

enough of the guard to hold a post morning we discovered that the mule had encircled the park nine times, I looked out Mountain twice and had returned via Cincinnati. It was rather difficult to follow the footsteps of the guard as in some places they were a mile apart. Mr. Frank Myers, the regimental quartermaster, says that a man's life is much safer clinging to the tail of a comet than allowing himself to be yanked through space at the business end of an army mule. He then remarked that "you can't comet on a mule" and sobbed himself to sleep.

No, life in a government camp is not one long roseate dream. But it is an opportunity to get experience that one does not have more than once in a life time and is well worth the hardships connected with it.

FRANK S. BURE.

Fashions of the Day.

My Dearest Adelaide: Of all the pretty things just now to the front the prettiest is the little black satin coat, and of the sensible things, the most sensible is the foulard dress.

The former, made of a rich quality of satin, has, of course, a dainty vest of lace ruffles, and more lace ruffles fall over the hand. The coat is tight-fitting at the back, with a basque over the hips four or five inches in depth, which runs a little longer to the side fronts. The fronts, which are left to show to advantage the rich creamy lace ruffles, one above the other in the vest, are fitted with one dart and have the Louis XVI. effect. These coats are extremely chic with either black skirts or light ones, cloth or silk. The double-breasted Eton jacket in black satin is also worn. Some are cut to come to the waist and with high Medici collar, others have the turnover collar and coat lapel, with under-waist of taffeta silk showing around the neck and above the belt. The latter are cut with blouse effect in front, or allowing plenty of room for the pouching of the waist underneath.

Speaking of pouching waists—whatever you have you must have that pouch. It is not the kind that hangs over the belt, but a projection—a protuberance front chest to belt. If nature has not provided this extension—and nature does not build exactly on these now fashionable lines—there are wire cages to be found on the counters and your dressmaker adds silk flounces across the bust which are hidden between waist lining and the gathered outside material. The unnatural pose which it gives the body has passed into the grace of it. It certainly has the effect of making the back look erect and dainty, and accentuates the smallness of the waist line. But you must always remember how to carry yourself. There can be no lopping or getting out of line. The shoulders must be, from the waist line up, held a bit forward. This position, of course, made the waist line recede, and the consequence is the avenues are filled as never before with beautifully formed women.

A particular feature of the graceful women is the tight, clinging skirt with the flaring flounce. To get this effect I find that the old-fashioned "bell skirt," or rather the new one, is better than any of the other patterns. The top of the skirt is cut in this circular pattern without seams, and very little extra fullness at the waist back. The flounce is cut in a circle and fitted on. Add to this the train anywhere from two to ten inches and you will realize your own grace with every step you take.

The foulard for sens., of course, means service. They can be elaborately trimmed with insertions of lace, and with innumerable yards of ribbon, or can be made of the material entire. A neat one that I saw yesterday was dark blue

with white design. On the bell-topped skirt there were two flounces of plain blue foulard trimmed with two rows of narrow white satin ribbon. The waist was cut off almost to the shoulders and filled in with finely tucked guimpe of white muslin. At the left side of the waist was a cascade of the plain blue silk edged with two rows of the white satin ribbon, and falling over the hand were ruffles of the ribbon-edged plain blue. It was effective, and ready for everything, rain or shine. The severe-plain, mannish shirt-waist is not seen at all on the best dressed women. The shirt waist is there, but it is made effeminate in some way with frills and ribbons. A pretty white silk one had a cascade of cream-colored lace down each side of the pleat in front which held some heavy Roman gold studs. Muslin shirt waists are solidly tucked and many silk ones are tucked in squares. Silk shirt waists have additions in bows of ribbon at the throat, shoulder or waist, and sometimes at the three places on one waist.

The long sashes are being replaced by large bows at the left front of the waist. Sashes are still worn, but are too dressy for an accessory to the shirt waist. Four in-hand ties are worn, but all masculine effect is destroyed by the handsome ribbons and broad, full ends which help to magnify the waist protuberance which I mentioned further back.

A pretty waist was made of a broad Roman sash ribbon. There was guimpe and sleeves of dark blue silk, and the gay stripes were arranged most artistically in waist and sleeve-tops with the fringe a part of the trimming where waist and guimpe met. It would be a dangerous experiment for one to attempt but the artist dress-maker, but the costume, which was completed with dark blue silk skirt, was extremely stylish.

Most fashions are summed up into individual taste. There was never more scope or more safety in wearing just what you please if you but observe the general outline.

Vera.

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