

NEW PARIS TEA OR BOUDOIR GOWNS ARE OF SOFTEST SATIN AND LACE

On Costly Character of Lace Depends Luxury of Gown—Girdle Is High—Easily Donned Negligee Makes Pretty Garment Suitable for Breakfast Wear—Thin Cotton Crepe Used.



Trousseau Now in Lace Tea Gowns.

SOME of the most luxurious of the new Paris tea gowns or boudoir gowns for these lovely robes are intended for afternoon tea in the boudoir, not in the drawing-room—made of softest satin veiled with lace; and on the costly character of the lace depends the luxury of the tea gown. This model has a tunic of cream mullinee lace, bordered all around with

mullinee insertions and this creamy fall of lace veils a trailing gown of palest blue charmeuse. The high girdle is of the charmeuse and along one side of the bodice trails a spray of small blue silk flowers. While possessing all the features of an easily donned negligee, this pretty garment is suitable for an appearance at the family breakfast table. It is

made of thin, cotton crepe with an arabesque design in white on a lavender ground. The stashed sleeve is graceful and the fitting of the skirt portion below the high waistline with pin tucking is an excellent idea. The skirt is straight and narrow, and with the short-waisted, V-shaped bodice, gives old-fashioned, quaint lines to this pretty lavender negligee.

NO REST CAN BE OBTAINED IN THE NEGLIGEE THAT TRIES THE NERVES

Lace Is Now Extravagantly Used on French Boudoir Gowns—No Corsets Are Worn, and Underwear Is Slim and Soft, to Give No Width to Clinging Gowns of Milady.

NEW YORK, March 2.—(Special.)—It is said that no French maid ever puts on an ugly negligee for her hours of repose and relaxation. The strain on the nerves and esthetic sense is so severe that there would be no benefit in the resting hours when the whole being should be luxuriously happy and at ease. There is a wise little New York woman, unable to afford thousand-franc Paris negligees for the half-hour siestas she snatches from a busy day, who possesses one especially lovely and dainty boudoir gown with a particularly fetching boudoir cap to match; and these nerve-soothing wearables are donned on the days when she feels unusually exhausted, fretted or enervated. It is an unattractive woman who cannot derive more benefit from an hour's rest, clad in lovely, soft-colored things that make her mental picture of herself admirably satisfying than she could wrapped in any old shabby dressing gown consisting of the frills and flounces that warm the feminine heart.

Just now there is a fancy for Greek effects in my lady's chamber. Nothing voluminous in the way of negligee is tolerated. Everything must be clinging and wind and drapes in classic fashion, and the corset is dispensed with under these Grecian draperies—or if the figure is a bit too heavy to make a complete effect, agreeable, soft, almost unboned girdle-top corsets, reaching only an inch or two above the waistline, are worn. The thing is to have absolute suppleness and freedom of figure expressed by the flowing and winding folds of the negligee—and incidentally to achieve exquisite, unrestricted comfort and ease.

lombard silhouette. Frills have been absolutely banished and the new garments are so exquisitely fitted that even ribbons, run through crests are really not necessary to hold them in place. Under her corset the well-dressed woman wears a silk, or silk and cotton union garment which may be as high or as low in the neck as she pleases and which may reach only to the knee, or clear to the ankle. Beautiful garments of this sort come in the same sort of silk that gloves are made of, and the undergarments,

Negligee "Immensely Greek." The most convenient and comfortable negligee ever thought of has been designed by a French couturier for an April bride. This negligee is "immensely Greek," as its delighted possessor avers, and is so admirably draped that, although quite untransparent in material, it reveals a good deal more than it conceals of the human form divine. The gown is a trailing model of crepe de chine, the train being a very narrow, sharply pointed affair about 29 inches long, and the foot of the gown clinging about the feet. The drapery is drawn up above the hips to fall in soft classic folds over the right shoulder, where the gown fastens with an ornament of tarnished gold cord. The left shoulder, back and bust are covered with an undraped tunic of thin crepe and gold-printed crepe. The woman who prefers something more elaborate and luxurious than this chastely classic draped negligee would see into raptures over another gown in this same trousseau—a tea-gown for afternoon wear in the boudoir when feminine friends drop in for a cup of tea and a chat. This gown has a foundation of pale blue charmeuse that is quite as clinging and narrow as a crepe Greek gown, but a knee-length tunic of cream lace somewhat conceals the figure lines. This lace tunic is gathered at the high waistline with blue charmeuse and the little shortwaisted bodice, treated simply in tight style over the bust is trimmed

with rose tints made of blue satin ribbon. The pattern of pale blue charmeuse, the high girdle is of the charmeuse and along one side of the bodice trails a spray of small blue silk flowers. While possessing all the features of an easily donned negligee, this pretty garment is suitable for an appearance at the family breakfast table. It is made of thin, cotton crepe with an arabesque design in white on a lavender ground. The stashed sleeve is graceful and the fitting of the skirt portion below the high waistline with pin tucking is an excellent idea. The skirt is straight and narrow, and with the short-waisted, V-shaped bodice, gives old-fashioned, quaint lines to this pretty lavender negligee.

