

# CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

## CHARMING GOWNS FOR THE MID-WINTER DANCES

**T**HE dancing season is at its height, but many a pretty dancing frock has outlived its usefulness. Something new must be bought and befrilled and belaced, and that right quickly, for if ever dances come thick and fast, it is just before the fall of Lent is lowered.

It seldom pays to make over a dancing frock, for the real article is diaphanous and perishable from the very beginning, so that directly attempts are made to refurbish and renew it, the old part given way under pressure of the new. Wherefore let us take to the counters where new goods are displayed and stock-taking prices prevail.

First, in planning the new dancing frock, bear in mind that the skirt must be full and fluffy, but short. The trained and stately ball dress is not for her who would find delighted and sympathetic partners. For the debutante, the skirt should clear the front. The chaperon, the middle-aged matron and the young dancing matron may wear a train, but it should be short, and if she dances at all, she must practice diligently the graceful art of carrying her train with her right hand. It must be beyond the touch of other dancers as well as herself and her partner, and yet not high enough to make an unseemly display of silk hose. The girl who is not practical in wearing and carrying a train should eschew them at the dance.

Now, with a comparatively short skirt, a low neck and more puffs of sleeves, the amount of material required is not formidable. Crepe de chine, marquisette or silk having plenty of body will require only fourteen yards in the regulation silk width of 59 inches or so. Softer materials, such as chiffon or net, though much wider, will use up at least 12 yards for the woman of average height. And nearly every party fabric requires a silk slip beneath.

The ready-made silk slips in all delicate colors, as well as white, can now be purchased as low as 85, with narrow ruffles on the skirts, puffed sleeves and square necks edged with lace. You can scarcely make them at home cheaper, unless you pick up the rare bargain in silk. The softest and most effective undergarments are made from Japanese or habutae, not taffeta silk.

The new waist materials make lovely party frocks, and have a double value just now, as, with care, they can be used for early summer wear after doing duty for late dances. One design shown today was developed from the new sheer white muslin with colored border. The colored embroidery is used at the foot of the skirt and in the fitted bertha. The five-gored skirt is really a deep rounce with very narrow flouncings of German Val lace beneath. The fine dots in the embroidery are done in white floss, the flowers and stripes in corn-yellow. The top of the skirt is adjusted to the figure in fine hand-run tucks. The bodice is extremely simple, being shirred into the belt and around the top of the round neck. Its sole decoration is the fitted bertha, in which the embroidery outlined by lace ruchings is used. The skirt and twisted ribbons for the elbow sleeves are of corn-colored faille. The top of the bertha may be finished with a flat bias fold of corn-colored faille, as shown in the illustration, or, for the thin silk, ruchings in the same color. The yellow chiffon flowers would be most effective.

The same design could be developed admirably in one of the inexpensive



MULLE, WITH RIBBON AND LACE RUCHING.



EVENING COAT COMBINING GRACE AND ECONOMY.



THE NEWEST COMBINATION OF WHITE MUSLIN WITH COLORED EMBROIDERY.

ringed or dotted nets at a dollar a yard, inset with heavy lace around the foot of

the skirt and on the bertha. Pointe Venise and imitation Irish make excellent insets, and may be outlined with

filling of French or German Val. Twelve yards of 44-inch net or mulle will be required for this design.

cloth, to be trimmed with self-ruchings or ribbon. This, too, is a five-gored model, which in double rows, the dancing skirt. The tucks at the waist are adjusted to give a panel effect in the front and graceful fullness in the back.

The model from which this illustration was taken was made in a dotted mulle of pale coffee tint, trimmed with lace and ribbon of precisely the same tone and a style of a slightly deeper shade. The lace had been dyed to match the fabric, and the whole effect was most soft and becoming to a clear-skinned brunette. Double rows of the insertion were set in to the sleeves, bodice and skirt, while below the insertion on the skirt were four ruchings of the ribbon, which also outlined the bertha in double rows. The same design could be carried out in net with ruchings of the same fabric or in German Val lace, which is less expensive and far more effective on net than the finer French Val.

