

Mrs. O'Kane Conwell, Designer of "Prunella" Costumes, Deplores Women's Adoption of Fantastic Styles.

W OULD you learn the keynote to success in dress?

Go to the stage, consider her ways and be wise!

But, first of all, you must cultivate the three senses of dress—the sense of suitability, the sense of proportion and the sense of color—and the greatest of these is the sense of suitability.

There's where the rub comes in. So few women have this sense of suitability well enough developed to adapt stage costumes in their own use, yet they rush from the performance, perfectly fascinated with the chic costumes and an order up their sleeve to "copy." The result is something grotesque, which ever afterward masquerades under the name of the designer in the fashionable drawing-room, when, ten to one, it was copied from some fantastic production, such as "The Minaret." If you don't believe it, ask Mrs. O'Kane Conwell, who has just completed the costuming of "Prunella," and whose charming sketches for that fantasy are shown herewith.

Pity the Designer.
"Alas, poor Yorick!" quotes Mrs. Conwell. "We poor designers! We spend months designing costumes to suit the play. We try out every piece of cloth, every color, every stage setting, to make the costume express the plot, and lo! No sooner has our idea of something just exaggerated enough to express the plot—perhaps designed to express a special moonlight scene with a touch of the fantastic—appeared in public than it is copied for drawing-room use, and we are caricatured. That is what happened to Polret in his minaret costumes. They were never designed for private use. The adaptation where the material falls in natural folds, I think, is pretty, but the real minaret, with its wiring, is grotesque out of place in the drawing-room."

Mrs. Conwell, by the way, is somewhat new to the profession, though she has made marvelous strides since first she sprang into the limelight a year ago through her costumes worn by Doris Keane in "Romance." Although an artist and designer, Mrs. Conwell had never done anything along the line of stage costuming before. She met Miss Keane before the latter appeared in "Romance" and suggested certain costumes for certain parts. Mrs. Conwell had no idea at the time that she was to get the job of costuming the leading lady in "Romance," and was greatly surprised when later Miss Keane sent for her.

Her First Play.
So successful was she in her new calling that Winthrop Ames at once engaged her for the costuming of a play he was about to produce, though later he changed his mind about producing that particular play and took "Prunella" in its stead.

Mrs. Conwell was very interesting as she told all about the costuming and stage setting for "Prunella," and suggested that if women in having their gowns designed would take a little of the trouble to fit in every detail, or rather to fit the gown to every detail, they might even make a good job of poor looks.

"You know," continued Mrs. Conwell in comparing the stage costumes where attention is paid to these little details and those where it is not, "the success of a play is not the amount of money expended upon its production. You may hear of a play that cost \$50,000 to produce, but that does not guarantee its success. If it is not properly staged, it may mean just \$50,000 worth of stupidity; and so it is with the woman of fashion and her gowns. We have all seen some of the most expensive gowns that couldn't compare with simplest little muslin affairs, because taste and judgment and the sense of suitability were missing.

"We took every piece of cloth," she explained, "Mr. Ames and myself, before it was cut into, and draped it on chairs on the stage in just the positions the characters would take. Then we tried it out under the lights. Color, you know, is so much a matter of chemistry. Certain shades show up very differently under different lights. Working from mere drawings never means success on the stage. You must try out the raw material.

"Mr. Ames is a master of light, and he was of the greatest assistance to me in this matter. One may know what colors will combine and so design them, but the demonstration is the thing that tells. In 'Prunella' we had to have everything in perfect harmony. Everything had to be especially designed. I even designed the paintings on the musical instruments. There was nothing about the whole production that could be bought in a shop. A good part of the success of 'Prunella' has depended upon its novelty. It is different from any other play, and the costumes and stage settings had to be different.

The Only Flaw.
"It was very interesting the way we had to eliminate and change things after the first dress rehearsal. After we thought everything was just right and in readiness Mr. Ames and I went back into the theater to take a last look, and behold! There was one little tree that looked just like any other little tree you might see outside of a florist's, and it spoiled the whole thing. We simply had to get up some kind of a unique tree. We finally decided to send out and get branches which we could graft on, for it was one of those trees with luxurious top foliage and a long stem trunk. We made a very pretty little tree, and something just enough exaggerated to make good."

