

# For Every Woman According to Her Needs



The Floral Fan for Evening Gowns

The Spanish Fan—a Daytime Novelty

## The New Fans

FROM the richest and most delicate of all—exquisite point lace laid on mother-of-pearl sticks—down to the stiff, ugly palm leaves (which, after all, are the best at creating artificial breezes), new fans and expression in countless ways. Here one—all the whitest of lace—is set off by its neighbor, black—but black dashed and dotted with spangles. Spanish fans are back—that is, fans with quaint, characteristically Spanish scenes "artistically portrayed," but made in spite of their Spanish air, by the Japs. One has a bull fight painted upon it, the costume of the matador and the gay splendor of the señoritas—who have come to watch and applaud the acts of daring—brought out in vivid relief. On another "castles in Spain" have materialized from the dreams they are. Every sort of fan is smaller this year—seven and a half inches is the favorite size—if you except the Eastern-looking, solid-color fans, shaped something like palm-leaf fans, but strongly woven. And some are almost playthings, not more than three inches long, carved and painted like a Christmas card. They make a good little dress—powerful strong for its size," as the Irishman said—but are really meant to dangle from a jeweled chain, more by way of ornament than anything else.

Another ivory fan—a little longer than that other, but tiny for all that—is carved and apparently inlaid with spangles. Flower fans are wonderfully pretty with summer evening gowns. They fold up in a peculiar way, the flowers forming into bunches at the end of green stems. June roses, the tiny pink kind; violets, orchids and poppies, red or yellow, make the most effective of these flower fans.

Medallion effects—miniature effects, you might better call them—are in evidence upon most of the new fans, got at in unusual ways by lace inserts, or by the heavier material being cut away, with gauze inset, painted with quaint scenes. Colonial figures, beautiful child heads, Spanish scenes or demure little Japanese maidens decorate the various types.

Dutch fans—of gauze or paper, Du Barry shape—have stolid little Dutch figures, with heavy, wooden boots and floppy caps, painted against the inevitable background of a windmill. And another Dutch fan—this was made of a child wild with delight—is made of miniature paddle-blades of a windmill, painted, of course, with the funny little figure.

Edulcorated makes another set of fans; but it is celluloid masquerading as something else—something too heavy in the original, and that is amber and tortoise-shell. Flat sticks of it are made, carved and stamped with silver or gilt, and make rich-looking, interesting fans. And, unlike the shell, they are as light as they are pretty.

Lace plays an important part in the make-up of costly and inexpensive alike. Whole fans are made of it, and some have just an edge of it or medallions set in, framed like miniatures by the fan. One of the airiest has butterflies of lace poised above handpainted flowers.

Handpainted fans, which were out so long, are coming back, the prettiest, richest example being a fan of gauze, mounted on carved sandalwood sticks, both sticks and fan proper decorated with flowers done in pale, shadowy colors.

Fine and deep colors alike are displayed in Japanese fans, perhaps both on the same fan. But out of the apparently hopeless medley of colors a set design invariably reveals itself, of flowers, in the weird, impossible-geometry groups the Japanese so delight in; or into groups of figures. Some of the Japanese fans—a new trick—are made on a net foundation, with the paper, or gauze, of which they are made, cut away to show the lacy background—a way of getting at the medallion effects so popular this year.

Watteau scenes and Japanese tea-drinking; fans in delicate gray and white, and others as involved and minutely detailed (both in color and design) as the *Madama* vase, mourning fans and the sheer, little, white, spangled fans that mark the girls who've just graduated—both old and new ideas have been jumbled together in a bewildering way in the creating of new fans for the summer girl's delectation.

THE girl whose grandmother was obliging enough to have saved all her old bits of jewelry is a mortal much to be envied these days; for there's a positive craze for old things, and the dealers in antiques of every description are being besieged for odd pieces.

The craze for these old things and that for the head necklaces of every color and description rage about equally. Although head chains have had their turn (and a long turn it was, too), head necklaces have taken their place and are being greeted with all the enthusiasm the longer chains had.

