

HOBBLE SKIRT DEMANDED BY FASHION

Whether Wanted or Not, Society Must Make Concessions to Prevailing Fad—Petticoats Must Be Taken in and Skirts Made Narrower, Even if Actual Hobble Is Not Employed.

A GIRL writes me about clothes, but draws the line at the hobble skirt. She will have nothing to do with it. The hobble skirt—how can we escape it for fashion will do that we look a good deal like the narrow saints that once adorned cathedral fronts? One sees them still in Europe, shapeless figures bound up in their embracing draperies, yet somehow with an eternal sweetness. That sort of saint was fashionable with the churches when their artists carved the lines that were to make them immortal. Our present petticoats—well, in time, since love changes with the fashions in clothes, we may indeed seem frightful. Mean-while, nobody can look just the prevailing thing without some concession to the madcaps of the hour. We have just got to take in our petticoats—make them seem somehow closer to the bottom than at the top. We are odd without this acceptance of foolishness. In some degree or other, and women cannot afford to be too wayward with Mistress Fashion. She is a hard task-mistress.

With some modish garments which I shall show in pictures on the present page, this growing slenderness is expressed without too much eccentricity, and though the frocks are designed for indoor wear they are likewise adapted to street use. The designs are admirable for home making, for they are all fairly simple.

In Figure A is revealed the close skirtband which is the fancy of the hour, this running up the front in a narrow apron and with the rest of the skirt fitted in the hips and gathered into the bottom band. Such a jelly-bag jupe may in three months be as out-of-date as the ark, but for the moment it is ardently admired by the young woman who is slim and has small feet and knows how to hop about in her constricted draperies. It is separate from the bodice, which is made with a round yoke and three-quarter sleeves. As pictured, the dress is of quaker gray marquisette and it is trimmed with a moire poplin in the same shade. Any soft wool material, set off with a matching silk, would realize the same effect, or the dress could be entirely of a single goods, though a contrast in color or texture gives the most modish look.

Figure B gives a second effect much admired just now, but the narrowness of the skirt is redeemed by the look of ease the two slittings give. Each is put on under a band that buttons over at the left side. This little trick, by the way, softens the hardness of such straight bands. The separate bodice is fitted with a Gibson plait and has tucked side sections, the sleeves and these in one. A simple lace is used about the Dutch neck and the belt and buttons are of black velvet.

Here a striped veiling is employed—black hairlines on a dead white ground—but silk, cashmere, delicate novelty, cotton voile and poplin are all equally adapted to the model. At a pinch, and with some modifications, it could even take the frock might be the best dress of a college girl or young married woman. All that is needed is the slim figure to set it off—big hips or the least touch of time on the face of the wearer would make it absurd.

Figure C is essentially a gown for misses and small women alone, and its practical points are recommended to it persons who have not a great deal of money to spend. The skirt is a narrow tucked model, trimmed at the bottom with a moire silk, bands—any watered goods is suitable—and on the little tucked waist the same silk is used with neat effect in a novel yoke and pretty cuffs. A smart braid outlines the trimmings and the high gump is of lace.

Now suppose a girl is at school and needs a study frock in some dark, but any material without the perishable lace gump here shown. In that event make the frock of a thin serge, with trimming of the same, except for the yoke, which might be of a matching silk. Missy's smarter frock might be of a figured silk trimmed with plain, or a rich blue or old rose color, and could be set off with trimmings of black.

Figure D displays a bodice and skirt that I have given in detached form before, so the present effect is merely to express how such a dressy waist would set off the plainest skirt. The bodice is indeed one of the most charming of the new style, chosen for a separate waist or for a gown it would give the same look of elegance. It is in the form of a tucked jumper, with kimono sleeves left open at the top and threaded across with the trimming used elsewhere, the lace of the underbody showing through.

Any color, or velvet, trimmed with black velvet, would be charming for this frock, and if some trimming is desired on the skirt there could be a narrow band of the bodice decking or a wide one simulating the hobble effect. If silk is used this band could be fitted with the skirt, but if cotton is employed it would need to be put on in genuine hobble way—that is, over the plait, holding them down snugly and with the usual straight line around without a fold.

But why talk of these narrow dresses without some mention of the things that make them so desirable? First and foremost, there are hips and busts, and these must be constricted as much as

possible. In the case of the hobble skirt, the narrowness is made up for by the look of ease the two slittings give. Each is put on under a band that buttons over at the left side. This little trick, by the way, softens the hardness of such straight bands. The separate bodice is fitted with a Gibson plait and has tucked side sections, the sleeves and these in one. A simple lace is used about the Dutch neck and the belt and buttons are of black velvet.

