

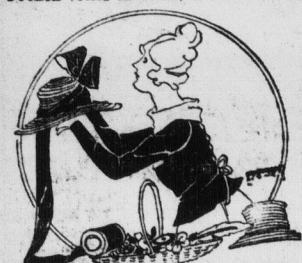
THE HOME  
THE WORLD

## NEWS OF SPECIAL INTEREST

THE MOVIES  
THE PLAYERSSIMPLICITY THE  
KEYNOTE OF THE  
SEASON'S COSTUMES

**Velvet Has a Place in Summer's Realm to Help Conserve Wool—Many Capes are Noticed—White Collar and Cuff Sets are in Demand—Real Lace Will be Much Used for Blouses—Styles in Hats are Varied.**

One-piece frocks have held the centre of the fashion stage for so long a time that the separate blouse has been more or less in obscurity, but with the return of tailored suits they assume a position of importance, for upon the correct choice of a separate blouse depends the effect of one's costume. It is easy to pick out a blouse pretty, smart, and well made, for never was there such a wide variety from which to choose, both as to fabric and style. But that is not enough, the waist must be appropriate and in harmony with the costume. All the lovely new cotton materials are used in developing waists with clever new collars or a fashion of sleeve that is odd and attractive. Very charming indeed are sheer little waists of the finest of French volles in white, as well as del-



icate pastel colours. The beauty of hand-made blouses of batiste or organdie is emphasized by the exquisite needlework or touches of real lace—flair, baby, Irish and Valenciennes. Colored organdie is combined with white, and among the new modes are dainty little blouses made of dotted or striped dimity.

To give a look of freshness to a little serge dress, there are lovely collar and cuff sets of white or colored organdie—daintily frilled or tucked or embroidered. One set of French blue organdie is cut in points and outlined with two rows of very narrow frilled Valenciennes lace. Another set of corn color organdie has three wide tucks on the long-shaped collar and rather wide cuffs. Beautiful imported collars and cuffs as well as the newer gumples are of net or handkerchief linen embroidered with and insertions of real Irish, flit or Valenciennes lace. Combinations of colors are much in evidence, and a charming gumples of tucked white organdie has two round collars of blue, one above the other. Dotted Swiss is used for little gumples for Eton suits, and one sees quaint little collars of checked or plaid gingham volles with decorative touches given by cross-stitch embroidery.

This year no one period has been the inspiration for hat styles. Both shapes and fashion of trimming are as varied as the types of women who wear them, and never have the possibilities of expressing one's definite personality been greater than at the



present time. There are hats for every occasion, and what is even more to the purpose, hats for every mood. There are wide brimmed picturesque affairs that cast such becoming shadows. There are smart little close-fitting turbans worn slanted a bit over one eye-brow in a wonderfully fetching manner. Sometimes the brims turn up abruptly and the effect is extremely chic, especially when wings are used for trimming, and these smartly poised wings are seen on several interesting hats intended to accompany the simple beautifully tailored suits first seen back again in fashion.

There is no denying the graceful-ness of capes, which have a fascinat-ing way of adapting themselves to the

personality of the wearer, and may be worn in so many ways—hanging demurely in straight folds like a Quaker's cape, thrown over the shoulder in dashing military fashion, or wrapped around the figure as an Aran wraps his burnous to keep off the chill that comes with sundown. Remarkably smart are long full capes, attached to shaped yokes to fit tight around the shoulder. Those are finished at the hems with heavy silk fringe about ten inches deep, usually combining the colors of the lining. A cape of pale fawn-color duvetyne is lined with dark blue satin, and the fringe is of blue and fawn-color silk. Another costume cape, for it accompanies a gown of navy crepe, is fashioned of dark blue, satin lined with deep rose taffeta and the fringe combines these two colors. Frequently the yoke extends into long scarf ends, which are thrown across each shoulder, and the ends are finished with a deep fringe.

New beaded bags are of unusual shapes and designs, one having curious Indian motifs. Red and white beads arranged to give the effect of basket work distinguish a bag of novel shape and a newer mode is introduced in flat, oblong bead purses which have a strap across the back. Many women are discarding elaborate silk or velvet bags for flat bags of fine grained leather or satin striped motifs, which are in keeping with the simplicity of suits and frocks.



The suit shown in the illustration has the vest idea and the straight military lines which are also carried out in the black braid. This model was shown in taupe the belt of black patent leather over a white plique vest which formed itself into a collar.

War-time necessity means wool conservation, but it would seem that the decrease of material has resulted in an increase of smartness, and suits that are a combination of silk and wool are the clever products of the designer's art. Taffeta and serge, satin and serge plain and novelty materials, contrasting colors of the same fabric, are some of the noticeable combinations. Home-spun and velours are seen in soft colorings. Checks, silk and wool jersey and foulard are favorites for the season's wear. Shades of caramel brown, rust, beige, grey, navy, and old blue, and a pinkish Burgundy color, are among the choice tones for spring, both in jersey fabrics and in serges, gabardines, twills, and light weight velours for street wear. Coats of tan and brown materials are frequently lined with navy blue or black silk. Black and white effects are especially good.

