffle Knight and Minnie Fallon, "As You Like It" Club; Mrs Jules E. Schneider, Derthick Club; Mesdames Jules D. Roberts and E. W. Rose, St. Cecelia Club.

Three club women from Sedalia, Mo., were among the guests at this affair. They were Mrs. George F. F. Longan, of the Nautilus Club, Mrs. Sallie Porter Sneed, president of the Clio Club and member of Sorosis, and Mrs. C. E. Messerly, of Sorosis.

Next Tuesday afternoon will close the Bancroft Club's eleventh year of study. The researches of the members have been along the line of art for several years. Russian and English art have occupied the whole attention this past season. Next Tuesday, Mrs. John Bush will compare English art with that of the Continent, past and present. The club will discuss the Newlyn school of art, including H. Martin, Mr. and Mrs. Stanhope Forbes, Mr. and Mrs. Adrian Stokes, Edward E. Simmons, Frank Bramley and George Clausen. "Summer Anticipations" takes the place of current events on the programme and will doubtless bring out many plans for delightful summer trips.

The Alternate Tuesday Club will study the stage and people of the stage at its meeting on April 25. Mrs. Kate Guiwits will discuss the educational value and influence of the stage. Mrs. Louise H. Merrill will talk on "Peg Woffington and Her Times." Mrs. Scott Siddons, Charlotte Cushman, Rachel, Harriet Swazey, Nellie Rust and Emma L. Nead will be subjects for ten minute sketches. The question of the degeneracy of the stage will be brought up and opinions given on the subject. As a fitting close to the programme, quotations will be from Aeschylus.

The '81 Club's year of Spanish history study will close next Tuesday afternoon. Spain and her colonies have been the subjects of many interesting papers and talks during the season. At present the recent affairs are being considered. "The Cuban Question," by Mrs. E. T. Whipple, is the essay for the day. Mrs. E. D. Latimer will describe Porto Rico. Mrs. Henry Hopkins has the interesting subject, "Spain's Losses in America Since 1800," to exploit. Mrs. James E. Logan will review current events.

Unless the members of the Every Other Week Club have especially limber tongues or unusual linguistic abilities, next Tuesday's meeting will present some serious difficulties. Wales and Welshmen are to be discussed. The double lettered, unpronounceable names which Wales is guilty of might daunt less courageous people than club women. The quotation which prefaces the programme, "A laugh is worth a hundred groans in any market," was doubtless chosen with meaning. Mrs. H. P. Clark, of Independence, will describe Welsh 'squires and Vale women. Their traditions and superstitions will be told by Mrs. L. A. Laughlin. Miss Blanche Purdy will lead a conversation on "The People, Welsh Singing and Songs, Cymric Festivals." The election of officers will complete the programme. The club will have but one more meeting this year, on May 9.

The Magazine Coterie will hold its last meeting for the season at the home of Mrs. Clarkson, 3504 Harrison avenue, to-morrow afternoon. A musical and literary programme has been arranged, and a social hour, with refreshments, will follow. At its last meeting the club elected officers for next year as follows:

President, Miss Nettie McCoy.
Vice president, Mrs. Allen.
Secretary, Mrs. Walker.
Treasurer, Mrs. Myers.

The Mothers' Union will meet to-morrow at 3:30 in the Central high school. Mrs. John Gish will talk on "Minor Mental Abnormalities." Officers for ensuing year will be elected.

Donations of books for the traveling libraries of Kansas continue to come in. Mrs. P. B. Plumb, of Emporia, sends twenty-one good cloth bound books for the Industrial Association, of that city. The home Culture Club, of Sterling, donated twenty-five, the City Federation, of Kansas City, Kas., forty-seven, and Mrs. Robinson, of Lawrence, twelve suitable books.

A library was sent to a little town in Neosho county last fall. The citizens grew so interested in the books that they have begun a library of their own. This is only one instance of enthusiasm being aroused along that line. There are many others.

Fine Trimmings.

Embroideries on cloth, applications of velvet upon cloth, galloons and incrustations are more than ever the order of the day, having had great success during the entire season and showing no symptoms of a decline in favor. Applications of cloth, cut in elaborate designs on satin of a lighter shade, compose rich ornamentations for the edge of skirts and tunics and for yokes, plastrons and revers. Very elegant also are the incrustations of velvet on cloth or silk, and a costume may be thus decorated without the exorbitant expense, since the velvet motifs may be purchased separately and applied with a narrow cord. Guipure motifs may be used the same way and also heavy designs in worn lace, where the connecting mesh has become broken, and the lace as lace is useless. The chief difficulty in making these trimmings at home is the time necessary to their proper construction, but they may take the place of ordinary fancy work, and under deft fingers the process is not very long.

