

WOMEN AT THE OPERA



the form of a pair of roses made from gold tissue.

An admirable coat for theater wear, rather than the opera, is an empire cut of silver gray broadcloth. The shoulders and the side seams, as well as the cuffs, are of a contrasting color, are hidden by insertion of silver lace. The coat is double-breasted and deep lapels turn back across the bust line. These, in common with the deep turndown collar, are of silver gray chiffon velvet embroidered in the most exquisite pastel shades of blue, pink, lavender and yellow. Buttons of silver in a Russian design finish the coat.

Incidentally, Russian jewelry is extremely popular, and heavy necklaces of rose gold and pearls show magnificently carved ivory pendants, which are a feature of these almost massive effects. Innumerable chains of pearls, either in the form of a dog collar or a deep flat necklace, are joined by imitation jewelry and fasten with rhinestone clasps in chosen design.

Cameos are also favorite ornaments for the very modish necklace, and the more costly of these display the finest water pearls at intervals along the slender chains. Large coral and turquoise continue their long vogue. A coral necklace with three rows of beads graduated in size sells at a figure not under \$1500.

The picture hat has almost disappeared for theater wear. If any hat is worn it must be a tip-tilted French chapeau, and should be built by a master hand. These are in most delicate colorings and always carry a touch of gold.

The woman who rides in a carriage, and in fact many who use the street-cars, wear no hats at all, and their exquisite coiffures are protected by the blindest of scarfs in crepe, mousseline, lace and various transparent tissues. Fashionable opera bags are either of beads or in supple leather with a vanity case tucked away somewhere in their depths, and a tiny folding opera glass held in an opening at one side.

KATHARINE ANDERSON.

THE grand opera season in New York and adjacent cities finally determines the peculiarities in evening dress for each season. Before this event—the opening night at the Metropolitan Opera-House—fashions are more or less nebulous, but hardly has the first week rolled around than it is pretty well settled that certain colors are to enjoy a pronounced vogue and certain styles of hair dressing are absolutely essential for evening. Even the fads in jewelry are fixed by the women who occupy the grand parterre.

Unquestionably mauve is immensely successful this year, and this most trying of shades is rendered more possible by the fact that the mauve fabric proper is sprinkled or studded with sequins which carry the softer opalescent tints. Mauve is distinctly the color of the purest of blondes and the clear-skinned brunette. No tint betrays more relentlessly the use of

makeup, though even these women long past the heyday of youth try to defy its power by the most skillful employment of cosmetics and coiffure builders.

Another shade that is extremely trying to the complexion, but most exquisite under artificial light, is genuine silver gray in palest tint, which for evening wear appears in chiffon, velvet, brocades and satin-surfaced silks. Combined with real lace and silver or pearl trimmings, these hues stand next to white in the estimation of the women who affect the most delicate of raiment.

Princess styles are greatly in vogue at the opera, and the severely plain skirt lines are carried up to the point of the décolletage, which is finished with frills of lace or the most wonderful of hand embroideries mixed with jewels.

One gown that created an enormous sensation was cut princess style in white crepe de chine, finished very simply around the décolletage with rose flutings of white tulle. The bottom of the skirt was finished with the Yandke point effect in black sequins. The wearer carried a huge black fan and wore in her fair hair a butterfly of black spangles. The heavy band of trimming at the foot of the princess gown is almost essential, as it drags it downward and gives the slender, graceful lines needed to set off a princess frock properly.

Very few plain lace dresses have been introduced at the opera. While the lace robe is still used, this expensive foundation is merely secondary to the embroidery with which it is overlaid. This embroidery reproduces enormous sprays of flowers joined or tied with embroideries simulating ribbon garlands or Marie Antoinette bows.

Generally, the bottom of the skirt has shaped double flounces, the junct-

ions being completely hidden by hand embroidery. Pink and blue are the favorite colors in combination on white or cream-colored lace, the blue being used for the ribbon garlands or bows of pink with a pinkish yellow. American Beauty roses are also used for this embroidery, and pampas appear on the robe for elderly women.

