

BEST HUSBAND AND TUCKER FOR THE LITTLE ONES

BRILLIANT PLAID STUFFS CONTINUE TO BE FAVORITES FOR YOUNG CHILDREN'S WEAR



SMART STYLES FOR LASSES.

THE little school frocks which first engage the attention of mamma have been to a great extent accumulated. The finer frocks of mink, her coats, hats and the dozen and one things included in the phrase "best bib and tucker," are now the consideration.

School gowns are to a great degree bought ready made, as the shops which cater exclusively to juvenile wear admirably achieve the simple styles necessary. But the dressier costume is conspicuously very expensive when purchased in this shape, and there is always a chance that the style may be too widely represented. So about this season the beautiful stuffs and trimmings shown by the shops are carefully picked over, buyers of taste looking long amidst the confusion of riches for just the right pattern and color.

The brilliant plaid materials are much admired and bought in quantities, for plaid textures are now the rage for young children's wear. All the tartans of the Scotch clans are reproduced, the materials being patterned in the gamut from wool to the finest velvet.

Upon the little wool frocks, which are once more made with the becoming white gimpes, narrow velvets and satin ribbons are used in bands, dotted sometimes with smart little rosettes. The velvet is most often black, but upon the stuff frocks the strip trimming may match a stripe in the plaid, a green and brown and white plaid, for example, being trimmed with

green ribbon. Whenever there is a black stripe the trimming is invariably black.

In the matter of the gimpes alone there is a decided departure from previous seasons, when this detail was built of silk or satin or lawn closely tucked. But now the smartest gimpes are of a summery loveliness, for white cotton net and hand-embroidered crepe de chine form a number, while others are of white batiste, allowing exquisite needlework. Concession to chilliness is made by thin white silk linings which may in turn be backed by a cotton one, though, of course, such splendid fixings are for the finer frocks alone.

One charming novelty in this detached yoke line was a gimpes with long puff undersleeves of cream white cotton worked with red and blue Roumanian embroideries. The little gown itself, which was of dull blue wool, also worked with red and blue, charmingly suggested the Roumanian peasant dirndl and full skirt. The model, made in England, was for a girl of 8, and although the effect was extremely novel and pretty, such a frock could not be called the "best" bill.

In fact in this department it would look as if little toilettes could not be too fine, for with only the substitution of a short skirt for a long one, the models differ little from those for adult wear.

For girls who have come to the dignity of corsets, the short, coquettish sleeves are employed with many dainty jacket effects, high collars, etc., while the skirts may even show the graceful tunic, which

has once more invaded the realm of plain skirts.

Some beautiful models shown by a French importing house displayed some exquisite toilettes for girls from 4 to 14. Velvet, silk and satin cloth were the choicest materials of these, and it is delightful to see the manner in which the French obtain fineness without taking away from the youthful look.

In fact, so delightfully do they sustain it that some of the little frocks for the younger tots were for all the world like doll dresses, necks being low, sleeves short and the skirts the merest ruffle in length. Inside the decollete little garment is worn the long-sleeved gimpes (in materials described), which, packed in another box to preserve freshness, is shown separately. One of these charming little dresses for a maid of 4 was of dull maize, twilled silk, with white and maize embroidery and a bertha collar of real lace. The coat for such a garment, the questioner was told, should be of satin-cloth in the same tint, and the poke-bonnet of the gown silk with white ostrich feathers and a face ruche of tulle and pink rosebuds.

In all the finer costumes for this age, and a little older and younger, the most delicate plain tints or the various shades of white are employed. The darker colors are reserved for girls above 6, whose velvet or cloth or satin frocks may likewise display rich plaids or some large and novel patterning or other.

A very smart dress for a girl of 8

which yet had a simple air was of deep blue twilled silk, patterned with ovals in white and black. The blouse bodice was gathered into a round yoke, and the double puff sleeves ended with the close forearm-portion, which now concludes the upper fullness for long sleeves. A very dapper little point with this frock was a long tie of black tulle, over a novel stock of white silk.

Though very smart and also by no means inexpensive, some jacket frocks in corduroy and velvet among these sometimes displayed quite a practical look. One corduroy dress in speckled brown, with a silky moire finish, was especially plain in effect, yet very stylish also, with its short-waisted Empire coat. This coat, which is in several lengths, and others of the incalculable sort, have brought revers in again, so few jackets are seen with the round finish of recent seasons. The stiff legible collar, which turns over inside the revers, may be of plain silk or of rich embroidery, or the whole garment may be of untrimmed cloth which is the smartest treatment of all.

