

TAILORED SUITS FOR EARLY SPRING WEAR

DAME FASHION DECREES THAT THE SHORT JACKET SHALL PREVAIL



STREET SUIT OF BLUE IN LIGHT WEIGHT SERGE

REDINGOTE OF ROUGH SILK WITH APPLICATIONS OF TONE LACE

BROWN AND WHITE SHEPHERD'S CHECK WITH VELVET RIBBON TRIMMINGS

BLOUSE SUIT OF BROKEN CHECKED ENGLISH SUITING

STANDING side by side the tailor-made girl of today and her sister of three years ago would not be recognized as relatives, so vastly different are they in appearance. The term tailor-made, as applied to the feminine wardrobe, no longer suggests a severely mannish gown as it once did, but a suit, stitched, it is true, with tailored seams, but rendered dressy and ornate with modish trimmings of embroidery, bands, tabs and buttons. Time was when a smartly dressed woman boasted one handsome tailored frock a year; now, she always has two, and frequently three and more. Frivolous little suits with short jackets, dignified, tight-fitting, long-coated garments, and skirts and coats cut after half-length models, are all classified with tailor-mades if finished with the fine workmanship of men's garments. And they are worn in the morning, at noon or in the evening. Jaunty little short coats predominate in the models displayed for early Spring

wear, but there are still a great many modish suits built with the long jacket, which has become so dear to the heart of the woman with commanding lines. When the woman who has been wearing the long coat for several seasons adopts the short jacket she feels that she has dropped a portion of her dignity, but she will surely become accustomed to it if she would be quite up to date. Sometimes the short coat is fitted, a 26 or 28-inch length, with a vest and cuffs of a contrasting color, embroidered and stitched; other models show loose fronts, with bolero effect and trimmed with ruffles of lace in front and below the puff of the sleeves.

All short jackets in 1935 are termed "blouse" coats, but only the fashion inventor who applied the name knows why he did it; the garments hardly blouse at all save in the easy lines into which they are drawn at the front of the skirt. In the back a postillion of some variety invariably finishes the skirt, the plenum or basquine reaching well around over the hips. The drooping shoulder has given way to broad, artificial lines, which

have been threatening to become fashionable for some months. The sleeve is of great importance. The tendency in the Spring fashions is to emphasize the small, round waist, and to this end have the sleeves forfeited the grace that has been theirs for seasons. Extra layers of material, pleatings of crinoline and cages of fine wirework and featherbone are employed in broadening the shoulders, but all of these devices are hidden so that the great sleeves stand out, apparently, of their own free will. The mere man who dares ask a young woman what sort of case she has in her sleeve will receive a glance of scorn; that is her secret and her modeste's. But that same man will have to stand obediently by and shove the overgrown sleeves into a coat, for they appear on blouses as well as on jackets.

The lighter weight fabrics are preferable for early Spring gowns, as they may be worn off and on, all during the Summer for water trips, mountain traveling and cool evenings in the country. Mohair, silk, hosiery, chiffon broadcloths, Sicilian cloths and fine, thin worsteds find favor with the suitmaker for Spring garments. And there is a decided leaning toward hairline stripes, indefinable plaids and shepherd's checks rather than to the plain materials. Frequently a coat is of plaid cloth, with a vest and cuffs of a checked fabric to correspond with the skirt. Such a suit was among the recent importations, the checked skirt to a mouse-gray and white, being strapped with plain bands of broadcloth.

Kilted and plain box-plaited skirts have been pushed a little to the background and have been superseded by the model with groups and clusters of plaits. Occasionally, deep set-on plaits join a plain back and front panel. Although eminently unbecoming to the average woman, the over skirt is wedging its unwelcome presence into the fashionable world. It involves quantities of material, thus increasing the cost of the gown, and it is a heavy garment to wear. Only the tall woman dares to don an overskirt, and she usually does it just to show her shorter

sisters that she can and will be fashionable. A pretty suit built with the double skirt effect is of brown and white shepherd's check mohair, with trimmings of graduated widths of brown velvet ribbon. Both upper and underskirt are laid in shallow plaits, stitched well down over the hips; and each skirt is edged with rows of the velvet. The little coat is trimmed with rows of the ribbon arranged in four right-angles pointing toward the center of the garment. It is drawn easily into the high brown satin girdle. The sleeves come just below the elbow, and they, too, are trimmed with velvet ribbon. The neck and fronts are finished with pleatings of muslin and lace.

THE TIDY-GIRL PAPERS

The Piece Bag and Its Possibilities.

AT TIMES the Tidy Girl has peeked up her brow and questioned the worth of her piecebag, wondering whether it paid rent for the space it occupied. Now, whenever she looks at a fashion book, she gives the bag a mental hug and wonders how she ever doubted its value. Never has a season presented such possibilities for the piecebag in its vogue for lace sleeves, tuckers and chemises, jabots, chiffon choux and flowers, dangling cord and velvet trimmings and mosaic-like applications. The handy girl can put all sorts of fashionable touches to her wardrobe from the contents of her piecebag, and, if she is also the Tidy Girl, she has these same contents wrapped neatly in individual bundles or pinned together carefully.