There is more or less of a vogue for gold, but it will hardly pay for a woman of moderate means to indulge this fancy. A gold rose for the hat or to set off the marabout muff or stole, is all very well, but a gown embroidered heavily in gold thread is a distinct extravagance, and will hardly last another season. Already the gold belt and the gold centre on hats is under the ban of well-dressed women.

Shoes for wear to the opera or theater this year are very extravagant. The satin slipper must match the gown if evening dress is worn. For the theater, when a somewhat elaborate tailored dress is worn, patent leather shoes are essential.

The enormous buckles set in rhinestones which were used at the beginning of the season are giving place to the Louis Quinze bow.

All theater gowns have the short sleeve, elbow length or a trifle above the elbow, finished with a very smart

cuff edged with lace. Consequently, one must have on hand a goodly stock of gloves in elbow length or longer. The glove is now considered the only correct thing for evening wear, and the more supple suede is slightly under a cloud in fashionable favor.

There is no medium in coats. Either you have a severe empire cut in broadcloth trimmed simply with bands of braid, heavy lace insertion or fur bands, or you go to the very extreme in frivolity of raiment, and your evening coat looks like a tea gown, all a mass of lace, chiffon, ribbon embroidery, and even artificial flowers.

The empire cut prevails, even in these, and a great deal of fur is employed in their trimming. White coats trimmed with ermine are exceedingly good, and are, after all, the least expensive, as they come out from the cleaner's hands in better shape than the pale-tinted wraps.

A very beautiful model noted in the foyer of the Metropolitan Opera-House was of white chiffon velvet cut in empire style. It had a very deep square collar back and front, made from solid ermine. The turndown cuffs were of ermine, and on either side down the front ran broad bands of this beautiful fur.

Right next to it was a startling creation worn by the daughter of a United States Senator, whose boast is that she wears nothing made this side of Paris. This wrap was built on Greek lines from an American beauty red velvet, embroidered in gold. The clasp was in

look of the object's having been weathered by time, thus greatly enhancing its artistic merits, while the microscopic carvings seem to blend together more softly. Noteworthy because of its quaint design is a case with a deeply carved Egyptian motif centering in a beautifully cut scarab the size of the little finger nail. The pin from which this watch is pendant shows spreading Egyptian wings with glintings of variegated enamel shining in the various tiny crevices.

Another rare little case has an indistinct head of a girl on the back. The figure has an illusive charm because of the subtle way in which it emerges from the dull gold background and becomes a faint blush pink about the cheeks and face. However this color process is effected, the result is marvellously fine.

Inlaid with jewels, the watch case gains, of course, tremendously in value. The loveliest of these are in plain or rose gold carved in flower or figure design, and serve as an exquisite setting for tiny precious gems. In one instance tiny iris blooms that cover the back of the watch are each tipped with a brilliant diamond, the entire cluster rising as if to meet a fleur-de-lis formed by jagged iris petals. From the heart of the petals

peeps out a miniature girl's face and a good-sized diamond rests in the parting of her wavy locks.

The timepiece of the woman in mourning is usually inlaid with pearl motifs. The mysterious beauties of these shrinking gems are doubly increased when set against the dead black metal of the case. A favorite pin for holding a watch of this sort is a bowknot of dead black metal rounded on either edge by a row of very white pearl.

Many of the jeweled watches do service as lockets, and especially when very thin they make really charming pendants for handsome neck chains. Then, too, the watch set in a finely linked bracelet has become a member of the jewelry box and with embellishments of enamel or precious stones affords an exceptionally handsome ornament for rounded arms.

Quite as curious as it is beautiful, a watch whose face is no larger than a silver dime is intended for fastening into the buttonhole of a coat lapel. A small masterpiece of diamonds encircles the minute face. The works are inclosed in a gold case that is somewhat larger than a nickel, and a narrow ring of gold connecting the watch with the face enables this odd bit of jewelry to rest securely in the buttonhole.

