



FEMININE FADS AND FANCIES

FRIENDS

Of all the words of wisdom Johnson is related to have uttered, surely none carried more sound advice with them than "Keep your friendship in repair."

Friendship, to put it at its lowest level, is a most valuable asset in life, and to consider it at its highest, if it is not the actual bread of life, it is, at least, the butter, or the jam. To "make friends" is in itself an art which, if we do not naturally possess it, it is well worth striving after; and having once acquired it, to do all in our power to keep. After all, most of the successful people in the world have gained that success through their popularity, or, in other words, their gift of making friends.

A well known society man once said "charming manners gave the least trouble, and paid the highest interest," and I do not think he was far wrong. But it is not only the making of friends which is so important a matter, but the still more vital part to be considered is how to keep their friendship, when once you have made it.

That is more difficult, because it entails a certain amount of forethought and trouble, which, with the selfishness of human nature, people are apt to forget.

The little note which might have been written when their friend was in trouble, but was postponed indefinitely, will often lose a friendship of years, or the congratulatory messages which would have taken but three minutes to write, but which was never accomplished, has severed many a promising intimacy.

Not only are these little delinquencies unkind, but they are distinctly undiplomatic, and people must not be surprised if they in their turn, are forgotten on important occasions in their lives. If from no better motive than expediency the woman who wishes to be popular must ever guard against the least tendency to degenerate into a bore.

That the world will never forgive under any circumstances, and who can blame it? "She is always so breezy!" someone remarked of a woman renowned for her number of friends.

There is a little poem by an American woman in which occur the following words:

"Laugh and the world laughs with you,
Weep, and you weep alone;
For the sad old earth must borrow his mirth,
But has trouble enough of his own."

"Rejoice, and men will seek you,
Grieve, and they turn and go;
They want full measure of all your treasure,
But they do not need your woe."

How unsympathetic all this sounds!
But, ah! how true.

Nevertheless it is right that it should be so. People do not want to be worried and harassed in life. They want to be cheered and amused; and the sensible ones would, as a whole, rather visit the entertaining hostess in a garret (figuratively speaking) than the dull ones in a mansion.

It is a great mistake for people to imagine that they must wait until they are better off until they can entertain.

So much can be done nowadays on so little, with good management, that if they wait to invite their friends till they are able to do so in a lordly manner, the time is apt to "slip by," and they may look round some fine day and discover they have no friends to entertain.

A warm welcome, a cheery hostess and a prettily arranged table are by far the most important items towards social success.

How many a struggling professional man has had cause, in after life (when his success is assured) to look back and be thankful to his wife or womanhood for their charming little impromptu entertainments which they arranged for his friends or clients, and which possibly raised him another rung on the ladder of fame!

As to the girl who has to make her own way in the world, no better advice can be given than to cultivate the art of making herself agreeable socially, not only when she is visiting, but when she is at home.

Never lose an opportunity of doing a kindness to anyone, remembering that old people are especially susceptible to a little attention from a younger woman. And who knows that they may not be entertaining an "angel unaware"!

Who does not know the "jolly girl" who is such an acquisition at picnics and little impromptu parties?

How many an invitation she receives on account of her cheerfulness and her power of making things "go"!

While Angela, the beauty, is constantly seeking for a secluded spot where she can examine her face in her pocket mirror, bse her powder puff in privacy, or esconce herself without fear of having her complexion spoiled by the sun or mosquitoes, the "jolly girl" is bustling about, making everyone comfortable, talking to the people who might otherwise be a little "out of it," and generally imparting a festive spirit to all around her.

Thus it behoves all-rich and poor—to make themselves a necessary adjunct to society.

Be kindly, be thoughtful, literally do unto others as you would be done by, and you will

have mastered the great—I might perhaps even say the greatest—art, the art of making friends.

GOWNS AND GOSSIP

Once upon a time fashions were very definite; we wore certain styles in hats and gowns, dresses were made with tabliers or paniers, as the case might be, or the whole world appears to have gone forth in a short gored skirt, a pelerine, and a poke bonnet. The complicated human mind has altered all this, and fashion is so wide a term that it includes almost every style, from the elementary surcoat to the thing of "shreds and patches," by which oft-quoted term many a modern evening dress may be described.

A few points are, however, very clearly defined. The female form during this winter will not be clothed in voluminous skirts; her garments will be straight cut, and her coat, though hanging pleasantly into her figure in many cases, will not be made with a waist or anything approaching it. I have told you so

base. One or two of the big houses are showing crossover tunics of velvet, which can be worn over either a cloth, Ottoman, or a velvet skirt, and for very smart weddings and so on dull chameuse, trimmed with borderings of fur and velvet is to be worn again.