In the play "Prunella" is a little maid who lives in the garden of three prim aunties in a secluded garden—a garden of no time or place—"Where," as the play explains, "it is always afternoon." Everything had to be prim.

"Now if women who wish to dress well," continued Mrs. Conwell, "would follow the idea of the stage—that is, study well their settings and cut their cloth accordingly, adapting, if they like, stage suggestions, with a sense of suitability and proportion, there would be less discord in their clothes."

are easiest to design and that the primer and quainter the stage settings the easier to arrange. There is where you are mistaken, because the least note of discord will show much quicker in the prim, quaint settings than in the more elaborate court scenes, etc. The strictly tailored suit must have every detail much nearer the perfect mark than the more elaborate ball gown; so must the simple stage costume depend on perfection in line. Mrs. Conwell looks after every little detail in settings and scenery, as she herself puts it, "from a candlestick to a cushion."

"Just by way of illustration," explained Mrs. Conwell in emphasizing the importance of details, "we probably had as much trouble with our bird cage with anything else in 'Prunella.' Three times it was sent back up stairs to have the bow tied. Now nobody would stop to think how hard it is to tie a prim bow, yet it was one of the hardest things to get done just right in staging 'Prunella.' The scenes are laid in a quaint garden enclosed in high hedges cut square. To the right a statue of Love, with viol and bow, stands over a fountain. To the left is a house with prim windows, the center one projecting over a porch in which hangs a bird cage with a canary. You can readily see how anything but the primmest of bows on that bird cage would throw the whole stage out of gear, yet I doubt if any one in the audiences at the Booth Theater now particularly notices that bow."

Not Enough Care.
This is just the attention to the details of dress that very few women know how to give and why so many handsome gowns bear signs of something being wrong and out of place without the observer being able to tell just what. In both costuming for the stage and costuming for private life it is the little things that count. That is why

Mrs. Conwell herself designed all the decorations on the musical instruments and even painted the grandmother's chair.

"Through 'Prunella' there is a certain literary strain which must be expressed in the costumes and scenery, which must be played up in every way, and I think we have succeeded beautifully in expressing it even in the bird cage." In the story of "Prunella" the world outside and worldly love intrude into the prim garden, "where is always afternoon," in the person of a fantastic youth, Pierrot, chief of a band of strolling players. Fascinated, little Prunella becomes his Pierrot and goes with him out into the unsheltered world.

Two years later, disillusioned and forsaken, she creeps back to the unchanging garden. But Pierrot—no longer careless now—is already there, seeking to find the haunting place of the spirit of her whom he believes he has lost forever, and in each other's arms they learn that "a little weeping does not blind the eyes of love." The play is operatic, yet it is not an opera. Neither is a pantomime, though founded on the pantomime form, but it is a blend of play, opera and pantomime, and something new in the play line.

What She Had to Remember.
All this Mrs. Conwell had to have in mind in her designing, and a clear picture of the whole had constantly to be kept before her. The figures were first drawn on pasteboard two to two and a half inches high. Several of these drawings were made before the designer was satisfied with their costumes. These figures were then cut out and colored according to the colors to be used in the regular costumes. Then a tiny toy theater was designed after the manner of the regular stage, with every article in place just as it was to be in the play, and the whole play was rehearsed with the novel paper characters. Improvements were made and

then more improvements before the real rehearsal began. "And that," said Mrs. Conwell, "is the most harrowing time for the designer. You feel at that first rehearsal as though you wanted to stick to your profession forever, or else you feel as though you never wanted to darken the doors of a theater again. Everything looks different under the lights, and there are many changes that always have to be made, but the worst part of the whole thing is that things are never ready. I actually wanted to

poison the bootmaker and the wigmaker at the first dress rehearsal of 'Prunella.' They were not ready, and I all but gave up in despair that they never would be ready. In that first rehearsal eliminations must be made with all the care in the world, and it is not easy to eliminate unless everything is ready and you see the play just as it is to appear the first night, costumes and all. In costuming a play one can't tell what one believes; though one may be coarsely as to what is wanted, it is necessary to demonstrate, and the first rehearsal is the real demonstration. Naturally you are anxious that everything should go smoothly."

