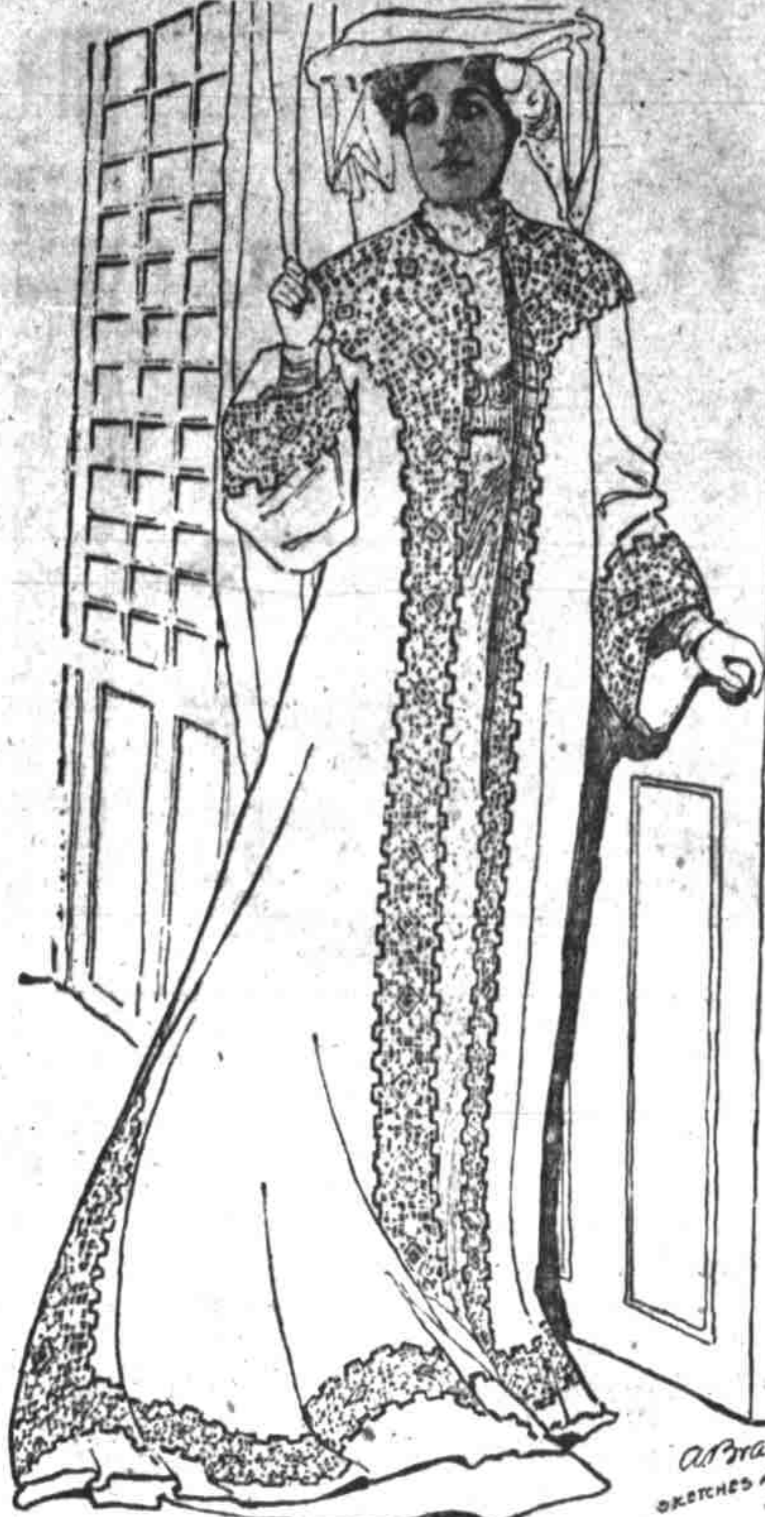


Fashionable Frocks on View in "The Unforeseen."



