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Perhaps there have been more superb materials made than some of those shown this season, but it is difficult to believe it when one looks at the magnificent shot velvets displayed in some of the best houses. The colors are truly royal in their richness, and the fabrics are stiff and thick and fine. Some of them when folded appear blue in one light, red in another and purple at the front view. There are others that shade from russet to green, and the velvet is ribbed in heavy wales. Others have terry cords over or between the velvet pile. As if that was not enough, there are some pat-



AFTER CHURCH, EASTER MORNING. terms that have the corded effect with broadened flowers woven in, and they are especially handsome, but the corded and changeable velvets give the richest appearance.

These corded velvets are mostly intended for dinner and elaborate reception gowns and not to be used now as they would have been a few seasons ago as panels, front breadths or trains. Almost every gown now is of the same material as far as skirts go, except where there are ruffles or folds of something of a lighter quality or kind. The sleeves and waist drapery also often have a different color or material, but skirt combinations are certainly no longer in vogue.

The princess form of gown for all figures that will bear it is the one for the full skirt, and it is often seen than any other, particularly for home toilets, though it is also quite suitable for the street. The prettiest wrappers and tea gowns are princess, with a wattleau in the back and full front, more or less trimmed, the long lines and loose folds being graceful to any figure.

One very elegant gown of this description has just been finished for a young married belle, and it is worthy of illustration. It is very quaint, but altogether lovely. The gown is of rich shot velvet, showing all the browns and greens, and it is in princess, with every seam outlined from top to bottom with a narrow galloon and jet beads as big as peas. Around the bottom is one bias ruffle scarcely full at all, and at the knees two others, all of pea green taffetas with a brown undershade. The waist had a jacket shape of the same, with a ruffle like a berth all around it, and the snug part of the sleeves, the lapels and collars were of the same. The lapels leave the waist open V shape, and this is filled in and the lapels covered with cream oriental lace. In the center of the back the princess skirt is laid in three deep plaits, the ruffles reaching clear around the skirt.

This design has been copied, with some variations, notably having ruffles at intervals reaching nearly to the waist, and in some instances folds in place of the ruffles. Others, again, have the dress plain, save for the beaded galloon. It was copied in mode ladies' cloth and also in heather mixture and doubtless will form the basis of many other costumes that will be worn through the whole season. It also would be suitable for wash dresses.

Ladies' cloth always will have its admirers, and there is no woolen fabric more elegant, but in making up it requires a special treatment. It needs to be made in such a way that due prominence is given to its superb texture and refined finish. Such a material does not need to be hidden or cheapened by masses of flimsy trimming.



PREPARING FOR CONQUEST. A walking and visiting and also church gown of this material sent out for Easter was of the bluish gray now so popular. The back of the skirt was laid in five heavy and deep plaits. The waist was short and all in one piece. The front was cut with flaring breadths, piped with black velvet. Around the bottom of the front was a double shirred black velvet ruffle. The sleeves were double puffed and banded with velvet. A rich drapery sash of black velvet crossed the front from right to left, and there tied in a deep knot, and then fell loosely nearly to the feet. Around the shoulders

was a fall of black lace arranged in such a way as to appear to be a wide falling collar. Long suede gloves, a heliotrope parasol and a heliotrope straw hat will complete this truly elegant costume.

It seems to me that as gowns grow larger parasols grow smaller, for some of the new ones are scarcely half as large as they were before. I saw some this week made of black moire lined with florentine silk, pinked out, and really they were no size at all.

I intended saying something about the skirts, two of our best houses have gone over to the side of the enlarged skirts, and it is easy to see why, as they will naturally sell just so much more material, but the skirts are cut so that the gores "flare" very much, so much indeed that they fall back in deep folds around the bottom, and the skirt is faced with horsehair, so that it gets the right hang. This it could not do if hoops were used but it is a sop to Cerberus.

One gown made in this style had the skirt of reasonable dimensions down to just above the knee, and from there on there was a flounce cut in circular sections so that when sewn together and put on it made a most remarkable fullness. Two narrow ruffles were set about the top, for what purpose only the designer knows, unless to make a tall woman look short.