Mrs. Conwell intends going to London in the Spring, when she is to recostume "Romance," and she has also been chosen to costume and stage a new play of Sheldons. In this, she explained, she is to have the designing not only of the costumes and stage fittings but also of the scenery. She would much rather do the whole thing, she says, as in that way only can she give the real touch of individuality to the costumes. The name of the new play has not yet been divulged—that is, as far as the public is concerned—though Mrs. Conwell has looked it over and already has her ideas as to designing of costumes. "When, just one year ago," explained



PRUNELLA
ZEMURE AND QUANT
IN MUSLIN RUFFLES



PIERROT
ALL WHITE - THE
EXQUISITE DECEIVER



THE THREE AUNTIES
MAKE THE SCENT OF LAVENDER - THREE OLD TIME LADIES



THE THREE AUNTIES
MAKE THE SCENT OF LAVENDER - THREE OLD TIME LADIES

"Stage Modes, Such as the Minaret, Are Exaggerations and Are Absurdly Unsuitable for Wear Elsewhere."

trime," but which has in reality just that touch of originality and personality characteristic of the designer herself, that is responsible for her success.

Men Dress Designers.
Back of the scenes at the establishment of Lucile is a certain young Englishman, who prefers to be nameless in print, who has recently designed all the costumes worn by Mme. Frieda Hempel in "The Magic Flute," and other operas, and those worn by Anne Swinburne in "The Madcap Duchess."

This man artist lays the greatest stress in designing for both stage and drawing-room upon getting just the proper surroundings. All the stage costumes are designed on the stage among the stage settings, and he has his own individual way of designing. He drapes his figure first and then makes his drawing afterward.

"I would rather draw with the fingers than with the pencil," he explained; "the fingers are truer, and they have a sense of material which is not found in the pencil. After I have draped my material on the figure I make my sketches for them. Most people make the sketch first, but that is not right. You cannot get the correct lines or the correct combination of colors in a drawing, but if you design the costume on the figure you can do much better with your sketches."

"Look at this!" exclaims this young Englishman, whose designs have won renown, as a model passes. "I just want you to notice the colors. Come here, my dear (this to the model), see that bit of color introduced into the belt?"

Astonishing Colors.
Then you look and you are surprised to find perhaps two or three of the most impossible colors blended into a harmonious whole, perhaps even yellow and magenta, the mere thought of which would make you creep. Yet here they are together and you have only

planned, also meant "nothing at all," but was just in keeping with the costume, which carried with it a coquettish atmosphere.

"There is no use of a woman going half way if she wants to be chic," says Lady Duff Gordon's designer. "You will find that always there seems to be an invisible finger which guides fashion in all her departments. When the style of the gown changes you find that as though by mutual agreement the style of the boots, the style of wearing the hair and the style of the hats change simultaneously, so that everything is in keeping."

One of the secrets of the Lucile gowns and their daintily correct dashes of color is what Lady Duff Gordon calls her "paint box." This is a long shelf with compartments along the wall. In these niches are kept bolts of cloth or silk of every conceivable shade. When the designers want to add a bit of color to a gown they first decide on the color and then try out every shade in different lights till they get just the right blend.

With a little care and consideration any woman can dress at least with the sense of suitability and modesty with the sense of proportion. The sense of color is a rarer gift, but every woman would do well to study her particular style, her environments, and touch off with a bit of her favorite shade of pink or blue or purple or yellow; then she will be able to make the best of a bad job even if she is born homely and knows it.

Occupations That Cure
Just as workers in certain trades are more prone to certain diseases than workers in other trades, so there are some occupations which directly drive disease away.

Consumption, for instance, is almost unknown among the workers in tanneries. Work in a tannery is most unpleasant till one gets accustomed to the horrible smell, but the astringent properties of the tannin are amazingly good for the chest, and render the tannery man practically proof not only against consumption, but the common cold.

