

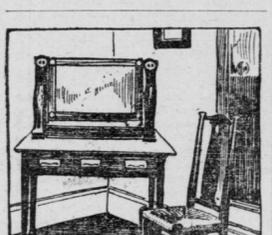
.. The Lenten Rest Room of Soulful Blue ..

THE fashionable devotee has a blue room in which to pursue her Lenten meditations. Blue is assured of society's patronage for some time to come, for it is the favorite color of England's queen. There was a time when women were content to decorate their boudoirs with any tint that claimed to be popular. That day has gone by. Since society has taken to mysticism and has discovered that color has a psychological signifi-

cance, goodby to the professional furnisher's hopes of working off on an appreciative clientele any and all color combinations that chance to be fashionable. Blue is essentially the color of spirituality; its influence over the mind, so say psychologists, is to induce a state of calm and refined repose. Color specialists refer to the fact that the old masters invariably clad their Madonnas in robes of blue. Moreover, is not the sky blue, the beautiful, cloudless firmament, with its subtle influences for good, whether seen in the deep purple of mid-night or the lilac azure of a midsummer day? Occultists say that those who wear blue and live in an atmosphere charged with blue will develop the placid beauty of character, for blue is called the color of the angels.

was furnished in blue and gold, was recently designed by a famous firm of interior decorators for a woman who delights in the novel and has sufficient means to gratify her taste. Tiring of the rather diaphanous room which she had just left in her town house, she gave orders that something restful should be designed for the country home to which she wished to retire during Lent. Surely nothing could have been more calculated to induce a prayerful mood and give repose to the world weary soul than the apartment which was evolved by the designer.

The room, which was of moderate height, was covered with blue cartridge paper, relieved by a frieze in blue and gold. The hardwood floor was colored with mummy stain and then beautifully waxed and polished. Two small blue



A PLEASANT CORNER.

means will permit. In the blue room a very simple dressing table with an oblong swinging mirror was placed in one of the corners. The object should be to locate mirrors where they will have the best light.

The washstand, with its blue tiled back and mahogany frame, was in strong contrast with the clumsy, old fashioned box washstand, for it was built on much the same plan as a table. The toilet china was of blue and white delft, matching



Toilet Glass.

two or three plates of the same ware affixed to the walls. The pictures were all etched copies of celebrated paintings, framed in flat, wide borders.

The hangings of the room were few and of blue. The window draperies, in china sash curtains, of the finest white lace, had rush bottoms and were comfortable and durable. Rush bottomed chairs, as it said, are enjoying, with other colonial fashions, a revival in popularity.

The simplicity of the room was not more notable than its hygienic qualities. Carpets and many hangings, to say no more of pictures covered walls are all sources of danger in a sleeping room. Hiding places for dust should never be tolerated.

Expensive materials such a bedroom may be copied by any housewife. As the spring cleaning season will be here in a few weeks, some room whose furnishings have grown rusty may be converted into a rest room at very little expense. The floor may be colored with some of the prepared stains, while cheap blue paper may be used for the walls.

Anything savoring of crowding ought to be avoided, and few pictures should be hung upon the walls. These must be of the most restful character, such as mild looking sheep browsing over quiet landscapes. Violet sachets adjusted in the cushions and between the leaves of books will afford the delicate aroma appropriate for a room of this sort.

There is something quieting to the nerves in the delicate Japanese fringed lamp. When fresh flowers are obtainable, they should be generously used in the apartment.

Women who have a partiality for mottoes may add illuminated ones to the decorations. Appropriate mottoes executed in old English lettering upon a strip of blue paper may be edged with narrow border and applied to the wall just below the frieze. Some appropriate sentiments are the following: "Sweet delights a quiet life afford," "Rest that strengthens into virtuous deeds is with prayer," "Serenity rest the all they care for," "Peace is the masterpiece of reason," "Repose is the delight of power," "Rest and be thankful," "Rest and success are fellows," "Rest is good after the work is done," "Rest is the sweet sauce of labor."

Wallpapers are a suitable embellishment for the rest room. Bump-Jones types of figures painted on blue backgrounds or embroidered on dark blue or brownish fabrics are sufficiently vague, yet picturesque in design and execution.

Delft blue china collections also are

just the things for exploitation in this dainty room. Plates, platters, cups and saucers, pitchers, teapots and sugar bowls of blue and white will not only look pretty, but be highly interesting if they are rare.

One girl who is an amateur photographer adorned her den with blue prints of the negatives she has made. A frieze of these hung about the upper part of the walls, and enlarged specimens of others of her best efforts inclosed in narrow



SETTEE AND CHIMNEY NOOK.

gilded frames enlivened the cheerless wastes of the blue cartridge paper. An interesting feature of the collection of blue prints was a series of outlines of skeleton leaves. She had been engaged some time in making the set and had obtained specimens of leaves from all parts of the world, so that her set was pretty complete. The leaves had been skeletonized by the use of chemicals, and the specimens, mounted on transparent paper, had been printed slowly in the sun, the blue print showing a tracery of delicate white lines to represent the leaf skeleton.

