IN THE DOMAIN OF WOMAN.

FASHION'S DECREES FOR SPRING.

Shirt Waists, Tea Gowns, Waistcoats and Nobby Jewels.

NEW YORK, Jan. 27.—It is already time to talk of what the new shirt waists will be like, because the manufacturers and tailors always work one season ahead of time, and have just completed their stock for the spring trade. All the smartest of these little bodices are made of checked gingham, and there is scarcely an exception to the rule in favor of tucked bosoms. There is no monotony in the tucking, however. One pretty pale blue waist will have fifteen fine tucks, forming on either side in front a pointed yoke, thus throwing considerable fullness over the bust. Another bosom is tucked in diamond shape, another laid in perpendicular plaits, wide or narrow, and then we have a change in the arrangement of buttons. Studs will be little used, for down the front clusters of three or five tiny pearl buttons are, at intervals, sewed on very close together. These properly do not hold the fronts of the shirt together at all; a serviceable underhand does that, while the pearl knobs are for decoration purely.

In case anybody is desirous of asking the question, it may as well be affirmed here that shirt fronts will pouch just a wee bit; that on many a sensible shirt the back is quite as elaborately tucked as the front, and cuffs and sleeves are in no salient points different from those we wore last year.

Next after gingham, the typical woman's shirting of this season, in cotton goods, will be white and colored, widely corded pique. They have in the majority been made with three deep horizontal tucks across the full bosom, and are caught in front with three or four very broad white pearl buttons.

By the way, it is whispered about that the summer novelty in jewelry will be studs and buttons and pins of carved pink and mother-of-pearl, set in silver, or with skeleton silver patterns cut out over the pearl. Meantime, while the women are snubbing their pretty noses against show windows to see the very early novelties that share the public's interest with the January bargains in white goods, there are still some very fetching evolutions being made in the silk shirt waist. The newest comer in that line is a shirt of taffeta that opens only down the back. It is usually evolved from tempting bits of silky color found on some remnant counter, and it, buttoning up behind, has a draw string about the waist which ties in front, and gives a full pouched bosom.

A stiff, high white linen collar is worn with such a shirt, but the necktie is apt to be a lengthy scarf of some pale tinted silk muslin or chiffon, with tucked and hemstitched ends, wound twice about the throat and knotted large and full in front. It is the popular thing to make these little waists of striped silk or French flannel, letting the stripes run crosswise of the body and arranging the sleeves on the same model.

THE QUESTION OF WRAPS.

It is really only when the winter blast registers something in temperature near the zero point that wraps of any importance are worn. Feminine taste is all for little shoulder capes, little tippets and neck pieces of no consequence at all. So far as warmth goes, and unless one possesses a Persian lamb or broad tail coat with a jeweled belt, the inclination is to pop off wraps entirely. This, of course, gives the smart fur-trimmed velvet dress basque a fair chance to air its splendors but to go without a coat smacks of pneumonia and its discomforts.

To avoid the dangers, however, the non-coat wearing women have adopted undervests. These are sleeveless garments, cut like those of men, made of black or colored silk, interlined with swan's down, and a great comfort they are indeed. Stout women, who cannot afford to put on so much extra bulk, are wearing knit of shetland wool, sleeveless vests that button from chin to hips, and these they declare, with a fair show of truth, are much warmer than any coats and far lighter and easier to carry about on one's shoulders.

Mention of vests inspires a natural comment on the waistcoated glories just now of the golfing woman. Her winter waistcoat for the links is a wonderful and dazzling garment. In princess stitch, the front of it is knitted of German wool, in color that startles and certainly should dismay many complexions. Brilliant egg yellow, cerise, arsenic green and cerulean blue are some of the choice tones selected to shine on the wintry landscape. The front is knitted nearly up to the chin, and is fastened down the front with six big bold brass buttons. A back of flannel usually fits in these togs and sleeves are added, rather big formless ones of wash silk or taffeta.

SOME NEW STUFFS.

Later on, when gentle springtime's beneficient influence is felt, smart golf waistcoats of thin plaid cheviot are going to be the mode, and still later low-cut ones of pique, worn sleeveless, with linen backs. In the cheviots of new design there is plenty of range and excuse for enthusiasm. They have borrowed their colors from the sober, lovely shadings of ducks' and doves' breasts, shot with soft blue and red, green and yellow streaks. Many are woven in broken plaids that are not in the least conspicuous, and not less enticing are the foulards.