These frocks. Any shop will show the right corset—the one that comes to the chair when sitting down—and admirably modified for the prominence of the bust may be found in the little supports that go on like waists and have a cunning bias of tucking at the front for the fronts of these corsets and the figure may be held down as tightly as is liked. Wide rubber bands are also sometimes worn about the hips when they seem too redundant, and as I have said before, there must not be a gather too many in the petticoat.

Even millinery must accord with these slim lines, for if there is a flat hat with spreading brim it will top the line of the snug dresses ridiculously, though the tenth may sail by in tri-

angles and with surcingle at the knees and surplus our bodies with the wrapping folds now seen with other waist effects.

Finally, true snug gowns and basket hats, and all the other newspaper of the hour, but it will take three months longer to dispose them, and woman must keep her lamp of smartness lighted. So if there is any worry about their going out of style, make up the dear things in cheap materials, so that the parting won't be so bitter. Even the hats can be turned out at home very inexpensively, for with their flatness and shirtings and folds they all have a home-made look. Keep pace with fashion—be a narrow saint if you can!

ETIQUETTE OF HAPPINESS

"I WOULD like to know if happiness could be included in etiquette. I told a girl friend I thought it was polite to be cheerful and that it helped folks along in every way, and she laughed at me. I'm sure I'm right, but you know more about it." Yes, even happiness, that gladdening joy which may be had by all for the seeking, hath its place among the polite-nesses! It is almost the truest courtesy one may cultivate, and the heart that knows it to the fullest will find invaluable in all things. Just now, indeed, optimism is among the smart cuts, so the cheerful heart is, in a way, up to date. The world is tired of the gloomy places—it wants the highlands with the fresh winds blowing through the sweet pines—and in every walk of life and cultivation of the things of light and the tones of darkness is the best preparation for the world's success. And now since I have long wanted to talk on this subject, let me tell a story of a girl who "won out" with a little dash through this very dodge—this joyous heart.

Several years ago a slim young girl came into the big newspaper office in which it was my destiny to prepare a little matter for the woman's page that required illustration. It was my business, also, to look after these pictures. This maiden, who had a confident look on her face, announced that she was compelled to do something for a living and had made up her mind to furnish illustrations to the paper. She had samples of her work with her, and when she produced them I saw at once that they were crude

in design and of poor workmanship, and I told her that she would have to look further. Even as I told her my heart softened toward her and I sighed, "What was there about this girl in the cheap frock that appealed to me so unmistakably?" Whatever it was, she had scarcely passed out of the door before I had intercepted her and invited her to return for further consideration of the matter. When I told her that she would be given a trial, she fairly beamed. There was no sign of self-distrust on her smiling countenance; she simply accepted it all as her just and proper right, sure of her own ability to succeed. She had made up her mind to make illustrations for a newspaper and she accomplished her purpose—she did make these pictures for a newspaper—mine at that time.

houses that give functions, dinner parties, luncheons, receptions, such for the fittest—nobody wants to cultivate the woman who looks as if joy had given her the grand snub. She is too shabby for good society, for everybody wants the other thing, the heart that is clothed in the pearl necklaces and silk-gownes of contentment, peace, love, charity and all the other graces; for this goodly bundle of virtues all goes with the happy heart.

Surely the subject would not be completed without some mention of the effects blithe thinking has on the health and looks, and though this is scarcely my department I will touch upon it. The cheerful heart helps to keep the digestion in good working order, the gloomy one poisons the gastric juices and taints the blood. As for looks, the crying-over-spilled-milk habit is worse than the smallpox. Nature knows what she wants. You can't plant weeds in her dooryard and expect them to bear American Beauties.

So since so much depends upon a wholesome point of view, I beg all my girl readers to try and think as does the dear and sensible maid who writes me—that it is right to include happiness among the etiquettes. Let the carkers laugh, but stick to the idea that it is polite to be cheerful, see the bright side of things and that this goes on alone in every way. The higher feeling follows on the heels of this common sense—the uplift that is beyond the reach of tears and that stays uplifted. One has only to work for it.

So go on the still hunt for the darling thing and be sure that you are "right." Make happiness one of the courtesies—the thing you owe your own heart and all the other hearts.

PRUDENCE STANDISH.

A Chapter for the Marrying Girl

"I AM 24 years old, and though I haven't any steady company I want to marry and have a home and family. Please tell me how I can make myself attractive and impress some nice man that I am the marrying sort without being too bold and silly. My character is rather substantial, and I am not bad looking, yet I have never had a real serious beau."

