Paris Modes Spring Costumes

THE QUESTION OF SHORT SKIRTS AND LONG.

Such a multiplicity of styles as are now being placed before the public has rarely been seen before, and it requires cool judgment to know what to choose among the many bewildering pretty materials and designs that are furnished for gowns for morning, afternoon and evening. There is an unusual variety of fashions for spring gowns; that is, for the first gowns that are put on for the street after the heavy winter ones are impossibly warm. The war still rages on the question of short skirts and long, and, as is usual, the question is being settled in the most expensive manner—that is, every woman must have both.

The cloth skirts that are made short clear the ground about one-half an inch, not more; the really short walking skirt is reserved entirely for rainy day gowns and for golf skirts and the long skirt still trails many inches on the ground. Checked black and white and blue and white in shepherd's plaid or in the larger plaid gowns are smart for the moment. They have jaunty little coats much trimmed with black and white braid or with black or white braid. While the skirts are plain, the jackets are elaborate, short as a rule, but with long, straight tabs in front and not in the least on the tailor order, although with supposedly tailor finish. The nine-gored skirt with a good flare is a model that meets with general approval. The pleated skirts are, in addition to the pleats, trimmed with straps and bands in long lines or around the skirt. If the pleats are fastened down to a certain part of the skirt where the pleats flare, there are ornaments of passementerie or braid at the top. Checked silk shirt waists matching the cloth are worn with these gowns; also plain-colored ones or white ones. There is rarely a waist made of the same material, and sometimes the entire gown is of silk made exactly on the lines of the cloth ones.

The light weight vicunas, camel's hair and albelines are used in street gowns, trimmed with mohair braid; that is, the silk finished, that gives a very glossy look. The colors are of different shades of blue, purple, green and brown, and there is a chiffon waist and a silk waist of just the same color. The coats are short fancy jackets, or three-quarter length, but made with the belt and the blouse effect in front and with much trimming of the glossy braid. The sleeves are large, but above the elbow are of medium size; below they are bell-shaped, gathered into a cuff of the shiny braid again. All these gowns have the short skirt, and also to be included among the short-skirted costumes must be those of voiling and etamine made with the coat and skirt style. It is rather a new idea within the last few years to have materials so thin as these made up in coats and skirts, but they have been satisfactory, and consequently are again in fashion. There are mohairs and poncees made in the same way. The mohairs are fascinating in coloring and in design, for this year there are more of the fancy mohairs than have been used for a long time.

Anything more absolutely impracticable for daily wear than the light cloth costumes that are turned out had never been seen. For midsummer (when they will be quite too warm) they might, in the country, retain their freshness for a while, but in the cities these gowns seem most inappropriate. However, they are fashionable, and are included in every smart wardrobe. The lightest possible tans and grays, and, above all, white, are made up in long trailing skirts, trimmed with the usual lace medallions and insertion or braiding, and with coats that are smart enough for evening wraps in themselves, long and covered with ornaments of braid, passementerie and lace. There are many costumes, to be sure, which have the short coats, but, as a rule, there is a blouse waist to match the skirt, and then a long coat which is in reality a wrap.

The all-one-tone color scheme is seen in these costumes of cloth and lace or in the veilings and lace. The smartest are in mauve or the light tan or green; the latter will never be too popular, for it is very trying and just a little conspicuous, but there are some shades in it that are on the turquoise that are exquisite, but always in the palest shade. These skirts are long, not only at the back, but in front and at the side, so that it is impossible to hold them up, but then they are not expected to be held up. They are for carriage wear or for reception wear, although they are classed under the head of street gowns.

Dainty negligee, tea gowns and matinees are simple in design, but not necessarily inexpensive. Accordion pleated effects are fashionable in silk, light wool, crepe de Chine and muslin, as well as chiffon. It would seem as though a chiffon garment of this kind would be most perishable, but it is not, especially when made up with a lining of albatross cloth or light India silk, for the light silks make good linings in anything intended for summer. Many of these negligee garments have no lace at all on them; others are a mass of lace, but they are all loose and apparently shapeless, fitting close only over the shoulders, and from there hanging in long lines. The sleeves are graceful if they hang loose from the shoulders, and are quite long. For practical purposes there are some veilings that are good for these garments, inexpensive and durable.