We discovered last year the high conduct and character of the silk weave, and if anything, in color and quality, we have improved on our late acquaintance. This season they are doubly twilled, and called Aya foulards, and to describe their colorings would puzzle an artist. It is enough, in brief, to say that the tendency of their designs is toward a modified Persian, while for those in delicious tones, from palest lilac to deepest violet, the purchasers are showing a preference.

Between seasons the true oddities of fashion crop out, and it seems at the moment as if every female throat was encircled by a four-in-hand—not a simple masculine cravat of that species by any means, but a length of satin, maybe of silk muslin, of any color she likes, tipped with crisp double frills of tulle or a little row of fur tails, or silk fringe. Fringe is positively the latest, and sometimes a long Roman striped or scarlet scarf is tied under the chin in a large bow knot, while a flashing jeweled pin is fastened right in the heart of the bow. That pin is apt to be a small turtle, all of diamonds, or a tiny scorpion of rubies, clse—wonder of wonders—a scrap of a mouse carved from clear pebble and set with jeweled eyes, claws and tail. This, though, is only an eccentricity of the moment that a faithful chronicler of fashion must note.

LOVELY TEA GOWNS.

Another little whim of the hour, by which every resourceful womankind furbishes up her wraps is that of decorating with bows, lace and buckles the shoulders of her cloth or fur cape or cloth coat. Those used in the evening show little bouquets of flowers tucked in too, and every woman in a low cut gown who attends a ball, dinner or the opera, wears a species of cape. It really is scarcely more than a collarette, made of a muslin ruff, about six inches deep, with flowers tucked into the frillings, and long ribbon ends attached to the ruff, with rhinestone buttons. Yet another taking idea for the evening is the shadow gown, that is usually an old pale-colored or half-soiled white silk, with a full petticoat of black chiffon over it.

Again, too, as we get within hailing distance of lent it is becoming a usual thing for hostesses to receive at teas in what English women have always considered and wore as the gown for the occasion. Up to this time some lovely tea gowns have been aired at afternoon receptions. One and all they are made with lengthy trains and the rear end of the tea garment is a matter of dominant moment. The train is supposed to be of an entirely different but harmonious material and color from the body of the garment. On white tea gowns gorgeous black satin trains, glittering with silver spangles, have been seen, else silk, decorated with raised velvet figures, appears. Such an one is the tea gown sketched this week.

Its train has a background of pale pink silk with long green velvet fern leaves embossed on it and turned back, from the figured net front are revers of green velvet, edged with ermine. Open throats and long sleeves are characteristic of the reception dress, and with them many women wear slippers of ecru lace over bright silk stockings.

BECOMING UNDERGARMENTS.

But this is par excellence the season of bargains in undergarments, white goods, and though we get our patterns for lingerie from France we make on this side the water the daintiest cheap underwear. In England they use cotton goods, like sheeting, thread-like and ocean cable, and a needle like a clothes-pole and sew everything clumsily by hand, while in Paris only the sheerest batiste and real lace, with a maze of ribbons, seems at all tempting.

Here in America, however, we use a thin weave of cotton, the sewing machine with ability, embroidery with taste, and the woman of small means can clothe herself both prettily and most inexpensively, as the January bargains have proved over and over again. Attention is politely directed to the three new styles of chemise illustrated with this letter. The one with the ribbon shoulder straps is especially recommended to the women who has flesh to consider. The straps are made of washing ribbon, and the second little chemise is meant for the girl who is so slender she can afford to have a deep bust frill to fall out sweetly over the top of her stays and who can wear lamb's shade sleeves. The third sketch is a suggestion to her who is in search for an attractive pattern for her trousseau under linen. Trousseau sets, by the way, are being made of china linen, trimmed with a washable point de Paris.

More and more attention is turning now to white petticoats, made with deep elaborate ruffles, headed by a beading through which ribbon is run. Some of these skirts are intended for wear only with very soft falling gowns, and are wrought out of the softest batiste, are never washed, but carefully cleaned and beneath their flounces of frost-like lace or embroidery is whipped a thin pinked taffeta flounce of pale pink or green.