A lovely color combination shown in stamped muslin of sheer quality was a border, bertha and puffed sleeves showing shadowy yellow roses on a white ground, with trimmings of yellow ribbon picked out with tiny bows of black velvet and gold ruchings.

A young girl who wanted a new dancing frock, but counted also on the approach of warm weather, hunted the shops over for remnants of Swiss embroidery. She found some deep, pointed medallions, which she set into her skirt, points up, like a border, starting at the top of the skirt and ending at what is called Val lace. Smaller pointed medallions were used to point downward from the round neck of the blouse, and the lovely combination of plain and embroidered Swiss was worn over a pink slip, with a soft pink sash. The latter had long ends and a choux at the waist line, with tiny mosses and ribbons caught in the folds of each choux and in knots near the ends of the sash. With this she wore white gloves, pink tulle twisted and roped through her blonde hair, with a rose over the left ear.

The wrap to be worn with a party dress is most important. It should be large enough to envelope the thing dressed figure and not snug enough to crush perishable ruffles. A good design is shown, one which any dressmaker at home could evolve from broadcloth, trimmed with novelty or soutache braid or bias bands of silk. It has the suggestion of kimono lines, without too pronounced a Japanese effect. The openings in the skirt of the coat are just what a girl with a dainty frock likes. She can easily hold up her dancing skirts and keep them free from soil on street or car.

### Egyptian Designs on China.

The very latest design in chinaware imported from Florence is the Egyptian, and a chop set so decorated has been much admired.

There were 13 pieces, one large round dish and 12 plates to match.

The edges were enameled in a red and white block design, picked out with gold, and the center of each plate and dish was arranged to show a conventionalized Egyptian design.

It was exceedingly handsome and decidedly uncommon.

The same house was showing an exceedingly beautiful and artistic service in the Egyptian coloring and design.

Small Sylvi—Did you ask papa why the par is said to be mightier than the sword?

Little Gregory—Yes. He said it was because a man couldn't sign checks with a sword.

## Some Dainty Trifles for the Dancing Girl

**D**RESSING the neck is always a problem with the dance-loving girl, whatever her physique. The best of it in the game of wearing decorative gowns, but Dame Fashion is really very kind to the girl with the werry neck this season.

There was when this girl felt she could not wear a low-cut gown on account of the bones in her throat, or because her neck was so long, the decorative bodice was most unbecoming to her. Today the girl has her gown cut quite as low as those of her stout sister, then plans a means of hiding the prominent bones.

The lavallier, or fancy necklace, is perhaps the most popular. To successfully hide the bones in the neck, these necklaces should fit rather tightly about the throat. If the one you have is too large, and drops down too low, take it to any small jeweler your town affords and he can shorten it an inch. The girl whose throat is very high and who has a long chin should wear a dog collar in any of the semi-precious stones with her evening gown. Imitation coral dog collars are exceedingly becoming to the dark girl and look well with almost any evening color except reds and greens. Imitation pearl and rhinestones are also made up in this piece of jewelry, and are not very expensive.

If your jewel box does not offer such a trinket, then select a piece of black velvet about an inch in width and tie about your neck. This is a very becoming fashion, and one greatly valued since the introduction of the Dutch neck gowns.

There are so very few exceptions to the rule for wearing white gloves to a dance that I might say that they do not exist. Elderly women who are dressed in black and do not expect to dance might wear black gloves. Girls in mourning wear them with all black gowns, but the girl who is in mourning has no place at a dance. If her spirits are gay enough to allow her to go to a dance, then let her wear all white.

The newest fashions in fans are merely a repetition of those during the past two years. They are medium in size and most of them spangled on canvas or ivory, pearl or bone sticks. An effort was made to introduce feather fans again, but they were not so successful. They are of general use. They are seen only on occasions in the hands of dowagers. The young girl who goes to a dance and expects to whirl around the room most of the evening will do well to buy a good one. Such a fan will be of real benefit to her, while the fancy spangled affair is really more ornamental than practical.

