

HOW WE DRESSED THEN WILL WEAR

BY Anne Rittenhouse

GOWNS OF TODAY WILL BE REPEATED IN GOWNS OF TOMORROW, HOPEFUL RUMOR FROM PARIS HOUSES

BY ANNE RITTENHOUSE.

VERY ONE sends cover from Paris hopeful news that the styles will not be radically changed from what they have been. The layman and even the professional may rejoice, for it means a cessation of trouble for the present; as to what June will bring they know not. It is better for peace of mind not to discuss it.

It would be tiresome to the reader to discuss some of the various ways in which the American public has been surprised by a revolution in fashions after they had got all their summer clothes. It is all very well to argue from a pedestal of St. Anthony that these changes should not tempt women to worry and to invest money in clothes; but the women are not on the pedestal and they are sorely tempted to be extravagant when the fashions change, and if they do not yield they make themselves quite as miserable as if they had. In these cases virtue has no reward.

When women arrive at a state of mind where they are entirely carefree of new fashions and are quite content to look and never to buy, then we will see disastrous financial times. The high tariff and the cost of living will be trifling factors in finance against the condition of indifference to apparel on the part of women. And yet this is what men preach to the unquiet sex. They think that women will be more sensible when they buy clothes as they need them and not as they want them; as a protection and not as an ornament.

And suppose this thing came to pass? Who would be the most disgusted of new ways, the men, of course. Nothing to look at but a race of dowdy women; all the arts and vanity of dress gone, just a drab procession of serviceable garments that will last several years without wearing out. Imagine the protests from the women, and yet they are the ones who like to see the world will be gone and when women cease to choose that which is lovely and fashionable and wear only that which is utilitarian, then some of the interest in life will be taken away.

There is not as much excitement in February over a possible change of clothing as there is in August, which are the two months agreed upon by the American and French dressmakers to inaugurate new styles for America. These two months mean nothing to Europe; for French women, who lead that continent, choose their new clothes in October, January and June. These are the seasons that it fits with the needs of European women, who want new costumes in June for the races, in January for the Riviera and in October for the town season.

It is outside of Europe that the interest lies in the months of February and August, when the French houses make special designs for the most of American buyers. In August there is always a wide number of changes, and in February the styles are brought to the attention of the American dressmaker and the American manufacturer and dressmaker find it a sensible plan to bring over the new gowns every few weeks.

Naturally the French designers change many of the details of these gowns, and always change the materials when they offer them to the American buyers this month. Crash, the Chinese silks, shantung, pongee, rajah and foulard, crepe de chine, cotton ratine and flowered silks are the materials used for the new styles. With the emphasis on broadened crepe de chine and old-fashioned flowered silk. The latter has been shown in



HERE'S A TRIO OF NEW SPRING GOWNS THAT SHOW FEATURES TO BE INCORPORATED IN VARIOUS WAYS. ON THE RIGHT IS A SUIT OF SOFT BLUE SERGE, THE SKIRT SHOWING ONE DEEP RUFFLE BELOW HIPS; THE MIDDLE GOWN IS FASTENED AT THE BUST WITH A BLACK SILK ORNAMENT. THE GOWN IN THE MIDDLE IS OF BLACK SATIN, WITH DRAPED SKIRT, A SASH IN FRONT AND A BOLEERO JACKET OVER A FULL BLOUSE OF ARABIAN LACE. THE GOWN AT LEFT IS OF WHITE ARABIAN LACE AND BLACK SATIN, WITH A BOLEERO JACKET OF THE FORMER.

which she is trying to ignore. Even if she has hips she won't acknowledge it.

The revival of the Watteau pleat is quite another matter than the rise and decline of the Italian pannier. Calot showed a gown of pink and blue brocade over five months ago that was an absolute copy of the ones worn by china shepherdesses. The Watteau pleat, the broad box pleat at the back and the looped-up overskirt. The model who wore it added black slippers with red heels to white silk stockings, and the onlookers who came in for comment to see new gowns merely laughed at the charming little mannequin and dismissed the gown as a thing of the past. Probably Calot wanted them to think it a caprice, but didn't intend it as one herself.

This house has a canny and interesting way of introducing a picture model which appears to have no bearing on the fashion of the day and which, as Calot explained, is merely to make the serious Americans laugh, and incidentally, it may be added from the reporter's view, to give the French a little of the American newspapers.

This exhibition of a shepherdess gown in September and in December French were wearing the fascinating Watteau pleats hanging from the shoulders of their evening gowns and cleverly tucked up at the bust to make the overskirts. At the sides of the pleat they added wide bands of thread lace which spread over the shoulders and over the back in such a way as half to conceal the definite little Watteau pleat beneath.

