

# FASHION'S OFFERINGS FOR THE LITTLE ONES

The Matter of Becomingness Is the Essential Point in Children's Garments—Russian Suits Are Worn Both by Boys and Girls—French Styles Show Elaborate Workmanship—Sleeves Have Been Modified to Practical Lines



BY MARY DEAN

THE changes in children's fashions, though trifling from season to season, are yet of sufficient importance to be noticed. The little variations in sleeves need to be considered, the increase or decrease in size of collars, and whether the new season calls for girdles adjusted high or low. For it is upon these slight points that a stylish appearance often depends, though there are many children, of course, whose types do not permit any of the extremes of fashion. For these little maids—boys may generally be suited easily—modish and distinctive points are changed in some way or done away with, as the case may need. In fact, the matter of becomingness is a very important one, and the moment it is unsuited to its wearer it ceases to be stylish.

In the outdoor raiment now being discussed for spring the new styles will include extravagant French effects in hats and coats for girls. The millinery especially will be noticeable; bonnets for baby maids will show some of the old coal scuttle shapes and their wide feathers and big roses. These will be put on in the old party manner—the flowers with lace jabots at each side of the plump cheeks and the feathers put on in picturesquely careless ways. To go with such fine millinery and the large flower and feather trimmed hats, which will also be seen, velvet coats will be made picturesque in style and decked with superb lace collars and cuffs.

A charming coat already seen for a

baby girl has a hood attached. This is of bisque cloth, with a collar and cuffs of heavy lace and with a lace edge upon the turnover fold of the cap.

But in general essence the majority of the spring styles for children will show no great variation on the winter's effects. The coats, hats and gowns for girls have a familiar and practical look for such models as have proven their worth as being carried over with only a change of texture. These include the Russian blouse suits for boys and the one-piece Russian dresses and suspender skirts for girls, with long and short coats in many familiar forms. New points are that sleeves lack the ugly bottom fall they once had, and the line of little shoulders partakes of some of the square stiffness of the adult world.

The Russian blouse suits which have come to be so popular for baby boys are seen in numbers, with only a variation in the neck cut, or little changes in the collar trimming. Almost as common for boys are the suits in these practicable costumes, with knickers in the same material in lieu of petticoats. Many of the one-piece dresses for girls now have the same sensible under rigging, and if the gown is in a gay plaid the effect is very stylish.

For boys from three to seven, light-weight tweed and rough blue and red serge are effective textures with the ready-made Russian suits. Many a stunning little suit can be bought as low as \$2.50, and always it is accompanied by an extra piece of the goods. This is for the inevitable patch, which some time or other, must half-sole the feet of Master Tommy's abused trousers. So don't forget the patch piece when you go buying, for it is bound to be needed.

The sailor collars of all boys' suits,

it is remarked, are smaller than formerly, except with the man-o'-war's sailor suit, in which case it is as fancifully built as ever. In this suit—which has ankle or knee-length trousers and a loose blouse—baby boys are still though charming, and still wear the tarpaulin caps and rope neckties of the true tar.

So complete and reasonable in price is the ready-made supply for boys that a doting mamma has little trouble in getting up a small masculine wardrobe at a moment's notice. But girls need to be more carefully considered, and as their dresses are expensive in good, ready-made shapes, it is often wisest to make them at home.

A correct wardrobe for spring involves, first a coat of tolerably light weight, several school dresses, and one or more for smarter occasions. Imported tweed with pipings of plain color shapes some stylish shop coats for girls from seven to twelve. These are belted under pleats running from shoulder to hem, the covert and cloth models in the same styles showing dressy collars and cuffs, sometimes in velvet with braid edges. For girls below seven, some skirt-length sacque coats are quite plain, except for the collar, which, upon the dressier models, may be of lace with a fancy edge of some sort. The sleeves of most of these feminine coats are in skimp bishop form, and the coats themselves go to the skirt bottom, though many quaint little reefers of serge or novelty flannel are seen for quite tiny maids.