Such skirts are the possessions of luxurious women, who use every year less and less silk underwear. Economical souls, with a taste for pretty lingerie, are making up their summer stock of white clothes from American batiste which is not quite so fine as the French, but also not nearly so petty. They are tucking and frilling the prettiest little empire and blouse night dresses.

The empire consists of a finely tucked yoke with a broad ribbon run through eyelets just under the bust, while pretty lace trimmed fronts blouse over a ribbon that encircles the waist. All the new night dresses for women are made, by the way, with full sleeves, gathered by a bobbin on either seam; the skirts of the dress are wide and deeply gored and a little pocket like that in the back of a stuff costume, is let into one of the front seams. One of the newest wrinkles in chemise is to catch the fullness into a bunch of shirrings just in the center of the back and from them bring around and tie in front a belt and bow of ribbons.

The latest taste in drawers demands very short full legs, edged with deep and very wide ruffles. Out of white and the palest shades of pink and blue flannel very useful winter drawers are cut and made as pretty as possible, too, for they, being especially intended for chilly and rheumatic wearers, are cut like knickerbockers, drawing in at the knee by means of a strap and a little series of three buttons and holes to fit any size of leg.

A nice, sensible turn has been taken by those whose business it is to make silk petticoats for winter wear. Half way to the knee the best petticoat is built of a soft blue or rose-colored French flannel, and then set onto this is a great three-foot and a half deep flounce of crisp taffeta, ornamented with lace or ribbon or what you please. By this very simple maneuver the sensitive part of the body is protected and warmed and yet all the luxury and beauty of a silk skirt is enjoyed without any additional bulkiness at the hips. Very little remains to be said of the corset cover. True it is still worn, but your frou frou woman prefers first to put on her little woolen or silk undershirt, upon this her corsets and then her chemise. Thus the latter garment serves as her corset cover and she feels warm and snugly covered from throat to knee with the economy of one whole garment.

M. DAVIS.

BECOMING LINGERIE.

THE GLORIFIED TEA GOWN.

FOR A LITTLE MISS.

PROFESSIONAL UPHOLSTERY.

New Employment for Women Taught in Industrial Schools.

In the main street of a town not a thousand miles from everywhere, in a brick building, is the busiest woman of that whole section, especially on order day, when in a well-furnished office she receives orders for the coming week.

Her business is a novel one. Her shingle, swaying in the breeze, announced that she is an "upholsterer," also a seller of such fabrics and stuffs as her business requires.

This new path of labor for a woman seems to answer the question that many a girl is asking today with a thoughtful face—the inquiry as to what road to enter that is not now crowded to a jostling point with busy travelers.

Every trade, or occupation that does not come under the good old term—trade—is full, and it is little satisfaction to the earnest young woman to say there is room at the top. She cannot get an entrance in most cases into any avenue of toil but that which but poorly repays her in the end, and the top is always a vanishing point.

This suggestion of upholstery as an occupation for women is rather new, that is, to the fire and the springs to the cash barrel. All the old tacks are easily removed with the tack lifter. Give the frams a good scrubbing with soda water and then after it is dry rub it well with fine sandpaper, then with pulverized pumice, after which it will be ready for a coat of varnish diluted with turpentine. Mahogany, cherry, black walnut or rosewood can be treated in this way, but one takes care not to put the varnish on too thickly.

When the frame is quite dry it is ready to be covered; it is best to put the springs in before the frame is varnished. Either a board is put underneath, to which the springs are fastened by means of twine passed through the holes made in the board, or straps of stout webbing are used. Curled hair is next required and is covered with burlaps, which are securely tacked down over the edge of the chair. The outer covering is then tacked on, being finished with gimp, neatly held in place by tiny gimp tacks.

So much for upholstering a chair. For a divan, which is, perhaps, the most difficult work an upholsterer is called upon to do, the method of procedure is almost identical.

The teacher from whom one learns her trade may have—he probably will have—certain ideas and an individual knack which are his secrets of success and which he kindly transmits to those he instructs. Once at work, with that growth in knowledge which brings perfectness from practice, comes a confidence in the success of well directed, intelligent effort.

