

Fads and Fancies of Fashion

By Dorothy

If you have been noticing the cuts in the various fashion periodicals you have seen that skirts with tunics or overskirts are shown to quite a little extent. While this is true, the skirts are made in the new "clinging" style, which seems to be gaining more and more hold everywhere in the fashionable world. Ruffles, too, play an important part, often times two, or even four—or at least an appearance of four, figure upon one skirt.

This is just the season when great attention is paid to evening gowns, and in this class of dresses we find these points emphasized—the ruffle and tunic effects. In many of these handsome toilettes also you will find high neck and long sleeves, the sleeves having a kimono over sleeve,

circle is made from the same material.

The bodice looks quite attractive with its low Dutch bertha of chiffon cloth, embroidered with medallions and merging into one piece with the Japanese sleeves. The vest is formed of irregular bands of lace, stitched over pale blue and white checked silk gauze and the stock has touches of silver in the band of lace that runs along its upper edge.

Quite charming are the elbow sleeves to match the vest, these looking unusually pretty finished with bands of silver lace.

The use of a heavier fabric to weigh down skirts constructed of the filmy materials and give them the much desired "clinging" effect is seen many times in the seasons



1—A Mode For Slender Figures.

but the under part shirred, fitting the arm tightly and extending in a point well to the knuckles of the hand. Some of the latest and most exquisite Paris models are so made, this not meaning, however, that short sleeve gowns are no longer in vogue; not at all, for gowns of this character are still far in excess of the long sleeve variety.

The tunic effects for skirts have probably been an outcome of the kimono idea having been a most popular one all the winter. The latest models, too, still show the love for the style and I believe we may look to see it continued well

into the spring. Both—that is, the kimono and ruffle manner of building a frock, is well illustrated in sketch No. 1 today under the caption

A MODEL FOR SLENDER FIGURES.

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LITTLE COAT OF MOIRE AND BRAID.

Fashion's followers remain true to the little coat whose lines vary from the semi-empire to hip length, and we are told that with the approach of spring this dainty little garment will take up its tremendous vogue where it was left off in the late autumn.

A famous French design is responsible for the model pictured here. It is carried out in rich black moire silk and stitched handsomely with bands of black braid with the nearest suggestion of white along either edge.

The neck is finished in collarless fashion, but reverse or embroidered ruffles and cloth lend an elegant touch to the front of the jacket. The sides are left unstitched over the



3—Built After Russian Lines.

hips, for the sake of novelty, most likely, and sometimes the chamois is bridged with loops of passementerie braid and appropriate pendants.

French dressmakers seem to have no set rule for finishing the lower edges of coats of any kind. Pointed effects seem to be liked better than the outaway lines for short jackets and the latest models are so made, they are different from almost any one else. Quite a pretty design is shown in cut No. 3 for these young people wherein is illustrated the use of plaid, at least in one instance. The costume is designated as

BUILT AFTER RUSSIAN LINES

and is, perhaps, the latest one-piece costume for girls in their teens. The suit shows a charming adaptation of the Russian blouse idea, when it is connected with a circular skirt, the idea, in fact, being inspired by the Russian's slip.

Inexpensive cashmere is used for this frock, both skirt and blouse being trimmed with bands of plaid silk, stitched between folds of the cashmere. The same decoration forms a pretty outline for the yoke and sleeves of the blouse, whose connection with the skirt is concealed beneath a well-fitting belt.

It would seem that both young and old now have their costumes designed with a view to looking "slim," especially about the waist, and this effect is best gained by the way in which the gown is cut. Just here let me add still further, that the really "slim" skirts seem to be gaining more and more hold upon popular favor, and no doubt soon we shall all be gowned in skirts looking as if they were cut by a bolster-slip pattern. Referring to plaid again, the use of this material in connection with young folks' fashions, although they have been in vogue for a few seasons, either as a trimming or as the entire frock they look well and lend themselves to the most approved forms of trimming.

For developing dresses along the ideas popularly known as Russian

blouses and slips, plaid silk trimmings are almost indispensable, and combined with rich braids are always exceedingly effective.