The piecebag is not necessarily a bag; it may be a box or it may be a drawer; it may be even a small-sized trunk upholstered and disguised as a window seat. But it is in the inside, not the outside, that the Tidy Girl rejoices, at present, and at the end of the season she is likely to find her stock of odds and ends neatly deposited.

The girl who has her frocks and blouses made at home is more likely to have a well-filled piecebag than the girl who buys her clothes ready made or has them built by a dressmaker away from home. True, the latter girl might not find such possibilities in a piecebag, but neither will she have so many pretty little handmade accessories to her garments.

A well-filled bag has an endless variety of bits of material, from plain white muslin to scraps of finest silk, panne tulle and broadcloth left over from the tailored suit. It has bolts of edging and insertion picked up at sales, squares of fancy silk, applique trimmings, cords and tassels and lace, ribbons, feathers, flowers and buckles taken from dismantled hats. Perhaps a few fur tails which have been in the family for years, or an old lace scarf that belonged to grandmother, a set of coral buttons, beaded fringe, broad velvet squares, all these things are found in the piecebag, and from them may be fashioned fashionable dress accessories demanded in the present vogue for trimming.

Usually, the contents of the piecebag are not fresh looking, as many of them have been put away after having been ripped off a gown or waist or hat, and no Tidy Girl ever uses a piece of material or trimming without first freshening it up

and pressing it to make it look as nearly like new as possible. And the metal buckles or buttons must be polished and brightened before they can be used. Starched buttons or buckles, so much used in fashionable jackets and hats just now, may be brightened with silver polish and a little turpentine. The starched buttons of the dressmakers' establishments from cord, sewed together and twisted and curled into artistic designs. Any girl who is at all handy with her needle may do this with a few bolts of cord in the color she desires. The girl who is artistic will draw her own patterns on acrim or paper, and apply the cord, although she may have a pattern stamped at an embroidery shop.

Another form of trimming suits this season is with queer little applications, which look like the tiles in the fireplace hearth, but which are made from bits of broadcloth or other woolen fabric, stitched on in squares, triangles or circles like a crazy quilt and finished with a narrow braid or cord, or even a piping of the material. For instance, a skirt of navy blue broadcloth may have one of these mosaic-like applications in the center of each gore as a trimming. The design might be of two or three shades of different shades and finished at the edges with a black or dark blue cord.

Perhaps last Summer a girl had an emerald bordered muslin gown, the blouse of which is now left over from the skirt of which is comparatively good. If she has decided that she does not want to wear the skirt again with a waist to harmonize, she has doubtless put it away in her piecebag, sans band, sans any sort of shape, just the plain piece of soiled broadcloth. Now, when embroidered muslin bands are all-fashionable for Summer, she may utilize this skirt for making one. The material must be washed in warm water and a white soap with a touch of bluing in the rinsing water, to take out the yellowness, and carefully pressed. Then it can be arranged over a hat frame and trimmed with cream or pink ruffles and made a black velvet bow.

Velvet is sure to be among the contents of the piecebag, and it is just as sure to need steaming if it has been used

for a hair spray. Even the old chiffon veils in white or colors may be formed into flowers with a little ingenuity and some milliner's leaves.

The piecebag affords unlimited opportunities for pretty and inexpensive articles of wearing apparel, as well as for mending, but the ingenious girl does not always tell her friends that the new hat they are admiring so extravagantly was made from her last Summer's party dress, nor that her bolero was built from the bits of ribbon and lace from the hat of two Summers ago. Neither does she tell that the neat tailored kid turnover and cuffs on her new shepherd's check skirt-waist suit are made out of the tops of her discarded evening gloves. No; that would be like the small boy whose new suit was made of old curtains, and—well, the Tidy Girl does not exercise the small boy's prerogative to tell. She just continues to cling to her piecebag and to watch the bargain sales for lace and ribbons and buttons with which to replenish it from time to time.

RUBY DOUGLAS.

To Serve With Meat and Fish.

Apple sauce, with roast pork.
Mint sauce, with roast lamb.
Oyster and chestnut dressing, with roast turkey.
Walnut catsup, with venison.
Current jelly, with roast goose.
Celery sauce, with quail.
Tart grape jelly, with canvasback duck.
Orange salad, with roast chicken.
Cream gravy, strawberry preserves, with fried chicken.
Celery and onion dressing, with roast duck.
Olives stuffed with cheese, with cold tongue.
Chicken croquettes, with sauce tartare.
Olives stuffed with peppers, with fish balls.
Parmesan cheese, with beef and veal sausage.
Tomato catsup, with pork sausage.
Horseradish and fried onions, with liver.
Cucumber catsup, with corned beef.
Apple sauce, with pork croquettes.
Sauce tartare, with boiled lobster.
French dressing, with sardines.
White sauce, hard boiled eggs and parsley, with boiled salmon.
Sauce piquante, with baked shad.
Malted butter sauce, with mackerel.
Cream sauce, with sweetbreads.
Maitre d'hotel sauce, with steamed oysters.