Shepherds enjoy extraordinarily good health. It is not simply a matter of the open air, for farmers do not show a bill of health nearly as clean. Doctors have suggested that the reason lies in the fact that the strong odor of the sheep has an antiseptic influence, and kills off stray germs.

There is nothing whatever in the popular belief that a single visit to a gasworks is a cure for whooping cough, except that, as doctors admit, men regularly employed in gasworks are singularly free from diseases of the throat and chest.

Cases of influenza, too, are very rare indeed among gasworks hands, the smell that pervades gasworks being an admirable antiseptic.

Typhoid is getting rarer in this country, but even when it was very common there has never been a season recently stated, a known case of this terrible disease among copperminers.

If there is rheumatism in your family it would be a good idea to get your son a job in a turpentine factory. Rheumatism is practically unknown in such factories, and a cure of acute rheumatism have been known to recover completely on being transplanted to a turpentine atmosphere.

If you are a martyr to neuralgia or headache, you may envy the people who prepare lavender for sale. Lavender, indeed, is an excellent tonic for any one who is run down. Doctors frequently recommend people suffering from nervous breakdown to get a job at gathering or distilling this fragrant plant.

Anemia, that disease from which the majority of young women suffer more or less, is unknown among the workers in the case of those who take on the work in order to cure their anemia. And in these cases cures are certain and rapid.

The smell of printers' ink is a curious one, and it has a subtle medicinal effect. Men employed in a printing house it is made never contract consumption, or so a medical lecturer said recently.

And in tropical countries it is a well-known fact that printers always escape yellow fever, however fiercely it may happen to be raging in the neighborhood.—Answers.

Maximum Height Reached.

Wall Street Journal.
"With the completion of the Woolworth building the maximum in the height of buildings has been obtained." This was the expression of the principal of one of the largest renting agencies in this city, when asked concerning desirability or financial advantage of skyscrapers, as office buildings.

The tenant has called a halt. "Had the demand continued," he said, "there is no knowing where the engineer, the architect or the builder would have stopped. Very tall structures which may be erected hereafter will be put up for advertising purposes and not for profit from rentals. There has been a remarkable change of sentiment on the part of tenants within the past few years. Time was when there was a rush to get into the new and loftiest of structures, but not now. It is stated on high authority that there is scarcely a building of more than 32 stories in New York that pays a dividend or decent interest on the capital invested. One of more than 30 stories that paid 13 per cent for the first few years after completion does not pay expenses today. That tenants do not want to go too high from the ground is expressed in the most forceful way possible; by refusing to rent space above a certain level, or by vacating premises above that level for other lower in the same or other buildings. Various reasons are assigned for the refusal to go high and far for changes to lower levels. Some complain of the long elevator journey, others the comparative isolation and still others are honest enough to admit a shade of dread or doubt in the Woolworth building, with 53 floors of office-renting space, there is none tenanted above the 41st story, above which are 12 floors for rent."

The ideal skyscraper seems to be one of about 15 to 20 stories.

Manila in Market for Some Good Shows
The English speaking residents of Manila have well under way a plan to establish in the island's capital a permanent stock company to be conducted along lines similar to the New York Theater Company. At present, with the exception of strolling players and an occasional concert singer, the Philippines are practically without amusement of the better sort.

A committee formed among members of the Army and Navy Commercial Clubs, and headed by Captain John Rogers Barker, U. S. A., and H. H. McCormack, one of Manila's principal merchants, has been soliciting subscriptions for the purpose of leasing the Theater National in Manila and establishing in it a high-class permanent

stock company, to be assembled in New York. The plan is to take to the Philippines, from time to time, as many prominent stars as can be obtained to present, with the support of the resident company, plays from their repertoire.

The plan eventually has already been tangible, as James K. Hackett, now playing in "A Grain of Dust," on tour, has received a letter from the committee explaining the idea and policy of the venture and asking if arrangements might not be entered into by which Hackett could open the theater some time next May, appearing in the various plays with which he has been identified, and including "The Prisoner of Zenda," "Rupert of Hentzau" and "A Grain of Dust."

noticed there is something distinctive about the gown you couldn't even describe.

