

MEN MUCH INTERESTED IN DRESSMAKING

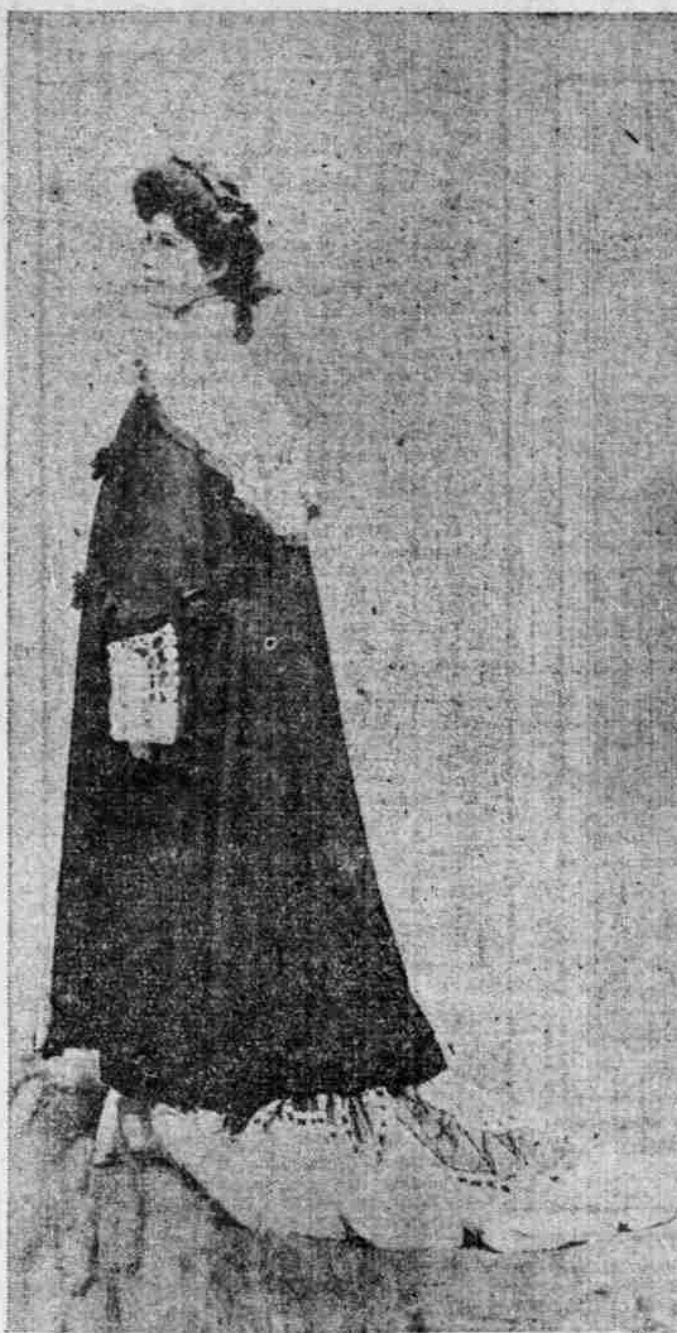
PROMINENT AMERICANS AND EUROPEANS
AID IN SELECTING THEIR WIVES' APPAREL



Black Liberty satin, Princess style, with intricate embroidery in white.



Princess evening gown of black silk net, with black satin stripes and small design of roses in spangles.



Broadcloth coat with clerical collar and wide cuffs of white linen crash.



Reception gown of the new "pretty" shade in crepe de chine, with black and white embroidery and Chantilly lace.

WOMEN'S clothes become more artistic every year, and for this the thanks are due chiefly to men. Dress is an art nowadays, because distinguished and manly men persist in so considering it. Men have always been the real arbiters of women's fashions, the inspiration and the reward of their best efforts. Even Americans who have been in the habit of looking upon a man interested in the feminine wardrobe as rather effeminate, are becoming accustomed to the European point of view. In these days of strenuous country life and athletics for women, men and women meet more as companions than heretofore. They ride, shoot and play golf together. A greater similarity in tastes is the natural result, and American men have, in addition, exceptional opportunities to observe fashion and peculiarities in women's dress.