"Don't let burglar take your breath away," says a man who has just been the only thing he didn't take.—Detroit Free Press.

The Elbow-Sleeves Revive the Bracelet

GENUINELY beautiful arms are Nature's gift to few women. Nevertheless, the up-to-date girl is determined to wear short-sleeved bodices, and she has resurrected the bracelet as a happy medium between brief arm coverings and lanky or unsymmetrical arms. This bracelet she wears on one arm only, either the right or left, as her choice may be. Grandmother's heavy gold and cameo bracelets are being brought from their satin cases, where they have lain unused so many years. Jewels, imitation or real, are linked almost invisibly to form a brilliant circlet, and silver and gold bands are a favorite clasp to break the long stretch of bare arm between wrist and sleeve.

Pantastic as many of the new bracelets are in their design, flat, tight-fitting bands are in highest favor. When of rose gold these bands are delicately carved in scroll pattern and often have the owner's monogram or crest inscribed on them. They are especially charming when inlaid with tiny variegated stones. One pearl or an emerald is sometimes set into these broad bands, and they are worn half way to the elbow, securely clasped to prevent their slipping, and giving the effect of the old-fashioned bangles. Silver bands have a birth stone mounted in them, which is effective when surrounded by diamonds.

A bracelet to match the dog collar will be a fad of wealthy women during the coming season, and topaz will be a stone greatly in evidence for both pieces of jewelry. A necklace of large topaz has a bracelet of these lustrous yellow stones set in gold and linked with tiny gold rings. Six or eight strands of coral beads, held together by bars of rhinestones or diamonds and clasped by a bar of the brilliants, will accompany a dog collar of coral. Jet beads are also joined by rhinestone bars to form bracelet and dog collar. And the very costly diamond necklaces and dog collars have filigree of diamonds or diamonds and emeralds to wear on the left arm.

Bands of jet have jet icicles dangling from them, and are worn with very short sleeves in the middle of the upper arm. A gold snake is wound in many coils about the upper arm, and has the head erect as though ready to spring, while some brilliant stone is set in the mouth. These sinuous bracelets are also made of small bands of gemmetal and are studded with rhinestones. A society woman of eccentric tastes wears always on her right arm, when in evening dress, a succession of platinum bands, with a haughty peacock of diamonds and emeralds joining the bands on the outside of the arm.

Earthenware for Kitchen Utensils

HOUSEWIVES, take counsel from your English and French sisters! Do your cooking with earthenware mixers and in earthenware dishes, and keep your staple cooking materials in earthenware jars. They can be kept spotlessly clean, and ingredients are much more palatably blended when cooked in their thick walls. The cooking process continuing after a dish is removed from the fire. Crockery, not being able to withstand the direct blaze, can never be of unlimited service in the kitchen, but it is decreed by foreign housewives, who have used it for years, to be by far the most satisfactory kind of utensil in every other way.

The casserole is the piece of crockery which American women need most to learn the value of. No one dish offers so many possibilities for combing and serving vegetables in an unrecognizable form and for cooking meats in new and satisfactory means of serving shirred gullies. In the French were casseroles have a pretty light exterior, while in German they have a dark brown glaze. They are lined with the whitest of porcelain, and may be bought in individual receptacles or in large dishes.

In either case they are sent to the table just as they have been taken from the stove, thus keeping the contents piping hot until it is served. Covers of the large dishes often have a miniature rabbit or brace of partridge molded on the top instead of a handle, the casserole being a favorite way in which to cook game and poultry of all sorts.

Small shallow dishes with long handles in this same earthenware furnish a most satisfactory means of serving shirred eggs, as they retain their heat so long when cooked in these individual receptacles. Individual pots for cooking and serving beans are made of royal blue crockery.

A kitchen never looks so tidy as when its shelves are covered with oilcloth topped by white earthenware jars for holding rice, raisins and all the staple goods needed in cooking, and which are so often strewn around in messy looking bags. Both the large-sized jars and smaller ones for spices are attractive in simple patterned delft ware on which the name of the contents is printed in blue.

dentils for cooking is made of blue and white delft ware, and, with the exception of the rolling board, such articles may be suspended on the knobs of a wall plaque for use. A porcelain delft casserole, the outfit contains a muddler or ball-shaped crockery mixer, a crockery strainer, a rolling pin with wooden handles and porcelain cylinder, a cabbage cutter with porcelain body and steel knife edge, a pancake lifter, a meat beater, a soup ladle and a potato masher. The pantry board has a square porcelain center with wooden borders. Each article shows some quaint Dutch scene in delft blue, and the whole outfit costs just \$7.57.

Another receptacle which no kitchen should be without is a stone water cooler. This is in the form of a jug and is equipped with a small faucet for drawing off the water and a separate compartment for ice. A particularly attractive flower pots for the kitchen are of highly glazed German ware, saucers and pot being surrounded with wide nickel bands.

Fred—What do you think of my argument? Will—Sound. It is certainly sound. Fred—And what else? Will—Nothing else—merely sound.—Washington Life.