A Golden Luncheon.

Yellow flowers remind a person of sunshine. Yellow and white luncheons are very fashionable. Daffodils, jonquils, tulips and flowering currants are appropriate for table decoration. Buttercups and cowslips make an artistic ornamentation.

The centerpieces may be embroidered with yellow flowers.

White china with gold bands may be used to great advantage at a golden luncheon. Salads, confections, cakes, ices, glaced fruits and beverages can readily be made to repeat the color. The ingenious housewife can arrange her menu so as to include eggs, carrots, mayonnaise, preserved peaches, lemon jelly, cakes, oranges, lemons, bananas and cheese.

POSING FOR A PICTURE.

Some Points in the Art Given by a Woman of Life-Long Experience.

At this time of year, when women are getting ready to go to the seashore, they want to get their photographs taken as mementos to leave behind with their friends. Particularly is this the case with those who are going to Europe. And with the present low steamship rates their name is legion.

Any woman can take a pretty picture, Annie F. Callahan assures the readers of the Philadelphia Press. I would produce here in proof of this assertion a photograph of myself. But that would be egotistical. I show instead that of my friend, Mlle. Manon, of Paris, one of the plainest women I ever knew, but the one who takes the loveliest picture.

Manon is a woman of 28, I should say, not too stout, but far from being ideally lean. She is well padded with flesh and her cheeks are positively plump. The first artist to whom she applied said she had a face as pudgy as a baked apple. Manon threw a box of candy in his face and never went back again. But every year she sends him a bunch of her photographs and writes on them: "Don't you wish I were your model?" She would not pose for him for a million francs a minute—so she says.

Manon's case only goes to prove that an ordinary-looking woman can take a pretty picture. What woman would not like to look pretty in a photograph? How charming to be idealized. Why persist, as domestic women do, in looking so plain and homespun in their negatives? Why not look dreamy and ideal, as an angel? How cheering for the man to see when he opens his watch in the heat of a busy summer! How delightful for the girl friend to behold when she stands the picture on her dresser.

A very sensible photographic magazine reminds all those who would sit for a photograph that a white background is bare and trying. Better have a dark rich ground, a curtain of red, even a dark fur rug—anything that sets off the figure.

Remember—a thing that the domestic woman never does remember—that plainness is never pretty in a picture. Mrs. Clark, the most perfect model in New York, was photographed with bare, clear profile and strained back, and the result was pitiful. She did it experimentally for William M. Chase. But it was a failure. Yet the domestic woman, with double chin and flabby lines, tries it every day.

Manon, whose head is none too well shaped, dresses her hair to make her head perfect. She lets it fall loosely upon the forehead, and allows it to lie in great loops upon her ears and brow. That is the way to do. Don't insist in inflicting your ears upon your friends. How few artists have dared to paint a woman's ear! They are hidden under many tiny curls. Manon drapes hers with loops of hair.

The domestic woman seldom wears evening dress for a photograph. Yet how pretty it is. The decollete gown and the half-long sleeves add an unnamable charm to a picture. If the gown be rather loose so much the better. The long flowing robes are very charming as every long line adds height to a woman's figure. Even the addition of a long loop and end of ribbon at the side, even a girdle of braided cord, even a flowing streamer, adds height and grace to the picture.

Women inclined toward the double chin should be careful about exposing the throat. It is a telltale. The beautiful, firm, rounded column soon becomes the double, baggy chin, and then artifice must conceal the neck when it is no longer lovely.

Hands well disposed always look well in a photograph. Study the hands of the actress and place yours in the same way. Remember that you are looking at people who have made a lifelong study.

Part of the duties of an artist's model when out of work is to assist others to be beautiful. I have worked several seasons, when posing was slack, in different photographic studios, and have had the satisfaction of obtaining good results when they were not even expected.

I once had a lady with a hair lip. The photographer, a famous one, was in despair. She was so dreadfully deformed. She knew it, too, and approached the camera timidly. She was afraid to sit.