This spring we will see far more of the box pleat drapery that hangs from the shoulder. It will not confine itself to evening gowns to be made only in the pastel shades of soft brocade; it will appear on frocks of satin, of foulard, of crepe de chine, plaid and checked. The skirt to street gown it is absurd, but for a house gown it will be most acceptable and a decided change from what has been worn for the last six years.

Among the new coats is shown one that for want of a better name is called a Russian blouse. The jacket that is belted and a peplum is named after the country of Cossacks. This new one is shown by Cheruit and has many of her distinguishing features, such as the flat shoulder with its fitted revers and the effect of the pannier which she introduced and which she has constantly played upon for a year.

This coat is made in a heavily ribbed Chinese silk in its natural color of beige or tan, and the skirt, which is slightly draped, opens down the front and gives one plenty of knee room. The coat opens to the waist line and is outlined with broad, flat bands that curve as revers. There is a waistcoat which is far more directoire than Russian, but is quite in keeping with the spirit of the new fashions, which desires a waistcoat of some kind in every gown. This one is of crepe de chine, with a high collar, which is turned into a high, flaring collar at the back and fastens, double breasted, with white satin buttons and long silk loops. The sleeves have a ruffled cuff and are three quarters in length and finished with a straight and a turnover cuff.

The peplum below the waist is in two parts; the first is fitted to the hips and the second is turned under full width, has some fullness and therefore gives the effect of a very much modified pannier. The belt is of the material, and there is a big buckle in front of the bodice and also on the other coats not as dignified that also go by the name of Russian blouses, but they have nothing in common with the original garment of this kind. They are made of satin or silk and are fastened with a good deal of fullness put in below the shoulders to a thick cord. There is a V-shaped fastening and a two-inch belt that has some kind of fancy buckle placed on it. The peplum is short, is

without fullness and is made of the material. The sleeves are long, are put into lowered armholes with a heavy cord that is on a line with the one used across the chest. The waist is in a straight line, the sleeve may be above the wrist, it is tight at the wrist—so tight that it must be fastened up after the hand has been run through it.

Possibly the designers were put to it to discover new details to lighten the gowns they were to sell to American buyers; but, whatever the reason, they have found that the introduction of Roman ribbon as well as Scotch plaid is a taking fashion. Neither of these ribbons is

strikingly new as adjuncts to gowns, but they have only been experimented with in the last two months. Now they have become a fixed feature and we shall see a good deal of them in spring and summer frocks.

The use of the Roman ribbon is a shade new, but it is also attractive in its coloring and design and may find more followers than the plaid kind. Children will wear it as well as grownups, and milliners seem to be as delighted with it as the dressmakers are. It is extremely attractive on hats, especially on the various wavy straws like panamas and its many imitations.

As this season is heralded as an all-white one, the use of Roman ribbon will come in as a first aid to those who do

not like a colorless scheme of dressing. It is especially helpful in the wash line and the multiplicity of stripes is amazing. Some of them are almost overskirts or tunics, and many of them are certainly panels and box pleats. They are only go around the waist (this is a minor detail), but they grow ambitious and cover up a large part of the skirt. They have folds and convolutions, queer ways of being tucked up and going into zippers. In fact, a sash is parasitic; it can make a foothold on a gown and it will soon cover the surface.

One cannot allow either Roman or Scotch ribbon to behave in such a manner even on an all-white gown because its coloring is too vivid and its design too pronounced. A little of it goes a long way and it is probable that the world of women will recognize that at the start.

There is no hope of extra width in the new gowns and drapery will not disappear from the face of fashion. This is good, for if we have one we desire to have the other. When a skirt is tight it should be draped in the most judicious way that will give freedom to the knees. The so-called hobble skirt owed some of its ugliness to its initial stage, to the curved line at the back of the knees, which gave one the impression that women were tied in their girdles. It was "Madame Butter" who said that walking was strictly hampered.

The first improvement of this condition was the straight length of the line at the back so that it would not curve in at the knees; then came drapery, which relieved the condition immensely.

All the drapery was not well done. It was too full to begin with and was unsuitable for any figure that was not extra slim and tall. Then came the modification of drapery which is accepted by the designers for the spring gown. It is a mere hobbling in of the cloth over the knees or at the hips so that the appearance will be that of a straight line, and the slender silhouettes will not be interfered with; but the gown has more grace and supports it to the wearer when she walks.

