

WHAT THE "900" ARE WEAR IN

by Mrs. CHOLLY KNICKERBOCKER.

Three Smart Tailored Costumes Worn by Mrs. A. Cass Canfield, Mrs. Edwin D. Morgan and Mrs. Arnold Wood. Countess Fabbriotti Creates a Fad for Night Caps

AT last summer has come! At last we can lay aside the tailored gowns and cloth costumes we have been forced to wear for so long. We can revel in the sheerest of muslins, the most diaphanous of lingerie frocks, the crispest of linens and lawns.

But before we leave the subject of cloth frocks for this season I want to tell you of one or two suits which are really too good to be left in obscurity. For while two of them have been seen about a good bit, and the third one will be, I flatter myself that unless they have been observed and described by Mrs. Chollic Knickerbocker they have not been really properly appreciated.

One of these costumes was worn by Mrs. Cass Canfield. Just to mention Mrs. Canfield's name calls up a vision of beauty. I'm sure you'll agree with me that she's one of the prettiest women in the Four Hundred. Even the women admit that. Her coloring is exquisite, so clear and delicate and her blue eyes most alluring.

I've always thought she shone among all the women in that very exclusive American Book of Beauty to which so many of us gave our photographs.

Heaven knows some of the women looked frightful. Even my photograph did not at all do me justice, but they insisted on having it—and Chollic had the pleasure of paying \$500 for a copy of the book.

Mrs. Cass Canfield before she sailed for Europe showed symptoms of entirely abandoning her mourning. It makes me quite sad, for she is one of the few women who wear almost perfect mourning and half mourning.

Her violet velvet gowns last winter were most satisfactory. This spring she wore a good deal of black and white. White lingerie gowns, most elaborately embroidered, were a favorite evening wear and suited her delicate style very well.

The gown I want to tell you about combined gray and white and her favorite violet most successfully.

It was a fine soft cloth of the fashionable Pekin stripes. Not a very wide stripe, but quite distinctly of the two colors.

The short coat had a suggestion of short waisted effect, which was accentuated by two little tabs of violet velvet put on above the waist line in front. Violet velvet was also used in

the collar and on the sleeves. A bias band of the material edged the collar and continued down the front and around the bottom of the coat. There was a bias band edging the sleeves, too.

A really "swagger" touch was given in the big buttons of frosted gold which held down the tabs of velvet and ornamented the sleeves.

The sleeves were almost unique, having the loose hanging oversleeve and a light-fitting undersleeve. Smart and practical. A band of violet velvet ran around the outer sleeve a little above the lower edge. The undersleeve was made of white lace, stitched around with narrow bands of black taffeta.

The popular circular model was used for the skirt, which was long and un-

trimmed save for some bias folds around the bottom.

A gracefully bent hat of "crin" adorned with the inevitable feathers—this time they were of violet to carry out the color scheme of the suit—was worn by Mrs. Canfield, and I can assure you she looked quite charming in it.

Speaking of cloth gowns reminds me of a very perfectly cut and tailored suit I have seen Mrs. E. D. Morgan wearing.

You know her tailored suits are always quite the cleverest things in line and finish, and you rarely see her in what I call a "frou-frou" gown. She did wear a ruffly frock to Marion Fish's wedding the other day, but that

was the exception which they say, proves the rule. However, she's pretty enough to stand severe things, and she makes a picture calculated to bring joy to the president's heart when she appears surrounded by all her children. She's devoted to them, too.

This suit was of dark gray cloth and the coat had a distinctly military air. The coat was short, coming just over the turn of the hips and was cut on a simple model, but the tailoring had evidently been done by a master hand. It closed in double-breasted fashion and the line which ran from shoulder to below the waist in front and then around to the back was nothing short of an inspiration.

A shawl collar of gray velvet and cuffs on the plain coat sleeves were the only trimming, except the frogs of true military variety which ornamented the front. There were three of these made of gray silk cord and they gave a very smart and unusual touch.

The skirt, which was short and made on the familiar circular plan, had the distinction of being cut in two portions. A shaped bottom part joined the

upper portion nearly midway the length of the skirt. The two pieces were put together in rounded scallops.

A hat of black Neapolitan straw turned up sharply at one side and was trimmed with black plumes, which were fastened in front with a huge buckle of jet.

Mrs. Arnold Wood's frock. A frock destined for wear on cold days by Mrs. Arnold Wood was a good example of the way in which different kinds of laces may be made use of on the same gown.

Never, never has there been a time when our treasured bits of lace could be used to such advantage as now. No bit of lace is too small to be "worked in" in some way, and, of course, the older and more yellowed by age the bet-

ter. Baby Irish, Valenciennes and the popular filet were all introduced into this dress of natural-colored Shantung silk, which was further beautified by silk embroidery braiding and embroidered buttons.

Baby Irish lace was used for the yoke and a suspicion of it appeared between the coat-like waist and the braided belt. In the sleeves filet lace appeared, and Valenciennes lace was used for the deep cuffs.

Quite elaborate embroidery, done in silk in shades of deep cream and coffee color, ornamented the waist. The design came down from the shoulders and was broken by a cross line of fine silk braiding which also outlined the yoke and armholes.

The upper part of the sleeves were made of lace and a shaped embroidered piece of the Shantung silk formed the lower portion. Below this appeared the cuff of Valenciennes lace.