To keep posted in all that is novel and fashionable in furniture draperies and coverings is, of course, one branch of the trade. Curtain and portiere hanging also comes under the head of upholstery and its secrets and intricacies must also be mastered.

technical and industrial schools have only within a year or less, formed classes in this industry for women.

There is so much individuality nowadays in furnishings that many women like to have it executed directly under their own eyes. Draperies and furniture coverings can be picked up at low prices here and there, and with them divans, easy chairs, cozy corners and the like be delightfully and inexpensive evolved if the housewife has the assistance of one of these professional workers.

Four dollars a day is the average sum a woman should get who goes out by the day. If one sets up an office, with assistants, $20 a day or $30 or more should be the average with a very appreciable sum added to the income from the sale of furniture stuffs.

Strong hands and a strong back and a real preference for the work are prime requisites. One can learn the trade in from four to six months by applying oneself most diligently, day after day, to it.

The beginner is put to work on a small mattress; then a hassock is given to the prentice hand. Here one can exercise one's ingenuity in shaping and tufting—one, too, can invent different shapes or vary the style to a certain degree. The first attempt probably is not a joy forever, although it may afford a certain amount of satisfaction as one's first effort at upholstering.

The different methods of tufting sofas and divans is almost a distinct branch of the industry; cross tufting, for example, is a nice bit of work to learn.

A great advantage to a woman in this work is the lightness of the tools; needles of different sizes, some straight, some curved, mattress needles, strong twine, curled hair or excelsior, or, for ordinary upholstering, tow or flax and cotton; burlaps, plenty of gimp tacks of different sizes; a tack-lifter and a hammer—these are tools of the trade.

If one takes a chair in hand upon which to try her skill, perhaps an old chair, the frame of which is moldy and dusty and the covering in rags and tatters, the first thing is to strip it entirely, consigning the stuffing to the fire and the springs to the ash barrel. All the old tacks are easily removed with the tack lifter. Give the frams a good scrubbing with soda water and then after it is dry rub it well with fine sandpaper, then with pulverized pumice, after which it will be ready for a coat of varnish diluted with turpentine. Mahogany, cherry, black walnut or rosewood can be treated in this way, but one takes care not to put the varnish on too thickly.

When the frame is quite dry it is ready to be covered; it is best to put the springs in before the frame is varnished. Either a board is put underneath, to which the springs are fastened by means of twine passed through the holes made in the board, or straps of stout webbing are used. Curled hair is next required and is covered with burlaps, which are securely tacked down over the edge of the chair. The outer covering is then tacked on, being finished with gimp, neatly held in place by tiny gimp tacks.

So much for upholstering a chair. For a divan, which is, perhaps, the most difficult work an upholsterer is called upon to do, the method of procedure is almost identical.

The teacher from whom one learns her trade may have—he probably will have—certain ideas and an individual knack which are his secrets of success and which he kindly transmits to those he instructs. Once at work, with that growth in knowledge which brings perfectness from practice, comes a confidence in the success of well directed, intelligent effort.

To keep posted in all that is novel and fashionable in furniture draperies and coverings is, of course, one branch of the trade. Curtain and portiere hanging also comes under the head of upholstery and its secrets and intricacies must also be mastered.

A CROP OF CURLS

Coquettish Nightcaps Much in Vogue Among Women.

After all, our grandmothers did know best about some things, is the conclusion of the girl of '98, who has been listening to lecture on "Hints to Beauty," and has "The Hygiene of Good Looks," and has become impressed with the fact that half a century or more ago, when the nightcap was worn, heavy suits of soft, curly hair were the rule among women and not the exception as is the case today.

Putting these two facts together and shocked by the steadily thinning thatch on her own intelligent little noddle, the smart and progressive damsel is studiously dreaming o' nights in a headgear carefully thought out and warranted to help her to a crop of curls. But there are nightcaps and nightcaps, and when you can persuade one of their wearers to tell you about the qualities of the various brands on the market and what are the advantages of flannel over linen and silk over cotton, and the cut and color and properties and ways of wearing these bed hats, your brain will whirl and you will probably go on and get one yourself, and believe that all wholesome and beauty lies in wearing your head covered at night.

