

AIRY FROCKS IN BLACK AND WHITE ARE FINDING FAVOR THIS SUMMER

White Chiffon Embroidered in Black and Black Tulle Are Combined in Fashionable Effect—Premet Has Evolved Model of Half Afternoon and Half Evening Gown That Is Much Admired.



Ever Useful Black and White Semi-Evening Frock.

White chiffon embroidered in black and black tulle, are combined in the airy black and white effect so fashionable just now. The rather severe, pleated bodice is mounted over a net foundation crossed by a band of black net and the girde is made of black net twisted into a rope. Black velvet accentuates the black neck and arms. The skirt, gathered and pleated, is faced at the foot with white tulle and the same resilient stiffening is laid under the well-pressed box pleats. The contrast of pleated silk skirt and soft, draped net bodice, is pleasing, and a bunch of yellow flowers at the girde gives a charming touch of color.

Black and white has invaded even the boudoir, where it elbows pastel tints from the moment's favor. Graceful indeed is a Lanvin tea gown of black and white chiffon draped in long lines over a short foundation of white plisse georgette crepe. The selvage edge of the chiffon has been utilized cleverly to finish the sloping drapery and silver tassels drag on the floor, weighting the little train. Bands of black fur outline effectively the sleeveless coat of black and white chiffon.

How to Soften Callouses Told.
Callouses on the feet will be made less painful if they are cared for every night. The soles should be soaked for at least ten minutes in warm water. A piece of fine pumice stone is then taken, and the hard spots are rubbed until the soft flesh is reached. Then they are ointed with vasoline, and a little pad of absorbent cotton bound on to prevent the grease from rubbing. In the morning more vasoline is put on and, if possible a corn plaster, the hole enlarged not to press on the callous, is put around. If the latter is not practicable, wearing soft felt soles in the shoes will give relief. Soaking and rubbing is done every night, if the treatment is to be efficacious.

Dictates of Fashion Many.
Picot-edged faille ribbons are in demand. Dancing frocks of white net are elaborately ruffled. Many short jackets have tiny peplums below their belts. Coats on the new suits flare softly below the hips. Ostrich feather tips of the tiniest type are among the prettiest millinery decorations. Wire, crinoline and featherbone are used to extend the skirts that flare at the hips. And when they do not flare at that point they are bound to make up for the negligence by an added flare at the bottom.

MUCH CHANTILLY LACE BEING USED THIS SEASON FOR EVENING GOWNS

Black Tulle in Favor for Trimming Lingerie Frocks—Inestimable Value of Trailing Black Velvet Ribbon Noted. Black and White Notably Smart in Sports Costumes—Tea Gowns Made of Black and White Lace.

FASHION may choose to frolic in gray colors; she may even set her mark of special favor on some particular shade and make it the mode for a season; but these whims and vagaries of hers are only the expression of her dainty caprice. Steadfastly does she adhere to one fundamental idea—the unchanging smartness of black-and-white. And each season, whatever the passing color vogue of the moment, fashion points with special emphasis to certain black-and-white effects that stand out from the mass of other styles.

Worth, perhaps the world's greatest couturier, who has held an unassailable position over half a century, has so well recognized the distinction of black-and-white in costume that the Worth

gowns in black and white combinations have become famous all over the globe. The house of Worth made the young Queen Victoria's gowns, and a great many of these early Victorian toilettes were in stunning combinations of black and white; chantilly laces and black velvet ribbons playing a large part in the costumes.

and the two embroidered flounces on the skirt are edged with fluttering ruffles of black net. The white taffeta under-petticoat, distended by two hoops of featherbone, is held in place by two frills of black net at the edge and the flounced frock has a very airy, graceful effect. Above are two buttoned boots of snowy washable kid. The bodice of this frock is extremely simple, with five box pleats at front and back, the fastening occurring under the center-back pleat. A strip of black net crosses the net lining of this bodice and shows through the voile between the box pleats. The bodice is made of net, twisted into a rope and made into a fluffy chou at the back. The sleeves are made of white net gathered into tight cuffs edged with black net frills and fall loosely below the elbow, over undersleeves of white net gathered into tight cuffs edged with black net frills and a little bow of the ribbon finishing each cuff at the outer side.