The late President McKinley took the deepest interest in his wife's dressing. Colonel John Jacob Aster, Rough Rider and man of affairs as he is, is most discriminating in all such matters, and Mrs. Aster's gowns are considered works of art among fashionable New Yorkers. Peter Marik, whose collection of miniatures of lovely women is famous, has always been looked upon as a connoisseur of women's attire, and Harry Lehr always helps Mrs. Lehr decide upon her gowns. Albert Herter, the artist, is the author of many a picturesque costume worn by his madonna-like wife, and Louis Carey years ago laid aside architecture and pictures to design frocks for "the 49" of New York.

A man as far from the effeminate as the great Napoleon was a keen critic of style and beauty in clothes, and many a noted statesman of modern times is not ashamed to express his taste in the selection of a wardrobe for his wife, sister or sweetheart.

King Edward and the Emperor of Germany pride themselves on their knowledge of women's clothes, and both Queen Alexandra and the Empress have availed themselves of the sartorial judgment of their royal husbands. And it goes without saying that the women of King Edward's court and of all fashionable London dress for his eyes above all, for white women value the envy of other women, they care most to please men.

Count Boni de Castellane is his wife's highest court in the business of designing and planning her wardrobe, and it is wonderful what his taste has accomplished for a woman far from beautiful. The Duke of Manchester is also an expert on women's dress, for his wife's reputation for charming and appropriate gowning is largely due to his judgment.

Men dressmakers are far more original than their women competitors, and some have made their names as famous as those that designate the artists in music and painting.

As a rule the average man likes rich fabrics, subtle and elaborate designs combined with simplicity in cut, with long, graceful lines. To him grace and distinction seem to be the essential features in women's garments. He cares little for frills and ruffles, so dear to the feminine heart.

GOWNS FOR YOUNG GIRLS' THANKSGIVING

PRETTY CLOTHES ARE ASSOCIATED WITH THE DAY OF SUPERSTITIONS ABOUT THE SAMOVAR

WHY the fol-de-rols of dress should be coupled with the day on which we give thanks to Heaven for its mercies is something that cannot be entirely explained. But here are the signs in the shop windows:

"Thanksgiving waists," "Thanksgiving gowns," "Thanksgiving hats."

Petticoats with the prolix were wanting, but finding some short, warm, bright underskirts, it pleased a wandering woman to give them the timely title.

These petticoats were in hand-knitted German wool and coarse silk—comfortable, homely things that the sensible school girl would take to if she has a country home to visit at Thanksgiving. The gowns, which were of a stout outer variety, combined well with them; and the flat French sailor hats, simply trimmed, jaunty and youthful, topped the useful outfits delightfully.

For the rest, it was quite plain from the framing of some of the window exhibits that the football game, which is always a feature of Thanksgiving, had been considered. Surrounded by streamers in the favorite college colors, heavy outdoor gowns competed for notice with dainty, cloudlike evening frocks. Harvard, Yale and Princeton rosettes adorned the breast of many a fetching shirtwaist—shirtwaists simple enough for the girls themselves to make.

But before we come to them there is an entire costume that should be introduced—a natty thing worn by a wax girl of perpetua youth.

It was of white and brown checked tweed in one of the newest models, designed for young persons not yet "out." Trimmed with golden-brown velvet and six medallions of white cloth embroidered with brown, a skirt yoke and shoulder cape in deep tucks were its most effective features. Aside from this narrow yoke, the skirt, which was in seven gores, was perfectly plain. The tucked bodice was in blouse shape, with velvet forming the round yoke, the cuffs and the skirt. One of the square cloth medallions was placed at the front of the stock like a brooch. Three others, posed at the same diamond angle, ornamented the front of the bodice, which fastened under the left arm. The baggy puff sleeves were very small at the top, with a single medallion on the velvet cuffs, and the crush belt hooked little girl fashion under a "button" at the back. Last, but far from least, the costume was lined throughout with brown taffeta, a lining cheaper and warranted more durable than the taffetas once used.