Now there is a large flock of girls who wear only red nightcaps and those made of Turkey red cotton or flannel as bright as a drunkard's nose. They are doing this because a red envelope by night is supposed, no, it is positively proved to be the means of keeping human hair from turning gray. Now, if there is too much grease in the hair a cotton cap will help to absorb it, while red flannel is sure to put a glint on dry, dead looking locks, and bring out the needed latent grease in a way no other agency can or will. The girls who wear red cut their caps in the exact shape of an infant's hood, frame the face in a coquettish quilling of red ribbons set on the cap's edge, and tie red ribbons under their decided little chins.

They will assure you it is simply deadly to wear silk caps, but there is a strong element who believe that a silk cap, knitted and drawn over the head at night, conduces to the enviable state of spontaneous curlicues. The cap must be knitted, however; that is the strong point, and you can have it in Roman stripes of what color you please except black. A black cap of taffeta or china silk, made mob shape, provokes uneasy dreams, but it has never been known to fail in bringing out the hair like young wheat sprouting in a favorable spring. A black silk cap also brings out a very soft, shiny growth, but only a few girls adopt it on account of its one sinister weakness.

Instead, those with their hair, wear pretty little mobs made of white cotton, because next after black silk, white cotton is the greatest corrective of falling hair. Some of the white mobs are the most becoming little head ornaments possible, with airy frills of exquisite real lace and tufts of pale blue, pink, or lemon ribbon encircling the face.

Women whose heads are abundantly covered with beautiful hair wear these caps enthusiastically, because they are so very enhancing to beauty, and then because the theory is that a night cap worn in time, through youth and middle-age saves a woman's hair in rich abundance as an ornament for her declining years.

Just as potent in its way is the cap of linen which is really no more than a kerchief to lie over the head at night and serves to diminish any increase in growth of dandruff. As a matter of fact, so say the wise and experienced ones, a linen kerchief if faithfully worn, will, in time, produce a scalp white and sweet as the back of one's hand, and naturally the hair grown thereon is greatly invigorated. But linen, silk, flannel, cotton, or whatever you chose, be sure to hang it up every morning in the open air, and do not wash it. The air is all sufficient to keep it in a proper state of wholesomeness, and even if you don't believe that a color or a special quality of goods has any virtue, don't lose faith in the night cap itself.

It does keep the head warm at night, a flannel cap does encourage a brisk circulation of blood through the scalp, and you will not only sleep more soundly and sweetly, but preserve your looks longer and in better condition for this simplest of precautions.

COQUETTISH NIGHTCAPS

ENGAGEMENTS OF MARRIAGE.

Some Pertinent Remarks on a Subject of General Interest.

The New York Sun publishes the following letter as a text for the remarks that follow:

"To the Editor of The Sun—Sir: What is a father's duty for the happiness and welfare of his daughter under the following conditions? After a four years' courtship a gentleman says that 'his finances are not sufficient for him to marry at present,' but that he will continue his attentions and when the future develops his resources so that he can support a wife he will then marry the daughter. Of course, this is understood between them; and it is further agreed that if meantime either prefers another the engagement is off, 'and he or she can marry the one of his choice.' Such a fatuous contract is suggestive. The dim future is dark with uncertainty, as applicable to the conditions. Hence the question.

"In a recent editorial you strike the keynote of my question in saying: 'The superiority of the tumultuous youthful passion and impulse of the daughters to the experience and judgment of the parents wrecks the happiness of too many homes.'

"PATERFAMILIAS."

In the first place, neither a girl herself nor her parents should tolerate a four years' engagement, except under very extraordinary circumstances. It is injurious to the girl in many ways and serves no desirable purpose. The prolonged acquaintance does not tend to the better preparation of the pair for marriage, but rather to produce weariness in one or the other, which decreases the probabilities of eventual marriage as the time is extended. It is an unnatural relation. As a rule, no man ought to "court" a girl until he is in a situation to marry her; he has no right to ask her to become his wife unless he is already in a condition to assume the responsibilities of matrimony. Because a man has conceived an affection for a woman, he should be all the more anxious to save her from tying herself to him in an engagement of indefinite duration. An attempt to bind her by a promise of marriage at some remote time in the future, determinable by himself only, is pure selfishness in him.