Another charming afternoon frock is of white French lace with machine embroidery with a "broderie Anglaise" pattern in black, and wide black fllet insertion. On this frock, also, there are two bands of the black fllet lace, one at the hip and the other at the knee, the lower band overlapping a wide band of the black and white lacelet embroidery. A slashed coat of the embroidery is mounted over the bodice and two tabs of the embroidery fall over the skirts at the sides, meeting the upper band of black fllet on the skirt. This frock has elbow sleeves edged with black fllet insertion and frills of white net.

In evening gowns the combinations of black and white are endless. Black tulle and lace over white silk used in countless ways, and there are dancing frocks of white tulle with frills and puffed insertings of black tulle. Dignified gowns for older women have skirts of black satin and bodices of black chantilly mounted over white, a touch of sparkling jet adding a new touch to the black and white color scheme. For a debutante Premet has just completed a delightful black and white dance frock. The skirt of black tulle gathered very full, over a petticoat of white satin, on which is a band of black satin ribbon, curved in festoon effect. The bodice is of white lace with white satin and a deep pointed yoke of black lace at the back comes over the shoulder and upper arms and is joined to surplice fronts of black satin which cross over the bust and then pass around the waist to form a girde. Airy frills of black net, attached to the edge of the yoke at the shoulder, form very short sleeves.

Stunning effects are produced in sports wear by combining black with white. Black and white striped serge sport skirts are accompanied by white silk coats or by white serge coats stitched in rows and rows of black. Black sport hats with white grosgrain ribbon trimming are the exclusive note in sport millinery just now, and are toned boots of white washable kid, or sport shoes of white buckskin add the final touch to these knowing costumes. Even negligee takes black and white for its own, and here black lace is truly at a premium. A tea gown for week-end wear has a long coat of white Georgette crepe opening over a petticoat frilled with black chantilly. The coat is drawn in at the waist by black velvet ribbon, run through and several fluttering bows of narrow black velvet ribbon adorn the lace frills on the skirt. Black and white is even more popular than the traditional black and white for yachting wear these days. Particularly chic is a white mohair yachting suit with ripple flounces faced with black taffeta—and also with a light white facing that gives the desirable billowy silhouette. This resilient stiffening is also with a lamp-proof, the latter attribute making it especially valuable for costumes intended for wear on or near salt water. The yachting coat is black with white at the edge and at every seam with black and has big jet buttons. A white straw hat with white wings and jet-knobbed parasol and white wash kid buttoned boots with Louis heels complete this costume, obviously intended for the yacht club veranda or a very luxurious yacht's deck.

Loose Coat of English Tweed Is Recommended.

Cluster Stripe Stockings Among Season's Novelties—Lamp Shade Collar Just Introduced Is Much Admired.

THE best sort of coat for general roughing-it all Summer is a loose model of English tweed in some of the traditional shades. Such a coat, if it has smart lines, will be presentable over the traveling gown or even over a more elaborate silk frock and will answer for motor wear and for sport wear, except on occasions when the informality of a sweater is called for. A coat of this sort, cut with full flaring lines and lined with silk to the waist, costs about \$25; without the silk lining, from \$12 to \$15, according to quality of tweed. Particularly good-looking are tweed coats of this style with cuffs and collar of glazed kid in harmonizing tone. Big pockets and broad, buttoned cuffs add to the smartness.

Cluster stripe silk stockings are among the novelties. These stockings are of superior grade white silk with stripes in black, blue, purple, green or old gold; they are very smart with sport motor wear and for sport wear, and they are worn with silk frocks, a pretty pump showing off the striped stockings to advantage. Five dollars a pair for these ultra smart stockings, and some of the sport hosiery, ribbed half way up, is equally high-priced.