Butter yellow batiste.

Made in all the colors of the season, taffeta, can be had at 29 cents the yard. It is lighter in weight and a little less lustrous than pure taffeta, but the effect is equally elegant, and a goodly rustic is obtained.

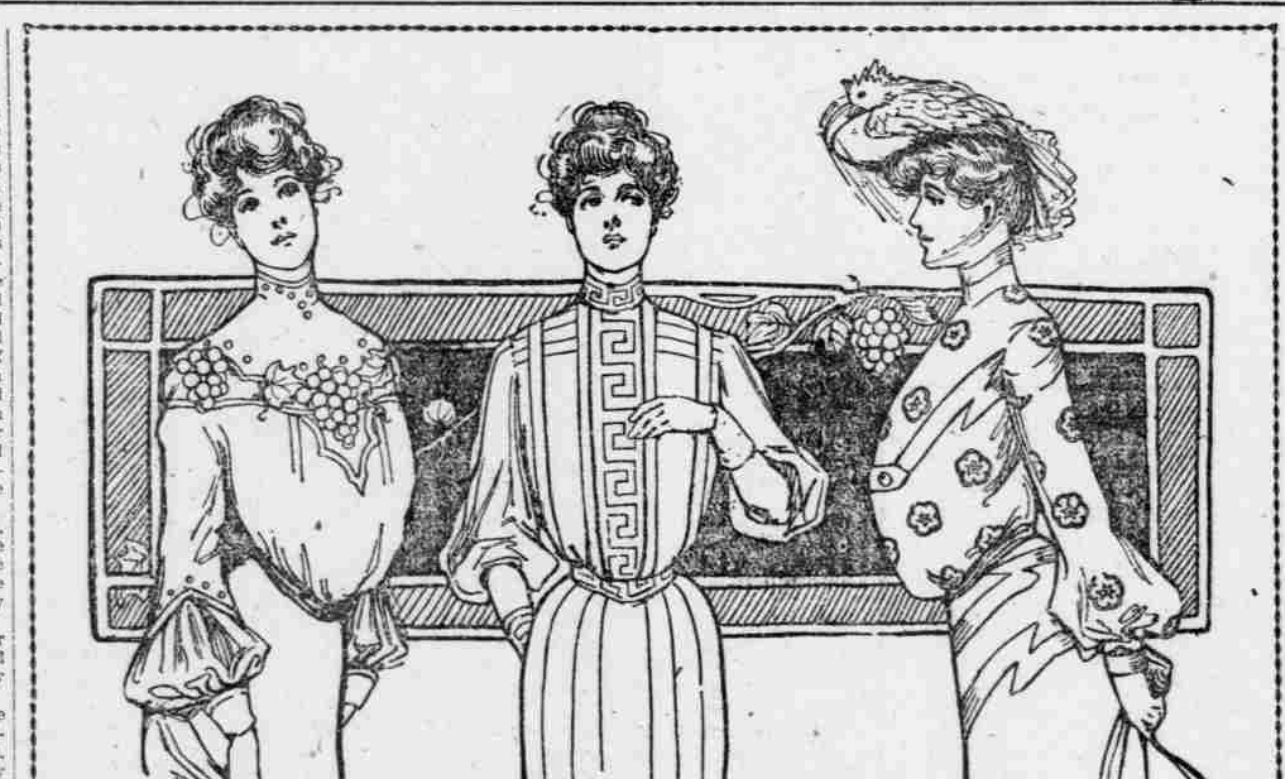
Very charming were other gowns for maidens, who have passed the little girl stage, and yet must cling to the simplicity good taste requires for golden days.