Her set also showed many specimens of the lacemaker's art. Friends who had their hair done were quite willing to lend them to her for a day or so because the beauty of the print in no way injured the fabrics.

Water color sketches of the blue flowered

of summer are appropriate for carrying out the interior decorations of the blue room. Colored pictures of bluebirds afford further field of endeavor for those who make collections, and, after all, the mania for classification, which is the real secret of interest, is a worthy one.

Some persons find blue depressing, but this is due to unskilled use of it. Sprawling blue flowers on a yellow background form a combination that might well shake



the cheer of even the most light-hearted persons.

Blue has a merit which is too little appreciated. It is a tremendously serviceable color and will wear for years without betraying the antiquity of its finish. Pale blues outwear the most appealing pinks, and dark blue are still tidily looking when reds are in the last stages of decay.

Blue combines well with almost any color. Green, red, yellow and pink all look well in proximity to it. It is one of the favored colors of the Chinese, and happy is the woman who has some beautiful pieces of their porcelain to lend attractiveness to her apartment. Sprawling dragons and quaint scenes representing the exploits of the days of Emperor Hwang or Chang or their irresponsible contemporaries will give just the idealistic and quaint charm needed to perfect the blue interior.

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Nothing so satisfactorily rounds out the Lenten bill of fare as a dainty, well served dessert. Here are a few simple recipes for delicious desserts.

To prepare birds' nest pudding, pare and core eight or ten apples, leaving them whole. Place in a pudding dish and fill the hole where the core was with sugar and a little grated nutmeg. Then make a good custard with one quart of milk and five eggs sweetened to taste. Pour this over the apples and bake gently for half an hour or until the apples are quite soft.

Jellied oranges are very easy to make. Stamp the stalk end of each orange with a tin cutter one inch in diameter, remove the circular piece of peel and with the handle of a teaspoon work out all the pulp and juice. Soak the empty orange rinds in cold water for an hour, drain them on a sieve that all moisture may run out. Stop all crevices in the skins with butter, place some rough ice in a dish, embed the empty oranges in it, then fill them with alternate layers of colored jellies or jellied blanc mange. When firmly set, wipe the rinds, cut the fruit into quarters with a sharp knife and arrange on a pretty plate garnished with leaves.

Strawberry sponge makes a pretty moist and tasty very nice. Soak one ounce of gelatin in a gill of cold water for an hour, and then dissolve it by pouring over a little boiling water. Sweeten with six ounces of white sugar and when all is dissolved allow it to cool, make a pint of strawberry jam for a pint from strawberry preserve and hot water, add it to the gelatin and strain. Beat the whites of four eggs to a stiff froth and when the strawberry mixture is quite cold beat the eggs into it. Place in a wet mold. Turn out to a stiff froth and finish with whole preserved strawberries.

Children With Rickets. Diet is most important in treating rickets. Give raw or slightly cooked, meat juice or very underdone finely chopped meat, lightly cooked bacon, gravy and meat broths, young potatoes and milk puddings. A diet of this kind given to weakly children will help to grow them rickets will help them to grow it.

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A Forecast of the Spring Fashions of Paris

PARIS, Feb. 15.—Spring frocks will follow the lining down by Parisian dressmakers in designing Riviera gowns. Those made for afternoon and evening wear are daintily concoctions of the softest and thinnest silk and lace, and times that may be admirably copied in the sheer fabrics of summer. Take, for instance, a costume of white mousseline de soie with plaited skirt of shapely proportions finished around the lower part with groups of fine horizontal tucks and supplemented by two base founces of moderately wide lace. Horizontal plait encircling the skirt about the hips formed the novel touch of this costume and suggested that it may be duplicated in some nonwashable fabric, as the combination of tucks may prove difficult for the laundress.

The bodice was a simple, loose affair, with no other garniture than a square lace collar and some pink mousseline de soie roses. A row of horizontal tucks about the upper part of the sleeves permitted the rest of their length to expand into a very full puffing of the mousseline, which was caught in about eight wrist by a straight cuff of lace. Roses fashioned by pink mousseline de soie arranged in garlands, were scattered over the skirt made a handsome decoration on the model frock, but one which it would scarcely be worth while duplicating in any but an evening gown. Taffeta gowns will be worn so much during the spring and summer that it is well to know that lace is the accepted trimming for them. A variation from the customary flat application was to be noted on a taffeta gown of changeable brown green, upon which draped scarfs of lace encircled the decolletage and the lower part of the skirt, where they outlined a shaped founce. Buckles of glittering paste clasped the lace and formed the points of departure for loose ends of the lace. A flat vest of all over lace was inserted in the waist, the sleeves being completed by wrist puffs of chiffon threaded with black velvet ribbons. The bodice was cut with a plain straight front of silk, the ends of the scarfs falling down each side of the lace vest to the waist line, where a handsome buckle secured them. From three points the scarf fell over the skirt, suggesting a Louis XV. coat. Straps of black velvet ribbon were knotted over the shoulder to support the draperies of lace. Such a costume might be duplicated with a closed bodice and an adjustable guimpe, which could be removed to permit the gown to be worn with bare arms and shoulders.