Meanwhile the gentleman from England is enjoying your amusement. "No, those colors do not go together," he will tell you in answer to your question. "There are no two colors in the world that will go together, but if you but have the proper sense of proportion you can combine the most impossible of colors—that's the secret—the sense of proportion."

"A gown to be chic should be so simple that it is exactly right, and if you have this sense of proportion you can get it. To be really good it must be something vague, something about it that is so elusive and subtle it is fascinating. You may see a gown on the stage of beautiful coloring, but you will come away with a sense of a thing of red, white and blue. The colors should be so blended that you will be unable to tell what they were."

A Coquettish Costume.
In nearly all of Lucile's gowns and suits a bit of color is introduced, if only a bit of yellow or purple to hold down the weights on the inside. This, according to her artists, gives style and that something called "chic" so greatly desired. Then, too, the draperies are odd and distinct. According to the designer: "It all just means nothing at all—nothing at all—it just fits the gown or introduces a dash of color," and all the time as the models pass you are looking at the most impossible gowns, if anybody should describe them to you, and yet, you see, to again quote the designer, "nothing vulgar—nothing out of taste" about them. The styles are extreme, but the models dress even their hair in the extreme. With a mischievous gown of black jet over white lace, exposing the leg with each step, the model wore her hair done up in a little knot over the right ear. This, as explained there is something distinctive about the gown you couldn't even describe.

Meanwhile the gentleman from England is enjoying your amusement. "No, those colors do not go together," he will tell you in answer to your question. "There are no two colors in the world that will go together, but if you but have the proper sense of proportion you can combine the most impossible of colors—that's the secret—the sense of proportion."

"A gown to be chic should be so simple that it is exactly right, and if you have this sense of proportion you can get it. To be really good it must be something vague, something about it that is so elusive and subtle it is fascinating. You may see a gown on the stage of beautiful coloring, but you will come away with a sense of a thing of red, white and blue. The colors should be so blended that you will be unable to tell what they were."

A Coquettish Costume.
In nearly all of Lucile's gowns and suits a bit of color is introduced, if only a bit of yellow or purple to hold down the weights on the inside. This, according to her artists, gives style and that something called "chic" so greatly desired. Then, too, the draperies are odd and distinct. According to the designer: "It all just means nothing at all—nothing at all—it just fits the gown or introduces a dash of color," and all the time as the models pass you are looking at the most impossible gowns, if anybody should describe them to you, and yet, you see, to again quote the designer, "nothing vulgar—nothing out of taste" about them. The styles are extreme, but the models dress even their hair in the extreme. With a mischievous gown of black jet over white lace, exposing the leg with each step, the model wore her hair done up in a little knot over the right ear. This, as explained there is something distinctive about the gown you couldn't even describe.

Meanwhile the gentleman from England is enjoying your amusement. "No, those colors do not go together," he will tell you in answer to your question. "There are no two colors in the world that will go together, but if you but have the proper sense of proportion you can combine the most impossible of colors—that's the secret—the sense of proportion."

"A gown to be chic should be so simple that it is exactly right, and if you have this sense of proportion you can get it. To be really good it must be something vague, something about it that is so elusive and subtle it is fascinating. You may see a gown on the stage of beautiful coloring, but you will come away with a sense of a thing of red, white and blue. The colors should be so blended that you will be unable to tell what they were."

A Coquettish Costume.
In nearly all of Lucile's gowns and suits a bit of color is introduced, if only a bit of yellow or purple to hold down the weights on the inside. This, according to her artists, gives style and that something called "chic" so greatly desired. Then, too, the draperies are odd and distinct. According to the designer: "It all just means nothing at all—nothing at all—it just fits the gown or introduces a dash of color," and all the time as the models pass you are looking at the most impossible gowns, if anybody should describe them to you, and yet, you see, to again quote the designer, "nothing vulgar—nothing out of taste" about them. The styles are extreme, but the models dress even their hair in the extreme. With a mischievous gown of black jet over white lace, exposing the leg with each step, the model wore her hair done up in a little knot over the right ear. This, as explained there is something distinctive about the gown you couldn't even describe.