A dainty scarf is almost a necessity at a dance. It is needed throughout the evening when a girl feels after a heated walk. It is well to take a look over the evening will do well to buy a good one. Such a fan will be of real benefit to her, while the fancy spangled affair is really more ornamental than practical.

sively to such scarfs, but I might remark that those made of dotted net, chiffon and lace are most suitable for a light throw-over at a dance.

There is no place of amusement where your feet are more exposed to view and criticism than at a dance, and the girls who think that an old pair of comfortable slippers is the proper thing to wear will be very conspicuous. Black slippers and stockings are worn with all black gown only. White kid slippers with lady bows or rosettes of satin with rhinestone buckles, with white silk or lisle stockings, are worn with all light-colored gowns, while bronze slippers and stockings to match exactly are worn with gowns of medium coloring.

Let me also suggest that while you are looking for the old lace scarf, keep your eyes open for any piece of jewelry that has been put away long ago and discarded as being "too old-fashioned." Dangling ear-rings have returned, and to a certain type of girl they are most becoming. Old-fashioned brooches of coral, cameo and jade are today the most approved and popular type of jewelry. Up-to-date jewelers are turning out copies of these articles in great quantities, but none of the modern workmanship can compare with that of fifty years ago, and the young girl who can display some genuine pieces of antique jewelry is fortunate indeed.

I saw a girl at the opera the other night dressed in a simple pink chiffon gown, almost void of trimming. She wore dangling ear-rings of plain gold drops, and about her neck was strung on a narrow piece of black velvet ribbon a huge gold locket. It bore the earmarks of a fashion to jewelry seen a half century ago. The girl who wore these bits of antique finery showed that her people had always had money and standing, and they added so much to her simple costume and general style that several women in my vicinity spoke of it.

When the tissues are relaxed from careless washing or the skin on shoulders and arms is flabby and coarse, try this vinegar tonic in your bath: Oil of bergamot, 12 grammes; oil of citron, 10 grammes; tincture of benzoin, 10 grammes; extract of lavender, 20 grammes; pure white vinegar, 1 1/2 pints. Mix and let the infusion stand ten days. Dilute with four times the quantity of freshly boiled, distilled or rose water. Warm as much as you need to fill your basin, and sponge the face and body freely, allowing the water to trickle into a foot bath, coarse towel or bath mat. Use antiseptic gauze or old soft linen for sponging; never a sponge, which holds and breeds germs.

For the girl who is annoyed by excessive perspiration when dancing, the following powder, rubbed well over the body before dressing, may prove helpful: Eucalypti starch, 50 grammes; powdered talcum, 20 grammes; powdered leycopodium, 20 grammes; salol or borax acid, 10 grammes; essence of violet, 29 grammes. Sift through bolting cloth.

Heavy powdering of the arms is a trick

which every girl should avoid. This leaves its trail on the arm of every partner. If the arms are stained, try lemon juice on the disfiguring spots. If any whitener is to be used at all, use one with a liquid foundation, as follows: Pure oxide of zinc, 1 ounce; glycerine, 1 dram; rosewater, 4 ounces; essence of rose, 15 drops.

Sift the zinc, dissolving it in just enough of the rosewater to cover it, then add the glycerine, next the remainder of the rosewater.

Shake well and apply with antiseptic gauze, rub until thoroughly dried into the pores or it will be streaked and leave as many tell-tale marks as the dry powder.

Every girl should carry to the dance a tiny vanity box or powder rag in a tiny silk bag, which she can tuck into the ruffles of her bodice. A touch of good face powder will reduce the shine on the nose and forehead, and the faint perfume of an imported or home-made powder will be refreshing, but the promise-cakes and powder puff provided in the public or private dressing-room, is to be derided in this age of personal daintiness.

### Chat About Women.

Ainslee's Magazine says that the American girl is brought up to think more of herself than of marriage, and that if she feels like it she will confer honor upon some man; the French girl, on the contrary, has been taught to think more of marriage than of herself. In France the suitor is looked upon as a veritable Lohengrin, the knight who has come to free the sleeping beauty.

