

# Milady Mind Your Street Manners

ADVICE ON THE 25



DOROTHY DULIN

Pushing in a crowd is selfishness and street corner zete-a-tetes bring ridicule, not admiration, writes

Lillian Russell

ONE has but to walk one block in New York city, or in any other city, for that matter, to observe the extraordinary manners of the pedestrians.

To be sure, there are many men and women who have consideration for others, but the majority seem to be absolutely unconscious of the presence of anyone but themselves and their own personal interests.

The entrance doors and corridors of department stores are meeting places for women. And although they may have parted just an hour previously at the railway station or ferry they meet in the doorway of a store and greet each other as effusively as though they had not met for years.

A most amusing sight greeted my eyes a few days ago. While waiting for my motor to come up I had the opportunity to see two smartly gowned women meet on the sidewalk. They rushed at each other, frantically grabbed each other by the shoulders, kissed and hugged excitedly regardless of observers and of their fashionable veils and hats. Both of the women had large hats and decorated veils, which became tangled and twisted, until when they separated they looked absolutely grotesque. One woman's hat was turned sideways, and the other's hat was up in the air at an angle angling to see.

They seemed perfectly unconscious of how they appeared and of the on-lookers who were finding so much diversion and amusement in the picture they made. They gesticulated and talked of strictly personal family matters in loud voices, and as they parted finally kept up the conversation until out of sight of each other. The last words I heard, called over the heads of the crowd, were: "Give my love to John." "No, I won't." "I don't mean your husband; I mean your son."

Everyone laughed, but I didn't. I felt sorry for two women who were so self-centered that they were oblivious to the fact that they were a source of amusement and ridicule to a strange mass of people.

Pushing in a crowd is another indication of selfishness that wastes inclusion in. I would rather trust myself and my latest hat and gown to the mercies of a lot of rowdy boys than to the mercy of a popular concert hall. I don't suppose any one of them intends to do any damage, but there are generally two or three strong-shouldered ones who push through in manly fashion.

Hats and shoulders bump together, feet are tread upon, and general dismay overtakes the lot. And when the sidewalk is finally reached the masculine-shouldered ones are calmly standing waiting, or in loud and vibrant conversation with some others of their kind.

At the same time, Lillian Russell advises no lunch if you are too fat," etc. Until finally in desperation the crowd waiting to get into the theatre protested and pushed her along.

Of course she retaliated and made some rude remark. But such inconsiderate women should be reminded of the fact that others deserve the same consideration that they expect.

No woman desires to appear ridiculous before her friends, much less before a strange and promiscuous crowd. Just a moment's forethought and consideration will avoid such calamities.

We cannot see ourselves as others see us, but we can see others as they cannot see themselves and put ourselves in the same imaginary positions and profit by the picture we present.

The public thoroughfares are not places for long conversations, nor are corridors of hotels and theaters. The public streets are filled with big audiences that are seeking amusement wherever they can find it.

Don't make a free show of yourself by kissing or hugging in a crowd. A greeting can be just as sincere in a handshake as in an osculatory exhibition.

All women prefer to be admired rather than ridiculed. Therefore study your sidewalk manners just as carefully as you do your parlor manners and you can make no mistakes.

## Lillian Russell's Beauty Answers

**B**LOOMINGTON Inquirer—Any nervous affliction should have the treatment of a specialist without delay. I cannot help you, as such matters are outside the scope of my department. All shades of pink and red should be becoming to you with the coloring you describe. Match your costumes with your eyes when choosing a dark street suit. All of the shades of brown would be suitable, if your eyes are brown, as you describe them. The simplest costumes are always in best taste for the young girl. Not so simple and any of the finer lawn or organdies would be in good taste for the occasion you mention.

**Rock Island Reader**—No doubt the soap you are using is irritating to the skin, or too drying and the red blotches are the result. A healing lotion to use under these circumstances is witch-hazel and cream, of which the ingredients are one ounce of white wax, one ounce of spermaceti and one-fourth pint

of oil of almonds. Melt these ingredients together and pour into a mortar which has been heated by being immersed in boiling water. Add very gradually three ounces of rosewater and one ounce of witch-hazel and stir the mixture vigorously until an emulsion is formed, continuing until the mixture is nearly cold. You will find this cream is very healing to sore, stretched skin.

**Augusta**—As I have said before in these beauty talks, there is but one sure cure for superfluous hair and that is

the electric needle. It is only by this method that the roots under the skin may be successfully reached and killed. Caution must be taken, however, to consult none but the most skilled operators.

**Eisle**—The formula for the blackhead eradicator is: One ounce tincture of green soap and 30 drops of peroxide of hydrogen. Mix and apply with absorbent cotton, rubbing thoroughly. Leave on half an hour, then wash off with cold water. Do this four times a day. (Copyright 1915, by Lillian Russell.)

street, but there are trains also, fanciful bits like a drooping sash end or a narrow breadth falling in a one-sided fashion as though it had been forgotten in the finish of the gown.

above the hem. Furs being expensive this year, it follows that there are many muffs made of woolen and silk fabrics and trimmed with fur. Black satin ruffles, each one edged with fur, all flaring from a middle band of fur, compose a long, barrel-shaped muff. Heavy Madagascar lace in the natural tint lines the ends. A narrow fur-edged ruffle edges the high-wrinkled stock collar, made of the same satin; at the back is posed a satin bow with long ends edged with fur. The vogue for fur is no whit less on account of the increased expense of the fine furs. Every sort of cheap fur is brought into use and dyed black, golden brown and gray. Castor fur and natural skunk are both favorites. Whole beasts of any size procurable are used for caps and cravats. Muffs are either very large or small and round, after the manner of the 18th century.