A Norfolk jacket and plain gored skirt, or a circular skirt with a bounce finish is quite a common model for girls from 8 to 16. Sometimes it is made up in the French in quite fine materials, but the style is preferred here for corduroy, cloth and rough wools of some description. In the same way the foreign makers do what they please with gray, which, like mauve, black and violet, was not formerly considered a child's color.

As an example of this one stunning



SOME SAMPLES IN FRENCH MILLINERY

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frack seen for a girl of 10 was of gray velvet, in that somber shade generally known as nickel. A short box coat and flounced skirt composed the model, the cheerful note coming in with an under-bonnet of plaited white India silk. Darker velvet covered the turn-over collar and cuffs.

The coat garments for girls at the miss age are far smarter for fine street wear than a costume which needs to be covered with a separate coat. But since the brette and suspender support arrangements are no longer thought very smart, sewers are put to their wits' end for ways to keep the skirt up. One is to have suspenders of wide tape or ribbon, the blouse with an outside belt finish going over these and buttoning on to the skirt belt.

Cashmere, in combination with silk or velvet or treated to some hand-made trimming or other, is how a smart gown material suitable for all ages. A number of other soft and beautiful hanging laines are used in colors allowed the youthful. But, of course, frocks in such materials need to be covered with coats, as they have not the solidity necessary for a smart street effect. A coat dress of cloth, velvet, corduroy, tweed, etc., made warm in the coldest weather by knitted or chambray undershirts and topped by becoming furs, is to be the smart winter garment for misses as well as grown-ups. The model of the coat is also an important point, for the waistline is either shown with empire shortness or not

shown at all. A hip length box model, with sleeves which seem almost small in comparison with recent modes, is the next style admired.

In the matter of furs, naturally there are some skins prohibited youthful wear, such as broadtail, silver fox and others of this description. The smaller children will wear anything which is soft and delicate, and sets in the woolly lamb fur, or even the rabbit skin will make charming the finest frocks.

The correct baby-girl muff is round and of an exaggerated bigness, and the neck piece is either in the form of a little cape or a narrow cravat.

Ermine and mink are the preferred furs for the ages above 10, but as usual many other skins will doubtless be worn. At no time will the furs of young girls or young children be trimmed—that is, with lace, ribbons, etc. The correct look for youthful wearers can only be obtained by utter plainness.

The splendor of children's millinery is a point which must strike all shoppers, for the hat which tops a fine gown must be exceptionally fine in its make-up. Upon the most elegant millinery, ostrich feathers are used in profusion, blended in the case of the younger girls with tulle and tiny flowers of infantile loveliness. The poke bonnet, made of silk, satin, lace or velvet, is the most delightful headpiece for the finer maids. These are very antiquated in style, the high, stiff crowns flouncing brims and wide strings giving a

charmingly old-fashioned air. One of two delicate crush roses in medium size may appear upon the bonnet of a maid of 6, but the smaller girl is held down to the knots or wreaths of the little doll-baby sort, which trimly edge lace crowns or frame rosy faces in a most fascinating way.

Hats in the lingerie shape of the past summer are of velvet and silk interspersed with handsome lace, and are bought for older girls when the expensive plumes must be considered. But generally the fine hat is feathered to the top notch, or else a very handsome plainness is sought for through beautiful buckles and splendid materials simply disposed.

Buckles are much used in millinery, and never sever they larger, handsomer or more varied in style. In the department of grand hats, indeed, it is generally either buckles or ostrich feathers, for only birds of a very fantastic and eccentric description are ever used. The sort of birds only gifted French fingers can create—the Frankenstein of the feathered tribes.

A point not to forget with the new season is the exceeding smartness of the white-topped patent leather boots worn for high dress by the youngest maids. The most beautifully dressed children almost invariably wear these boots, especially if they are costumed in white or pale colors. Patent leather boots with cloth tops in brown, blue and green are also shown among the Winter styles for older girls. MARY DEAN.

WHEN YOU'RE INVITED OUT INFORMALLY

INFORMAL evening entertainments offer busy Americans their principal opportunity for social recreation, and as a consequence conventional etiquette plays a very small part in these functions. Good form consists chiefly in certain delicate courtesies to one's host and hostess and to any who may be their guests.