From all this it will be seen that the same ideas are with us that we so readily accepted last season, but there are some great, and in some cases welcome, innovations. The large Directoire rever and the square collar are visitors we shall receive with open arms, for example. A very pretty frock made of black mousseline-de-soie over a somewhat bright instance of successful fashion. The overskirt is bordered with narrow sable edging, and so are the sleeves, while the bodice is crossed over with two enormous limp revers, with some beautiful embroidery in the corner of each. In this particular case the revers are certainly the making of the gown. A dark green coat, cut with the fronts to cross over slightly, has a plain panel back, the fronts of the coat are looped up into this panel just a



New Wraps for Early Autumn

These two wraps, sketched in Paris, are composed in the one case of green satin, embroidered, and in the other of grey waterproofed tweed with black braid trimming

much about coats and skirts in previous letters that it seems rather foolish to enter into the subject again. Suffice it to say that skirts are both plain and braided, the front and back panels still hold the field, and the newest ideas in the realm of the coat are the very deep hem carried right up to the waist line, where it pretends to be fastened on to the upper portion of the coat with a few buttons, the cross-over paneling of both backs, fronts and sides, and the return of the large lapel with its strong Directoire tendency and the sailor collar. The semi-Princess gown has by no means vanished. It is here in velvet and velveteen, in a combination of cloth and velvet, in cashmere of varying thicknesses, and in cloth and silk. A short petticoat of black velvet may have a tunic of grey cloth, and cassocks of cloth are made with hanging girdles and trimmings of black velvet. Everybody is astonished at the return of the high waist, but this fashion must be followed with great attention, because there is no sort of fulness anywhere to be seen over the hips, or it is more accurate to say that the fulness is so regulated that it is scarcely noticeable. It is the fashion also to have the sleeves and bodice of chiffon velvet and the underskirt of the same, though, of course, here again it is nothing but a deep hem upon a silk foundation, and then over this is a short tunic of cloth, which comes up almost to the bust and reaches to the knees, and as often as not such a tunic is fringed upon the

trifle at the base, and a very large green satin collar, worked up in each corner with braids and motifs of passe-menterie, almost covers the shoulders. There are long cuffs of the green satin finished off with ruffles of the killed net. This is just the coat for a smart bride to choose for her going away.

There are some lovely evening gowns, and my favorite yellow satin is having quite a debut. It looks nice covered with net or with nixon and in a very pale shade, almost like the thick part of scalded cream, it is charming in brocade, and this brings me to a very important arrival of winter dressing, and this is the satin. Brocade will be employed for draped dinner dresses, and will be trimmed with fur in the least like its progenitors, the striking patches of blue upon a yellow ground, or immense leaves of black upon a white ground are pre-historic things which nobody need pretend to admire. However, if any of us come by a length of somewhat ancient brocade a trifle too strident, then we shall be quite in the fashion if we hang right over it a tunic of nixon, which will take away the too strong contrast.

Watered silk is another charming fabric, especially in its modern, simple mood. A tea gown of pale blue watered silk, with grey satin revers and band and just a touch of raised grey pearl embroidery with a few baroque sewn on to give it dignity, is a delightful combination

and the silk net, something like the veils which were so fashionable last season, with the large mesh like a spider's web, is very decorative and artistic when it veils soft satin or moire. Grey over very faint pink, mauve, or blue, has an admirable effect, and it is possible to make some very charming alliances with tones; such as vieux bleu and Roux, copper and grey.

Beads are very much "en evidence," but not the hackneyed bead of a few years ago. In some cases a kind of cross-stitch Russian pattern is used, a strong blue on black looks well, and many of the evening gowns have deep collars embroidered with bead work. The more raised the pattern the more expensive, and every kind of bead has been requisitioned; the large seeds which we used to play with when we were children are used and wooden beads dyed to all sorts of delightful tints are here, there, and everywhere. The base of so many of the overskirts is draped up with a large ornament of satin applique or beads, and the evening cloaks and coats are also festooned with large flowers something like lotus lilies. Very deep hems of embroidery are seen upon the evening cloaks, but then the deep hem and the touch of drapery distinguish all the newest models of the evening wrap department.

I confess to a great weakness for the evening coat of velvet, especially if it is produced in some brilliant shade like very soft copper red, rose, or sapphire blue, and I am delighted to see the fur collar used, for nothing looks better. I foresee that the wily bead can be very useful in smartening up our wraps of last season, and the square collar, if we apply it carefully, made in satin, or velvet, or thin brocade, will enhance our appearance a good deal.

CHATS ON OLD FURNITURE

Somebody is once reported to have said, concerning a chair, "It isn't oak and it isn't walnut, so it must be Chippendale," and certainly this is a name to conjure with. If all the pieces of furniture declared to be "real Chippendale" were, in fact, made by that great master, he must have lived to be as old as Methuselah, and toiled year in, year out, from morning till night; but he was a designer, and published a very famous book of designs, from which furniture has been made from his time until the present. The wood which he principally used was mahogany of very deep, rich tone, for which reason a dark mahogany is known as Chippendale mahogany to this day, but he also used oak and walnut occasionally.