Soutache is very noticeable on the spring frocks; one sees it on serge, on silk, on Georgette crepe, on poplin and on mohair—or that combination of soft wool and mohair threads which Paris specially favors. Rodier has brought out several new mohair weaves, and his colors seem to lean to delicate sand tones, beige, pretty and an olive shade that suggests the green of budding willows. Few of the French frocks are all of one material.

There is a cavalier-like dash about the velvet cape-coats. They swing from the shoulders jauntily, and no small part of their smartness lies in the gay cape lining of flowered or figured silk. The lining is always obvious, whether the cape swings about the figure, is carried over the arm or is tossed over a restaurant chair back. Most of these capes are mounted on sleeveless, belted jackets with patch pockets, and one may stroll along with hands tucked in the pockets and the cape swinging from the shoulders, every passing breeze or sudden movement of its wearer revealing the bright colored lining. These early in the season the velvet capecoats are being

worn with frocks of Serge, silk or crepe, but they suggest sport attire by their informal lines and will later accompany simple frocks of tub silk, shantung and doubtless even gingham.

Gingham has come into its own and there are still hints of print dresses being fashionable. A dainty model of



blue checked gingham had a surprise front, tied in a sash at the back. The skirt with three flounce effect was real had each flounce scalloped and edged with a picot braid. White organdie vest collar and cuffs gave the necessary touch of white.

**GIRL CAPTAIN.**  
Elsie Belluomini, a pretty Italian girl, whose home is in Viareggio, enjoys the honor of being the first regularly-appointed captain in her country's mercantile marine.  
Signorina Belluomini relates her success in obtaining her captain's certificate in a letter. She is to be appointed to command a ship, and seems to have no doubt of her ability to inspire confidence in her crew. She writes: "Where shall I be sent? I do not know, but I am ready for everything. I join the marine in troubled times, and I know seamen seek their lives every day. But I will show my crew that a woman can be as brave as a man. If my fate is to be torpedoed I shall observe the traditions of the sea, and be the last to leave the ship entrusted to me. My life I sacrifice in advance. It is at the service of my country and of my dear noble sisters, France and Britain. I only hope my example will be followed."  
The need of officers in the merchant service is so great that a woman's action in enlisting in her country's navy may not be quite in vain. Long live Italy, down with Germany!

**DELICATE SITUATION.**  
There are times when quick thinking and a bold front are essential at whatever cost. One such occasion occurred in the silverware department of one of the great New York stores. Mrs. A. stood at the counter.  
"These pepper shakers and salt shakers are a present from a friend, but I don't like them," she said to the clerk. "Can you credit me with the cost of them so I can get something else?"  
The clerk turned away to speak to the floorwalker about the matter, when by chance, Mrs. B. the donor, approached, and the following conversation took place:  
"Good morning, Mrs. A. Are you exchanging the shakers? I'm so sorry if they weren't suitable! My husband and I thought they were really quite pretty."  
"O dear, no!" quickly replied Mrs. A. "They're perfectly lovely, but I needed two more to complete my table." Then speaking to the returning clerk, she said, "Don't say you haven't any more for I must have them."  
The astonished but competent clerk never moved an eyelash, but produced two more shakers of the same pattern which Mrs. A. purchased. When she had received two or three coins in exchange for a \$10 note she left the store with smile of apparent delight.—New York Times.

**SHE KNEW.**  
"These apartments are too dark for what we want."  
"What do you want?"  
"We want to do light housekeeping."  
—San Francisco Chronicle.

**COALS TO NEWCASTLE.**  
Mrs. Foster—I never could see anything in that old saying that "matches are made in heaven."  
Mr. Foster—Why not? They don't need matches in the other place, and they wouldn't keep long enough there to sell 'em.

**MORSE'S TEA**  
In every spoonful is cleverly blended the rich strength of Fine Indian Tea and the delicate smoothness of young Ceylon leaves.

PAGEANT OF "DUCKS"  
HELD IN LONDON

March of Land Girls with their Fairy and Pets—Recruiting in Hyde Park—Importance of Ducks Emphasized—Demonstration in Hyde Park.

We have the Wases, the Penguins, the Ducks; why not the Ducks? For not only does the term convey a certain genial approbation, if not an even warmer feeling, but the girls of the Women's Land Army who went marching through London this morning were evidently resolved to emphasize the importance of this agreeable bird, the ornament both of the farmyard pond and the festive table, says the London Evening News.  
For in the very vanguard of the procession that marched from Victoria street up Whitehall on its way to the Y. M. C. A. headquarters in Tottenham Court road, after the tall leader with the Union Jack, came two girls carrying each a duck. The birds were comfortably wrapped in straw and contemplated the proceedings with amused equanimity.  
And one duck had a proud placard hung before it:  
I have laid 31 eggs  
in 34 days.  
And I am still doing it.  
Laid in the Train.