TRAVELING CLOAK OF PONGEE SILK WITH RUSSIAN LACE



DINNER DRESS TRIMMED WITH CUT STEEL



TWO CHARMING MORNING GOWNS, ONE OF SILK LACE AND CHIFFON AND ONE OF WHITE CREPE WITH QUIPURE OVER PINK SILK



HOUSE-GOWN OF LACE AND CHIFFON WITH HAND PAINTED ROSES

One always expects Miss Anglin's gowns to be beautiful and in "The Unforeseen" she is not disappointed. She has a certain willowy grace all her own, which shows off all the lovely "creations" to perfection. In the first act she wears a pale tan-colored gown laid in alternating folds of silk voile and panne velvet from bust to hem. Down the front runs a broad band of Russian lace with a row of brown tassels on either side. Two rows of brown velvet in Roman key patterns trim the skirt. The sleeves are laid in folds and open over a bishop sleeve of Russian lace. Over this gown she wears a stunning wrap of pongee silk. It reaches to the feet and is trimmed with Russian lace. The Roman key pattern of the gown is repeated on the coat. The design runs in two rows around the wide collar, down the front and around the sleeves. A big clip hat circled with a soft tan-colored feather is worn with this costume.

In the second act Miss Anglin wears a dainty combination of muslin, lace and Liberty satin that is charmingly girlish. The upper part of the skirt is white figured muslin over a pale blue foundation, the blue bringing out the delicate tints of the flowers on the muslin. From the knees down the skirt spreads into insertions of lace and Liberty satin that gave us from an effect as the heart of woman could desire. The waist is a dainty arrangement of lace, satin and muslin.

In the third act one involuntarily thinks of the famous lady about whom Mother Goose wrote—"Rings on her fingers and bells on her toes, she shall make music wherever she goes." Miss Anglin lives up to at least part of the couplet. She has rings on her fingers, and she makes music wherever she goes. Such a rustling of silk and jangling of silver chains and paillettes! The gown is white gauze, palliated in silver, worn over a white satin slip. The sleeves consist of a succession of graduated silver chains. The effect is glittering and, as I said before, musical. In the last act appears the gown, which to me seems the daintiest and prettiest of all Miss Anglin's lovely wardrobes. It is of white point d'esprit over a white silk slip. The skirt is trimmed with gradually widening bands of Russian lace, the last one being laid on in a scroll design. Between the second and third band there is an embroidered design of roses in palest and deep rose pinks. The waist is made with a little box coat effect and has full sleeves of lace over point d'esprit. It is a love of a gown, and I wanted to take it home with me, but reflected that probably Miss Anglin "needed it in her business," so refrained. Miss Beatrice Irwin wears several very pretty frocks. Perhaps the prettiest is the white muslin veiling, over a rose pink slip worn in the second act. Her dinner gown of white embroidered net with turquoise ribbons is also very dainty.

Revival of Beading as a Trimming.



For the girl who likes simple graceful effects there is a waist of white pique and sole arranged into very fine tucks and trimmed with white beading, having tiny baby velvet drawn in and out through the beading; this is arranged into a double diamond effect down the

front, with two smaller diamonds at the sides. This forms a yoke effect that ends in a long point; two shower rosettes of velvet adorn the points of the diamonds in the center, and the sleeves are trimmed in a like manner, with the beading arranged into diamond shape, ending in a narrow cuff.

A Clubwoman's Creed.

The idea of a "creed for clubwomen" comes from Mrs. Robert J. Burdette, first vice-president of the General Federation of Women's Clubs, who in this capacity has addressed many clubs in various sections of the country this winter. In this way this bright little body has developed some principles of club life, part of which follow:

"I believe in the afternoon club life for women."

"I believe woman has no right to undertake any work outside the home, along the lines of philanthropy, church, temperance, or club life, that does not originate from, and in its final best results return to the home."

"I believe in nine-tenths of the clubmembers doing the work and one-tenth the criticizing, instead of the reverse."

"I believe no woman should accept a place on any committee unless she serves faithfully, promptly, efficiently and is willing to stand by the results of her individual action."

"I believe in consideration for others in removing the hat at all times, and

DOMESTIC TOPICS.

When baked sweet potatoes have been left over, an excellent way to use them is in a sweet potato pudding. Mash the potatoes—half a pint or one cupful—smooth with a silver fork. Stir with it the beaten yolks of three eggs, one cupful of sugar, a half-cupful of molasses, a pinch of salt, a little grated orange peel, and milk enough to make a stiff batter. Bake, stirring in the first crust that forms.

The care of good brushes—and by this I do not mean simply those with costly backs, but first those of good bristles—is not always understood. When the brushes are kept in an open tray it is a good plan to provide a little case made of water-color paper to slip over the bristles of each brush. A similar one of common wrapping paper is useful to cover silver-backed brushes when the metal needs polishing.