Evening gowns of chiffon and lace are trimmed with quantities of ruchings of chiffon, as well as medallions of lace. The lines are much the same as they have been for a year or two, with the exception of the ruffled skirts, of which not many have yet been seen. The fancy models now have the upper part of the skirt fitting close in tucks and entre deux and then a wide flare around the foot, made flaring with pleated ruffles of chiffon or mousseline de soie and an inside flounce of taffeta, all of which helps to keep out the material, and chiffon and lace require considerable holding out after they have lost their first freshness.

There is a variety in the shape of the low waist intended for evening wear. The square neck is not so fashionable now as the round, with the gown cut well off the shoulders and so perfectly fitting that it does not need, except for appearance sake, a strap of embroidery, lace or jewels that holds it over the shoulders. Below the top of the arm the real sleeve begins, and has rather a large bow of chiffon or net caught with a jeweled ornament or a band of lace, from which hang pleatings of chiffon or net ornamented with medallions of lace, or whatever trimming is used on the gown itself.

Evening Gown of Chiffon and Lace.

Small Checked Cloth Piped with Black and White Taffeta.

Light Cloth Frock with Elaborate Insertions of Lace.

Use The Oiled Feather For A Quiet House.

In one of the quaint English story-books of the last century, where the moral looms larger than the tale itself, there is an account of a man who went through life with an oiled feather in his hand. By its magic aid creaking joints, stiff hinges and rusty bolts were vanquished one by one, and these jarring physical discords silenced. The moral atmosphere following in the wake of the oiled feather became one of smiling peace and sweet content for all concerned.

To the modern housekeeper the oiled feather may still be commended.

Nothing is more uselessly aggravating or more productive of "nerves" than the thousand and one unnecessary noises that reap and irritate one, when the oiled feather, or its equivalent, might give surcease of trouble.

Accordion Pleated Negligee.

Take the creaking door. If the hinges seem rusty, wipe first with kerosene to cut the rust, then apply the oiled feather, using any oil that does not become gummy. Tallow is excellent for all metals, and vaseline may often be used to advantage. Graphite, from a lead pencil or stove polish, is also a good lubricant. For table leaves or any wood joint, a bit of hard soap applied on the point of a lead pencil will usually cure the stiffness and silence the creaking. A bureau drawer that protests every time it is opened and shuts only after hard pushing can generally be made all right by soaping the sides. A bed slat that creaks every time the sleeper turns over may be relieved by covering the ends with felt or a large rubber band. The noise of a sewing machine may be materially lessened by putting rubber under the feet of the machine, while the running gear must be kept well oiled.

A rattling shutter frequently can be tightened so as to keep silence by the simple expedient of driving in a match or toothpick where the slat is loosened. If the slats rattle, a large spool pushed under the rod that goes through the middle will hold them still.

A vine or branch of a tree swaying against a window makes an eerie sound that may be obviated by judicious pruning, if it cannot be tied back securely. A creaky board in the floor can usually be tightened by hammering more securely to the joist. If this does not avail drive thin wedges into the cracks to tighten.

A loose window casing blind requires splinters driven in to tighten until the carpenter comes to "make a thorough job of it."

A whistling sound from the burning gas indicates that unconsumed gas is escaping through the burner. Turn the key until the sound ceases. Burners should be frequently cleaned and removed when they begin to smell foul, and a loose lamp chimney should be tied down with a cord.

Oil of tallow on metal and soap or paraffine on the wood grooves of a dumb waiter assist in keeping it "dumb," while soap or vaseline will do the same for a creaky chair.

For squeaky shoes try first soaking the sole in oil. Pour a small quantity of linseed or sweet oil upon an old plate or flat dish and allow the shoes to stand in it over night. In this way they not only usually lose the squeak, but being saturated with oil become proof against damp.

In extreme cases the only thing known as a sure cure for creaky shoes is French talc, and in this case the services of a cobbler must be called into requisition. Pry apart the leathers of the sole and blow in the talc, using an insect-powder bellows or a tube in the mouth. Then sew up the sole. Or a shoemaker for five cents will drive a little wooden peg through the sole which will hold the pieces of leather of which it is composed together. In case of sickness the noise made by throwing coal on the fire may be obviated by putting the coal in paper bags, then laying it on the fire.

The Banshee wailing that often comes through the speaking tube in windy weather may be laid low by a temporary plug of wood or soft paper.

Cheese Bisque.

Into a pint of milk put a pinch of soda and bring to the scalding point. To this add a cup of mutton stock in which an onion has been boiled and a cup of water in which rice has been cooked. Cook together in a good-sized saucepan a tablespoonful of butter and two of flour. When they are thoroughly blended and bubble pour on them the white soup and stir until it thickens to the consistency of cream. Now beat in a half cup of grated cheese. Have ready in a bowl two well-whipped eggs, and on these pour a little at a time, a cupful of hot soup, beating steadily to prevent curdling. Return the cup of soup, with the eggs, to the soup on the fire, beat for half a minute, season with salt and pepper, and serve. Odd, but very good when properly made.