A betrothal is simply an agreement preliminary to marriage, and it should not be entered into by a man until he can see his way to its fulfilment at the altar. Hence a betrothal ought to be announced with scarcely less formality than the marriage itself, for it presumes the marriage. The Jews, who advertise their engagements in the newspapers, follow a proper and desirable course in thus making a betrothal a matter of record as a serious and definite obligation. "Getting engaged" is a grave matter; there are in life few compacts with consequences more far-reaching; no man worthy to be a husband promises marriage without the determination to wed the girl within a reasonable time, the sooner the better.

The old way was for parents to require of a man dawdling about a daughter to "declare his intentions," that is to say, whether he was monopolizing her company and driving off other fellows with the serious intention of marrying her if she would, or simply to gratify his vanity by securing her preference. If a man expresses his intention to marry a woman at some indefinite time in the future when it is convenient for him it is not a betrothal. It amounts to nothing, for he makes no absolute promise. It is merely a conditional agreement and it is left to his own pleasure to settle the conditions.

In the peculiar instance referred to us there is not even the pretence of a betrothal. The young man evidently wants to play fast and loose. If he is feeble to get some girl he prefers to marry he will, perhaps, marry this young woman, in the course of eternity. Such a proposition is an insult to a girl, even if it is accompanied by the stipulation that she shall have liberty to do the same. It is not a betrothal, an engagement, but simply a travesty of one of the most serious compacts in life.

Four years' engagement? Four weeks is better. Four months is long enough. If a man really is enamored of a woman every minute of delay after winning her before he makes her his bride is irksome to him. Why does a man ask a woman to betroth herself to him? Is it not that he wants and intends to marry her? Why, then, should she consent unless he is ready to prove his faith by his works?

Beware, girls, of the selfish or craven-hearted fellows who want to entangle you in long engagements simply to keep from you truer and braver and better swains.

Notes of the Fashions.

The return of frills, flounces and skirt draperies was inevitable.

The new ribbons are in plaids and stripes in the prettiest colors imaginable.

White velvet, as well as white breitsch wanz, is used for the crown of the fur-trimmed toque.

The latest tics for women are the sailor knots of silk with broad ends, sometimes trimmed with tiny plaited frills.

If you would wear a white veil it must be of the daintiest, most cobwebby lace, with diamond-shaped dots and two or three black spots to give the effect of court plaster. This is termed "the Castellane veil."

Freshen your half-worn chiffon waist by adding a black velvet bolero made with small revers covered with white silk and network of jet. Colored velvets are also pretty for this purpose if the bodice is of white or cream.

Roman striped sashes with deep knotted sewing silk fringe on the ends are revived again in all the gorgeous colors, and the latest necktie is of Roman ribbon, tied in a four-in-hand knot with tiny fringe-trimmed ends.

Black crepe de chine gowns are very much worn, and very prettily trimmed with narrow ruffles of the same, edged with black guipure or chantilly lace. Bands of lace insertion, with frills of narrow lace on either edge, stripe the blouse bodice.

Among the new things in millinery are the sweetest of tiny green, red and blue lizards, charmingly enamelled frogs and turtles, and many more such like ornamental reptiles. They are to take the place, so hat trimmers say, of the jewelled buckles and rosettes and buttons and things that have been used ad nauseam.

Black satin blouses are very fashionable, and, if smartly made up, give considerable style to the gown, especially if a girdle of the satin enriched with gold and jeweled buckles be added. These are much newer than any of the host of shot or flowered silks so very long in fashion.

The rage for diminutive capes, pelerines, Breton circulars, and fichu-shaped shoulder coverings will continue through two seasons at least to come, cloth, velvet, velours Russe, etc., merely giving place in silk, moire, brocade, fancy satin, and still lighter nets, liberty silks, openwork chenille, and India textiles for the summer.

Fashionably made dress skirts, with the exception of some tailor gowns, hang separate from the lining—which rarely measures more than three and a half yards around. It is usually finished with a knife plaiting of the taffeta silk set in on the edge, and this varies in width from four to twelve inches. The outer skirt is very much wider at the bottom, where it flares and falls in soft folds, but the hips are fitted as closely as possible.

One of the newest fads is to pin up the stray locks at the back of the neck with a jeweled pin. At the first, women used only a plain little gold pin resembling a catch pin for this purpose, but now one sees diamond and emerald alligators and snakes, ruby and sapphire bugs and beetles and butterflies of all sizes and settings doing service in this way. The fashion is not pretty. It is much better to curl the short hairs and pin them into place with invisible hairpins, but then that would not show off a woman's handsome ornaments.