Buttons prominent among the Spring Trimmings

STRIKING Bulgarian effects are seen in buttons, as well as other trimmings. The rich colors show off to special advantage in contrast with clear crystal. The new styles are strikingly original in shape, color and combination. In addition to the Bulgarian effects there are crystals with pompadour floral decorations, clear and delicately colored crystals with quaint settings of rhinestones and some cup-shaped crystals in colors with clear crystal centers and black and white striped effects. A striking novelty in a flat four-holed clear crystal has a black center from which radiates tiny bead-like spokes. A gold rim surrounds the black portion and decorates the edge.

Bulgarian crochets in ball and oval shapes are favored in the most novel of ball designs. A novel rattle button, which is made of ratine arranged in sections and joined together, will also be used on rattle dresses.

Rhinestone stud buttons in bar or triangle shapes and with rhinestone in combination with pearl will be widely used.

Among the novelties are painted china buttons in designs of miniature roses, the valley, forget-me-nots and lilies of the valley. Deft blue and lilac tones are among the favorites. Another interesting novelty button which springs from the oriental fashion is an old gold or silver ball button in fill-gree work.

A big bow of black satin or velvet with long streamers is fastened directly between the shoulders of some charming gowns.



GOWN FOR THE SOUTH OF WHITE CREPE DE CHINE WITH PANNIER SKIRT AND SHORT JACKET BODICE WITH BOHEMIAN LACE. OBSERVE THAT THE BUTTONS ARE IN A STRAIGHT ROW DOWN FRONT, WHICH IS A RETENTION OF A FASHION THAT HAS LASTED TWO YEARS. THIS IS ONE OF THE FEW ADVANCE GOWNS THAT SHOW ELBOW SLEEVES.

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DECORATING ROOMS TO HARMONIZE WITH ONE'S STYLE IN DRESS

IT is the early house cleaning that insures the best in procuring repairs, since it is not difficult to procure workmen before the busy season. Moreover, it is worth while to plan an adventure in economy which will lead the housewife into a larger knowledge of interior decoration, and she must learn something when she plans the redecoration of her apartment or flat.

The first thought is that the walls of rooms are solid and for that reason any covering that removes the impression that they are substantial is not true art. It is sure to convey the wrong idea and to give the feeling of an inconspicuous that destroys repose. It is absurd to suggest that one is living in an arbor by covering the walls with flowers climbing on trellises or by choosing effects that are in any way misleading.

Having firmly fixed in the mind the ideal of solidity the next consideration is that of color. The colors that are used should be selected cautiously. It should be remembered that wall paper, originally designed for its earliest designs were imitations of patterns familiar in the hangings of palaces and castles. Wall paper should be chosen with a view to its being used in a room in which the furniture is of a color that lends itself charmingly to interior decoration. It should be soft, rich and beautiful in its varying shades. It is not enough that it should blend with carpets and curtains or contrast pleasantly with the furniture. It should be favorable as a background to the persons who make the main part of the picture. It should bring out the best tones, or at least not clash with them, and it should not clash with the colors of the garments worn by those who pass their time within the four walls of the room. Moreover, it should simplify the lighting problems, whether the position of windows or the effect of electric lamps is taken into consideration.

For instance, a certain application of Delectable dining rooms has been attended with more or less satisfaction during the daylight hours, but it absorbs the artificial light and causes the dinner hour to be one of more or less gloom. Certain browns also are quite hopeless

and so are light shades of green, which cast a sickly pallor upon everything. The woman who makes an excursion into rugs and draperies. A woman should never would make the mistake of placing on a floor a carpet that is not fairly and squarely appropriate for its uses. Rugs and carpets should be always subordinate, and the oriental rug has become so cheap that all who can afford carpets should buy rugs of beautiful weaves. There will be many a temptation toward floral adornment the coming spring. With the chintzes now so popular papers quite as gay as any design from France or England are shown, but nothing could be worse than a flowered wall, flowered curtains and flowered upholstery. When that govern wall papers should be carried out. Birds and flowers were never intended to be walked on, and the woman with any idea of the fitness of things never would make the mistake of placing on a floor a carpet that is not fairly and squarely appropriate for its uses. Rugs and carpets should be always subordinate, and the oriental rug has become so cheap that all who can afford carpets should buy rugs of beautiful weaves. There will be many a temptation toward floral adornment the coming spring. With the chintzes now so popular papers quite as gay as any design from France or England are shown, but nothing could be worse than a flowered wall, flowered curtains and flowered upholstery. When

It comes to adopting a floral scheme of decoration it is a good plan to think whether real flowers could be employed advantageously, and then to satisfy the floral mania by filling a vase with real blossoms.

