

# BALL GOWNS FOR THE SPRING---BY ADELAIDE SAMSON



Evening toilette in rose tint effects, decoration of chiffon rose



A debutante ball gown of modern design, with classical border



A symphony in sea green



A chrysanthemum ball frock

WITH the Easter season comes the renewal of social festivities, which will be prolonged until the world of fashion goes a-Maying to its country estates. There is at this moment a succession of balls, dances, dinners and coming-out functions. All these affairs demand fresh toilettes. In fact ante-Lenten evening frocks which show signs of usage had best be laid aside altogether until next winter, when, having grown out of recollection, they can be remodeled.

The spring ball season belongs to the debutante. It is essentially a girl's season, and the new dance frocks are charmingly diaphanous and youthful. It is noticeable that delicate colors are worn in preference to pure white, and the greater number of the most elegant Parisian models—in Paris the young girl is dressed to perfection—are made with the baby corsage and low, round neck.

A lovely ball gown for a young girl is of heavy white net posed over an underskirt of palest daffodil moire silk. The skirt, with the usual short dancing train, is pleated to the waist band, and has two deep flounces with

"Walls of Troy" border executed in fine, flexible gold braids and a narrow white and gold ribbon. The second flounce, in addition to the border, is finished with a double ruche of the net. The decollete waist of the bebe order blouses simply into crush girdle of gold-tinted silk and is mounted upon a perfectly fitted feather-boned lining. The pretty elbow sleeves are divided into puffs by bands and bows of gold ribbon. The hair, worn in a soft pompadour, has a topaz star ornament, a topaz pin is worn to the left of the corsage, and a topaz set in the band of gold on the arm suggest that the young debutante considered it her lucky stone.

Another exquisite evening frock can best be described as a "symphony in sea-green." As a matter of fact, its success is one of art and not of costliness. A clever girl should be able to imitate it in any material that will adapt itself to the design. The most delicate of green satin finished silk—peau de cygne it is called—is trimmed with hillyow ruchings of sea-green-tinted chiffon, cleverly interspersed with emerald sequins and paillettes. The skirt is plain and tightly fitted to below the knees, where an accordion-pleated flounce starts, rising sharply to the back. This is headed with paillette lace, a sea-green-tinted

ruching interwoven with the lace being applied in a circular medallion design, while a double ruche finishes the velvet-bound skirt.

The decollete corsage is outlined with a strap of mother-of-pearl

spangles, to which the satiny silk is accordion pleated. A fitted bodice portion starts from the waist line, rising in crescent-shaped curves and spangled with several sizes of emerald sequins. The left sleeve is caught

just below the elbow with streamers of tinted chiffon ornamented with paillettes. The right sleeve is little more than a band over the shoulder, fastened with a rosette. The coiffure ornament is a white aigrette starred

with an emerald. The pearl collar and the bouquet of orchids are suggestions rather than necessities.

A chrysanthemum dancing frock is one of the typical spring evening toilettes in which flowers are seen as a form of decoration. These flower gowns are especially appropriate for young girls. The dress in question is constructed of the durable double chiffon, cream white, which is lavishly trimmed with chrysanthemums embroidered in crimson and purple with touches of green and gold. The skirt, which is shirred over a white satin foundation, has a center panel of massed chrysanthemums, from which start on either side

bandings of embroidered flowers with deep tucks between. The multitude of little ruffles, which serve as a finish, show all the chrysanthemum tints of purple, crimson, gold and green.

The decollete corsage is tight-fitting with a bertha effect of tucked chiffon, below which is seen a fall of chrysanthemum embroidered chiffon caught in a slight fullness over the bust. The low corsage is edged with tinted ruching, in which crimson and purple are the dominating colors.

An evening toilette in rose-tint effects and trimmed with chiffon roses is even more elaborate, but not more

difficult of imitation by a clever woman who understands the value of an idea. A rose pink chiffon crepe is fashioned with hand-run tucks to fit both corsage and skirt, and broad bandings of Flemish lace are further elaborated with chiffon roses and piquant black paillettes. The corsage slips off the shoulder, a bertha of paillette lace defining the decollete, the tucked chiffon blowing into a deep feather-boned girdle of rose pink panne deeply pointed in front. The corsage has a scarf or fichu of chiffon roses in different shades varying from delicate pink to crimson. These roses are used as pendants on the puffed sleeves, decorate the lace trimmings of the skirt, and are posed as center medallions on the Flemish lace design.

The skirt shows a lace pattern which breaks into a series of narrow panels over which the roses are twined until they meet the lace border in rich clusters. The skirt is finished with a double fold of pink panne velvet showing the two tints employed in the girdle.

A damask rose in the hair and a coral necklace complete this poetical frock, which, by the way, is designed for a young matron, heavy or rich laces not being considered suitable for debutantes or young women still in their twenties.

## Two Delicious "Left Over" Dishes

By MADAME DE RYTHER

THE average American has roast beef for dinner almost every Sunday of the year, as well as on several other days of the week.

What to do with the cold beef is as serious a question with the American housewife as "What to do with the cold mutton" is with the English housekeeper. People get tired of cold beef and the ordinary beef stew is an abomination. How to utilize cold fish is also another serious question in the household.

Here are directions for making a stew of cold beef which, if carefully followed, will result in a savory and delicious dish, and will be as attractive in appearance as it is excellent in flavor. Following the directions for making the stew of cold beef are directions for cooking over cold fish.