Our cut No. 4 today illustrates two designs modeled after

BLOUSES FROM PARIS

Quite a little is being said just now concerning the beautiful colors of many fabrics brought on especially for evening gowns and fancy separate waists. Made of some such material are the two waists represented above, being two charming novelties sent over from Paris, both blouses showing generous quantities of fllet lace used in their decoration. The upper waist has a vest of embroidered chiffon inset with insertion of Valenciennes, which is stitched under narrow bands of silk soutache braid. Around the vest and forming the chief decoration of the blouse is a bertha of fllet darned with hand-embroidered medallions and finished with little silk balls around the edges. The girle is of satin, exquisitely embroidered and inset with lace.

The second model has a foundation of crepe de chine, but like the first, depends chiefly upon the application of fllet lace for its beauty. The fllet forms a deep plastron with ends back and front falling over the girle and finished with silk and silver tassels. The bertha is bound with pale canary colored satin.

Fllets dyed in soft shades of brown, blue and green and combined with chiffon on chiffon cloth, is very alluring. Blouses in these combinations have girles of plain satin or shot silk stitched with braid or tiny bands of embroidery. Much attention is paid to the girle, for it is the connecting link between the blouse and skirt, which are frequently of widely varying materials, although closely associated in tone.

Black net is being used to a great extent just now, sometimes a touch of yellow combined with it, for yellow continues a popular color. Indeed, black tulle or black velvet comes in for handsome gowns, black itself being extremely fashionable. Such suits are made in tunic fashion, which style is now demanding much attention from the fashionable world. For really handsome gowns, too, the black velvet and net ones are not to be surpassed.



4—Blouses From Paris.

Table Talk

A LITTLE OYSTER SUPPER.

After the theatre or some evening entertainment there is nothing more pleasant than to be able to ask two or three friends to an oyster supper. It is an informal but a very pleasant affair. The oyster supper is a cheerful affair but the little spread here suggested may be rendered still more informal and novel by having recourse to the following:

Raw Oysters Brown Bread Sandwiches Oyster Duxelle Kartoffels Potatoes Oyster Fingers Eggs Nut and Celery Salad Pickles Bavarian Cream Olives Cakes Coffee

Use either whole wheat or the darker Boston brown bread. Spread the end of the loaf with soft butter and put together the sandwiches, cutting them in small triangles. Split the finger rolls, scoop a little cream from the center of each and fill with any tasty chopped cooked meat mixed with a little mayonnaise. Spread the ready cooked potatoes on a flat pan ready to heat quickly. For a pint of finely cut celery for the salad take a cupful and a half of English walnut meats; drop them into a saucepan and add water with boiling water, draining after a vigorous stir (this aids in whitening them). Add a half teaspoonful of salt, a half bay leaf and a slice of onion, cover with boiling water and boil for ten minutes. Drain and cover with cold water until ready to mix the salad then dry on a cloth. Have ready a good mayonnaise; add it half its bulk of stirred whipped cream. Mix celery and nuts and sufficient dressing to moisten and fill the salad dish, marinating with celery tips, tiny olives and some perfect uncooked flaked nut meats. Put the remainder of the dressing in a small dish for passing.

Have individual dishes for the cooked oysters. Pick over the large ones allowing five for each person. Dip each in melted butter, roll in fine dry bread crumbs which have been well seasoned and place in two layers in the little dishes with a sprinkling of chopped celery between. Over the top of each pour two tablespoonfuls of good cream, drop on a half teaspoonful of butter cut in bits. Arrange on a flat pan.

Have the table set early in the evening, placing in it as many of the prepared dishes as possible, covering them to prevent drying. On the return later place the pan containing the dishes of oysters in the door of the furnace, delete the meat party to turn the pan round when the oysters begin to brown. They will be sufficiently cooked in ten to fifteen to eighteen minutes. Then put the potatoes for a moment to warm. In the meantime the water can be heated and coffee made either on a single gas or oil stove or on the table; the raw oysters can be arranged on the plates and dessert and cakes, etc., set on.

It may be, however, that some of our readers live in a small apartment and are usually to be had but they are not suitable for service now. In such case try the following menu:

Oysters in Browned Butter (Chafing Dish) Lemon Sandwiches Salad of Celery and Pickled Oysters Cheese Crackers Stuffed Cakes

The sandwich filling calls for a couple of soft butter well creamed. Into this work gradually the hard boiled yolks of two eggs mashed to a paste with one raw yolk, a quarter of a teaspoonful of salt, a teaspoonful of French mustard, two tablespoonfuls of lemon juice and a half teaspoonful of the freshly grated rind. Mix this and keep closely covered until used.