An olive sauce is an excellent relish for cold steamed-over meats. Brown some butter in a frying pan. Add a

Milady in White; Her Beruffled Dinner Gown

A very beautiful dinner gown worn in "The Billionaire," perfectly suited to the dainty wearer, is of white liberty satin over rose pink chiffon. The under dress of the chiffon is finished by an accordion-pleated ruffle, with a soft ruching of liberty satin footing it. The over dress of the white liberty is Van Dyked over the chiffon and embroidered in faint pink roses. The waist has a wide rose-colored girdle, over which falls a deep silver fringe.

The accordion-pleated sleeves are of pink chiffon. The square-cut neck is bordered by tiny ruffles of pink and white. A big picture hat of white silk beaver, faced with pink chiffon, goes with this dainty frock.

There is also the dearest little shoulder cape of white chiffon over rose-pink silk that can be thrown over milady's shoulders when a too intrusive draught comes creeping by.

anced models. This effect is created by lace. Black chintilly is a favorite one to secure this soft, falling style, and when combined with velvet and ostrich tips a decidedly beautiful hat is apt to be the result.

There is a hint also of strings—delicate lace strings tied under dimpled chins. It sounds very pretty, and, as it is long years since hats had these graceful attachments, it probably is time that they were "in" again.

A Vogue in Dining

It is now the vogue to give dinners or luncheons at restaurants. This method of entertaining is not confined to the hostess who has not a real home of her own—one who lives in a modern apartment hotel or a boarding-house—but the woman with a home thus receives her friends for the novelty of the affair or because of guests of her shoulders much of the worry and work of preparation. Every young person enjoys the variety of a dinner in a fashionable restaurant. The phases of life are seen, and they catch a glimpse of characters who cannot be seen in the exclusiveness of their home life.

The vogue is distinctly European. It came to New York by way of London. The sojourners abroad enjoyed the dinners at the Savoy or the Carlton. On returning home they tried the experiment at Sherry's or Delmonico's. Whether the practice will become a habit or is only a fad, is an unsettled question. The novelty soon wears away, as there is that lack of comfort and freedom of speech which make home dinners so delightful.

The restaurant dinner does not differ from the home entertainment. At luncheon, however, more liberties may be taken. The table is placed in a secluded corner. For a luncheon, usually, the number of guests is limited to ten.

Four or five years ago the entertainment would have been held in a private room. Now the public dining-room is selected, with only a screen of palms to cut off the luncheon party from the other diners.

SUGGESTIONS FOR THE HOUSEWIFE.

To remove mud stains from dresses wash them with a little carbonate of soda dissolved in water.

If roasted potatoes are burst with a fork they will be found much lighter and more digestible than if cut with a knife.

Sour milk should be used for adding to the water with which linoleum and oil-cloth are washed, for it will make them like new.

Stains on mahogany may be removed by rubbing them with a cork dipped into a little oxalic acid and water. When the stains have disappeared, wash the wood thoroughly with pure water, then dry and polish as usual.

A good thing to polish windows with is a small hand mop made of scraps of char-mois. Bits no larger than a silver dollar can be used. String them all together on a piece of strong twine and tie into a bunch. When dirty, wash it out, dry and before using rub it soft in your hands. The mop improves with use.

Never leave an umbrella standing on the point in the ordinary way when wet. The water trickles down, spoiling the silk, and making the wires rusty. It is also a mistake to open it and leave it standing, as this stretches the silk, making it lumpy, so that it is impossible to fold it smoothly. The proper way is to shake out as much of the water as possible, then stand the umbrella on its handle to drain.

Bread griddle cakes are one of the delicacies for riding the bread box of pieces. Soak one and a half cupsful of pieces of bread crumbs in one and a half cupsful of scalded milk until they are soft. Add two tablespoonsful of melted butter, one well-beaten egg, three-quarters of a cupful of flour, half a teaspoonful of salt and three teaspoonfuls of baking powder sifted with the flour. Bake on the griddle like other cakes.

Plain huckback towels can be transformed into pretty toilet articles by the woman who knows how. A nice pair of bathing shoes can be made by cutting out uppers (using the uppers of cast-off old shoes as a model), and stitching them to a pair of cork soles. Bind the edge with colored braid and sew on little rings around the edge. Then sew a tape or ribbon to the back seam and pass it through the rings as a fastening to the shoe.

On Lovely Heads

While the crown of broad-rimmed hats continues to be low, there is a decided uplift in the new ones shown. From this it is easy to predict that off-the-face hats are to be the ones that fair women will favor the coming season. No matter how beautiful a face is, a hat perched well over the brow is trying. On the other hand, a hat that permits the soft, fluffy hair to be displayed is sure to be becoming. It is not a difficult task to change one of the flat, broad-brim hats to an uplifted one. A band will do it, and more than likely transform an unbecoming headdress into a really pretty one.