Women Who Respect Husband's Earnings

FINDINGS in the divorce court to the contrary notwithstanding, there are thousands upon thousands of men who love their wives in the good, old-fashioned way and live up to their marriage vow, "With all my worldly goods I thee endow."

These are the men who, at the end of the week or the end of the month, turn over to the wives in whom they have absolute faith all of their earnings save the small amount necessary for their personal expenses. And because there are so many of these men they are hopelessly commonplace, and their pictures do not find their way into print along with figures in the divorce courts.

Two Irish women, thirty looking and comfortably dressed, were discussing a death in the neighborhood.

"Sure, O'Shaughnessy was a fine man. O'd always thought O'd a fine man myself, but when Mrs. O'Shaughnessy told me how her man gave her all his wages but ten cents a week, I took off me hat to her."

"The following is the experience of a man who makes \$50 a week, and is paying for a suburban home on the installment plan. He was standing in a tobacco shop with a friend. Both were admiring an old pipe rack at \$1.75. Said Jones:

"I'd like to have that, but— Oh, well, I guess I can get along without it till we have the house paid for, anyhow."

The next day he came down to the office and remarked to his fellow-worker with grim humor:

"I wish I'd bought the pipe rack. When I got home last night I found my wife had been to a bargain sale and bought me three 75-cent neckties in colors I detest and a silver blotting pad for my desk. Can you beat it?"

This is a question we ought to ask ourselves at the end of each week:

"How have I spent my husband's earnings?"

We fall into a way of thinking that they are our earnings, particularly if we have not worked for our living, but have stepped from a sheltered home life into the responsibilities of wifehood. And only the woman who has worked down town, side by side with men, knows how easy it is to spend a dollar here and there rather than to turn the week's earnings into the household fund intact.

On the other hand, it takes a goodly amount of moral courage to wear an overcoat that has turned green in the seams because your wife needs a new frock to wear to the woman's club meet-

ings and a certain curly-headed boy scuffs out a pair of shoes every month.

There has never been a time when it was so easy to waste money. The con-call telephone, the housewife's disposal for orders, the postal card addressed to grocer, butcher and baker—all these methods invite the handier of the household funds to leisurely and incidentally extravagant methods of marketing.

That is particularly true in large cities, where the dealer does not consider steady customers, the secret of his prosperity, but who feels that there is safety in numbers or population, for whenever a dissatisfied customer withdraws patronage a less exacting one appears on the commercial horizon.

The woman who orders by telephone, postal or the order boy who calls at her kitchen doors wastes about 10 per cent of the money she pays out. This goes principally into the secondhands of meat when she has ordered a first; into high-priced canned goods when, if she were at the store, she would see other grades well suited to her needs at a more reasonable figure.

She should bear in mind that the prime motive of a salesman is to induce each customer to buy just a little more, or a trifle higher-priced goods than she intended to when she started out.

Now, if she telephones that she wants a can of peas, a pound of prunes and a package of macaroni without asking about prices or whether there is a special sale on in these goods, she is liable to get French peas instead of home-grown, at double the price; the finest imported prunes instead of the less expensive but equally as good California variety; and a fancy grade of macaroni, which are to increase her account. When the roast is delivered she finds that it weighs a trifle over nine pounds, she is charged for nine pounds and a half, and it is not the cut she ordered.

Then she adds further to her expense by calling the butcher over the phone and demanding an explanation. He tells her that it was the best he could do on her order, and he is sorry, and will let it happen again. If she had gone to the market she would have been furnished with the cut desired. An expert butcher

can cut his meat within an ounce of the amount ordered.

A woman who runs a large boarding-house and always pays cash recently had a wordy war with her butcher. It ended with her withdrawing her custom entirely. In speaking of the matter with a business man she said:

"I was amazed that he would treat a customer who always paid cash in such an insulting fashion. I suppose if I ran an account and he was afraid that he would never get his money, he would have treated me better."

The man looked at her pityingly.