CAP OF LACE AND RIBBON HIDES EVEN MOST DISARRANGED COIFFURE

Head Adornment for Morning Wear, Attractive and Graceful, Softens Lines of Cheeks and Throat and Shades Complexion From Light of Early Day—Cream Lace Veil Is Employed.



THE most unprepossessing early morning coiffure is entirely concealed under this distracting cap of lace and ribbon which trails down over the shoulders in most graceful fashion, covering not only the hair, but also softening the lines of cheeks and throat and shading the complexion from the searching morning light. The cap is



are more expensive than garments loaded with lace and embroidery. The finest French nainsook, with fullness added by hand run pin tucks forms a cap and all the insets of narrow Val are put into the nainsook with the rolled and whipped seams which only French convent fingers seem to know how to do. The ribbon is run through hand-buttonholed eyelets.

CREAM PUFF EXPERT TELLS BEST WAY TO BAKE

Pastry Made According to Recipe of Writer Will Not Mock Cook by Turning Out to Be Flabby Wreck.

BY LILIAN TINGLE. SOME of the culinary philosophers will arise who will tell us why cream puffs are so perennially popular. I cannot tell why; but I know they must be, or every cooking class would not inquire expectantly. When can we make cream puffs? And every spring would not bring me a stream of requests for cream puff recipes. The cream puff season lasts all the year round in bakeries and lunch-rooms; but in economical circles the domestic circles it usually coincides with the time the ordinary hen really settles down to pay for her board and make things easier for the coming Spring bride—and other brides, for that matter—generally yearns to make cream puffs in her own particular oven, for her own particular captive—regardless of the fact that the captive in question ("lord and master" is the more usual term) may perhaps prefer a juicy roast, or a perfectly broiled beefsteak, to the most delectable puff that ever was perpetrated.

Who shall sing the tragedies of the "puff that plopped," the puff that stood so high and stately in the oven, and lay later a flabby wreck on the kitchen table—a mere pancake with no inside to fill with cream or with anything else? Not I, anyway; for my theme is "the perfect puff, product of prudence (in mixing) and patience (in baking)." There is absolutely no reason why the careful bestmitten, who can control her oven, should not succeed the very first time she tries.

This is the Way to Make 'Em. First the proportions. One half cup butter, one cup boiling water, four eggs (or three, if very large), one cup (level) once sifted flour. If the flour is very strong bread flour, it is often advisable to take one or two level tablespoons of flour and substitute a similar quantity of cornstarch. Next the method. Put the butter (like the butter for the March hare's) with the water, into a pan large enough to allow of the thorough beating of the remaining ingredients. As soon as the boiling point is reached add the flour—all at once—and stir vigorously until the mass tends to cling together and leave the sides of the pan, then remove from the fire.

Danger point No. 1 is cooking the flour so long that all elasticity is destroyed and the grease begins to fry out of it. It needs to be cooked just long enough to thicken the starch in the flour and give an elastic mass, in which bubbles can be blown later. Let cool for a moment, then in the pan, then add the eggs, unbeaten, one at a time, beating at least three minutes, and preferably five, between each egg. If you use a well-proportioned wooden spoon the beating is very easy; and with a smooth, round wooden handle you can't wear a "spoon groove" in even the softest of inexperienced hands.

Be Careful With the Eggs. Danger point No. 2 is adding the eggs to the paste while it is hot enough to cook them, and so destroy their elasticity. On the other hand, they must be added before the cooked flour-paste becomes perfectly cool and stiff, or they will not give a good texture for shaping. And the paste must be thoroughly beaten since you have no baking powder or other leavening, and are relying upon the sudden expansion of the air you entangle in the sticky paste, and the steam generated by the high temperature of your oven, to "puff" your paste. The cooked starch and the egg are elastic and not easily penetrated by the heated gases; so they tend to rise up in one big bubble in the oven.

The paste should be, when well beaten, just stiff enough to hold its shape. For cream puffs, you pile it in neat

rounded heads, about two inches apart (to allow for expansion), on a greased baking sheet. For eclairs you force the paste through a tube or paper cone in smooth, even "fingers." This quantity makes 15 small puffs or a dozen large ones.