As a last word let it be recalled that the bottom wall in one corner in pink, blue and white. It is all trimmed with lace, some of it elaborately.

Crepe de chine petticoats are ideal because of their light weight and clinging softness. They are generally finished at the bottom with a hem showing an insertion of lace five or six inches wide and a hem of the crepe below the insertion. The more elaborate petticoats are trimmed with ribbon and chiffon rosettes and tiny artificial flowers.

Some of the combinations and chemises of crepe de chine are simply made, and these are especially serviceable. For the woman who is traveling they are a boon indeed, for they can be worn without ironing. Hung up damp, their own weight smooths them from wrinkles.

Colored handkerchiefs are persistently shown even by the exclusive linen dealers. Blue and pink and green borders on the dimity or linen centers, applied cut-outs and medallions of colored lawn on white backgrounds, and white handkerchiefs embroidered with colors are all shown. All colored handkerchiefs are made of fine muslin, with delicate borders and pale blue with deep blue borders.

Straw is scarce this year, it is said. Perhaps that fact accounts for the great number of cloth, silk, velvet and mohair hats seen. Chiffon and lingerie hats for wear with light frocks, apparently will be popular.

Outing hats made in ratine and waterproof velour, canvas and linen. The woman who is in possession of a leghorn, Neapolitan or Panama straw hat is indeed, for no matter how out of date or soiled these straws may be they can be cleaned and remodeled in the latest shape.

Attractive chest protectors for evening wear are made of blue and white, with attractive silk lined with silk covered padding in the same shade and edged with a wide ribbon. These protectors are made with a strip to go about the neck and a shield to cover the chest and fasten up snugly about the throat. For evening suits they are made in black silk edged with black marabout. Blue and white, black and white and brown and white striped silk shields for wear, respectively, with blue, black or brown street suits are also sold. They are made simply with a silk covered board, are cut in a V shape or U shape at the throat and button with small self-tucked button buttons.

Tucked point d'esprit is effectively used for yokes of nightgowns and chemises. Some of the new evening gowns have slipper and handkerchief or knickerbocker bags and opera caps made of the same material as the dress. One especially pretty combination of this sort showed a yellow satin velvet with a sort of gold tissue. The evening cap was made of the tissue, decorated with a twist of gold cord and four small gilt tassels, and the dress was of the tissue lined with the satin, drawn up with gilt cord, with two gilt tassels dangling from the corners of the bag.

Pink Crepe Lingerie.

CREPE DE CHINE underwear is practical as well as pretty, for a good quality of crepe de chine washes as well as mingles. There is a growing use of this kind of underwear. It is sold now in pink, blue and white. It is all trimmed with lace, some of it elaborately.

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ADVENTURES IN HOME ECONOMY

IF you are a woman of moderate means and if you feel a bit discouraged when you find your furniture and draperies becoming shabby you should be cheered by the knowledge that chintz is enjoying an extraordinary vogue. If you cannot afford to recover chairs and sofas with the lovely brocatelles and the rich velours then turn to the chintzes, which invite you to try an excursion into the world of chintz. If a soft member of your family—unless you are not wise in selecting colors and patterns.

The chintzes may lure one into primrose paths, along which are many pitfalls. It is as hard to choose just the right design as it is to select a becoming Easter hat, and a mistake in chintz cannot be ignored. The revival of chintz has put a bewildering variety of patterns and weaves on the market, for reps, cretonnes and what look as if they were merely plain, old-fashioned calicoes are all in one class so far as popular favor is concerned.

Before making any purchase or even examining materials it is well to learn something about the various weaves.

Most of the English chintzes are waving to wear in furniture and draperies. They are of domestic manufacture are not far away to be relied on, for they are likely to fade. Most alluring of all, perhaps, are the lovely French chintzes, which appear in the softest colorings and the most charming patterns.

Many of them are copies of designs that are famous, since they are associated with periods in history memorable for artistic achievement. Reproductions of the old English block prints are interesting, but not always practical or beautiful. With their flamboyant birds and garish flowers of abnormal size they cause a question to wonder who they will be, but in their right places they are quite acceptable. Combinations of blue and reds, lavenders and blacks also raise a question of their possible usefulness, but they do not require a prophet to predict that many a crime against good taste in interior decoration will be committed in the name of chintz.

that the price is not less than that asked for a brocade, since \$4.50 a yard is not considered too expensive for the needs of the American millionaire whose country home is being redecorated. The chintz is a renaissance idea applied to meet new demands.