The photographer looked at her and hesitated. I stood helpless. Suddenly an idea occurred to me. Noticing that she had a feather fan, I touched it gently and lifted it to her lips. She caught the idea, and rested the fan against her mouth gently so that the lip was hidden. The result was one of the most coquettish pictures the photographer ever took. The woman was so delighted that she shed tears. She wanted the picture for a sweetheart, who loved her in spite of her hare lip, and who was going away on a European trip.

Don't, when you are photographed, insist on the full length. Have a bust picture, with draped head, and you will surely get something pretty. And, by the way, would it be naughty to suggest a trifle of the artificial coloring—alabaster for the brow and nose, ruby for the lips, ebony for the eyebrows? I hope not.

Fate of Early Dipterous Insects.

From the Philadelphia Record.

"No," remarked the facetious fly, "I don't admire the flypaper, but a number of my friends are dead stuck on it."

WINDOW SEATS AND SHELVES

They May Be Utilized to Transform a Commonplace Room Into a Pretty One.

A most commonplace-looking room may be transformed into one of exceeding attractiveness by the addition of window seats and shelves. A corner is in particular the spot in a room best adapted for the cosy feeling one wishes to establish, and the furnishings may be chosen from an infinite variety of suitable materials.

A plain seat, made of a board and supported by wooden brackets, can be put up by any carpenter, and a mattress may be fashioned into shape from old comfortables. A hair mattress made by a regular upholsterer can be buttoned down and flounced if desired. If the space underneath the seat be needed as a stowaway, it should be boxed in by the carpenter, and the wood stained or painted to match the other woodwork in the room.

The material for the cover of a window or corner seat should carry out the color scheme that prevails in the other decorations and furnishings. Pillows of various sizes will add their quota toward the color effect.

Window curtains may repeat the design of the material employed on the seat if the two come in close conjunction. Cretonne for the latter may sometimes find a mate for the former in silk or silkoline. It is a nice bit of work to match these materials, but it repays by the restful accent it imparts to a room.

Shelves built against the wall near a window or corner seat offer a gathering place for the personal properties dear to the occupant of the place. A college girl created a cosy sitting corner in her sleeping apartment, by an upholstered window seat, built in shelves, and then drew within this charmed triangle her writing desk and easy chair. College colors were adopted on walls and seat, and souvenirs of good times at school decorated the shelves.

If shelves should be added to a room that is already furnished, they should be made to match as nearly as possible the paint or stain of the woodwork, in order to harmonize the entire fittings of the room and not suggest a tardy afterthought. Hangings used for open shelves should be only of soft, pliable texture. Leaded glass doors fastened to the shelves make the most artistic protection for valuable books.

Whatever attempt is made to introduce shelves and seats into a room, it should be carried out with due thought to the harmony in the existing things.

Boiled Corn in the Ear.

Nothing can be more delicious than fresh ears of corn boiled in salt water until just done, then eaten, if the teeth allow, smoking hot and direct from the cob, with a liberal application of the sweetest butter, salt and pepper. These should be mixed in proper proportions before being applied to the grain, and if put on in small quantities will not make the greasy drip that causes some people to object to eating corn in this way. Indeed, so dainty and relishable is the flavor that one cannot wonder at the story of the son of the Emerald Isle, who, it is said, after finishing his first ear of green corn, gently placed the cob on a plate and, with a most winning smile and a bow extended it and begged the lady of the house to "plaze to put some more of those delicious berries upon the shtick."

Split from end to end of each row of grains, the pulp scraped out with the back of a strong knife, then cooked for about twenty minutes, with a couple of tablespoonfuls of water, seasoned with salt and pepper, and poured hot into a dish containing a piece of butter of suitable size and a little fresh cream, corn makes a dish that a king might relish.

Corn fritters at their best are a delicacy known only to those who can have their garden products from hand to mouth, as it were. Corn that has remained over night in boxes, barrels or storehouses, or has been carted about for hours under a broiling sun, has parted with the greater portion of its delicacy and is dry and chippy.

Hand Painted Dresses.

From the New York Herald.

Printed muslins and silks will not do this year. They must be hand painted, and very lovely and unusual designs are the result. Let not the unskilled amateur imagine that she is equal to the task of decorating a gown or parasol, for nothing could be more unlovely than awkward arrangement or crude coloring. All sorts of flowers are used—lilies, pansies, poppies, roses, tulips and daffodils—in wreaths and borders and scattered over the goods. One can choose one's favorite flower and have the design made to order, and it is not liable to be duplicated.