How to Operate the Oven. Place in a rather hot oven, a little above "moderate" and not open the door for 25 minutes. Then you may "peek" for your encouragement, but on no account take the puffs out, even though they are beautifully puffed and are turning brown. Always cook cream puffs and pop-overs longer than seems necessary. Danger point No. 3 lies in taking the puffs from the oven before the paste has stiffened in the heat, so as to be no longer elastic. Then it will hold its shape even after the air inside it cools or escapes. If the sides are the least bit "leathery" in the cracks, down will come the puffs—as soon as the temperature is lowered. Leave them in at least 25 minutes—possibly longer, if there remains any softness in the cracks. If there seems any danger of their over-browning, usually there is none—lower the temperature slightly, and gradually, by attention to drafts and checks, or by turning down the gas, as the case may be; but don't take the puffs out until thoroughly dry and firm, even though it seems "an awful long time" since they went in. Too slow an oven, and too hasty withdrawal are common causes of failure.

When you "feel perfectly sure" they are done—noting time and taste as above, leave them in another minute, then take out one.

Shut the Oven Door Quickly. Don't leave the oven door open or pull out the baking tin. Now see how the one puff behaves when it reaches the table. If it stands up like a soldier, take out the others, and let cool gradually—not in a draft.

In some ovens there may be a tendency to burn underneath. In that case slip an asbestos mat under the baking sheet—but don't take the puffs, and avoid letting a stream of cold air play on them. When cool, they are ready to fill. Cut a slit in the top or side of puffs, or in the side, near the bottom, of eclairs, and insert the filling with a spoon. Cream puffs are filled with either whipped cream, sweetened and flavored with vanilla, or "English cream" custard, given below. Eclairs nearly always have the custard filling—flavored sometimes with coffee or chocolate in place of plain vanilla. In hot weather a little dissolved gelatine is used in the whipped cream filling, to give firmness. A Bavarian cream might be used for a change; or, for immediate service, ice cream.

Recipe for the Cream. For English Cream—One pint milk, the yolks of 2 or 3 eggs, or 1 whole egg and 1 yolk, 1/4 teaspoon salt, 1 1/2 cups sugar, 2 level tablespoons cornstarch or 1/4 cup flour and 1/2 teaspoon vanilla. Mix the cornstarch with the sugar. Pour on the hot milk, return to the pan (inside of double boiler), and cook directly over the fire, until the mixture boils and thickens. Then cook over hot water 15 minutes. Beat the eggs very thoroughly with the salt, pour over them a little of the hot mixture. Beat again, then return to the pan, and stir constantly until the egg is cooked, but not curdled. Set in cold water to cool, stirring occasionally to avoid the formation of a skin on top; flavor when cool. If the whole egg is used, beat yolks as above, but beat the white, separately, until stiff, and fold

GREEK EFFECTS IN TEA GOWNS FASHIONABLE

Clinging Crepe de Chine So Employed That Lines of Uncorseted Figure Are Revealed at Every Movement—Garment Fastens on One Shoulder.



CLASSIC BOUDOIR GOWN WORN WITHOUT CORSETS.

ultra-fashionable circles now there is a craze for Greek effects in tea gowns and other garments intended for boudoir wear. The tea gown illustrated is made of clinging crepe de chine and is so fashioned that the lines of the uncorseted figure are revealed at every movement. The gown fastens on one shoulder with a single clasp and ornament. The upper part, over one shoulder, is of printed crepe and gold crepe; the drapery is of crepe de chine and the pointed train at the back is very graceful.

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Menus for One Week

- Tuesday: Cream of spinach soup, Broiled pork tenderloin—Frenched, Brown southe sauce, Potato salad, Fried apple fritters, Jellied fruit salad, Coffee. Wednesday: Roast shoulder of lamb, Spiced cabbage, Brown potatoes, Lady cabbage, Chicory salad, Strawberry popovers—Puffs, Coffee. Thursday: Brown potato soup, Tomato sauce, Scalloped oyster plant, Lettuce salad, Prune soufflee, Coffee. Friday: Green pea soup, Poulette sauce, Brown shrimp, Potato pancakes, Lettuce, egg and pimiento salad, Jalic pudding, Coffee. Saturday: Celery soup, Baked halibut with dressing, Tomato the bonde, Vegetable salad, Baked caramel custards, Coffee. Sunday: Brown soup, Yorkshire pudding, Brown potatoes, Creamed oysters, Grapefruit salad, Marshmallow pudding, Coffee. Monday: Barley soup, Beef stew in casseroles with potato crust, Mincel carrots with peas, Field salad, Cottage pudding with raspberry sauce, Coffee. To Reduce Weight Sensibly. Harper's Bazar. Another reduction diet is fresh green

YOUR FRECKLES

Need Attention in March or Face Will Stay Covered. Now is the time to take special care of the complexion if you wish it to look well the rest of the year. The March winds bring out freckles that will stay all summer unless removed now with othine—double strength. This prescription for the cure of freckles is the discovery of an eminent skin specialist, and is so uniformly successful that it is sold by Woodard, Clarke & Co. under guarantee to refund the money if it fails. Get an ounce of othine—double strength, and even the freckle's application will show a wonderful improvement, some of the smaller freckles even vanishing entirely.

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