Buy a large stale sponge cake on a deep platter and gratefully pour over it enough Tokay or other sweet wine to just moisten. Stick closely over the top, porcupine, fishies, blanched almonds pecans and raisins. Just before serving pour over it a cold custard made with one pint of milk, six eggs, a stick of cinnamon, two tablespoonfuls of sugar and, when cold, one tablespoonful of softened quince or other jelly whipped into it.

The oysters in the salad should be pickled several days in advance. Pick over a hundred. In a saucepan heat together one pint of white vinegar, two cups of water, one dozen blades of mace, two dozen peppercorns, two pods of red pepper and a teaspoonful of salt. Pour this over the oysters and let it stand at least two days, before using. Then strain, mix with the celery and mayonnaise and garnish with capers and bits of parsley.

In the chafing dish (for half a dozen persons) drop three tablespoonfuls of butter, add a half teaspoonful of salt, a third of a teaspoonful of white pepper and ten drops of Worcestershire. Light the lamp and when the butter is so hot it begins to brown add a few drops of onion juice and thirty oysters and stir for three minutes. Then put out the light and serve on crackers or small squares of toast.

For the Hostess

By Charlotte K. Ingram.

A CRANBERRY FROLIC.

Festoons of cranberries and red lamps and candles gave a festive air to the house.

The guests were divided into two lines, a quart basket of cranberries was placed at the head of each line. At a signal, passing one at a time from one to another, and from one empty to the other, each side tried to empty its basket into a depository at the lower end of the line, before the other side had accomplished this feat. A horn was presented to the head of the winning line.

A guessing contest followed. A glass dish full of cranberries was brought in and each recorded a guess as to the exact number of berries in the dish. A count was made and the one coming nearest to the correct number was presented with the berries.

Another diversion which was much enjoyed was stringing cranberries. The players were provided with bowls of cranberries, needles and thread. Ten or fifteen minutes were allowed for the stringing; at the end of this time the one who had the longest string of cranberries received a miniature roast turkey which proved to be a box filled with bonbons.

Slips of paper were next passed, all of these were blank except two on which was written the word "Blaze," so these two displayed their activity in a cranberry race. For this game, a quart of cranberries in one dish and an empty dish were provided each contestant, whose weapon was a large spoon. The object was to convey all the cranberries by means of the spoon from the full dish across the room to the empty dish. If any were spilled in transit, they had to be picked up at once and carried back to the starting point. The first to fill the empty dish was given a cranberry tart.

The refreshments consisted of turkey sandwiches, cranberry frappe, cranberry tarts and candied cranberries.

Afterwards around the dining table was played a cranberry game on the order of the old favorite "Up-Jinks." The cranberry took the place of the quarter and the players "came down" with closed fists instead of open palms. The opposing sides tried to find the cranberry by removing the hands that they thought did not contain the cranberry. The game was counted as in "Up-Jinks."

The cranberry frolic ended in a "cranberry scramble." One of the players was blindfolded and given a wand and, after being turned around three times, was told to strike at a paper bag of cranberries suspended in the doorway. If, after three trials, he failed to hit the bag, another player was blindfolded, and so on until some one succeeded in hitting the bag and letting loose the contents, whereupon a scramble ensued for the berries. Could get most of the rosy beautiful berries.

THE TRUE AND THE UNTRUE.

He was a dog.
But he stayed at home.
And guarded the family night and day.
He was a dog.
That didn't roam.
He lay on the porch and chased the stray—
The tramp, the burglar, the hen away.
For a dog's true heart for that household hold beat
At morning and evening in cold and heat.
He was a dog.

He was a man.
And didn't stay
To cherish his wife and his children
far.
He was a man.
And every day,
His heart grew colder, his love beats
rattled himself at the close of day
And, clear in his fingers, hurried
To the club, the lodge, the store, the show.
But he had a right to go, you know.
He was a man.
—Rev. Francis E. Townsley.

Steady Job—"Halloo, Bilkins! Who are you working for these days? Is people-a wife and five children—Titt-Bitts."