The gown should be cut first and the pattern made afterward, and so adapted to the style in which the dress is to be made. Parasol and fan are designed to accompany the gown. Hand painting is especially adapted to the decoration of parasols, and in this form will perhaps be more generally used, for unless one is able to do the painting oneself, it is a somewhat expensive luxury.

Almond Blanc Mange.

One ounce and a half of gelatine, one quart of new milk, a little rose water, a small blade of cinnamon, twelve blanched almonds poured very fine, a little lemon peel and sugar to taste. Soak the gelatine in the milk for two hours, them simmer all together until dissolved and strain into a mold. Serve cold with boiled custard.

PARIS SHIRT WAIST OF NAINSOOK FROM HARPER'S BAZAR

A very pretty shirt waist, and one designed especially for thin fabrics, is of nainsook with pointed yoke of machine embroidery. The pattern, published by Harper's Bazar, where the shirt waist appears, consists of back and front yoke, a separate band or boxpleat for the center front, tucked sleeve pattern, and pattern for lower part of back and front of waist. The lower part of the waist is laid in quarter-inch tucks, turning toward the center from each side, which entirely girdle the body. The tucks are not traced, but measurements are carefully taken so that the paper pattern indicates the exact amount of material required to get the effect shown in the illustration. The sleeves have four groups of three tucks each, extending from shoulder to cuff, lines for which are marked by perforations in the pattern. The cuffs are plain and rounded on the corners, and the collar band is shaped to the neck. The box pleat may be made separately or stitched upon the bodice, as may be preferred. When made separately, it is stitched on both sides and has five eyelet holes down the center. The waist is finished under this band by plain hems, which should also be closed by eyelet holes. A pattern of the standing collar does not accompany that of the bodice. This bodice design will prove a very attractive one for light fabrics, such as batistes and lawns, the dotted Swiss or sheer nainsook.

To make this shirt waist, 3 yards of nainsook, 4 inches wide, will be required; also ½ yard of 5 inch embroidery, and 2½ yards of insertion for finishing edge of yoke.

A Sorrow.

Your heart is not for me, my sweet,
And yet my heart is yours;
You could not hear its pulses beat,
You would not understand the hours,
All desolate and incomplete,
It passes in Love's fairest bowers.

I heard Love beat against my heart,
I opened wide the door.
And now 'tis time Love should depart,
He will not leave me more;
But you shall never know the smart,
The anguish that I bore.

—St. Paul's.

The noble art of dining may have been more luxurious and lavish in the voluptuous days of the Roman empire, but in no time has it reached such refinement of detail as at present. The dining rooms in the mansions of the rich reproduce the impressive features of old baronial halls, and add to them all that modern taste and ingenuity can suggest in decoration, comfort and convenience. The most costly woods, the most famous tapestries, painting and carving by artists of renown contribute to make a magnificent background for the most elaborately conceived feasts.

An accomplished chef is more highly paid than the most eminent legislator or jurist in the country. His services are more coveted than those of the most celebrated artists and scientific specialists, and the most influential of men bow to his dictum. His assistants and dependents constitute a large and well-paid corps, and to these must be added butlers, waiters and others whose presence is necessary to the success of the modern dinner—all of them well trained and each one commanding a high price for his services.

In all large houses the table linen is an item of careful consideration. Table coverings and napery are made to order abroad, frequently according to an original design which provides for having the monogram or crest woven in. When this is not done it is embroidered by hand on the linen.

In china, glass and silver and gold plate the cost is almost unlimited. Mrs William Astor is said to have the finest collection both of china and plate of any one in this country; but all people who can afford it are manifesting more interest in such wares than formerly, and family collections of valuable china are prized and handed down with as much pride and care as paintings and other works of art. Perhaps the craze for looking up old china has made men and women of this generation realize that china of good pattern and manufacture has an intrinsic and permanent value beyond its use in serving a dinner for to-day or to-morrow. The fad of deciphering the stamp on china and looking for other signs of its genuineness has had an educational effect and china is being bought much more intelligently now than it was a few years ago.

"French china has lost something of its prestige," explained a dealer in fine ware. "The best we get to-day is made in England. Nothing can excel, either in material or finish, the work of the English products in their palmiest days. The basis of the best china is ground bones, very little earth being used in the composition. This admits of a finer and more durable material. The gold used in decoration is the English sovereign melted down; it will never come off with time or service."