In old things, every sort of thing that is odd in shape or in style is good. The loveliest necklaces are to be had, amethyst or turquoise or jade, perhaps perhaps each set in dull silver, moulded into fantastic form, the stones, where they are turquoise or its matrix, melted by time to beautiful greenish tints impossible either to produce or to describe. Amethysts set in silver—usual effect, and jade is the loveliest of them all. The very word jade is a name to conjure with, and for quaint charms and witcheries and for quaint small carvings of an occasional good million or so of hideous follow-gods.

OLD-FASHIONED STORIES

Jade is at its prettiest set in silver in pendants of varying sizes and shapes—the sort of necklace that might easily be a duplicate of one around some grinning idol's neck; or just the heavy beads strung on cords and graduated, a single large one hanging, by virtue of its weight, directly in front.

But curious charms—old ones, too—are to be found, only they must be hunted for, which makes them all the more valuable in the eyes of the curio seeker and the dame of fashion alike. Hearts and crosses, and an occasional horseshoe bit (to carry to ward off the dreaded evil eye), and plain round polished balls, which show off the beauty of the mysterious stones by the very simplicity of its cut. And the "swastika" in jade is stunning.

Old-fashioned brooches of garnets are being worn as belt clasps, and the long *Paris* jewelry, which is worn so pendants, which dangle from gold chains so fine and slim that they are but a fancy to the eye, are being made into necklaces, which are an actual band. Yet they are strong for all their delicacy of style.

The necklaces made of fine chains, caught together in front in lattice work, which is punctuated with jewels, are copied in new jewelry, and even in *Paris* jewelry, which is worn so frankly an imitation that it has ceased to offend. Old hats are being made into your true corset lover will point out differences that give the old an added charm.

Old watch fobs are hard to find, and for that reason they are in great demand. The prettiest are of jade or of agate, or its sister—sardonyx.

Amethyst necklaces, with gold crosses as pendants, are too reminiscent of rosettes and, at the same time, too worldly in their jeweled form to be very popular; yet they are worn by the occasional woman for their very beauty.

## THE VOGUE OF OLD JEWELRY AND OF NEW BEADS

### SELECTING GIFTS FOR WARM WEATHER BRIDE

SINCE weddings will come off even in midsummer, silversmiths and their kind have been busy preparing all sorts of new silver things. Jam and cheese jars are among the prettiest of the new things—a whole lot more practical than the long list of bonbon dishes that every bride falls heir, sometimes regretfully, to. It's all very well to say that the feeling of gratitude should be present at every receiving of a gift, by the time you've exclaimed rapturously over twelve bonbon dishes, or baskets, or shells, you receive the unlucky thirteenth in stony silence and with anything but grateful glances.

The carelessness usually displayed in the choosing of wedding gifts ought to have war waged upon it. Don't send gifts unless you can spend a few moments thinking about their probable use. If you're not fond enough of the people to whom you're sending a gift to be willing to spend time and thought in selection, don't send any. You're evidently not close enough friends to send a gift without it being absolute intrusion.

But, while this digression is going on the jam and cheese pots are waiting for description!

The silver jam pots are radically unlike those of china. They are really only a sort of shell that fits over the jam jar proper and hides its plebeian appearance from view, instead of being a receptacle into which its contents are haphazardly dumped. Consequently, it can be made of silver in open patterns, with a flat top, in an open jar of china, with a plain spot left for the engraving of initials, which is so important a part of wedding gifts. Somehow these initials grow to mean so much! And cheese pots hold that tiny size jar of cheese—the size you get for a den.

Teast racks have come out in a new shape that holds four or five pieces—just enough for two. The newness consists in an odd shaping of the division bars.

Sauce boats aren't new, but the satisfaction they give is just beginning to be recognized. They have a hundred uses, which lift them a long way out of the merely pretty class.

One of the qualities most necessary in the choosing of chairs is to see that they are comfortable, which is a harder thing to do than it appears. There's nothing much more unpleasant than going to a card party or a porch party, any sort of an affair where you sit for a couple of hours—and finding yourself in an uncomfortable chair.

Everybody has them—the prettiest chairs are often uncomfortable one way or another. The seat may be too high, or the back awkwardly curved so that a corner or a roll of the wood seems to run into your back; or the arms may be badly placed, so that you can neither rest your arms on them nor escape them for comfortable moving.