A tiny line of pale brown velvet made a definite finish for the cutout portion of the waist, which framed the yoke

and a frill of brown velvet also ran around the high-boned collar. The broad double box plait which ran from under the waist in front and continued down the skirt was ornamented with large buttons of the Shantung silk, embroidered in the same shades of silk as were used on the waist. This box plait did not hang out loosely from the figure, but was caught back by the belt which ran from under it around the waist. The effect was very much of a "straight front" to which many of us still cling, notwithstanding the efforts of the conservative to persuade us to adopt "the French figure."

The skirt hung in soft folds below the stitching of the plait and about seven inches from the bottom had three rows of the silk braiding put on in a simple design.

The hat to wear with this was large one of cream-colored straw. It was trimmed with plumes of a little deeper shade and two large natural-looking pink roses.

For some time it has been the fashion to pay a prodigious amount of attention to one's hair. Not to have one's hair elaborately dressed with an infinity of puffs and waves and curls is to acknowledge oneself completely out of the smart running. In fact, simply arranged hair immediately stamps one as "eccentric" and draws down the contempt of the "set."

Only one night when most of the erection of puffs and curls has been removed by my maid, Marie, do I feel free to lay my tired head back without a thought of the coiffure I may be squashing.

And now comes the news that not only during the daylight hours, but at night as well, must the fashion of our hair be considered.

For the latest edict is that we must wear nightcaps—good, old-fashioned nightcaps, such as your ancestors—you have them, of course—used to wear way back in the dark ages.

Countess Fabbriotti, that kinswoman of "Teddy" Roosevelt, who has such a smart London hat shop, is I believe, responsible for the fad. Oh, these milliners! They'll not leave us with a cent, even to pay our bridge debts!

But I must admit that the little caps are rather "cunning." Made of embroidery and lace, with little lace ruffles and ribbon bows, they're quite like a baby's cap. Some of them have a lining of this China silk and are accented with your favorite satchet.

And being the fashion, though we may groan, of course we'll wear them.

HEIRESS TO A MILLION—People of Good Sense Would Not Let Fortune Interfere With Effort—Perhaps, Though, if You Inherited the Money You Would Not Act in the Same Way

By Irene Gardner. SHOULD a woman with a million dollars work for a salary?

This question was recently raised through the action of a woman in Ohio. She was a stenographer, and unexpectedly fell heir to a million. She went right on working.

The idea of doing anything else did not seem to enter her head. She said: "I like to work, and I think it is the only way to be happy, so I am going to keep at my old desk."

Do you think that was the right attitude? Do you say of her as some editors have said, "There is a woman with good horse sense?"

Or suppose the very day that she knew she had that money she had walked up to the boss and said, "See here, I'm going to quit. Just pass my position on to the first competent girl that is in the waiting line. I can find plenty of work to do with that million dollars without drawing a salary for it."

Now, I think a woman of good sense would have taken that attitude. Then she could find plenty to keep her busy. For instance, she could take some of that money and build a finely equipped hotel in Toledo, where working girls or boys, young women or men could live reasonably enough so that they wouldn't feel tempted to go wrong in order to enjoy the comforts of life or have some fun out of it. Many a boy flitches from the cash box because he longs to make a respectable appearance, and many a girl is tempted away from the path of honor because of the comforts she can obtain by so doing.

This million dollar heiress could so conduct that home as to make it detract from the cheap dance hall, the low theatre, the saloon. She could run it so that it would not lose money, thus eliminating from it the degrading taint of charity.

Or she could put her heart and money and energy into furthering the work of aiding needy children, which is yet in its infancy and in need of just such assistance.

Or she could buy some land in the slums and make it into a park free for all who could reach it. It could be made into a place where the children of the street could play while their tired mothers rested under the trees.

Or she could make possible a series of concerts at so reasonable a price that all who loved good music could afford to hear it.

Or she could do many things that would keep her working harder than any stenographer ever worked, and that would give happiness to others, instead of keeping a salary from some one who needed it.

To be a working woman who is doing something worth while does not mean that one must be earning money. The woman who spends her money advisedly must of necessity be a hard working woman. She has a grave responsibility upon her if she uses her money rightly, and she meets that responsibility as she should, is deserving of more praise than is the woman who is earning a million through her own efforts.

But this is only one person's opinion—perhaps you think differently and admire the woman who goes right on working, earning her little salary every month, no matter if she is worth a million dollars.

One thing is sure—there are very few women who will ever have a chance to show what they'd do if a million came to them unexpectedly. Perhaps most of us would spend it like idiots without so much as a thought that any kind of work could be connected with its possession.

Queer Hearts. There is one curious fact which not everybody notices about the common, finger long green caterpillars of the large moth species. Instead of being long in front as at the back of the body and extend along the entire length of the animal. One can see the heart distinctly through the thin skin and can watch it slowly beat, which starts at the tail and moves forward to the head.

Head to tail are not at all uncommon in the simpler creatures, says S. S. Nicholas. The earthworm has one, and birds have most worms, caterpillars and other crawling things.

Hearts in the middle of the back are also quite as frequent as those in what seems to us to be the natural place. Many animals, the lobster, for example, and the crayfish and the crab, which have short hearts like those of the beasts and birds, nevertheless have them placed just under the small wings themselves would be the small of the back.



A—Mrs. E. D. Morgan's Gray Tailored Suit Has a Military Air. B—Shantung Silk, Embroidered and Combined With Lace, Is Used Successfully in Mrs. Arnold Wood's Costume. C—Mrs. Cass Canfield Wears a Smart Suit of Pekin Stripes Trimmed With Violet Velvet. D—To Be Up-to-Date You Must Wear a Night Cap Like This.