Possessing in her own right a fortune of \$2,000,000, Miss Nellie Huntington, of Cleveland, Ohio, daughter of a late Standard Oil magnate, has forsaken society and is devoting her time to the teaching of classes of girls in a social settlement at Cleveland, says Leslie's Weekly. Miss Huntington has lately been instructing her pupils how to make the most of life in a flat.

One of the present fads of New York women is to have "Dorothy" or Shaker cloaks, made by the sisters at their community at East Chatham, N. Y. These cloaks are said to be made after the same pattern as the cloaks worn by the Shakers who came from England in 1774. Some 10 years ago Dorothy's cloaks took the notion of wearing a Shaker cloak for an opera wrap. The cloaks are of broadcloth and are lined with blue, mauve and pink satins.

## Etiquette: Good Form at the Dance

**T**HE mother of dance-loving sons and daughters, the matron whose "pat" has not yet outgrown the joys of dancing, and the bride who has no end of social obligations to pay, will agree on the statement that the dance is the thing. No form of entertainment is so generally satisfactory and so simply managed as the informal dance. For that matter, a formal dance, with perhaps a cotillon at the close, can be better managed by the average hostess than an elaborate dinner or card party.

First and most important is the room to turn in, and a good floor to dance upon. The hostess must consider the rival claims of her home and a room rented outside. In the smaller cities it is often possible to get at a reasonable figure the use of a hotel dining-room or parlor, which is more pleasant than a lodge-room or public hall. If the house of the hostess is small, or her floors uneven, she should immediately cast about for more commodious quarters or forever abandon the idea of a dance.

The hotel room or lodge hall does not presuppose elaborate decorations. A few palms and potted plants to screen the musicians, and form a few cosy corners, will be sufficient. For a valentine dance, innumerable crimson hearts cut from cardboard or crepe paper will furnish all the decorations needed. The same refreshments will suffice for the dance outside. The sole advantage of going away from home is the room, and the fortuitous fact that the price paid for the use of the room includes cleaning the day after, which is an item in the private house.

Invitations should be sent out about two weeks in advance. If the dance is to be a large one, the invitations should be engraved on plain Bristol board. If a small dance is to be given, the invitations may be written. The letters "R. S. V. P." are seldom used, a hostess taking it for granted that her guests have sufficient knowledge of the proper thing to answer within a few days.

A very simple and approved form used in inviting guests to a dance is along the following lines:

Mrs. Howard Brown  
Miss Brown  
At Home

Wednesday evening, February tenth,  
274 St. Mark's Place.

DANCING.

Or the card may read less formally:

Request the pleasure of your company  
Tuesday evening, February the  
third at nine o'clock.

DANCING. 274 St. Mark's Place.

In figuring on the music, for a small dance a piano often suffices, but of course the addition of a guitar or mandolin, or one violin, greatly increases the inspiration and gives a much better effect in a crowded room.

Dance programmes are still in vogue for large dances. At small house entertainments, where most of the guests are old friends, they are not used. There are times, however, when the hostess has a number of guests many of whom do not know each other, and then dance cards are a great help. Once a man has put his name on a card engaging a dance, he must keep

his word and fulfill that engagement, while if he has not so pledged himself he is apt to argue, "Oh, I don't know that girl—I'm off for the smoking-room for this number."

Two dressing-rooms must be offered the guests, one for the men and one for the women. The men can take care of themselves, as a rule, but in the room where the women go there should be maid ready to assist them in removing their wraps, putting on slippers, etc.

The hostess should be dressed in ample time and be standing in the doorway of the parlor ready to receive her guests when they arrive. She should see that all of her guests are introduced, asking some of the young men in the room to help her out in this task, and throughout the evening she should watch all of her guests seeing that no one is "wall flowered."

A hostess is at liberty to ask any young man to dance with any woman who is sitting without an attendant.

Owing to the fact that all the room available is necessary for dancing, a buffet supper is generally served for such an occasion. In a convenient corner a large bowl of punch should be found throughout the evening. The bowl should be placed on a substantial table covered with a plain white cloth, and there should be plenty of glasses. The bowl should be filled from time to time during the evening.

The glasses washed and replaced at frequent intervals.