A very dainty bit of click-up work is the covering of yokes, gulmps, narrow vest fronts, cuffs and standing collars of fine white ladies' cloth with French arabesque or vermicelli designs in braiding, or merely edging them with rows of very narrow gold gimp or cord. When completed these can be given to the dressmaker to complete the bodice of the new spring costume of colored cloth.

Pretty little feather turbans and toques are again shown that are a positive pleasure to look at, after the fall and winter craze for the cart-wheel styles, with feathers flying hither and yon. The crowns of these close little models are more frequently plain than indented, the brims rolling, the shape round oftener than long and oval, and the whole made of lapping tips of pheasants' or doves' feathers, with aigrettes in front rising from a mass of tufts and pompons.

The shirt waist has a firm hold on woman's heart—and a man's, too, as far as that goes, for the average man is very fond of a natty-looking shirt waist. Perhaps that's one reason woman has been so true to this garment so long. Another reason is because its definition is solid comfort. The spring and summer shirt waists will be even more comfortable than those of 1897 and the designs are far more beautiful. The blouse is the favorite style, and cotton cheviot, pique in all colors, duck and fine ginghams are most desirable materials.

On looking over a rare old book containing fashions of 120 years ago it is noted that many of the modes of the present time are almost identical in feature with those of long ago. For instance, we find the circular skirt with ruches, flounces, frills and other horizontal trimmings, round-waisted bodices finished with jeweled girdles, clasps and chatelaine ornaments, the leg-o'-mutton sleeve rather small in outline, and laced or buttoned half way up the length of the arm, the poke bonnet, with its very ornate decorations, etc. These fashion prints likewise show the coiffure corresponding in several styles to some of the present methods of arranging the hair.

Feminine Personals.

The wife of the "Grand Francais," M. de Lesseps, spends the greater part of the year at La Chesnage, where her husband died. She receives a pension of $24,000 a year from the Suez Canal company.

Eleonore von Wiegant, who is now living alone in Chicago, is the widow of Prince von Petraff and was, before her marriage, one of the greatest operatic singers of Europe.

Indiana has come to the front with an infant prodigy, a girl 6 years old, who can play on the piano or organ any tune that she has once heard and has been able to do so since she was 3 years of age.

Miss Olaf Krarer, a native Eskimo woman, is lecturing through Minnesota and always appears upon the platform in native costume.

Mrs. Sarah Ames Huguenin, who died in Chicago recently, was the widow of General J. P. Huguenin, famous in both the Mexican and civil wars. At the time of the Chicago fire Mrs. Huguenin was one of the first women to organize the work of relief for the destitute.

"Ouida" has beautifully formed hands and feet and to keep the latter from being distorted by unnatural pressure on the bunion she wears open, buckled shoes, summer and winter alike, instead of boots.

Mrs. Mary Cowden Clarke, the author of the "Concordance of Shakespeare" and whose death is just announced, had her monumental work suggested by a chance remark she heard at luncheon. That same afternoon she began her task.

Mrs. M. A. Smith was recently chosen on the Board of Directors of the First National Bank of Spencer, W. Va., and is said to be the first woman to occupy such a position in that state.

It is claimed for a young woman clerk in a Philadelphia book store that in the thousands of books there on sale she is able to place any sentence on any subject asked for, telling without hesitation where it is to be found.

Speaking of the tendency of young women seeking employment nowadays, Bishop Satterlee tells about a man who advertised for a typewriter, and received 400 replies from as many young women. At the same time his wife advertised for a cook, and received four replies. Probably this represents the popular drift among young women looking for work just at present, adds the Boston Herald.

Dan Beard, the artist, delivered a lecture at Flushing, L. I., in which he scored the Daughters of the Revolution as a society not having for its object the fostering and protection of those principles upon which the government is founded, but aiming rather at building up an aristocracy. Recently at a meeting held for the purpose of organizing a local branch of the Daughters of the Revolution, Mrs. Beard created a surprise by announcing that she intended to join.

Boston Store - Drug Dept.

Your Duty to be Beautiful.