Engraved invitations, the signal of formality, are never issued for these occasions. An invitation for the theater, a party or a general good time after the dinner hour is either verbal or in the form of a kindly note. The acceptance or refusal of such hospitality, however, should be quite as prompt and as gracious, even though it is less ceremonious.

In considering an invitation for the theater a girl must know what play she is to see and something of its character. An undesirable production can spoil an entire evening's pleasure. Then, too, she should never accept a theater invitation from a man whom she does not know intimately, unless he also invites one of her friends as a chaperone. If she is to be one of a large party this rule, of course, does not hold good. In the latter case a note informing her at what hour the performance begins and whether or not an escort is to call for her, requires a short and informal reply.

If a man is invited by a girl's mother to join them at the theater, it is perfectly proper for him to accept without making any offer to obtain tickets or planning to entertain them at supper afterwards. He is as much their guest as though the invitation was for dinner or a dance, and if a carriage is not provided by the hostess a man's only duty is to pay the car fare to and from the playhouse. If he is asked to join a theater party he accepts by a polite note and arrives at his hostess' home just a few minutes before the time to leave for the theater.

In dressing for the theater a girl's costume should be a light-colored frock with or without a slightly low neck and elbow sleeves. A box or parrot seat at the opera alone permits of the decollete gown, while dark skirt and separate light blouse are no longer considered in best form for concert or theater except in the uppermost gallery. Gloves for theater wear should be spotlessly clean, and a neatly coiffed head protected by a fluffy scarf does away with the need of ruining dress-up hats by crushing them beneath theater seats.

Correct attire for a man indicates the long-tailed evening coat with white tie and black vest. The custom of wearing full dress at the theater is becoming more and more general. Dark gloves which are worn to and from the playhouse should be removed on entering the lobby of the theater, and white gloves are occasionally substituted, though this is not obligatory. In spite of the fashion of wearing the tall silk hat both at afternoon and evening functions, the crush hat is by all odds the most convenient and is perfectly proper after sundown.

At the theater door a man steps ahead

to present the tickets and then stands aside to allow the lady or ladies to pass in. Before presenting the stubs to the seating page the wraps are removed, and if agreeable to all concerned they are checked in the coat room.

Ladies should always follow the page to their seats, their escorts bringing up the rear. Once seated a man should never leave a lady's side unless some person comes to visit with her during an intermission. If the outer wraps are removed, no attempt should be made to put them on until the curtain has dropped for the last time. There is nothing more annoying to persons sitting near than a commotion caused by donning hats and coats before a performance is finished.

The invitation to the theater does not necessitate a supper afterward, though a small repast is usually served after a performance either at a pleasant restaurant or, in the case of a theater party, at the host or hostess' home. This should be timed to prevent reaching one's home after 12 o'clock. Dances alone permit of post-midnight festivities for girls, whether debutantes or not.

Next to the theater, bridge and euchre parties are the most popular forms of evening entertainment. When the function is a large one, the visiting card of the hostess on which is inscribed in one corner, "Bridge" or "Euchre," demands a short note as soon as it is received, in which the recipient accepts cordially or gives some plausible excuse for refusing. Evening dress is essential to both a girl and a man at such a card party, though for a small gathering of friends, a well-pressed business suit is permissible for a man.

It is not excusable for a person to make one at a card party unless he or she understands something of the game to be played. This does not necessarily mean that an invitation must be refused because of ignorance of the rules, but some effort should be made to read up on the most important plays before starting a game. Otherwise you are apt to spoil the pleasure of an entire evening for skilled players.

The rules, once fairly mastered, there is certain general etiquette connected with the game, which is necessary to avoid any clashing with partner or opponents.

In the first place silence must be maintained while the game is in progress. Women, especially, are apt to be careless in this regard, usually because they do not attempt to keep the run of the various plays in their mind. It is practically an impossibility to converse and still have a knowledge of the cards which have passed out in tricks.

Secondly, make no attempt to correct the faults your partner may display in his or her method of play. This is extremely embarrassing not only to the one who may have made the mistake, but to the other players at the table. Also there is no easier manner of beginning a dispute, which is a mark of unparagonable discourtesy to your hostess. Then, too, you may be at fault in



INFORMAL EVENING FUNCTIONS. "THE POPULAR HAND-SHAKE"

GENERAL ETIQUETTE FOR HOME FUNCTIONS, THE THEATER AND CARD PARTIES

your criticism, thereby placing yourself in an unfortunate light with any strange guests. There is always a chance that the person with whom you are playing has a broader knowledge of the game than yourself.