Meanwhile the gentleman from England is enjoying your amusement. "No, those colors do not go together," he will tell you in answer to your question. "There are no two colors in the world that will go together, but if you but have the proper sense of proportion you can combine the most impossible of colors—that's the secret—the sense of proportion."

"A gown to be chic should be so simple that it is exactly right, and if you have this sense of proportion you can get it. To be really good it must be something vague, something about it that is so elusive and subtle it is fascinating. You may see a gown on the stage of beautiful coloring, but you will come away with a sense of a thing of red, white and blue. The colors should be so blended that you will be unable to tell what they were."

A Coquettish Costume.
In nearly all of Lucile's gowns and suits a bit of color is introduced, if only a bit of yellow or purple to hold down the weights on the inside. This, according to her artists, gives style and that something called "chic" so greatly desired. Then, too, the draperies are odd and distinct. According to the designer: "It all just means nothing at all—nothing at all—it just fits the gown or introduces a dash of color," and all the time as the models pass you are looking at the most impossible gowns, if anybody should describe them to you, and yet, you see, to again quote the designer, "nothing vulgar—nothing out of taste" about them. The styles are extreme, but the models dress even their hair in the extreme. With a mischievous gown of black jet over white lace, exposing the leg with each step, the model wore her hair done up in a little knot over the right ear. This, as explained there is something distinctive about the gown you couldn't even describe.

Delta Rays Are the Latest of Discoveries

ALMOST every schoolboy knows now that radium gives off three kinds of rays—alpha or X-rays, beta or negative electricity, and gamma rays, the gas helium. But not even the grown-ups have as yet heard of the fourth kind of rays, discovered by Sir J. J. Thomson and Professor Rutherford. In accord with the names of the other kinds of rays with Greek letter terms, they have called the fourth form of radiation delta rays. Delta is the fourth letter of the Greek alphabet.

Delta rays are emitted by radium, but, according to Professor Rutherford, they are secondary rays, due to the impact of the alpha rays upon any kind of matter. Investigators are now agreed

that the delta rays have photo-electric effects and the electrons in the delta rays are both faster and slower than those in the other radium rays.

So fast do the delta rays move that if a force of 1700 volts is opposed to them there would still be some electrons which move at the rate of several hundred volts in excess of this. There is, of course, no hiatus between the slowest and swiftest electrons, but a gradual intermediate variation of rays between them.

Delta rays, then, are the electrons which are propelled from radium by the direct action of alpha rays; this includes the swiftest and the slowest electrons. Electrons under 10 volts are often caused by delta rays.

Mrs. Conwell intends going to London in the Spring, when she is to recostume "Romance," and she has also been chosen to costume and stage a new play of Sheldons. In this, she explained, she is to have the designing not only of the costumes and stage fittings but also of the scenery. She would much rather do the whole thing, she says, as in that way only can she give the real touch of individuality to the costumes. The name of the new play has not yet been divulged—that is, as far as the public is concerned—though Mrs. Conwell has looked it over and already has her ideas as to designing of costumes. "When, just one year ago," explained

Mrs. Conwell, in concluding her interview, "I gave my ideas to Miss Keane for 'Romance.' I never expected I was going to take up stage costuming as a business. I always loved the stage and I had my own ideas as to how each play should be staged, but they were rather extreme. Miss Keane, however, liked their extremeness, and that is how I came to design her costumes for 'Romance.'"

There is no doubt that it is this very quality that Mrs. Conwell calls "ex-

trime," but which has in reality just that touch of originality and personality characteristic of the designer herself, that is responsible for her success.

Back of the scenes at the establishment of Lucile is a certain young Englishman, who prefers to be nameless in print, who has recently designed all the costumes worn by Mme. Frieda Hempel in "The Magic Flute," and other operas, and those worn by Anne Swinburne in "The Madcap Duchess."