Few people who buy expensive tableware purchase what are called "complete sets." They get a dozen or two dozen plates, soup, dinner, tea or dessert, and cups and saucers in the same way; but platters, tureens, vegetable dishes and the like are usually of silver, or something of gold. China, like the best of everything else, is made to order, according to exclusive designs, for people who can afford it. The orders for next winter's china are being sent over now. It is almost as much a matter of course nowadays to mark one's china and glassware as silver. The monogram or crest is placed sometimes in the center of the plate, but more frequently on the rim just within the border. Its position on the other places corresponds with this. The expense of having china or glass stamped with crest or monogram varies from $15 to $100 per dozen pieces, according to its elaborateness.

Plates like the queen's thistle service can be had comparatively cheap, for about $300 per dozen, but there are plates that cost $900 and a few that command as high as $1,800 per dozen. These are painted with fine miniature portraits, or similar decorations, by artists who devote their life to this particular kind of art work, and, as in the case of Saxony, are pensioned by the government when they grow too old to continue it, it being a point of honor that men who have contributed in this way to the reputation of their country should be pensioned for their services.

In addition to flowers and plants in all varieties and forms, goslings and other small creatures, alive or inanimate, have had their place at swell dinners this season, and the rage threatens to extend by next winter.

The London season will, it is said, introduce a new feature in floral decoration, the mode to be favored being the Japanese, which is to display the leaf and stem of the plant to as much advantage as the blossom itself. Such Oriental flowers as narcissus, almond blossoms and the like will be particularly in favor.

The finest fish plates are now being painted by an artist who has remarkable skill in this particular subject. The trouble is that art on table china will not bring more than a commercial price. These plates now sell for about $250 per dozen, and the artist cannot be held to work for that sum.

It is evident from the prices given that several thousand dollars' worth of china may be used at a dinner for a few people. The silver plate will amount to something more in value for the platters. Entire plates, tureens and vegetable dishes will average at least $100 apiece, to which is to be added such small silver as forks, knives and spoons of various sizes and styles, and sometimes butter and dessert plates of silver or gold. Handsome plates of sterling silver, gilded, are much affected for dessert now at elegant dinners. They have the same effect as gold and cost only about $700 per dozen, whereas the gold ones cost not less than $1,800.

Next to the subject of china and plates, perhaps side by side with them in interest, is the glass for the dinner table. It, too, must be costly and individual. It cannot help being one of the most beautiful and attractive feature of the table, with its iridescence and sparkle, its delicate forms and many tints. Like the china, it usually is marked with the crest or monogram of the owner, this being in gold if there is any gilt decoration on the glass, otherwise merely cut in. At each guest's place at a fashionable dinner there is a water goblet and four or more smaller glasses for wines and liqueurs, all corresponding in shape and decoration. Some are simple in outline and design, but are of such exquisite material that they reflect the prismatic colors like a soap bubble. Others are deeply incrusted with gold or cut in famous intaglio patterns.

While the most refined taste prefers the clear glass, or that with the gold decoration, there are people who choose various colors, ruby, green, etc., for different wines and cordials. Even glasses studded with semi-precious stones are used for some elaborate affairs. The so-called Venetian glass is made in Austria. Long-stemmed water glasses are always en regle for dinner, but tumblers are used for lunch.

These beautiful glasses cost $70 to $300 per dozen, so that glasses used for one dinner for twelve persons may be worth from $100 to $300.

The possession of such valuable and destructible property entails an immense responsibility and care upon employes of the rich. In most households where such costly glass and china is used one person is appointed to take the entire care of it. He or she is paid a good salary for the service, and comparatively little is broken or damaged. A special chest is provided for each set, with special velvet or felt lined compartments, and no two pieces are ever permitted to touch each other.

It is interesting to note that the most expensive china owned by prominent people is extremely simple in design, and fads and novelties are strictly eschewed, or at least tolerated only for informal affairs at country houses.

For people of more modest purses and ambitions who like to indulge in something novel and striking at times, there is a very pretty new style in dishes for afternoon tea which will be introduced in the fall. The plate, cup and saucer handed to each guest forms a complete flower, in natural colors—a pansy, rose, chrysanthemum or daisy, no two alike. These sets are only moderately expensive and are gotten out in excellent taste.