Quantities of black chantilly lace and black tulle are being incorporated with Summer costumes this season; even lingerie frocks of organdie and voile have fringed waist and for sport wear, a dainty black "baby velvet" ribbon flairs everywhere. An attractive afternoon dress of white embroidered voile has the embroidery done in black threads

WOMEN WIN PROMINENCE AND ARE GROUPED BY NEWS PHOTOGRAPHER

Mrs. Robert Lansing Is Among "Rookies" in Women's Military Training at Washington—Mrs. August Belmont Will Lead Social Side of Racing in New York This Summer.



Mrs. Robert Lansing is one of the "rookies" in the women's camp near Washington. With the other women recruits, she is studying first-aid preparedness, dressed in khaki suit. Mrs. Lansing is the daughter of John W. Foster, once Minister to Mexico.

Mrs. George C. Squires, of St. Paul, has announced herself a candidate for president-general of the Daughters of the American Revolution. Mrs. George C. Squires, of Kansas, is also a candidate.

Mrs. Mary Foy is one of the four women delegates to the St. Louis convention. Mrs. Foy, who lives in Los Angeles, has been a student of public

affairs for many years. She has written and spoken much on public questions. Recently she has been delivering lectures on the fundamentals of Government questions to women of all political faiths. Her theory is that all work together up to a certain point.

Mrs. August Belmont will be a central figure in the social side of racing in New York this Summer. Her husband, the well-known banker, has kept racing alive in the East in the face of adverse legislation. Mrs. Belmont will be seen also at the amateur racing events and horse shows on Long Island, in which she is much interested. Mrs. Belmont as Eleanor Robson was one of the best-known actresses on the American stage before she married. Her

best-known play was "Merely Mary Ann." An April bride was Eleanor Nash, daughter of Mr. and Mrs. Edward Nash, who was married to Culver McWilliams. Mrs. McWilliams is one of two attractive sisters feted in New York society. Gwendolien Nash married Douglas O'Gorman, of Baltimore.

Ten years ago Helen Tyler came to New York to make her fortune. In ten years she was partner of Selwyn & Co. in the production of "Within the Law," which earned \$500,000 the first year and twice as much the second. With "The Dummy" and "Polygam," the O'Higgins-Ford plays, she then entered the play-producing field for herself.

OUT-OF-DOOR WEDDINGS IN JUNE GIVE OPPORTUNITY FOR ARTISTRY

Suggestions Made for Decorations That Will Harmonize With Beauty of Nature and Accentuate Charm of Bride and Her Attendants and For Attire That Will Be Suitable on Such Special Occasions.

THE out-of-door wedding is lovely for June when the bride is youthful and the season in a smiling mood. An orchard wedding in the country can be made one of the most charming affairs possible, while an expanse of green lawn on a country estate, backed by a rose hedge or a row of stately poplars of Lombardy, offers unlimited picturesque scope to the artistic mind. To people this natural scene the central figure and her attendants must be dressed in keeping, and a shepherdess wedding is at once suggested by the Watteau styles now in vogue.

The materials can be suitably selected from any number of Summer fabrics: fine batiste, organdy, chiffon, crepe, embroidered mul and Japanese rice cloth, as well as the sheer silks and cotton-and-silks, such as voile, marquisette, grenadine, and frosted silk marquisette in sweet pea designs and colorings used in combination with wide ribbon sash drapes in the lovely new light tones. The Watteau shepherdess type is only hinted at in the gown of the maid of honor, just as the bridesmaids, which have been selected for the use of the same lace and a somewhat similar draping of the chignon taffeta ribbon sashes, giving in both frocks a fichu waist arrangement with the ribbon continuing down onto the skirts. In the case of the honor gown the ribbon passes below puffed panniers of flowered marquisette, with a ruffled "petticoat" of lace showing beneath. In the maid frock the same ribbon sash ends are used to catch up the side cascades of lace, which in this mode continues as a flounce around the bottom of the skirts.

Watteau Hats Suggested.

The hats can be Watteau shaped, worn tip-tilted over the young faces and massed in with flowers behind, or picture poke bonnets can be indulged in, with long streamers of velvet ribbon darker in shade than the color of the taffeta shades. A string of flowers gives them another note in common.