My correspondent has the right point of view concerning life, for love, a home and children are the needs of every normal woman. Therefore this letter seems to me to have a backing of the utmost good sense, and if more women with this natural bent for domesticity knew since this phrase suggests a good deal of dallying with the wrong sort of man, let me say at once that this is a mistake number one for the marrying girl. The young woman who would marry, if she is not a beauty or gifted in some other special way, must be particular as to her mate's acquaintance; she cannot accept the phlegm of Tom Dick and Harry, she must want the right man to consider her as a possible guardian of his happiness.

Let me begin my little talk with the last line quoted from this young woman's letter—"I have never had a serious beau." There, doubtless, has been her great mistake, for the marrying man does not pick as a partner the flower that welcomes a million butterflies. The young woman who would marry, if she is not a beauty or gifted in some other special way, must be particular as to her mate's acquaintance; she cannot accept the phlegm of Tom Dick and Harry, she must want the right man to consider her as a possible guardian of his happiness.

Indelicate, and if spinsterhood seems inevitable accept the girl and make the best of it. The world holds many unmarried heroines, and if we could look behind all the doors I am sure there would be countless wives who felt that they had escaped a worse fate—besides the lives of these. Remember, too, that love is a delicate flower, and if forced to bloom, untimely it cannot thrive long. Accept and cultivate the thing that presents itself if it seems desirable, but if you hope to be happy don't take any chance simply because you feel yourself to be a marrying girl.

Beverages for Receptions

It is customary at receptions given to newly married couples to offer punches of various sorts, and though these are most often made of spirits of some kind they may also be of fruits, tea and lemon and a touch of rum, or be made with fruit syrups. Hot chocolate, topped with a froth of stiffly whipped cream, in one of the temperance drinks highly successful, and each and every drink, however simple it may be, is much enhanced by being served gracefully. The chocolate looks best in a silver urn set on a silver tray, with a silver service for cream and sugar and wide cups of very thin china with one or two handles. The spoons used are of the long-handled sort employed for cream soda. The punches and toddies, whatever their sort, look best in the low punch glasses with a single handle—species of small cups—being filled from a great pinch bowl of glass, silver or china. If there are only buffet refreshments, a fine punch bowl makes a handsome appearance on a well arranged sideboard. The following recipes for these necessary beverages may be relied on:

HOT APPLE TODDY—Thoroughly roast a dozen large, juicy apples; wine-saps and pippins are excellent for the purpose. Scrape the pulp and juice free of seeds and cores and mix in a bowl with one pound of pulverized sugar. Stir thoroughly, adding afterward one quart of good whiskey and half a pint of Jamaica rum. This mixture, as it stands is called the "pudding" and it may be kept for a long time, but all the mixing must be followed by good stirring. When ready to serve, put the pudding in a punch bowl and pour on boiling water to the top and add one-third or one-fourth hot water to the pug after it has been put undiluted in the little delicate glasses. Too much water will spoil the effect. It must be served with bouillon spoons.