It is your duty to be beautiful, for beauty elevates the mind, and the contemplation of beauty leads to beautiful thoughts and actions.

Mme. Yale's beauty specialties, which we are now selling at cut prices, have proven their merit to the satisfaction of the customers who visit our stores.

Our experiment has been so successful that we have now a

YALE DEPARTMENT

where Mme. Yale's specialties are sold. A department for the cultivation of beauty. Come visit it.

Mme. Yale's specialties are not cosmetics. They are natural nature aids—sweet, wholesome, balsamic. They cannot do impossibilities, but, with your help, they will make you beautiful—keep your beauty and youthfulness when others, who are now younger than you, have withered and faded into old age.

The help needed from you? Simple enough. All about it told in Mme. Yale's great book, "Woman's Wisdom." Come get a free copy.

THE VERY BEST THE WORLD PRODUCES.

	Her. Price.	Our Price.
Mme. Yale's Hair Tonic restores the hair and stops it from falling out	$1.00	$ .69
Mme. Yale's Hair Cleaner, for shampooing	1.00	.69
Mme. Yale's Fruitcura (for Female Weakness)	1.00	.69
Mme. Yale's La Freckla, for freckles	$1.00	.79
Mme. Yale's Skin Food (small, for wrinkles)	1.50	1.19
Mme. Yale's Skin Food (large)	3.00	2.29
Mme. Yale's Bust Food (small, for developing Neck, Bust and Arms)	1.50	1.19
Mme. Yale's Bust Food (large)	3.00	2.29
Mme. Yale's Complexion Face Powder, three shades—pink, white brunette	.50	.35
Mme. Yale's Complexion Soap	.25	.15
Mme. Yale's Complexion Bleach (for Moth Patches and Liver Spots)	2.00	1.75
Mme. Yale's Complexion Cream (for softening and refining the Skin)	1.00	.69
Mme. Yale's Eyelash Grower (promoting growth of the Eyebrows and Lashes)	1.00	.69
Mme. Yale's Special Lotion (Pimple Cure)	1.00	.69
Mme. Yale's Special Ointment (Black Head Cure)	1.00	.69
Mme. Yale's Blood Tonic (purifying the Blood)	1.00	.69
Mme. Yale's Hand Whitener (makes hands soft, delicate and white	1.00	.69
Mme. Yale's Elixir of Beauty (Skin Tonic)	1.00	.69
Mme Yale's Magical Secret (for Softening Water)	1.50	1.19
Mme. Yale's Great Scott	5.00	3.99
Mme. Yale's Great Scott (small)	1.00	.69
Mme. Yale's Jack Rose Leaves (Liquid Rouge)	1.00	.69
Mme. Yale's Jack Rose Buds (Lip Salve)	1.00	.69
Mme. Yale's Face Enamel, white and pink	1.50	.95
Mme. Yale's Eyebrow Pencils	.25	.15
Mme. Yale's Fertilizer (for Constipation)	1.50	1.19
Mme. Yale's Mole and Wart Exterminator (large)	3.00	2.29
Mme. Yale's Mole and Wart Exterminator (small)	1.00	.69
Mme. Yale's Lily Skin Whitener	1.00	.69
Mme. Yale's Skin Refiner	1.00	.69
Mme. Yale's Complexion Brush	1.00	.69
Mme. Yale's Antiseptic	1.00	.69
Mme Yale's Digestive Tablets (for Indigestion, etc., large size)	1.00	.69
Mme. Yale's Digestive Tablets (for Indigestion, etc., small size)	.50	.35
Mme. Yale's Complexion Tablets (large size)	1.00	.69
Mme. Yale's Complexion Tablets (small size)	.50	.35
Mme. Yale's Fertilizer Tablets (large size)	1.00	.69
Mme. Yale's Fertilizer Tablets (large size)	.50	.35

BEAUTY SOUVENIRS.

We will present every lady calling at our drug department with Mme. Yale's two scientific books, entitled "Woman's Wisdom" and "Work to Beauty." They contain advice from Mme. Yale on the subjects of Health and Beauty that cannot be obtained from any other source.

FREE—With each purchase of 25c or over we will give you sample size bottle of Yale's Fruitcura.

BOSTON STORE,

Drug Dept. Omaha, Neb.