The possibilities of chaille as an effective dress texture is splendidly demonstrated by some smart shop models, whose various points would give excellent ideas to the home sewer. Chaille is a material which permits of both the smartest and simplest treatment, the use of grave colors and modest trimmings obtaining one, and light tints and gay ribbons the other. The dressiest of the new challies are charmingly tinted and patterned, the designs including the loveliest of the old French effects. These are delightful for dressy spring use, made up with the narrow ribbons and laces and velvets which accord with them, and in the full-skirted gumpie styles which suit such fragile wool textures.

Many of the new skirts for the smallest of girls will be made in this full ungored way, especially all those in thin, softly hanging wools. But rich textures with body will show gored skirts trimmed with frills, quiltings, etc. A French model for such materials and points is high necked, with three-quarter sleeves finished in the present growing-up fashion. A lace yoke takes the place of the American gumpie with this, and all the rest of the little frock has the doll smartness of juvenile Paris finery.

For school or other everyday use, not the value of the one-piece frock cannot be over estimated. Neat models being shown are in checked wool in spring tints, the dress hanging in box pleats back and front and belted in the usual low way with a band of the same or a leather belt. Sometimes a silk piping is used, or if the dress is of wash gingham a white wash braid is employed at the edge of the pleats with a very trim result. Turn-down collars and cuffs of white linen, scalloped by hand, are stylish details with such frocks, whose simple quality is almost universally becoming.

Another highly favored model carried over to the spring is the suspender skirt, which in serges and linens will go all through the summer. The dainty shirt waists which accompany it are also to be found in every shop, and the belted models in these display the tailored trimness which is to characterize the adult skirt.

For the Russian dresses, tartan

plaid and checks, both in wool and cotton, are smart textures, which are sometimes varied by cutting the gown on the straight and the trimming on the bias. But with this arrangement it is well to avoid a lavish trimming, for to divide straight and bias plaid too evenly is to create a very patchy look. If the dress is cut on the straight a bias piping of the plaid, put with one of silk in a solid color, shapes a neat and facile trimming.

For the long tweed covert and cloth coats for girls above seven shows the wide brim shades and ribbon and velvet bow trimmings long used. Hats for smaller maids and smarter wraps—say of velvet or pale cloth, silk and braid trimmed—are more elaborate. Many shirred silk shapes are decked with flowers and feathers like the French models. Some of these, too, may be extravagantly big, and if the shape is of white or pale tinted taffeta, it may be supplied with strings and sit up from the head so as to show a

charming lace and flower face trimming. Indeed, millinery for the baby girl is far prettier than for the maid approaching her teens, and these and her dresses and coats are far more elaborate. A funny point with the French styles is that small boys even in knickers are sometimes got up to look like disgraced girls, so feminine is some dressy touch or other. For instance, the French have taken wildly to the Russian blouse suits, but instead of making them of rough boyish textures, silk and satin are sometimes employed. A French blouse suit for a boy of four was of pale blue-ottoman silk with a white and gold band trimmings! And for the small head which would top this, there was a little fez cap of white silk with a white brush, when a sailor with an upturned brim is the correct headpiece.

Charming aprons are shown by the children's outfitters for girls of all ages. In brown linen, designed with artistic regard for their sex, they are also seen for boys.

## Elbow Sleeves Revive Bracelets

GENUINELY beautiful arms are Nature's gift to few women. Nevertheless, the up-to-date girl is determined to wear the short-sleeved bodices, and she has resorted to the bracelet as a happy medium between brief arm coverings and lanky or unsymmetrical arms. This bracelet she wears on one arm only, either the right or left, as her choice may be. Grandmother's heavy gold and cameo bracelets are being brought back in their own cases, where they have lain unused for many years. Jewels, imitation or real, are linked almost invisibly to form a brilliant circlet, and silver and gold bands are a favorite clasp to break the long stretch of bare arm between wrist and sleeve.

Fantastic as many of the new bracelets are in their design, flat, tight-fitting bands are in highest favor. When of rose gold these bands are delicately carved in scroll pattern and often have the owner's monogram or crest inscribed on them. They are especially charming when inlaid with tiny variegated stones. One pearl or an emerald is sometimes set into these broad bands, and they are worn half way to the elbow, securely clasped to prevent their slipping, and giving the effect of the old-fashioned bangle. Silver bands have a birth stone mounted in them, while the best are surrounded by diamonds.