Some tartan wools of rich coloring were subdued with black braids and black taffeta bands, put on in many odd ways. The popular puffed sleeve and the equally popular position belt were everywhere visible; the latter takes all the shapes the mind of mortal can devise. A V-shaped fan in pleats, the V upside down, was one rear appendage found more than passable. It was part of a wool canvas gown in the brightest blue—that sparkling mazarin shade which suggests the ball that the washwoman drops into her rinsing water. The model was delightfully simple, a habit skirt with three narrow foot folds and a blouse jacket plainly stitched. With all this modesty the position fan at the back of the belt seemed veritable magnificence.

Three dainty little waists gave other hints for effects to be obtained by simple methods. A bodice in Sevrès blue de laine was made radiant by a black embroidery outlining its scattered round flowers. The only other trimming was a bias band in pinks blue, which, running completely around the shoulders of the bodice, took a jagged, lightning-like line at the side busts. At the front this band dipped very low, with the falling off look of the present style of décolletage. A smoked pearl button fastened one lapping end.

Black satin pipings trimmed several simple flannel waists with good effect. On a little skirt in art green diagonal, the black edged two suspender straps; a glistering round head did some scroll work on the bottom one.

Epaulette shoulder treatments abound, and, since the shoulders are the hardest part of the waists to fit, these seem a good device for hiding the indifferent work. Down the bias bands, which are used on some of them, tiny silk or velvet buttons, put on in a close row, are sometimes employed, with stylish results. But when it comes to the really dressy waist, neither buttons nor satin pipings are adequate decorations. Something genuinely elegant is necessary, though the trimming may be only the slightest "touch," as the modistes put it.



SWEET THINGS IN WAISTS.

Two party frocks shown by a shop dedicated to juvenile wear alone are charmingly ingenuities in style. Both cost a pretty penny in their present shape, but if you have a sharp eye for bargains in Summer saunders you may copy them for a song.

Embroidered batiste in the fashionable shade of butter yellow embodies the more elegant of the two. It is trimmed with fancy bands of the same, one shaping a swirling heading for the deep skirt flounce; the other a pertha for the low-cut bodice. On the sleeves a matching band forms a shoulder cap, under which

loose puffs extend to pointed waistbands of the embroidery. A lacing of black velvet ribbon fastens the waist at the left front; a similar treatment ornaments the sleeve caps. The skirt is also of black velvet ribbon, but in a four-inch width. At the back of the sash stripes are finished in the new way at the bottom with big bows.

Quite old fashioned is the second frock. Made of pure white blonde net, with narrow satin ribbons and shirring for ornament, it seemed especially suited to the girl of quiet tastes, whom the world calls "old-fashioned."

The model is almost little girl, so youthful is the effect of the low-puffed bodice and flared skirt. Edging these ruffles, which are cut straight, are three in number, and heading the group is the ribbon in straight rows. The top of the skirt is shirred in a straight girdle band. A shirred body yoke and the finish of the short sleeves match. A look almost babyish is secured by a narrow grimpé of plain net.

that they can easily be copied at home for less than half the cost of the ready-made models.

In the way of jewelry, pretty bow-knot brooches are seen, in colored enamel, which quite successfully imitate the tied ribbon. Then coral is much worn by young girls, in long chains of the broken twig sort, and in round beads, in bracelets, brooches and neck combs.

Some of these are the basest imitation, in a substance which more nearly resembles red sealing-wax than coral. But never was real coral cheaper than now, and since it is the birthright of youth, let every girl own at least one "reef" trinket as long as the fat lasts.

MARY DEAN.

SAMOVAR SUPERSTITIONS.

How Russian Legends Cling to This Adjunct of Teas.

THE growing popularity of a samovar, both as an ornament and an adjunct to the breakfast table, the natural desire to possess a Russian samovar, as distinct from one manufactured in some other part of the world. The purchaser will do well, therefore, to note the marks which stamp the Russian article as genuine.