The trouble usually is that chairs are more frequently bought from the way they look, instead of a combination of the way they look with the way they feel.

Those tiny chairs, high and narrow, are the most uncomfortable things imaginable. But big chairs may be quite as uncomfortable—even the great, roomy-looking kinds that look as if they were the very incarnation of comfort.

Try every chair you buy, and take some one of normal size along with you if you're an odd size individual. Have your feet firmly on the floor at the same time, instead of dangling over the edge. Have some deep-seated, big chairs, with backs well curved, with nothing in the way of cross supports to press against your spine. Have a chair or two with a back high enough to rest your head against; and if you're rockers, see that they're not the treacherous kind that seriously disturbing your equilibrium, if not your centre of equilibrium, when you try every chair or two or three ways—rest your arms on them, rest your feet on the floor, rest your head against them, rest your feet on the floor, rest your head against them, rest your feet on the floor, rest your head against them.

### Simplicity in Summer Furnishings

JAPANESE methods of housekeeping is a wonderful model for the whole world to copy in summertime in their idea of simplicity. Our best efforts of the simple life consist in doing things with an effect of simplicity, but accomplishing them by the most elaborate efforts, and when it is necessary to employ strenuous means to a simple end—the end has not all right to the qualification of simple.

Imagine a typical Japanese house and the way it is kept. There's no useless lot of bric-a-brac around, no number of some furniture, very little decoration, and only the things necessary for given occasions are brought out on those occasions, and as instantly cleared away when the occasion for their use has passed, and over and around back of everything is absolute cleanliness, such cleanliness as we, who fill our houses to overflowing with mere things and then squeeze ourselves in whatever space is left, never know.

In summertime you don't want a lot of "russ and frings" around, and you do want an absolute cleanliness as it's possible to get. Take the Japanese houses for a model, and clear out everything you don't absolutely need. Put it out of sight so thoroughly that you can forget it instead of worrying about it. Reducing the number of things around necessarily lightens the amount of work; or, with the same amount of energy expended, makes your house just that much more spick and span.

If you've a house in the country, furnish it in Japanese fashion, which means very sparsely; and, above all, have very little in the way of pictures and vases—their effect is only. You can't have too many of the flower-holding kind. Copy the Japanese method of displaying one or two exquisite bits at a time and putting the rest of your belongings out of mind for a while, letting each in turn come out from its hiding place for a couple of weeks at a time.

Try the same method with the children's toys. Let them register one after another for outdoor delights, slip them away into a closet, and then bring them out again when a rainy spell has taxed

### Things Outdoors

WITH summer well under way, and the "south wind" and the sun both calling to you to play truant and come out into the open with them, it's time to bethe yourself whether or not you are "seeing things outdoors."

There's so much to see, and so much to be gained by it, both in interest and in improved health that it's worth while to spend every moment you have in the open with your mind's eyes watching for new things.

Wild roses are over-long ago, now—and yellow flowers have ready been to the yellow flowers of fall. In August butterflies will be plenty—the south wind and the sun have "sowed the air" with them—hundreds of kinds; and the wonderful night moths, from the tiniest of all to those great, imperial green and white ones so hard to find, will be about.

Every month of them is seeking light (so the little Japanese legend says) to fulfill the condition set by the cruel little elf of the roses. Only the irreflexes succeed, and they are always to be found sucking the tiny juices

### Look to Comfort in Choosing Chairs

Convenient Little Shelves

THE most convenient little portable shelves have been invented—easy to copy, too, by any one who's least bit familiar with hammer and saw. They were meant, originally, for kitchens where dresser space was amazingly small, but could be made into interesting things to hang in a den, where cups and saucers and plates are constantly needed for "bohemian" spreads.

Three or five shelves are made into a case, each shelf being no wider than a plate-rail, with a good, deep "lip," and finished underneath with a row of hooks. Plates and saucers stand on the shelves, tilted up against the wall, while cups and small pitchers hang from the hooks. The whole set of shelves hangs from strong nails by heavy eyelet-screws. These shelves come already made, at a low cost, or can be made at home, and given the same wood finish as the rest of the furniture in the room, and they save space wonderfully.