A high official of the Land Army assured an Evening News representative that this admirable bird laid its daily egg at 6.30 a.m. precisely. This morning it had come up early from its country residence. But the egg was laid duly at 6.30 in the train.  
After the ducks came the band (masculine) and girls with "England must be fed" banners, and girls carrying hens and rabbits, pigs and lambs—the lambs duly attended by girls with bottles of milk for their refreshment.  
And there were the woodland girls, bearing the axes and other instruments of forestry, the harvesters with their forks and rakes, girls in big wains of straw decked with greenery and daisies, a girl with a sheep-dog—all the pageant of the land.

After luncheon the procession was remounted, and the Land Girls marched to Hyde Park. Members of the forage section gave a practical illustration of their abilities in hay-baling. In another part of the park a meeting was held and speeches were delivered by several of the organizers, appealing for the 30,000 recruits wanted for the land.  
Hundreds of people crowded to Hyde Park in the afternoon to await the procession.  
Girls in wagons filled with hay and decked with daisies and evergreens threw pamphlets among the people all along the route appealing for recruits, for the Land Army still wants 30,000 women.

The banners fluted down Oxford street and continued to the sound of the music, but opposite Selfridge's the procession stopped suddenly and divided to make passage for a girl Army cyclist, who dashed through the opening on an urgent Government message.  
The girls at the back of the procession sang a feminine version of "John Brown's Body."

The demonstration in the park included the use of the latest instruments for cutting and baling hay, with a tractor stacking it.  
In another part of the park various methods of timber cutting were shown. General Morgan, speaking from one of the wagons, said that every woman who joined up in the Land Army was morally responsible for sending twenty men to France.  
The Church Army Hut, which was temporarily placed at the disposal of the Land Army, was within an hour of the arrival of the girls packed with would-be recruits.

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LIEUT.-COL. GUTHRIE  
WRITES OF 236TH PIPES

Regent of Royal Standard Chapter, I. O. D. E., Receives Word of the Bag-Pipes Which Were Donated to the 236th Battalion—Will Be Heard at Battle Front.

Mrs. E. Atherton Smith, regent of the Royal Standard Chapter, I. O. D. E., through whose efforts the bag pipes were contributed to the 236th Battalion, has received a letter from Lieut.-Col. Guthrie regarding this gift.  
Mrs. Smith feels that it is only due to those who contributed so generously to this fund to take a lasting place in our hearts. From the far sun-battle line your pipes, when their comrades seem discouraged, "will up and give 'em a blow, a blow" and who knows but that your work for many, many months, may be the means of turning some critical and dangerous move of the enemy into victory for us.  
When I knew the battalion was to be broken up I tried to have the whole outfit go to the 16th Reserve Battalion to reinforce the 26th, but failed in this though I made every possible effort and placed myself on record in writing to the matter. Col. McKenrie and I both then tried to have our pipes go to the 26th, so that New Brunswick might have at least this small representation from the MacLean Highlanders, but this was also refused.  
Following up the idea with which the pipes were given to us, I presented, on behalf of the donors, to each man his instrument, so that wherever he might go he would carry that instrument with him and be able, by the most wonderful of all fighting music, to encourage and strengthen his comrades.  
Good bye Mrs. Smith; every Kiltie wishes you and Mr. Smith long and continued happiness with the strength to continue the many great patriotic works which your life seems to have been dedicated to perform.  
(Signed) P. A. GUTHRIE,  
Lieut.-Col., 236th Batt. O. M. F. C.  
(MacLean Highlanders)

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But this girl, with a Scotch grandfather and presumably Scotch determination, was given a trial. From that moment her little romance developed rapidly. Evidently the girl and her future husband—for she was our heroine—were fast workers. Miss Lucille McVey was cast as a French maid in one picture and then Stuart Blackton sought out Sidney Drew, who was directing his first pictures for the Vitagraph.  
"Sidney," he said, "I've got a new girl who claims she can act. Will you try her out in your next picture?"  
Sidney Drew tried her out and it is not on record what he thought of Miss McVey's histrionic equipment. But there is a lot of evidence to prove that in other ways she was more than satisfactory to the comedian.  
In the next picture there were most of the elements of a comedy. Blackton suggested that Drew play this part.  
It seems, however, that there was also the part of a youngish man who was to play opposite Miss McVey's first picture. When it came time for the first rehearsal all except possibly Sidney Drew were surprised to discover that the comedian had cast himself in the role of the young man and made Harry Davenport the "goat" with a face funk.

From that time on, until they marched up to the minister, and had been made man and wife, Mrs. Drew confided to some friends recently, it was impossible to induce Sidney Drew to play an old man part.  
Smith has a pretty little girl. The story came with a flutter. He named her Oleomargarine. He hasn't any but her.

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