### A Stew of Cold Roast Beef.

Cut the meat from the bones, put all the bones in a big kettle over the fire, just cover them with water, and let them boil with the kettle or sauce pan closely covered while you prepare the ingredients for the stew. Cut the meat in nice, regular half-inch dices, and measure it. To a pint of the cut beef, well pressed down in the measure, allow two large potatoes, one good-sized carrot or two bunches of the small new carrots, half of a medium-sized yellow turnip, two good-sized onions, two or three sprigs of parsley, a half of a lemon, two bay leaves, and half a pint of sherry.

Peel, wash and cut up the vegetables in the same sized dices as the meat, except the onions, which must be sliced. When all are prepared, put a layer of the beef in a deep earthen baking dish; then a layer of the vegetables, with one bay leaf and one slice of the half lemon; then a layer of the meat and a layer of the vegetables, using the lemon and bay leaf in occasional layers.

Continue this process till all the material is used, then sprinkle the top with the parsley chopped very fine. Strain the water from the beef bones over the whole. Add any beef gravy

that may have been left. Pour in the sherry, season well with salt, freshly ground black pepper and a little red pepper, and dust the top with flour.

Cover the whole closely with a thick earthenware plate, and over the top put a common paste shortened with drippings, for the paste is not to be eaten, but is put on simply to exclude the air.

Put the dish in the oven and let the stew cook gently for four hours, then remove the crust and plate and pour the whole on a hot platter and serve. Garnish the edges and sprigs of parsley, sliced tomatoes and sprigs of parsley.

Be sure not to stir the stew in pouring it on the platter, but slip it gently out of the dish. The beauty of this stew is the unbroken dices of beef and vegetables.

### How to Utilize Cold Fish.

To make a delicious dish of cold boiled codfish, halibut or of any good fresh boiled fish left over from the day before, separate the flakes of fish with a fork, and remove all bones and skin. Put a few little pats of butter in the bottom of medium-sized or small baking dish, cover the butter with a layer of fish flakes, and dust in a very light layer of bread crumbs and a very light grated onion.

Add a few pats of butter and continue this process till all the fish is used. Only dust about every other layer with the bread crumbs.

Pour half a pint of cream over the whole, dust in a little powdered mace, cover the top with bread crumbs and pats of butter, season with plenty of salt and pepper, and bake in a quick oven till a rich brown covers the top. Serve in the dish in which it is baked, with quarters of lemon.

JULE DE RYTHER.

### For the Library.

A book holder showing the stamp of originality stands on the floor like a dictionary holder. Its shape, however, is different, as it gives the impression of two boards crossed. In reality, the book holder is made separately, and the legs joined on to give the appearance described. It is seen in weathered oak and mahogany inlaid with pearl like the teakwood of the Orientals.

## THE FIRST RUSSIANS EVER SEEN IN JAPAN

(From an Old Japanese Print)



## The Eternal Feminine in Solitude

"IT'S interesting to see how the 'eternal feminine' crops out wherever you find a petticoated being," said the woman who had spent last summer traveling on the Coast.

"We put in a good many days driving through out-of-the-way regions among the mountains and the foothills, and I think I was never so sorry for women anywhere as I was for the women on those isolated ranches out there. Sometimes they are miles from any other ranch house, and so many more miles from a railroad or a post-office or a church that it makes you dizzy to think of it.

"And when there is only one woman in the family she has often to stay all day long alone in the house while the men are gone to some distant part of the ranch from morning till night. I remember one hot day last August when we were driving from the railroad away up into the mountains in Calaveras county. The road was so little traveled that it was grass-grown, and often we had difficulty in following the track, there was so little sign of wheels or horses' feet. About mid-afternoon we came in sight of some ranch buildings.

"They were the first sign of human habitation, or even of human beings, that we had seen for two hours, and at first I thought the little white ranch house looked very cosy and homelike. And it was in a beautiful situation on the gently sloping mountainside, with the higher mountains towering in the distance and the great woods in the background and a rolling plain spreading out in front.

"But as we came nearer it seemed almost uncanny, it was so perfectly quiet. It was like a dead man's ranch, for everything about the place was absolutely still. But presently I saw a woman's figure come to a window, and as we stopped at the front gate, two or three hundred yards from the house, to see if we could get a drink of water, she came out and walked down to the gate. I've often thought

since what a blessing, what a delight, our two or three minutes' halt at her gate must have been to that solitary woman.

"But what do you suppose she looked like? Now, there's where the 'eternal feminine' comes in. You must remember that she was all alone in that house from daylight till dark, that it wasn't likely she even saw anybody drive past her front gate oftener than once a week, and that we hadn't seen a human being for a dozen miles. But she wore a white shirt-waist and an embroidered tie and a linen skirt that were all of them just as crisp and immaculate and as beautifully done up as if they had just come from a French laundry.

"She looked as if she might be fifty years old, and her hair was iron gray. But it was curled in about a thousand little ringlets that hung in a mass below her shoulders, and all over her head it was elaborately waved and puffed. It must have taken her an hour to do those ringlets, for each one was as smooth and soft and glossy as it could be.

"Maybe she did her hair that way because she was glad of something to do that would help her to forget how lonely she was, but I figured it out that she had worn it in that fashion when she was young, and that her husband had liked it and admired it, and told her how becoming it was, and so she still did it the same way, although they had got to be middle-aged and lived on an isolated ranch the other side of nowhere."

### New Sash Ribbons.

Pongee sash ribbons alone will be considered in good taste for the pongee gown, which is to be popular this summer. These ribbons are of silk equal in quality to that of the gowns, and the shades are exquisite.

A ribbon in the natural color of pongee has a blue pattern on which is printed wild pink roses in a sprawling design. Another one in navy blue shows a mass of daisies with the petals falling in some places.

Other sash ribbons are shown as wide as twelve inches, which indicates that fashions are retroverting to the voluminous styles of our grandmothers' hoop skirt days.