There has been seen a charming dinner dress of dull yellow crepe with a skirt trimmed with several fur-edged flounces and a fur belt, clasped in the middle of the back and front with gold, circled the slender waist.

Shaded veils in chiffon are seen in all tones, purple, grays and blues, for sport as well as evening tones. Sometimes they shade from the center toward each end, sometimes from side to side. The lace patterns are of a big but light scroll design and the edges are scalloped or pointed. There are all colors, but black and taupe are mostly worn. A novelty shape is the square lace veil, which is shirred onto the hat and falls in four points about the shoulders. Another ultra veil has a deep band of chiffon velvet for a border. This band is four and even five inches in width and is of the same shade as the lace or net of the veil.

Another, and perhaps the newest things, are the collars and cuffs. We do not mean airy things of muslin sold at the neckwear counters, but wintry ones of fur. These are found on all sorts of garments, coats, suits and jackets. The newness of the collar consists in the fact that it is a high

standing collar of a choker variety rising straight up from the neck to the ears and made the same width top and bottom. Being cut ample in size to accommodate chin, cheeks and ears, it is attached to the coat an inch or so out from the neck edge. The cuffs are of matching fur and are usually just straight, wide bands made so that they can be slipped onto any coat or jacket. Some show flaring styles, however, where there is an extreme flare at the back of the cuff, which is here wider and higher.

Some of the wide dress nets this season have a narrow fold edge of satin already on the net as a bottom finish. This fold gives that outstanding flare to the filmy fabric which is so much to be desired in the Winter wardrobe.

To make into one of those draped and festooned little dancing frocks which has the fairy appearance of being composed of layers and layers of different colored cobwebs are some delightful shaded silk nets of a wide width which tone into a variety of soft colorings and are to be used in full-skirted styles, thus blending the colorings and tones into that look of cobwebs. A gown of net is the most flattering gown one can wear.

## A Better Way Than Scolding

MANY children dislike having their throats examined and will kick and scream furiously during the process. You can often manage a youngster who is difficult in this way by talking to him a little about what happens when he eats a sweet—how it goes "down the red lane."

Then give him a chocolate—unless he is very ill a plain chocolate cannot hurt him—and, after he has eaten it, let him have a hand glass at once in which to see if he can follow its track. Tell him he will see it best if he throws his head back and holds the glass up a little in the air. He will open his throat splendidly while doing this, and you can make your examination without his being aware of it at all.

One little girl would never show her tongue to the old doctor, and had to be scolded and punished at each visit on account of this. One day the old man had a cold, and his assistant came in his place. There was not much wrong with Dolly, and she was up and about; so the young man first had a little game with her in the nursery, and, when they were on quite friendly terms, he began to make hideous faces at her and dared her to copy them. She did it, of course. In a moment he said: "You can't put your tongue out so far as I can't," and immediately out came Dolly's troublesome tongue.

You can sometimes get a child to gargle a sore throat by first letting her blow gurgling bubbles in a glass of water by means of a tube. Then tell her, as a delightful surprise, that she can make the same noise herself in her own throat, and show her how to do it. This is helpful in cases of slight soreness, though it will not do much for bad cases, in which gargling is actually painful.

You can often keep an ailing child out of self-pity by making distinct difference between the little sufferer himself and the ailing part. Don't give him the impression that a hurt or pain which is merely local is going to make him ill altogether. Say: "How's the poor arm, Billy? Has he been comfortable this morning? I hope you've taken great care of him," instead of saying: "How do you feel, Billy? I hope you've not been in pain this morning," etc.

You see if you let the child get an impression that he is a thoroughgoing invalid, you at once give him an excuse for being tiresome in many little ways and for resenting discipline. Even quite tiny tots know that "peoples mustn't scold me when me's ill," and this often proves inconvenient when you have to deal with a youngster who, apart from some local trouble, is in the best of health. But if from the first you take care to distinguish between the child and his ailing limb, you can still expect good behavior from Billy, who, after all, is not a sick patient, even though Billy's leg or arm may be so ill that it requires the tenderest of spoiling and petting.

**Marrying a Liar.**  
Stray Stories.  
"You are the first man I ever permitted to kiss me." "And you are the first girl I ever kissed. Will you marry me?" "I wouldn't marry a liar." "I would."

## ADVICE ON WHAT IS BEST IN LATE FASHIONS

**T**HE house dress, so significantly named by the French "robe d'intérieur," is again to be reckoned with in the preparation of a fashionable wardrobe. Social life in Paris has returned to the simple habits of years ago, when women spent more time at home and pretty but entirely formal house dresses were a marked feature of a fashionable toilette. The choice then was more limited than at present. The tastes in these things quite changed; in place of the loose, formless, trailing robe that clearly suggested the boudoir, are dresses short-skirted, that fluff about silk-clad ankles and pretty buckled shoes. The simple, loosely-

fitted corsage is cut into a small round or square and the sleeves are long and short, as one wills. The main objects of these toilettes, comfort and easy adjustment, are cleverly veiled in the chic of them. And it is the soft satins, taffetas, silk velvets and crepons, as well as the fluffier cotton velvets, that are used for simplicity.

Evening dresses of splendid materials gain in splendor under the addition of embroideries of colored stones, glittering palmettes of gold and silver, jet and pearl, and gold embroidered gauzes hung over cloth of gold and silver. Many evening dresses are as short-skirted as those designed for the