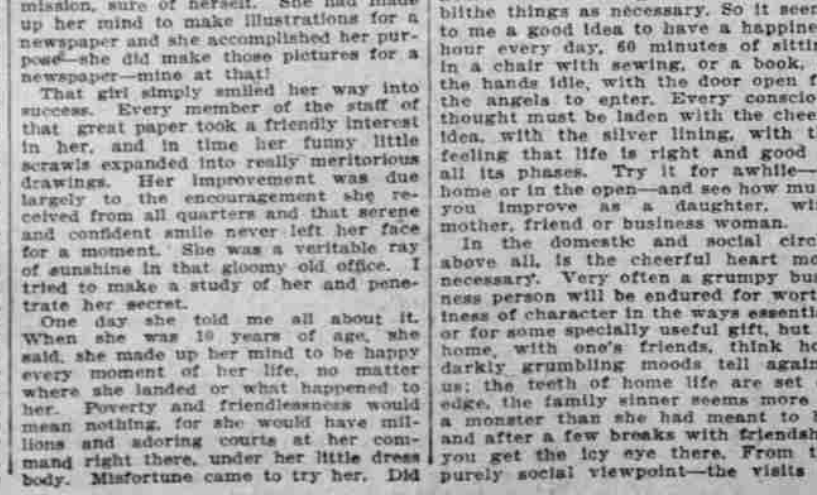
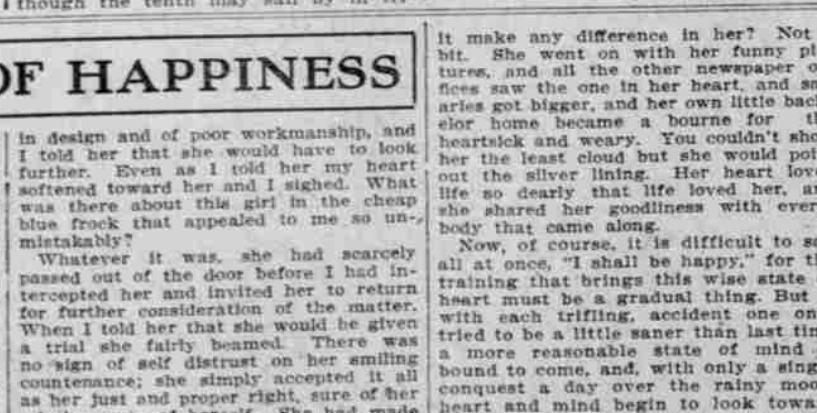
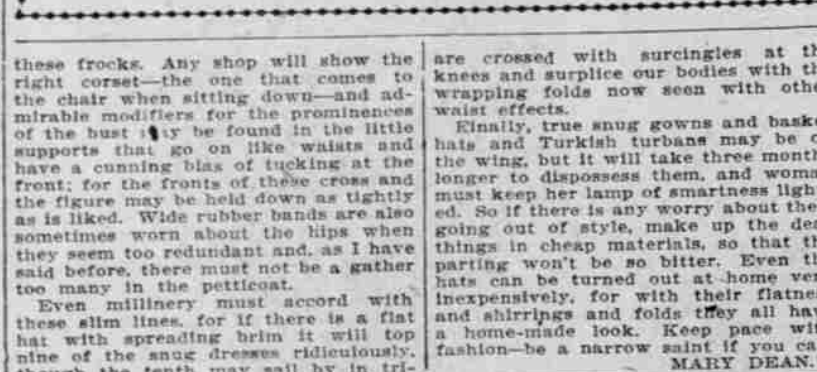
CLARET PUNCH—One quart of good claret, one pint of sherry—table sort—one-half dozen lemons, 10 oranges, one fresh pineapple, or a quart can of the same, one-half pint of whiskey and the same of champagne. This may be served frozen, but the wines and spirits are best put in after the chilling.

CLARET CUP—Three quarts of good claret, three bottles of soda water, six lemons thinly sliced, one cup of pulverized sugar; pour the sugar over the lemon slices and the juice draw; then add the claret and soda water and just before serving put in a big piece of ice.

RUSSIAN TEA PUNCH—One-half gallon of strong tea and the grated rind of one lemon; mix these and let stand a few minutes and then strain. Add one pint of whiskey and equal parts of rum, apple brandy or claret.

TO RENOVATE RIBBONS. A girl who will take a little time every few days to renovate her wearing apparel, keeping it fresh, will find her efforts more than repaid by a look of pristine freshness; only one must know how to do the work.

Any wrinkles that are put in during washing will not come out. Therefore the ribbon should be laid flat on the washboard or other hard surface and wet with warm, not hot, water. Then the silk is rubbed with any good white soap, drawing the length along as required, always keeping it flat. Fresh water is then patted on, rubbing gently but thoroughly with the finger tips. When this has been done till all spots have been removed, the length is held under the warm water faucet and perfectly rinsed. To dry, it is to be patted down, absolutely without a wrinkle, on a hard surface, such as a window glass or the top of a marble washstand. More time is taken to dry, but the ribbon will be better. When it is only slightly damp, not the least bit moist, it is pulled off carefully and placed on the ironing table to be rubbed over with a warm, but not hot, flatiron. If the silk is too wet or the iron over hot, the ribbon will be both stiff and polished looking, which means it is ruined.



Vicomtesse Maitland Wears This

beautiful dinner gown by Jenny & Cie. No gown has been more admired than Lady Maitland's, among the new models in the exquisite collection of Jenny & Cie., a Paris house which has promptly taken its place in the first rank.

The novel tunic is of white tulle embroidered in gold. Robe of white Liberty satin confined low at back with sash of pale green satin embroidered. Regal lace of point Venise.

Styles for the coming season demand an elegant figure and aristocratic carriage. Both can be cultivated. A faulty gown can be discarded. But a faulty corset quickly makes a faulty figure, which cannot be corrected for months or even years. That is why fastidious women now pay more attention to corsets than to dresses.

Why not insure your figure? C/B is a Spirite Corsets will do this for you.

There is a C/B model for every type of figure. All have style, comfort and money value. For sale at all leading retailers'. Prices \$1 to \$10.

Weekly style cables from C/B Fashion Bureau in Paris are at least 60 days ahead of everything else.

Extracts will appear in this space every Sunday. These cables are published in full on the first of each month in a free booklet entitled 'C/B Style Cables.' Ask for it at any correct counter or write for it. Strouse, Adler & Co., 45 East 17th St., New York.

C/B

A la spirite corsets