MARION HARLAND.

For Beauty And Health.

The longing to be beautiful is in the heart of every woman, kept down, perhaps, by the most austere, yet never extinct, regnant in the lives of most women. Instinct and history teach the value and the power of beauty, and everything that tends to foster or preserve it is seized upon by those who fear to lose or who desire to add to their good looks. In the effort to obtain beauty many foolish things are done, and sometimes permanent injury results. Here are some recipes that have been tried and have been found simple and harmless:

Cold Cream.

This formula for cold cream is used by one of the prettiest actresses on the stage. It prevents wrinkles if used every night. Rub some on the face when retiring, and wipe off with a cloth, and you will be surprised at the dirt that will be on the cloth. Then rub a little more on and leave till morning, when it will be absorbed. After bathing, put on a small quantity of the cold cream, then dust the face lightly with powder. Do not buy the ingredients in a cheap drug store. The difference in price will be fully made up by the difference in the quality of the materials. Five ounces almond oil, two ounces lanoline, three ounces rosewater, half-ounce spermaceti, half- ounce white wax, pinch of borax.

Put oil in an earthen bowl and put the bowl in a pan of boiling water and set on stove. When the oil is very hot break in the spermaceti and wax; when that is melted put in lanoline, and stir constantly until it is thoroughly incorporated. Put in the borax, then pour in the rosewater, take off the fire and lift bowl into another pan with cold water in it, and beat until it is a white, creamy mass. Do not stop stirring it until it is all done. Use a wooden paper knife or a small wooden spoon. Have your jars ready, and when the cream is thoroughly beaten put in the jars, leave until cold, then cover. The cream should leave the sides of the bowl perfectly free from stickiness. It will cost from 90 cents to a dollar for the ingredients.

The Teeth.

To whiten the teeth dissolve two ounces of borax in three pints of hot water, and before it is cold add a teaspoonful tincture myrrh and a tablespoonful spirits of camphor. Bottle it. Use a wineglassful to a glass of tepid water. If used daily it whitens the teeth and arrests tartar. A good toothpowder is made from half an ounce Peruvian bark, powdered, quarter of an ounce of pulverized chalk, quarter of an ounce of orris root.

The Hair.

A good wash for the hair is made from an ounce of borax, half-ounce camphor, dissolved in a quart of boiling water; when cool bottle. Use about half a cupful in a bowl of warm water. The white of an egg beaten lightly and a very little water added to it, if rubbed into the scalp and then rinsed off thoroughly, leaves the hair soft and silky.

How To Give A Little Woman Party.

The little women party is an entertainment which would be suitable for a circle of friends who are well acquainted and fond of laughing.

The bright hostess of such a party was a little woman coming well below the five feet mark. She asserted that she had suffered so much from her lack of stature that she determined, for one evening at least, to make the lot of the little people envisible—to put a premium on liliputianism.

On entering the drawing room each invited guest found herself seized upon, placed against the wall and measured with a foot rule. Every man or woman was subjected to this treatment. When all had arrived the tallest man took as his partner the tallest woman, the man next in size took the next tallest woman, and so on. A procession was then formed, led by the smallest woman and man. Other couples followed, graduated as to size.

A Graceful Bodice for Evening Wear.

The procession marched three times around the room to the tune of "See the Conquering Hero Comes." The smallest woman received a pretty lace pin. This was presented with the suggestion that "best goods come in small packages." Her partner was given a small pocket dictionary, because, it was explained, it "contained much valuable matter in small bulk."

Each member of the party was forced to mount a weighing machine. When the weighing had been done, accompanied by bursts of laughter and applause, a second triumphal procession followed, led by the woman and man of lightest weight. Again the piano struck up a lively and appropriate air, and the procession circled the room. At the termination of this march the victorious woman received a silver pin tray in the design of a feather. Her partner was given a gold pillow filled with down.

A blindfold game followed. To play it the men of the company are blindfolded one by one. When the first man has been bandaged the women sit in a row facing him. He is then allowed to choose one woman from the row, the object being to choose the one of fewest inches, whose height the previous measuring has, of course, revealed. "He does not choose her by name, but by her chair. Thus he may say: "I choose the lady in the second chair on the left hand," or "I choose the lady first in the row on my right hand." He can choose but once. If he should be lucky enough to select the smallest woman he receives a prize. Each man has his turn in this way, the women changing places after each round. Those occupying the chairs should keep up a lively conversation, in order that their voices may direct the guessers.