The supper buffet is served about 11 or 12 o'clock, and although the gentlemen aid in serving the ladies in the party, there should be a couple of maids to remove anything necessary from the pantry, to carry off the soiled dishes, etc. A buffet supper should consist of salads, several kinds of sandwiches, tea, cakes and coffee. The addition of one hot dish, such as creamed oysters, is desirable, but not at all necessary.

The men and women who have been invited to a dance should reply as soon as possible, giving their hostess time to invite others in their place should it be necessary. There is really no fixed hour for arriving at a dance, but ordinarily 9 or 9:30 is a suitable hour. Guests should remove their wraps in the room assigned for that purpose, and should then descend and greet their hostess at once. Young men are very prone to loiter in their place should it be necessary. There is really no fixed hour for arriving at a dance, but ordinarily 9 or 9:30 is a suitable hour. Guests should remove their wraps in the room assigned for that purpose, and should then descend and greet their hostess at once. Young men are very prone to loiter in their place should it be necessary. There is really no fixed hour for arriving at a dance, but ordinarily 9 or 9:30 is a suitable hour. Guests should remove their wraps in the room assigned for that purpose, and should then descend and greet their hostess at once. Young men are very prone to loiter in their place should it be necessary.

Prudence Standish

## Refreshments for the Dance

**Golden Punch:** Take one large fresh pineapple, or a quart can of the fruit. Cut into very small and thin slices. Take three large grape fruit, remove the bitter skin and cut the fruit into small pieces. Take two pounds of white grapes and cut in half, removing the seeds. Mix all this fruit together. Put into a saucepan a cup of rum, and a cup of sugar, preferably brown. Let this boil and throw over the fruit. Allow it to cool. Put a large block of ice in a punch bowl, throw in the fruit, and add to it one quart of the fruit. Allow it to cool. Put a large Sauterne, a bottle of soda, and a few slices of cucumber peel.

**Fruit Punch:** Prepare a pineapple and slice very thin, also slice five oranges and five lemons. Place layer of pineapple in bottom of punch bowl, cover with brown sugar, then a layer of oranges covered with sugar, then layer of lemons also well sprinkled with sugar. On top of this put several slices of cucumber peel. Pour over this sufficient grape juice or claret to fill the bowl over half full. Put in the bowl a large piece of ice, and just before it is served add a large bottle of soda to every two quarts of claret or grape juice.

**Germaine Punch:** Place a half cup of grape raisins in a quart of water. Put over slow fire and let them boil for 20 minutes. Strain and add to the liquor two cups of sugar and a large stick of cinnamon and the grated rind of a lemon. Boil these ingredients for about five minutes. Remove from the fire and add two cups of orange juice and one cup of lemon juice. Strain

again, and put on ice to cool. When ready to serve, add one quart of ice cold claret.

**Ice Cream:** A very good foundation for all ice creams is as follows: Scald one pint of rich milk, and add to it one cup of sugar to which has been added two tablespoons of flour, pinch of salt and two well-beaten eggs. Stir this over a slow fire in double boiler until smooth and thick, letting it cook about 20 minutes. Strain and let it cool. Add one pint of rich cream and flavoring desired, then freeze. To this recipe may be added any desired flavoring, sliced bananas, a cup of preserved strawberries pressed through a fine sieve, macaroons ground very fine with almond flavoring, and similar delicacies.

**Chocolate Ice Cream:** Three pints of rich milk, two cups of sugar, four well-beaten eggs, and one tablespoon of best vanilla extract. Mix these well together, then add six ounces of chocolate which has been melted in enough milk to make a smooth paste. Place on fire and stir until it thickens. Strain this through a fine strainer when cold place in freezer. When nearly frozen stir in lightly one pint of rich cream that has been whipped with one tablespoon of vanilla extract, then finish freezing.

**Pink Mousse:** Stir two cups of grape juice into a quart of thick cream. Add to this two tablespoons of lemon juice and one tablespoon of orange juice and powdered sugar enough to sweeten. Whip this all until very thick, then pour into mold, pack in ice and let it freeze for three hours. Garnish on the plates, when served, with a few nuts.