One of the daintiest designs which it has been my good fortune to note I sketched at a hop on the Avenue de l'Opera. It was composed of pompadour chine silk overrun with waves of the finest lace. The silk formed the moderately full bodice, which was cut from just above the bust line, above which a charmingly soft combination of white crêpe de chine laid in vertical plaits alternated with shaped bands of lace. About the shoulders a very full founce of lace headed the bodice of silk and



fell down the front in a cascade of lace founces. A pointed grille of silk clasped by a buckle of imitation gems encircled the waist. The sleeves consisted merely of tulle founces reaching to the elbows. The skirt, repeated this double use of lace founces, the upper one being headed with a very full ruche. Such a costume would be well made of some of the new pompadour prints which will be introduced in the spring. Dimity, organdie and lawn suggest themselves as fabrics especially becoming to this style of dress.

Of soft pink crêpe was the pretty princess gown devised for one of the daintiest brunettes of the fashionable set which yearly revels at Nice. The body was a succession of vertical plaits falling loosely on the lower part of the skirt and inset with lace between each third plait. Lace applique shaped like wreaths of flowers covered the front of the garment. Eighteen yards of silk, I was told, were required to make up this simple affair. A half of lace were required to trim the decolletage and the sleeves and four yards of rose tulle to drape the shoulders and arms. This tulle was clasped by buckles attracted by loose knots of the material. Over the sleeves fell double loops of the net. The yoke of lace was covered with tiny clusters of flowers matching those upon the skirt. An arrangement of pearly beads formed the low collar.

Oriental satin and silk were combined in a very stunning afternoon dress for a matron in half mourning, the color chosen being a neutral gray. The skirt was laid in plaits very much resembling a flattened accordion plaiting. Bands of Irish lace passed down each side of the dress, and an all-over lace was used as the basis of the waist. A bolero and shoulder collar were suggested by the manner in which three closely set plaits of lace were applied to the waist. The sleeves were ballooned affairs of lace crossed on the upper arm by pointed applications of the tucked satin. A yoke of gray crêpe de

sides of the skirts, as borders for boleros and sleeves or as collars. Appliques on small patterns are restricted almost entirely to waists.

Louis XV. effects are obtained when wash fabrics are the material of the frock by the use of an adjustable grille from which depend a couple of pieces of lace or soft silk decorated with lace. These give the required basque effect.

laced is to be the principal material for trimming summer costumes, and that it will be put on the gowns in the shape of insertions, appliques and founces. The much beruffled effect on skirts is only suited to exceptional styles of figures, and women are wise enough to know this. Consequently ruffled skirts will be adopted only by the limited few who are blessed with slender and graceful forms. Two or three founces upon a skirt, however, are suitable for almost anyone, although very stout women will find it best to cling to the single-shaped founce.

On many Riviera gowns intended for afternoon wear there is a tendency to show as much of the neck as possible. Like the question of the all filled skirts, this is a matter that every woman will settle according to her personal peculiarities.

The lace trimmings for summer gowns may be prepared at home. Lace appliques on net, silk, muslin or crêpe de chine may be combined to advantage with almost any light summer silk. Laces are applied in bands down the



chine laid in loose folds and a collar of the same completed by a knot of the crêpe framed the face. For some of the plaited silk no prettier pattern could be found.

A gown which was so simple that any woman at all clever in dressmaking could copy it at home was fashioned of ivory mousseline de soie and lace. Swish, dimity, organdie, silk or lawn—in fact any lightweight summer stuff suitable for afternoon wear—might be substituted for the mousseline de soie. The model was made up with a yoke of all-over lace. If preferred, the material of the body of the costume might be substituted for the lace. This would mean, however, only a slight reduction in the cost of the gown and not nearly so satisfactory an effect.

Flannel petticoats seldom trouble us now, as, except for very cold weather, satin knickers with detachable flannel linings have taken their place, while in preference to knitting to the petticoat lace and line it with washing silk, with an interlining of flannel. Details such

as these depend on the taste of the individual.

Fancy may run riot in the matter of nightgowns. These garments at the moment are perfectly lovely. The empire shape is still in vogue and is quite lovely made of silk with the yoke and sleeves of lace. A useful garment in this shape may be made in muslin, lawn or very fine nainsook, with a big round sailor collar of lace or some fine embroidery. Regarding colors, pinks and blues are the prettiest for night wear, but, of course, every individual woman has her particular color, and she can at least have bows of it. Most French people prefer all white, especially in a trousseau, whereas a good many Americans are devoted to black silk underwear.

Very often one can pick up a very pretty French pattern in inferior material of lace or some fine embroidery or better fabrics. Many nightgowns are now cut like negligees, befrilled and befringed all the way down.

For real simplicity white silk or muslin nightgowns are trimmed with turnover collar of lace or some fine embroidery or better fabrics. Many nightgowns are now cut like negligees, befrilled and befringed all the way down.

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