Then comes the turn of the women, each one being bandaged in turn, and endeavoring to pick out the smallest man. The men change places between the guessings.

Luncheon Cloths In Sixteenth Century Spanish Stitchery.

BY CLARA L. KELLOGG.

These luncheon cloths may be used in various ways—for small table-covers, centers over cloths, teas, or on polished tables for luncheons, for fruit luncheons, salad, Dutch, chafing dish or course luncheons. This Spanish couching and lace stitchery is very effective in the Oriental colorings—of old soyrel greens, oyster grays, burnt orange salmons, iridescent blues and greens blended, golds and blacks. This Oriental embroidery is in Oriental stitch mostly (couching the lying down of threads), and a dark-colored stem stitch bands each part, bringing out the colors most effectively. This is also in gold thread when white and gold embroidery is used, as in the horse chestnut or buckeye design. Then this corded frame to the lace stitches and couching is formed by the use of wash gold thread stitched on, pinning the frame to the design. In this lace and Oriental Spanish work a good deal of labor is saved and a pleasant flat stitch obtained all in surface work, and is durable for wear.

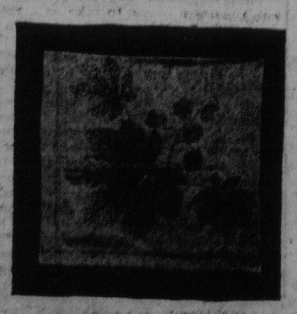
No. 1 shows the whole of the design in this Oriental couching stitch in the old colorings, outlined with a hunter's green. This is on a plain round thread linen, and the ornament of the design is all in this couching stitch, which is the lying down of threads; that is, threads extending from tip to base in even, close rows until a thick, smooth surface of silk is formed, all on the surface and keeping the form; then, with two single threads of floss, this is banded at intervals in the opposite direction; then, beginning at tip, catch down these long, last made over stitches by tiny stitches in rows forming over the whole little squares, one stitch being directly over the other, edges quite even, and stitches also, producing a flat, beautiful, glossy stitch, effective and sure to wear well. Few stitches equal it in severity, but its charm is great and shows to its best advantage the beauty of the silk, its gloss and evenness of stitchery. This stitch may be used on most designs that are of the conventional form.

In No. 2 lunch cloth same Oriental couching is used in the horse chestnut, and the leaves are in lace stitch of creamy white and veined and outlined with couchings of Japanese gold thread, making the cloth all white and gold, which goes well with most china. This cloth is most beautiful used as a "between meal cloth," and the horse chestnuts and their foliage form an entire border to this yard and a half square cloth made of heavy wound thread linen.

Nos. 3 and 4 represent Florentine work of the seventeenth century. Both of these are worked in floss of many shades on Japanese linen, this is the most silky and sheerest of the flimy linens, most durable, as there seems to be no wear out to it. It is commonly called pineapple linen or gauze. No pains have been spared in bringing these delicately fine linens to perfection; they are really made in the Philippine Islands and are taken to Japan to be woven, where a more beautifully fine and even weave can be obtained, and they are ever more silky after laundering. These Florentine fancy stitches seem just suited to this flimy linen, and in No. 3 the palest of pastel or opalescent colorings are used, palest of salmons, niles, grays, browns, pinks and white, graduated in the disks, and the drawn work forming a hem is carried out in corresponding colors, all exquisitely dainty.

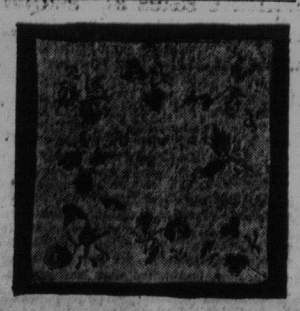
No. 4 is in "blue and white" stitching in fancy stitches of the Florentine work. All the lace and intricate stitches called "pattern" stitches are used in the shades of blue and white, and stems and bands of each part of the florets are in deepest of the indigo blues. This design shows how effectively a design may be brought out in one or two colors, varying the shades and stitchery. This is especially used effectively with the old blue and white china or for a Dutch luncheon of blue and white of that country.

Oriental Couching Stitch in Old Colorings.



Manufactured Design in White and Gold.

Fine Work on Pineapple Linen.



Blue and White Florentine Work.