Expert card players prefer that all questions as to which would have been the better play in this or that case be reserved until the end of the game or rubber.

A mistake very common with the amateur at cards is to remark, "I wonder who dealt this hand?" or "I've never seen anything to equal this." Few persons, either men or women, have sufficient control over the muscles of their face not to evidence dissatisfaction or pleasure as they are holding cards sufficiently unusual to cause them to exclaim. In many cases such a remark gives a clue to the partner as to what should be played, and is unfair to the opponents.

Lastly, keep your cards close to you so that the person or persons sitting beside you will not be obliged to rivet their eyes straight ahead of them to avoid seeing what you hold. You certainly would consider it unfair if they took advantage of the knowledge obtained in this way. Consequently it is only polite that you be careful to keep the face of your cards where you alone can see them.

When refreshments are served, whether during or after the evening's play, your partner at the previous game is also your partner for supper. At the division of prizes, be careful to show no sign of your disappointment if you have been unlucky in having poor partners. There is no surer mark of a true gentleman or lady than the ability to lose at cards gracefully.

Many new acquaintances are made at these informal evenings and the question of introductions and future friendships always arises. Guests should shake hands with host and hostess, both when they arrive and as they are leaving. If a man is introduced to a girl, unless they have both heard of each other before, it is proper for her to bow slightly with a smile of greeting. Hand shaking is not considered in best form, unless a man or woman is much older than the girl. Should she be seated when the introduction is made, there is no occasion for her to rise except out of respect to superior age. Men always shake hands with each other when introduced. As to continuing an acquaintance made at informal gatherings, American life in cities is so cosmopolitan that each person has to have a standard of friendship of his own. The fact that you meet persons at a house of a friend does not always signify that you would care to have them on your visiting list.

A girl under 25 should never ask a man to call on one evening's acquaintance, unless her mother or chaperone is with her and extends the invitation first. Neither should a man place a girl in the embarrassing position of having to refuse his request that he may call.

Never display personal dislikes while

enjoying another person's hospitality. If you meet deadly enemies, either business or social, do not give your hostess or her guests the discomfort of any disagreeable comments, wear these boots, especially if they are costumed in white or pale colors. Patent leather boots with cloth tops in brown, blue and green are also shown among the Winter styles for older girls. MARY DEAN.

Worked Linen Christmas Gifts

Taking a favored poem inside workshops where preparations are now in progress for the great Yuletide sales, reveals endless charming conceits in natural colored linen and crash. Fascinating in the extreme are some of these novel gifts which are being evolved from this inexpensive material, and to the girl who makes her presents by hand they offer many hints.

So practical and simple that one wonders it has not been thought of before is a linen coat hanger. Wadding sprinkled with sachet powder and covered with cheese cloth completely conceals the ordinary metal rack, the handle of which is tightly wound with linen tape. To finish this a piece of linen the length of the rack and a little over two inches wider than the broadest part of the nickel loop is buttonholed all the way around the edge with mercerized linen. The stamping for this buttonholed edge could be accomplished by a girl herself with the aid of an end of iron of the size of a pencil marking off the semi-circle.

Just inside the buttonholing at intervals of two inches, two slits form a narrow strip about an inch in length. Buttonholing also finishes these slits. A small hole at the center of the linen allows it to be slipped around the curve of the handle and down over the wadded shoulder rack. Tape is then employed to lace through the slits of the linen and underneath the rack, thus securing the buttonholed cover tightly about the rack. Heavy linen in white rather than in its natural color may be utilized for this same purpose, and with the aid of a wash ribbon the entire cover can be removed occasionally and laundered.

Applied effects so popular in the world of fashion are also being used in these crash and linen novelties. For instance, a lamp shade in one piece like a circular skirt shows a huge poppy applied with buttonholed stitch, one blossom on each side. This flower could be easily cut from scarlet linen, using a poppy from some old colored print as a pattern. The edges of the shade are finished with red gimp and the whole thing is thrown over a circular asbestos shade, a falling in pretty ripples as it nears the edge and fitting tightly around the collar.

On a solar pillow and, like colors of crash, shamrocks in green linen are appliqued. Narrow braid in self tone sometimes edges these leaf patterns and is held in place by French knots of silk cutting it the entire length. Other effective sofa pillows show the Irish insignia already stamped on the crash or linen with perhaps a pretty face at the heart of each leaf. These are intended to be finished with short and long stitch or by outlines of feather stitching in silk floss.