A bracelet to match the dog collar will be a fad of wealthy women during the coming season, and topaz will be a stone greatly in evidence for both pieces of jewelry. A necklace of large topaz has a bracelet of these lustrous yellow stones set in gold and linked with tiny gold rings. Six or eight strands of coral beads, held together by bars of rhinestones or diamonds and clasped by a bar of the brilliants, will accompany a dog collar of coral. Jet beads are also joined by rhinestone bars to form bracelet and dog collar. And the very costly diamond necklaces and dog collars have filigree of diamonds or diamonds and emeralds to wear on the left arm.

Bands of jet have pet icicles dangling from them and are worn with very short sleeves in the middle of the upper arm. A gold snake is wound in many coils about the upper arm, and has the head of a snake ready to spring, while some brilliant stone is set in the mouth. These snu-ous bracelets are also made of small bands of gumbel, which are studded with rhinestones. A society woman of eccentric tastes wears always on her right arm when in evening dress a succession of platinum bands, with a naughty peacock of diamonds and emeralds joining the bands on the outside of the arm.

There is no prettier nor safer method for carrying a watch than when it is securely set into a bracelet, which is usually made of bars of gold or silver, interlaced diagonally, as are the iron bars of a street car gate. These bars can be opened wide or closed tightly so as to fit snugly about any wrist. Another way for carrying a watch is to have it set in a leather bracelet which buckles around the wrist.

Oriental effects show wonderfully artistic workmanship. A bracelet in oxidized silver has a bunch of leaves and grapes on either side of a big ruby. Each grape is represented by a wee pearl.

The Flattery Offered Women of Early Days Is No Longer Accepted

## GRADUAL DECLINE OF THE COMPLIMENT

Women Compliment One Another—The Real Compliment of Today

LOOK, girls! Read and be properly impressed," said the twentieth century girl, laughingly holding out a sheet of note paper. "A sonnet to your eyes!" exclaimed one.

"Wherein my whole world lies," quoted another, mirthfully. And the poetess bent her head to read.

But if, mingling with their merriment when they had finished, there was an implied question—Who?—it was not answered.

No; the girl of today may laugh and make merry over an old fashioned compliment, but she will never disclose his name. That would be contrary to her

principle—contrary to the dictates of her feminine honor.

But just so far out of date is the old-time compliment that it creates mirth when dragged into life again. In Elizabethan days woman lived for flattery and compliments, and the lover who could not indite a sonnet to her charms was not worth so much as a fleeting smile.

Ages ago, when woman sat high upon a pedestal, chivalrous knights danced around her feet and looked up, vying with one another in pretty speeches. They likened her unto an angel and a saint to compensate her for the trying position she must hold on the top of the column.

Whether she grew weary of her limited territory, whether the incense fumes suffocated her, or whether from her own woman's curiosity she longed to feel her firm ground beneath her, she has abandoned the seat, and today stands face to face with her contemporary, man, and looks him squarely in the eyes.

And the woman of today, the intelligent, thinking woman, does not reject the barbed flattery in which men were wont, years ago, to indulge. If she looks well and a man openly and frankly tells her so, she is pleased, for she is still a woman. But if he tells her that she is an angel, that she has a divine light in her eyes, she

laughs, and he—if he has not realized it before—knows she is right. She is not an angel, and there is nothing divine in the light in her eyes.

The compliment passed today is ambiguous; it is intended to be. It is subtle flattery, and the woman who receives such a compliment feels honored. She realizes that the man, respecting her intelligence, has offered her a compliment which might not give to every one; every woman would not decipher its meaning. It is a compliment to her perspicacity—or she feels she is used to smid down from the pedestal.

In bestowing subtle flattery man arms himself against ridicule; if the

woman chooses to take it as a compliment, if she is a woman who will receive it, very well; if she scorns flattery, he is safe—she does not fathom it.

Compliments are passed between women today; women in business, women in the drawing room, pay one another sincere compliments, even though such a turn of affairs in the feminine world has been laughed at by men.

Man's greatest compliment to woman is to seek her companionship, give her his confidence and ask her advice. That is the true compliment of the twentieth century, the sort woman appreciates. But the old-time flattery has decayed—and some women sigh and regret it.