After admiring the costly cotton fabrics the housewife may find exactly what she wants at a reasonable figure. The domestic chintzes vary from 25 cents a yard to \$1.50. It is possible to obtain something quite satisfactory for less than 60 cents.

Having chosen the chintz, the next consideration to quality and price is quantity. Chintz should be used as sparingly as possible. If a sofa is to be upholstered then it is wise to cover only one or two chairs, or to select the cushions that belong to the rattan rockers. These, with the curtains, will give the character to the room that is to be transformed, and plain linens of one of the dominant colors should be employed wherever it is easy to break what threatens to be monotony.

Before making any changes in a room it is well to study the possibilities for improvement. It has been said by a well known writer that all persons can be classified in two ways—according to their likes and dislikes of color and according to their likes and dislikes of orderliness.

The housewife has no difficulty in assigning the members of her family to their proper places, so far as their inclination to aid in keeping things in their proper places is concerned, but there is a tendency to ignore the color preference of the men, who usually permit their wives and sisters to dictate concerning interior decoration. It is a fact, however, that women are apt to insist on color harmonies that are affinitive—hence the one-colored rooms—while men prefer harmony of contrast.

It is always economical to obtain the greatest degree of comfort for the least possible outlay, and when it comes to the old chairs that are favorites have a chance to remain in the room, it is well to be doubly welcome to all, and the first not so easily, but that does not mean that beauty should be sacrificed or that anything like cold or dull hues need be selected. With the thought of pleasing the men as well as the women of the family due consideration should be given to the value of the dark pieces of furniture so that the room will not have a mottled or piebald appearance, so easy for it to acquire when chintzes are used.

But chintzes are not for drawing rooms. That objection naturally will arise inasmuch as it has been so long associated with bedrooms. The new patterns are so varied that there is something for every part of the house. In the severely conventional designs and low tones of color they have the richness of velours and shades, is preferred. At a distance the effect of brocade is given by the richness of the coloring, and it will be discovered

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SEEN IN THE SHOPS

MESSAGE sets for home use are sold for \$2.50. These sets, in neat leather cases, contain three massage implements, with directions for using them. Sets of larger size for \$4.50 contain six different implements, a massage roller of some kind on each end of three celluloid or ivory composition handles.

Shaving mirrors firmly attached to a strip of white painted wood, which is provided with nickel screws so that it can be fastened to bathroom or dressing room wall, are sold for \$1. The mirrors are small but clear, and can be adjusted at any desired angle.

Small glass vases, two inches tall perhaps, and not more than two inches in circumference, are sold with imitation strong color facades and they have a tendency to reflect their favorite hues upon their faces. The facades, which are made of glass, are in a pink room might have seemed desirable in their girlhood days, their own color schemes change just as their faces change. The housekeeper who had her drawing room done in a rose color that was reminiscent of the times when the French beauties hung their walls with damasks discovered that only when attired in evening dress could any of the faded reds familiar to her against the delicate satiny background. Silks and muslins of delicate shades blinged in the room and the practical tailor-mades were as much out of place as they would have been in a ballroom.

Bags for opera, theater or dance made of a corduroy-plated silk or satin are decorated with rhinestones and ribbons. They cost several dollars apiece and are made in various soft, clear colors.

Necklaces of beads made of crushed flowers—roses, violets, lilies and so on—are actually becoming articles of commerce. When they are worn they give forth the fragrance of the flower.

Ever so many of the new blouses are of lace and net combined with chiffon, the latter being often embroidered in Persian colorings.

Face cloths of Turkish toweling with initials in one corner in pink, blue and red are sold for 15 cents, each wrapped in an oiled paper packet.

Folding spangled net fans, about four inches long when folded, are sold for 40 cents each. The hinges in the little white painted sticks are almost invisible when the fans are open. They can be carried in the handbag or even slipped into the glove.

Not many persons who know about the little red lip salve sticks know that white salve sticks are also sold. They cost 10 or 20 cents each. Besides being useful to protect the lips against chapping winds they brighten the color of the lips in a perfectly harmless way by moistening them and bringing out the natural red.

Silver-plated meat and vegetable stands are sold in the form of silver trays, with simple beaded edges, which have flat wooden plaques sunk in the middle. Hot dishes placed on these silver trays are rendered harmless even on the most sensitive polished table, for the wood is non-conducting to heat. The trays are round or oval to accommodate hot plates, platters or vegetable dishes of various sizes and shapes. They are priced from \$1.50 up.

Apron shapers and half Russian-shaped tunics bordered with small rosettes appear as a pretty and fascinating mode for the young girls' toilets.

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