Like the modiste of today, Chippendale found many of his ideals in French models. Not that he copied them, but in many of his designs one sees the influence first of Louis IV., and then of Louis XV., to be followed by Chinese ideas, and finally by Gothic ones. The latter, however, are not remarkable for their beauty. Many people think that the cabriole leg is a distinctive feature of Chippendale's work, but this is not the case, as several of his best designs have the square, straight leg. The "X" stools, with the legs back and front in the shape of this letter, are often found, (I believe they were called "gouty stools," and made as companions to the small wine tables on which was placed the bottle or the punch-bowl for the delectation of two old cronies), but the "X" chairs are certainly rare. Chippendale's designs are chiefly known by the exquisite carving. Some of his chair-backs show the most graceful patterns in ribbon-work or coquillage, carried out in mahogany. The pediment of cabinets and show-cases, the canopies of four-post bedstead, and the backs of settees were usually carried out in open carving, but for the decoration of sideboards, bureaus, and heavy pieces, the carving was frequently laid over a background of solid wood. The Chinese Chippendale is carried out in lattice or fretwork, and in this style it will be noticed that the legs are usually straight, whether they be for a chair or a cabinet. Besides fretted decorations, various carvings show the Chinese influence, taking the forms of birds, dragons, bells, and pagodas.

Chippendale had a great idea of utility in his work. Tallboys, and sometimes wardrobes, had a slide fitted into them at the "waist-line," commonly called a writing-slab, but really intended for the brushing and folding of clothes before putting them into the drawers, and card tables were made with sunken rounds at the corners for old candlesticks of silver or Sheffield

plate, and small "wells" for the guineas.

The brothers Adam were designers; their names were Robert and James, but the former seemed to take the lead in everything. They devoted themselves to classic themes, hence we find in their decorations urns, wreaths, and Greek figures. Robert Adam is said to have sojourned in Italy for a considerable period, and to have imbibed the ideas of the Italian school. He became acquainted with Pergolesi, Kuaffmann, Zucchi, and others, and in the end persuaded the last named to return to England and collaborate with him and his brother.

Chippendale, as a rule, liked a white background for his furniture, for which reason it is not at all uncommon in old houses to find that the oak woodwork has been painted white, and we cry aloud at "Vandalism." But we must remember that oak was not held in high esteem in those days, as far as house architecture was concerned, and that a dull white made an ideal background for rich mahogany. But Adam would have none of this, he preferred tints of pink and green for the most part, and the ceilings and walls of rooms designed by him were decorated either with paintings or with classical subjects, carried out in stucco or some other composition. The Adam mantelpieces and overmantels are well-known; at least, the modern reproductions of them are, though the originals are hard to find. In some of them there are plaques executed by John Flaxman, and these were introduced on harpsichords, cabinets, writing-tables, etc. The Wedgwoods also supplied plaques, which gives a reason for the modern mantelpieces, cabinets, and so forth which we see "decorated with Wedgwood plaques."

There were two distinctive styles in Adam's work, the plain, solid mahogany with the beautiful classical decorations carved out of the same wood, and the more ornate designs where painting, gilding, inlay and ormolu reigned supreme. The Adelphi brothers, as they are often called, paid little attention to chairs, preferring the larger pieces of furniture, where there was more scope for their designs. Probably the chairs of this period were left more to such craftsmen as Hepplewhite, though Adam may have originated the shield and lyre shaped backs. The Adam chairs have usually padded, upholstered backs in oval or shield forms, also padded arms, but they must be classed amongst the commonplace. One of the typical styles of Adam decoration, whether on walls, ceilings, or furniture, is the "rinceaux of leaf-work," and it is meant "to express the winding and twisting of the stalk or stem of the acanthus plant, which, flowing round in many graceful turnings, spreads its foliage with great beauty and variety." The brothers also introduced animal and mythological subjects, such as the heads of rams, goats and lions, sphinxes and centaurs. In their inlaid designs we find that the Adams used amboyna, hairwood (which is finely grained, stained sycamore) kingwood, rosewood, satinwood, tulip and walnut.

In spite of the energy which women are showing at the present time in many departments of public life, an energy which has even invaded the military field and led to the formation of a Yeomanry Ambulance Corps and a Convoy of the Wounded Corps, nothing seems to effect a reformation in their way of dressing for active work. Sportswomen, who are older hands at the game, have learned the importance of being comfortable. No woman who hunts would dream of handicapping herself in a gallop after hounds by wearing her hat balanced on the top of an elaborate coiffure. If the sportswoman, whose business is pleasure, has grasped the principle that the hat ought to be worn on the head and not on the hair, it seems odd that the woman who is going in for being really useful should ignore it. A Daily Telegraph correspondent who recently saw the Convoy of the Wounded Corps carrying on operations declares that their movements were much hampered by the fact that their helmets were rocking about on their heads. Not one of them had her hair sensibly dressed, and the result was untidy and slovenly to a degree. I believe far less derision would have been excited by the militant suffragist movement if the hair of those taking part in it had not so frequently come down. But it seems as if nothing could persuade women to do their hair firmly and neatly and wear hats on their heads when doing men's work.