## Earthenware for Kitchen Utensils

HOUSEWIVES, take counsel from your English and French sisters! Do your cooking with earthenware mixers and in earthenware dishes and keep your staple cooking materials in earthenware jars. They can be kept spotlessly clean, and ingredients are much more palatably blended when cooked in their thick walls, the cooking process continuing after a dish is removed from the fire. Crockery, not being able to withstand the direct blaze, can never be of unlimited service in the kitchen, but it is decreed by foreign housewives, who have used it for years, to be by far the most satisfactory kind of utensil in every other way.

The casserole is the piece of crockery which American women need most to learn the value of. No one dish offers so many possibilities for combining and serving vegetables in an unrecognizable form and for cooking meats in new and savory guises. In the French ware casseroles have a pretty light exterior, while in German ware they have a dark brown glaze. They are lined with the whitest of porcelain, and may be bought in individual receptacles or in large dishes. In either size they are sent to the table just as they have been taken from the stove, thus keeping the contents piping hot until it is served. Covers of the large dishes often have a miniature rabbit or brace of partridge molded on the front instead of a handle, the casserole being a favorite way in which to cook game and poultry of all sorts.

Small shallow dishes with long handles in this same earthenware furnish a most satisfactory means of serving shirred eggs, as they retain their heat so long when cooked in these individual receptacles. Individual pots for cooking and serving beans are made of royal blue crockery.

A kitchen never looks so tidy as when its shelves are covered with oil-cloth topped by white earthenware jars for holding rice, raisins and all the small staple goods needed in cooking, and which are so often strewn around in mussy looking bags. Both the large sized jars and smaller ones for spices are attractive in simple patterned delft ware on which the name of the contents is printed in blue.

An entire outfit for preparing ingredients for cooking is made of blue and white delft ware, with the exception of the rolling board, each article may be suspended on the knobs of a wall plaque, which has a porcelain delft center. The outfit contains a muddler or ball-shaped crockery mixer, a crockery strainer, a rolling pin with wooden handles and porcelain cylinder, a cabbage cutter with porcelain body and steel knife edge, a pancake lifter, a meat beater, a soap ladle and a potato masher. The pastry board has a square porcelain center with wooden borders. Each article shows some quaint Dutch scene in delft blue and the whole outfit costs just \$7.87.

Another receptacle which no kitchen should be without is a stone water cooler. This is in the form of a keg, and is equipped with a small faucet for drawing off the water and a separate compartment for ice.

Attractive flower pots for the kitchen are of highly glazed German ware, saucer and pot being surrounded with wide nickel bands.

## PRODUCES A FLOWER THAT WILL NEVER FADE

THE immortelle has become a reality. Luther Burbank, of Santa Rosa, Cal., has, after years of effort, succeeded in producing a flower that will never fade. This flower may be plucked today, and in the years that follow it will neither lose its form nor color, but will remain for ever and ever just as it was when plucked.

The botanical name of this latest product of scientific plant grafting is *Cephalopterum Drummondii*, but commendable consideration for the public has given it the easily pronounced title of the "Australian star flower." This name is bestowed upon it because it was from a half hardy West Central Australian annual that the present phenomenon was evolved. In fact, the everlasting flower was little more than a weed when Mr. Burbank began his experiments, but with tireless experiments, constant crossings, recrossings and selections, he has evolved not only a plant whose existence is immortal, but one whose blossoms are beautiful and fragrant.

The blooms of the flower are of a peculiarly pleasing rosy crimson shade so delicate in tinting as to sometimes verge almost into pure white. They are produced in large, graceful clusters which, when cut, retain their original shape and tint in perfection. The full grown plants are sometimes a foot in height and nearly the same in width.

The story of the evolution of the immortelle is the story of an unending scientist's botanist through whose efforts during years of unappreciated work it was "invented." Luther Burbank has been doing several queer things with flowers and plants in the years that he has devoted himself to their culture. One of the monuments to his industry and patience is the thornless cactus, which, until the present, was "invented." Luther Burbank has been doing several queer things with flowers and plants in the years that he has devoted himself to their culture. One of the monuments to his industry and patience is the thornless cactus, which, until the present, was "invented." Luther Burbank has been doing several queer things with flowers and plants in the years that he has devoted himself to their culture. One of the monuments to his industry and patience is the thornless cactus, which, until the present, was "invented." 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