BREATHING THROUGH MOUTH.

Few Stick to Nasal Breathing Because of Bad Habit Formed in Childhood—A Suggestion For the Wise Mother.

Some time ago The Healthy Home printed an article in which it was stated that the writer had walked along a busy street counting those who breathed through the nose and did not have the mouth open. He found very few, probably less than one in ten, who had not formed the habit of breathing through the mouth.

One reason why people do not use the nose more steadily is because as children they formed a bad habit. The Indian believes absolutely in nasal breathing.

"Many a time," says George Wharton James, "I have seen the Indian mother, as soon as her child was born, watch it to see if it breathed properly. If not, she would at once pinch the child's lips together, and keep them pinched until the breath was taken in and exhaled easily and naturally through the nostrils. If this did not answer, I have watched her cover the lips of the little one. Thus the habit of nasal breathing was formed immediately, the child saw the light, and it knew no other method."

The wise mother should not pursue so extreme a measure without adopting at least one precaution, namely, she should see that the nasal passage of her child is clear and unobstructed, so that the air may reach the lungs freely. If not, she should see that the child breathes through the mouth finds difficulty in breathing at all, the air passages are so obstructed by adenoid growths.

The mouth breather habitually submits himself to unnecessary risks of disease. In breathing through the nose the disease germs which abound in our city streets and are sent floating through the air by every passing wind, are caught by the gluey mucus on the capillaries of the mucous membranes. The wavy air passages of the nose lead one to assume that they are so constructed expressly for this purpose, as the germs, if they escape being caught at one angle, are pretty sure to be trapped in turning another. When this mucus is expelled in the act of "blowing the nose," the germs go with it, and disease is prevented. But when these germs are taken in through the mouth, they go directly into the throat, the bronchial tubes and the lungs, and if they are lively and strong, they lodge there and take root and propagate with such fearful rapidity that in a very short time a new patient with tuberculosis, diphtheria, typhoid, or some other disease, is created.—Healthy Home.

An Ostrich Egg Omelet.
Youth's Companion.
"I've never tried to be funny with a waiter," the returned traveler was saying, "since the time when I had a little experience with one in California. It was several years ago, and I was rather 'fresh.' I stepped into a restaurant one morning and ordered an omelet."

"What kind," asked the waiter.
"Why, are there more kinds than one?" I asked.
"Oh, yes, sir; there are several."
"Oh, yes, sir," he answered, "there are several."
"Well, bring me an ostrich egg omelet."
"All right, sir," he said, "but you'll have to wait quite awhile." It takes a long time to make an ostrich egg omelet.

"I told him I had plenty of time. He went away and was gone fully an hour. Then he came back with a big covered dish.
"There you are, sir," he said, placing it before me and uncovering it.
"Well, it was an omelet all right, and big enough for a half dozen men. Whether there was an ostrich farm in the neighborhood and he got a real ostrich egg, or whether he made it from a couple of dozen hens' eggs I don't know, but I distinctly remember that it cost me two dollars—and I learned a valuable lesson."

The Ballad of Clarsie Clover

Clara Doty Bates

I HAVE a tale to tell
Of something that befell
The little Clarsie Clover and her cat;
A busy child was she,
And a lazy fellow he,
Yes she loved him very dearly for all that.

Now when she saw him go
Barefooted in the snow,
Tiptoe, because a dainty streak he had;
And didn't like to get
His furry fingers wet,
The little Clarsie thought it very sad.

And so she made a plan
For stockings, and began
To knit two pairs for him, with this thought sweet:
"Now Pussie needn't go
Barefooted in the snow;
These will be, oh! so warm for his dear feet."

At length the task was done,
Puss called, and one by one
The hose put on him. Do you think he purred?
Or said, "Thanks, Clarsie C."
For all you've done for me?
Neither. He marched away without a word.

Marched with a fine disdain,
Again, and yet again
Lifting a foot with indolent, scornful shake;
Asked at the door, "Me-ee."
To be at once let through,
And left a row of stockings in his wake.

Tears were in Clarsie's eyes;
A choking sob would rise—
She had not dreamed that Puss could act like that.
A sob!—ah, yes, a wail!
But this must end my tale
Of little Clarsie Clover and her cat.