Of course, the bride cannot trail a satin train over the green grass, but as short trainless bridal gowns are permitted in present-day fashions, that difficulty is just none at all. Sheer white silk marquisette with a hand-some embroidered marquisette flouncing, set on with a deep shirred heading over each hip, giving a moderate touch to the very simple design, is used here for the full-skirted bride gown. The upper portion outlines the shoulders in a soft kimono-cut waist, folded over surplice fashion and outlined with orange blossoms. The veil is short and of silk net, draped in one of the newest set ways with a high frill, set around the back of the head and exposing the hair in front.

Church Demands Formality.

For the church wedding a formal type of toilette called for. White satin, heavy silk or an expensive

quality of crepe de chine seem almost demanded for the stately and ceremonious church service, together with court train and a priceless heirloom veil of old lace. Not but that many brides can and do go to the altar much more simply attired, but then are the cherished "properties" mellowed by long association and convention which every church bride likes to surround herself with, and which are so important a moment of her life. At a home wedding the same materials may be worn, but the more intimate nature of the ceremony makes a less pretentious treatment more in keeping, and a moderate train takes the place of the long court train flowing from the shoulders, while the veil—though it may be of as priceless lace—is seldom as all-enveloping or as long.

In the case of the home wedding, the material used was old ivory satin embroidered in wide-placed groupings designed in silver thread, pale gold thread and cream silk thread, was here used as the full draped skirt and the long square end of the train, which is hung just below the shoulder blades, but is held to the figure by bands of silver and gold lace, passing over each shoulder and along the bridge of the train to the waist line, where it turns and outlines the lower edge of a girde-like bodice of silver ruff lace, which is held at the top by a fold of satin and chiffon. The V-neck is filled in with softly folded chiffon and the quaint sleeves of pointed cut are also of this transparent fabric. A wide band of Spanish lace edges the full, sweeping and dignified lines of the skirt, draped high over each hip to disclose a magnificent unbroken cascade of Spanish lace. A wide, drifting mist of bridal illusion is used for the veil, as the rich brocade and exquisite lace of this gown need no further adornment in the way of an elaborate veil.

Bridesmaids Frocks Discussed.

Materials for the bridesmaids and the maids of honor must be in keeping with that selected by the bride herself. If the bride wears taffeta, let the maids have net over-dresses on taffeta foundation. If crepe de chine is selected for the bride, let all gowns be made of this to some extent, and so on.

The Summer wedding "at home" offers more of a variety in choice of materials. Tulle, matine, chiffon, chiffon taffeta, silk crepe, mousseline de soie, and even such as peau de cygne, and soft lansdown can be considered.

The bride gown makes its appeal as a combination of possibilities for the use of a family lace wedding veil. In the model shown the square veil of rich old lace had been turned into a pointed court train by shirring one corner up into black flare collar, held about the neck with two satin ribbons and selected for the bride, let all gowns be made of this to some extent, and so on. The Summer wedding "at home" offers more of a variety in choice of materials. Tulle, matine, chiffon, chiffon taffeta, silk crepe, mousseline de soie, and even such as peau de cygne, and soft lansdown can be considered.

ever, entirely encircle the waist, but pass in through holes in the lace at each side back and allow the train effect to fall unbroken from neck to edge in the back itself. The rest of the gown is exquisitely simple, consisting of a finely shirred baby waist and three full flounces of white tulle. The shirred sleeve has two shoulder bands of white satin and ends just above the elbow in another. Very charming, but equally simple and girlish are the bridesmaids' frocks. They are of tulle made over crepe de chine, with crepe de chine girde. The skirt is composed of a full shirred underpart of tulle, plain from the belt and the cascade draperies are formed by the simple means of four strips of tulle shirred in the central part of one edge and attached back, front and at each side to the skirt belt. The strips naturally fall in the graceful lines, making this one of the most successful draped models a modest dressmaker can undertake. The only trimming used is a hoop band on the crepe de chine foundation skirt, which is composed of tulle skirt beneath the cascades and partly clouded by them. For the home wedding the maids may go hatless. Narrow velvet ribbon belts can be used to bind the hair of each one.

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