

# DRESS

BY ANNE RITTENHOUSE

There is a strong attempt made to bring back the décolletage of the empire as a decided change from the round and square neckline, and it is keeping with the slender bodices and ruffled skirts.

Here comes the court décolletage at a time when royalty is losing much of its prestige. Always the court sponsored the deep, round décolletage which exposed the shoulders as well as the neck and chest.

It was those empresses of the French, Josephine and Eugenie, who emphasized this deep décolletage on the minds of the present generation. We think of a bodice cut in this fashion as a symbol of the first and second empress under the two Napoleons, yet the exquisite Elizabeth of Austria who was killed sponsored this décolletage and it remains in the memory of those who saw her exposing the jewel neck in Elysée, dead white shoulders that brilliantly contrasted with a mass of auburn hair that had no rival among her colleagues or even among her peasant hair which she had dried strand by strand to keep each hair intact.

Even prudish Queen Victoria, conservative to the core, permitted herself, and demanded of her ladies, that they adopt this décolletage, and the lovely Danish Alexandra adopted it in the heyday of her beauty and fame.

Somehow, for some reason, it fell away from popularity during the days when royalty commanded fashions. It may be that never again will a queen impress the world with anything she does or says or wears, she will not lead in fashions; she has not done that for a decade. So it is of its own volition, or rather, through the desire of the dressmakers, that the décolletage of royalty has come into fashion during a violet revulsion toward republicanism.

It suits the flounced skirts, the slender bodices and the bare arms of the present fashion. Whether women will adopt it is not for the observer to prophesy. It is here, it is a fashion, it is exploited by the best dressmakers.

It does not suit the hoop skirt; it is part of the Spanish influence and it is modeled after the fashions seen in the Spanish portraits. It is essentially youthful. That may be a quality against it in this country.

There are certain ways of arranging it, as Josephine did, which give one an infantile appearance, but when the bertha is added to it, after the fashion of Eugenie and Victoria, and Elizabeth of Austria, there comes upon it a high dignity, a sedateness that robs it of youth.

Naturally, the dressmakers who like the fashion, so will those who have old lace berthas to use up, for when women possess old lace they have a passion for displaying it, regardless of its element of attractiveness.

If the royal décolletage comes into full fashion, or even if it only makes a timid appearance in the best society, rest assured there will be a hundred or more precious lace berthas brought into the electric light. In the near future youth may escape the fashion entirely.

It is softened today, in its new presentation, by a garland of roses thrown over one shoulder and drooping to the waist on the opposite side of the



New evening frock made of wide satin ribbon and flounces of cream lace. The bodice shows the court décolletage which has come back into fashion. It is edged with a bertha of lace. There is a garland of pink roses thrown over one shoulder to cross the bodice and end at the waist.

figure. Such garlands can only be carried off by youth. It is a pretty trick, one of the Eighteenth century that was taken up again in the second empire, and it gives to those who dislike to expose the entire expanse of shoulders a chance to do the thing with a kind of modest grace.

There is a gown in the sketch which shows this revived fashion of the royal décolletage, and it also presents another attractive idea which has been taken out of the dust and lavender

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leaves of another century, which is the use of wide ribbon and lace put together in flounces.

## THE HOUSEHOLD

Edited by Anne Rittenhouse.

### HOW DO YOU SAY IT?

How do you indicate the fact that a certain person weighs considerably more than the pounds allotted to her height on the scale of average weights and heights that decks the front of so many penny weighing machines. Do you say that she possesses "epi bon point" or that she is plump, that she is a "large" woman or that she is just plain fat? How about "stout"? A good many stout people had rather be called almost anything else. Then there are such words as heavy, chubby, plump and such epithets as "substantial" and "well-developed" or you can refer to the person's "majestic" or "queenly" figure. It really is no easy matter to find just the word that will indicate this state of being overweight without giving offense to the overweight one and without actually being foolish.

And what word do you see to indicate that a person has much money. Well-to-do, well-off, well-fixed, "in easy circumstances"—these are all expressions that are often used instead of coming right out with the bald word rich. You would hesitate about saying that a close friend of yours was "very rich" or "rich," but you wouldn't mind saying that she was "quite well off." Yet, after all, the round about method is really the foolish one. To some persons these expressions are all absurd and the simple word rich is the proper one to use to

indicate with all the vigor and straightforwardness that we find in the Bible narrative that mentions "a certain rich man." Suppose the translator had substituted for this "a certain well-to-do" or "wealthy" man. It is almost as hard to say outright that a friend is poor as that she is rich. So we speak of her as having been better off or having lost her money. We say that she is in straightened circumstances; that she is impecunious or insolvent, or that she is not well off.

Runners on skis have made a record of seventy-two feet a second, and in leaping on skis more than one hundred feet a second is attained.

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## C. C. MOODY DIED HERE YESTERDAY

Columbus C. Moody died yesterday afternoon at 3:45 o'clock at his home at 174 Park avenue, after an illness of influenza followed by pneumonia. The deceased was the son of Mr. and Mrs. W. C. Moody and was well known here. The funeral arrangements will be announced later.

A Swiss has invented a remarkable sick-room clock. When a button is pressed an electric lamp behind the dial throws the shadow of the hours and hands magnified upon the ceiling, so that invalids can see it from bed without putting themselves to any inconvenience.

At the beginning of the war aeroplanes had a maximum speed of 85 to 90 miles an hour, and were capable of climbing to a height of 10,000 feet. At the end of the greatest speed was over 130 miles an hour, and greatest height reached was over 25,000 feet.



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## MUTT AND JEFF—Spivis Acquires a Little Wisdom for the Small Sum of Five Dollars BY BUD FISHER

MUTT, BILL SPIVIS ASKED ME WHAT IT MEANS TO RATIFY THE TREATY AND I HAD TO TELL HIM I DIDN'T KNOW!

LISTEN! BZZZ- ZZZ- WHISPER- 2-2-2-Z- WHISPER!! GET ME?

WELL, JEFF, HAVE YOU FOUND OUT WHAT IT MEANS WHEN THEY SAY THEY'RE GOING TO RATIFY THE TREATY?

SURE! MUTT TOLD ME. WE'LL GIVE YOU A PRACTICAL DEMONSTRATION OF THE WORD RATIFY, BILL.

SPIVIS, SLIP JEFF YOUR ROLL FOR A SECOND!

SURE! BUT BE CAREFUL OF THAT ROLL, THERE'S SIXTY BUCKS IN IT.

SIXTY BUCKS! MY WORD! IT STRIKES ME THAT'S TOO MUCH MONEY FOR ONE MAN TO HAVE!

SURE! IT IS.

MUTT OLD DEAR, SINCE YOU CONFIRM MY STATEMENT, IN OTHER WORDS-RATIFY IT, I HEREBY SLIP YOU A FIVE SPOT OFF THE ROLL.

I ALSO RATIFY THIS ACT! TEE HEE!

THAT'S ALL THERE IS TO RATIFYING ANYTHING, BILL!

QUITE SO, QUITE SO!