This man artist lays the greatest stress in designing for both stage and drawing-room upon getting just the proper surroundings. All the stage costumes are designed on the stage among the stage settings, and he has his own individual way of designing. He drapes his figure first and then makes his drawing afterward.

"I would rather draw with the fingers than with the pencil," he explained; "the fingers are truer, and they have a sense of material which is not found in the pencil. After I have draped my material on the figure I make my sketches for them. Most people make the sketch first, but that is not right. You cannot get the correct lines or the correct combination of colors in a drawing, but if you design the costume on the figure you can do much better with your sketches."

"Look at this!" exclaims this young Englishman, whose designs have won renown, as a model passes. "I just want you to notice the colors. Come here, my dear (this to the model), see that bit of color introduced into the belt?"

Astonishing Colors.
Then you look and you are surprised to find perhaps two or three of the most impossible colors blended into a harmonious whole, perhaps even yellow and magenta, the mere thought of which would make you creep. Yet here they are together and you have only

planned, also meant "nothing at all," but was just in keeping with the costume, which carried with it a coquettish atmosphere.

"There is no use of a woman going half way if she wants to be chic," says Lady Duff Gordon's designer. "You will find that always there seems to be an invisible finger which guides fashion in all her departments. When the style of the gown changes you find that as though by mutual agreement the style of the boots, the style of wearing the hair and the style of the hats change simultaneously, so that everything is in keeping."

One of the secrets of the Lucile gowns and their daintily correct dashes of color is what Lady Duff Gordon calls her "paint box." This is a long shelf with compartments along the wall. In these niches are kept bolts of cloth or silk of every conceivable shade. When the designers want to add a bit of color to a gown they first decide on the color and then try out every shade in different lights till they get just the right blend.

With a little care and consideration any woman can dress at least with the sense of suitability and modesty with the sense of proportion. The sense of color is a rarer gift, but every woman would do well to study her particular style, her environments, and touch off with a bit of her favorite shade of pink or blue or purple or yellow; then she will be able to make the best of a bad job even if she is born homely and knows it.

Occupations That Cure
Just as workers in certain trades are more prone to certain diseases than workers in other trades, so there are some occupations which directly drive disease away.

Consumption, for instance, is almost unknown among the workers in tanneries. Work in a tannery is most unpleasant till one gets accustomed to the horrible smell, but the astringent properties of the tannin are amazingly good for the chest, and render the tannery man practically proof not only against consumption, but the common cold.

Shepherds enjoy extraordinarily good health. It is not simply a matter of the open air, for farmers do not show a bill of health nearly as clean. Doctors have suggested that the reason lies in the fact that the strong odor of the sheep has an antiseptic influence, and kills off stray germs.

There is nothing whatever in the popular belief that a single visit to a gasworks is a cure for whooping cough, except that, as doctors admit, men regularly employed in gasworks are singularly free from diseases of the throat and chest.

Cases of influenza, too, are very rare indeed among gasworks hands, the smell that pervades gasworks being an admirable antiseptic.

Typhoid is getting rarer in this country, but even when it was very common there has never been a season recently stated, a known case of this terrible disease among copperminers.

If there is rheumatism in your family it would be a good idea to get your son a job in a turpentine factory. Rheumatism is practically unknown in such factories, and a cure of acute rheumatism have been known to recover completely on being transplanted to a turpentine atmosphere.

If you are a martyr to neuralgia or headache, you may envy the people who prepare lavender for sale. Lavender, indeed, is an excellent tonic for any one who is run down. Doctors frequently recommend people suffering from nervous breakdown to get a job at gathering or distilling this fragrant plant.

Anemia, that disease from which the majority of young women suffer more or less, is unknown among the workers in the case of those who take on the work in order to cure their anemia. And in these cases cures are certain and rapid.

The smell of printers' ink is a curious one, and it has a subtle medicinal effect. Men employed in a printing house it is made never contract consumption, or so a medical lecturer said recently.

And in tropical countries it is a well-known fact that printers always escape yellow fever, however fiercely it may happen to be raging in the neighborhood.—Answers.