"Oh, you don't know the first thing about business," he said. "A butcher does not make his money off his cash customers, but from those who carry accounts or books with him. The cash customer who does her own marketing knows what she is buying. The woman who places her order with a boy, or orders by phone, has half a pound added here and a little extra price there. Not that the butcher is dishonest. He simply gives her more than she needs, or a more expensive cut than she ordered, because he wants to get rid of his stock, and 15 or 20 cents written in a book never looks like as big a sum when paid out from your purse."

Of course, it is natural that a woman should enjoy her popularity among tradespeople. She likes to have a door opened for her by one clerk, her umbrella raised for her by another, and all seasoned by a parting bow from the proprietor himself, but she can depend upon it that her husband pays for all this. It is added to the bill.

The woman who does not personally select her green groceries, such as vegetables, fruits, etc., will be the loser by at least 25 per cent. Telephone to your vegetable man that you want a bunch of his best celery, and he will send you the best that is left over from yesterday's stock. If you are on the ground you have no difficulty in telling which is yesterday's stock and which today's.

Order a peck of his best cooking apples by the boy, and you may depend upon it that they will come from a crate or barrel tucked somewhere behind the shelf. They will not be the A1 apples piled up artistically to advertise his wares and catch customers who are on the ground.

This is not considered dishonest. It is simply modern methods of commerce. If you do not look after the wise expenditure of your husband's earnings, why should your butcher or your grocer or your baker do it for you? He may smile upon you when you call to pay your weekly or monthly account, but to his own

frugal little wife, keeping house for him in two or three rooms, he will say:

"Poor Brown, he'll never get anything ahead! His wife doesn't know how to manage!"

Behind the smile of the tradespeople lies contempt for your bad business management!

A pretty young matron was going over her household accounts with her husband. The gas bill had taken an unaccountable jump, and was almost double the figure it had reached since they had gone to house-keeping in the most perfect and wonderful of the mechanical devices, but its precious case now makes it of surpassing value. The artist's ingenuity and his craftsman's skill combine to effect the choicest bit of practical jewelry that a woman can possess.

With all the very newest watches a noticeable feature is their tendency to decrease rather than increase in size, and the majority of the late models are exceptionally thin. The works in extremely thin watches, however, are not guaranteed, though the thickest timepieces, which are so tiny as hardly to cover a 5-cent piece, contain as accurate workings as the most perfect watches in the customary size. Nevertheless, they require overhauling frequently if their minute wheels are to be kept from becoming clogged with oil.

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Fad for Rare Watches for the Jewel Box

RICH with jewels and exquisite with the most delicate hand carvings, the small watch for miladi's eye has gained a place for itself among rarely beautiful art objects. The inner workings of the small timepiece have long ranked it among the most perfect and wonderful of the mechanical devices, but its precious case now makes it of surpassing value. The artist's ingenuity and his craftsman's skill combine to effect the choicest bit of practical jewelry that a woman can possess.

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Where Dogs Are Scarce

Patience—This paper says that Spanish women play with their dolls even after they are married and have children. Isn't that ridiculous?

Patrice—Oh, well, perhaps they haven't any dogs in that country!

Suitable Furnishings for Children's Rooms

At gardening or gathering flowers. These are but two of many nursery papers, any one of which is a picture book in the character and quaint scenes; its pictures are the expression of childish dreams, and its small furnishings in imitation of larger house fittings are the perfection of craftsman's skill. It is, in fact, a miniature world, and the child who is fortunate enough to be reared in such delightful surroundings has an individuality all his own.

Take, for instance, the infinite variety of wall papers which are displayed for children's rooms. Most fascinating is the dull green border that serves as a background for colored figures of Noah's ark, trees, and a hundred and one different animals. This forms the deep frieze for a pale blue wall and makes a room look like a veritable toyland.

Another border showing a silver background displays a procession of chubby-faced children in Dutch costumes, some playing in groups, some with joined hands, ringing "round the rosy," and others busy