In the first place, as the manufacture of samovars in the dominions of the Czar is reserved exclusively to the government, the imperial crest will be found stamped upon every genuine Russian tea-urn. The

reason why the government engages in this industry is that a samovar may be within purchasing power of the humblest peasant.

It is regarded as a public necessity in Russia, and is sold by weight and at the actual cost of manufacture. Of course, there are many grades from these of the simplest pattern to others of gold and silver, worth thousands of dollars, and made for the court or wealthy nobles. But a good brass samovar, with bowl and tray to match, will cost in Russia about \$20, and imported into the United States double that sum.

Another test of a genuine Russian samovar is to be noticed in the heating apparatus. If a spirit lamp is the method employed, then unless it has been obviously adapted, the samovar is an imitation. Those made in Russia are all heated with charcoal.

But to many people, and especially to readers who are familiar with Russian novels, in which the samovar is perpetually in bubbling evidence, it may be new to learn that the use of the samovar is comparatively modern Russian custom. There are still to be found peasants in Russia who deplore its introduction with the words: "Holy Russia has never seen the same since we have so many samovars."

For all that, samovars are to be found in almost every house and hotel of the empire, and sufficient time has elapsed for some quaint superstitions to enshrine them in the eyes of the peasantry. A Russian of the humblest order, for instance, will not light a new samovar unless it has first been blessed by the priest. Otherwise the Witch of the Winds might keep blowing the flame out, and the water would never stay at the boiling point.

In some parts of the country, for a similar reason, it is not considered advisable to keep a samovar too highly polished. Spirits and elves, like human beings, are presumed to have their conceits, and they might be attracted to a hut where a well-burnished-up samovar would serve the purpose of a looking-glass.

As to the drinking of tea, for which the samovar is in constant use as the leech pitcher is with us, what we understand as a Russian tea would scarcely be recognized by a native. In the first place, a Russian makes a strong decoction of the leaves, which he keeps warm in a pot on the top of the samovar. Then whenever he feels like taking a drink, which is about 24 times in the 24 hours, he pours a small quantity of the tea decoction into a glass, mixes in sugar, sometimes jam, and heaven knows what else besides, fills up with boiling water, and swallows down.

Removing Spots From Furniture. Here is a recipe for furniture polish which will remove white spots from varnished and oiled woods and restore dulled surfaces to their original gloss, says the Philadelphia Inquirer:

One cupful of cold-drawn linseed oil, one cupful of powdered rotten stone, one-half cupful of alcohol, one cupful of naphtha, one cupful of turpentine, one cupful of a strong solution of oxalic acid and one cupful of cold water with which has been slowly mixed two teaspoonfuls of sulphuric acid.

Shake the ingredients together and keep bottled and closely corked until it is wanted. Apply the preparation with a flannel cloth and rub vigorously.

Oil and rottenstone will often restore

the dulled or disfigured surface of polished furniture.

If perfume or any other preparation containing alcohol has been spilled on a varnished surface, instead of wiping it off, add oil to neutralize its effect. Alcohol dissolves the gum of the varnish. The purer the spirit the quicker its work.

A white stain produced on varnish by alcohol may sometimes be restored with a rubbing of turpentine and oil or of kerosene. Sometimes alcohol and oil will do the work. If the surface is roughened and the scar deep, rub first with very fine emery paper, then with oil. Lastly, polish with oil and rottenstone.

Plaster casts that have been broken may be mended with a mixture of white of egg and fine whiting, stirred into a thin paste. Mixen the broken portion and reunite them gently, holding them together until the paste sets.

If small fragments have been lost, the paste may be used to fill in crevices and chips. The mixture will harden rapidly, and only a small quantity may be made at one time.

Mission Furniture. Some of the latest pieces of so-called Mission furniture are very much modified, and savor in many cases of old English and Dutch ideas. So popular has this Mission furniture become that many more pieces have been added to the list of its creations, and now almost every kind of household furniture may be had in this style.

The old-fashioned girl and her old-fashioned frock.