Very drooping are some of the ad-

Physical Culture.

Brunchaut was being dragged to her death by the wild horse. "How lovely," she murmured at first, "just the beauty exercises you read of in the magazines." Finding, however, that the life was too strenuous, she was fain to acknowledge that it was a horse on her.



THE LIFE BEAUTIFUL IN THE COUNTRY.

To receive and assimilate the subtle influences of the life beautiful, woman must keep her perspective correct, says Mrs. Henry Wight (Georgia).

"If she has money or social influence or if she has not, she must learn to regard them in their true relation, as very desirable adjuncts of life, but not as an ultimate end and aim of all effort, nor as determining factors of her conduct toward others, except inasmuch as they may be used for good. The woman in the country in her nearness to nature has a beautiful opportunity, if she will cultivate her perceptive and receptive faculties. . . . The billowing fields of grain, the green of the circling forest, the drift of bloom, and the delight of perfect fruit hanging low on the boughs, all have wonderful messages for her alone, if she will take the time to see and learn them. She needs correct perspective, also, in the ordering of her home and her daily toil, in order that she may distinguish between those duties which are real and vital, and those fancied obligations brought about by a fad or fancy of passing endurance. The frills and tucks on the little frocks will wear out directly and be forgotten, and the tired mother be none the richer, but the strolls and sweet communion with each other will draw the little ones very near to her very heart, and the loving initiation into the benignity of nature, the patient and delicate explaining of the mysteries of life, and the inculcated reverence for the divine, are things which will endure, and bring forth fruit a hundredfold."

"The house of the country woman, Mrs. Wight concludes, can be made a beautiful expression of her proven ideals, adapted to the means she may command."

—From The Life Beautiful in the Country, in Home and Flowers for January.

Skirts.

All the good sense of the feminine world is at present revealing itself in the short dress skirt that clings at the hips, flares at the feet and actually clears the ground all around. The short skirt gown is a real Parisian importation, and it seems to be a direct encouragement of the walking craze which is certainly gaining ground. The stout woman walks to reduce her flesh, and the thin woman takes long constitutional to put her blood in circulation and thereby add to her avoirdupois. This Parisian short skirt is made with abundant fullness about the hem, accomplished with plaits or a shaped flounce. Beneath it is worn a silk petticoat, which is within an inch of being as long as the skirt itself. The petticoat, too, has a special flare about the hem. Under the silk skirt is worn the daintiest, flimsiest lawn petticoat. But the newest trimming on skirts is fringe. Three and four rows of silk fringe encircle the skirt, the lowest row supported by an underplaiting of the skirt. A skirt trimmed in this manner allowed a sweep of two or three inches. The velvet skirt which has been welcomed this season will be a more familiar garment next season, for its richness of appearance and its durability are sufficient excuse for its popularity. Platted velvet skirts, with the plaits released to fall free, and with a band of fur about the hem, are the swell thing at present. With this kind of skirt is worn a loose bolero jacket, embroidered in silk, having a short velvet sleeve with a deep turned-back cuff over a full under sleeve of lace. Some of the new velvet skirts are gathered about the hips, and the short bolero is of fur with a knotted silk fringe about its edge, long enough to fall well down over the hips, and fastened in the front with a passementerie ornament.

But the yoke skirt is a practical design in skirts, for it invites the remodeling of skirts, an achievement that is rarely possible. This yoke design is introduced in one of the new patterns of this issue. The clever woman will readily discover that the dress skirt that is hopelessly short may be thus easily placed down by means of the yoke, and the later may be stitched, braided or embroidered, or may even be made of a contrasting material. The idea of remodeling reminds me of the fact that the woman of limited means often makes a more stylish appearance than one who has an abundance and greater variety. —Harriet Holt, in The Pillager for February.

Age Certificates of Breaker Boys.

According to the ethics of the coal fields, it is not wrong for a miner or his family to lie or to practice any form of deceit in dealing with coal-mine operators or owners. A parent is justified in perjurying himself as to his son's age on a certificate that will be filed with the mine superintendent, but any statement made to a representative of the union must be absolutely truthful. For this reason my inquiries of mine boys as to their exact age were always conducted under the sacred auspices of the union. The interrogative outburst was invariably: "How old are you, this?" "How old are you, this?" "How old are you, this?"