Some dresses came under my notice a day or so ago that were being made for "first communion," and as there will be many little girls ready for confirmation after Easter I thought some might like to know what they were like.

Some were of white cashmere, made plainly with a little drapery or trimming of faille or surah. The dresses all had plain hemmed skirts. One had bretelles of faille. Another had a vest front and lapels of surah. There were several very pretty little dresses made of jacenet, with white satin shoulder knots and sash with long ends of the same ribbon. Some were of victoria lawn, tucked, or with one narrow, gathered ruffle at the bottom.

With these gowns goes a wreath of artificial lilies of the valley or other white flowers. Brussels net veil is de rigueur for all who go to the Catholic church. The Episcopal permits but does not require the veil. White cotton or silk gloves and white slippers and white stockings should be worn.

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This interesting woman, who has for so long a time occupied the attention of a large portion of the Christian world, has a personality so intense and a magnetism so penetrating that she never fails to produce a profound impression upon her hearers. Her oratory seems to be of



MRS. MARGARET BOTTOMO.

an inspirational type, and whether she seeks to interest an audience of fashionable women in one of their own drawing rooms or a company of besotted men from the corner runshops she will strike the keynote of the one as readily as the other, and by her deep sympathy, strongly expressed, minister to each.

Her earnest face is endowed with the most subtle power of expression, the silver crown above it softening and subduing the strong vitality. The beautiful brown eyes change with every emotion and are intense or tender upon occasion. Her voice, strong and penetrating when denouncing wickedness, is low and thrilling when moved by sympathy. Her short, strong pointed sentences are fitly emphasized by her truly unconventional manner.

Mrs. Bottomo's maiden name was McDonald, and her early life was passed in Brooklyn, where she married Rev. Frank Bottomo, D. D., of the Methodist church. During her childhood she was actively engaged in mission work, visiting with her father the almshouse and prison, the sick and the poor. After her marriage she extended her labors and organized in her own parlors the ladies' classes, out of which grew the "Drawing Room Gatherings," now so well known for their "Talks" on Bible subjects.

As the originator of the great "International Order of the King's Daughters and Sons," having branches and members all over the world, Mrs. Bottomo is probably best known.

And as the first and only president of this immense organization, over 300,000 strong, she wields a power second to none in her peculiar way. Her potent influence is largely felt in the beautiful little magazine, The Silver Cross, devoted to the interests of the society, in which now appears each month one of her renowned "Bible Talks," which, although extending over a period of many years, have never before been published. She also contributes valuable articles to other magazines and is constantly directing her energies toward the amelioration of the masses. Blessed with a peculiar fitness for influencing other women, she has worked in this special direction with marked effect, and her life a rare instance of consecration to whatever work her hand has found to do.

ELLEN A. JOHNSON.

THEY WOULD MEET.



Miss Clara Slimson—My milliner was at church today.

Mr. Slimson—Why didn't you point her out?

Clara—You'll have a chance to know her, papa, before the week is out.

EASTER NESTS.

German children probably enjoy Easter more than those of other nations, because for them the element of mystery that adds so much zest to the pleasure of the Christmas stocking is brought into play. Nests of tinsel, artificial flowers or some other attractive material are filled with eggs, candies, cakes or other goodies and hidden away for the children to search for. These nests are generally surmounted by a rabbit made of candy, cake or any of a hundred materials dictated by the ingenuity of loving parents. The Easter rabbit is a very old German institution and probably a survival of the heathen days when the hare was sacred to Eostre, the goddess of spring.

THE CZAR'S EASTER.

The czar kisses the cheeks of his courtiers, and they in return kiss his majesty's shoulder as being a little less familiar salute. Everybody kisses the hand of the czarina, and she kisses her relatives and friends on the cheek in return, and then every man, woman, priest and child present kiss one another, exclaiming between the smacks, "Christ is risen!" "He is risen, indeed!"

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