

Burnt Orange Has Sudden Vogue But Beware the Dancing Frock That Is Flame Colored

By Mme. Qui Vive.

On the firing line of fashion there is a decided lull. We have entrenched ourselves in our new dress and find the uniform becoming. It has been a lively and interesting campaign. Chief among the novelties is the sudden passion for red evening gowns, the most desirable shades being geranium, cherry and the deep velvety begonia tints. We consider the red dress to be nothing less than a sartorial crime, but that fact is not likely to interfere to any great extent with its popularity. If one can hate a gown quickly, the process is particularly speedy when the gown is red. One wearing and the reflection of your mirror is stamped upon your mind. A second wearing, and the flame-colored thing sizzles and curls the edges of your soul. There is no comfort in it.

Compare the cherry fabric with any of the pastel tones, the elusive primrose pink, the mellow blend of pink and blue that isn't any color at all, not even lavender, and upon which your eyes and spirits both may rest content. Only occasionally there is a sense of interest in a vivid color, and the interest dies quickly like a sudden flash of youth. Another color that threatens is burnt orange, but there is something rich and splendid about that, and it we can accept. Combined with serpent gray, giving combination to the new taupe-green, or set beside the new blackberry, burnt orange cannot help but inspire respect. But it is of that class of colors which must be used sparingly. It is like fine lace and other luxuries—most beautiful and compelling when least abundant.

If anything is going to kill the short skirt, it is very cold weather. With silk hose, hand-turned booties of thin kid, and under-fluffies that are skippy affairs of crepe de chine and val lace, the Dear Creature is going to be most decidedly chilly. We still insist, in spite of all living evidences that scamper about the boulevards, that the extremely short skirt is not for street wear, and that really fashionable women do not wear it. For the dancing frock, yes, and the sports gown, but not for the trotteur and the tallieur, which are one and the same garment.

There is practically no quality of the whimsical or the bizarre in fashions. The world is in somber, sober moods. There have never been so beautiful a reflection of artistic education. They have form, color and meaning. They are comfortable. They give widest latitude for individual taste.

The Eton jacket, suitable for spring and autumn wear, is showing up strong on velvet suits.

Embroidery is used extensively on panella and chiffon velvet, and the designs are usually done in metal threads. Bronze on tulle de near velvet is beautiful. The gold on tulle, the purple in gold. Silver on saphire is lovely enough to make you give the last cent to the dressmaker.

The fachu of tulle is among the latest, and gives cachet and elegance to one-piece gowns of faille or velvet.

Little puffed chokers of crisp white materials are good.

The Dresden shepherdess, and the period of French art in which she existed, is furnishing inspiration for many evening gowns which give a style of frock much more modest than those of several seasons past. The Watteau plait is revived, also the stunning brocade with large splashy flowers, the elbow sleeves, with pointed, wing-shaped frill of lace, and the square cut neck. The bustle-like draped table in the back, and the side panniers, are decorative of this mode.

Military styles are absolutely taboo. Mannish effects are permissible only in motorizing togery.

There is most decidedly the year in which woman is more womanish than ever. Her loveliness is accentuated, yet she does not appear at her weakest, but rather at her strongest. All the fuss about the new ornamentations is graceful as well as stunning, and detracts not one bit from dignity or class. And by the way, the excessively low cut frock is not of the moment. Women are rejecting many bizarre effects which belong to the stage—and to the stage.

Good taste, rather than striking effect, is the directing influence. Brightly rouged cheeks and lips are a passe, a bit of carmine, yes, but much is not in keeping with the present comfortable, sane, delightful period of artistic and conservative fashions.

The Moyen age type of gown was so pretty and graceful that it retreats with great reluctance. Every now and then observe long-waisted gowns among the newest models. A white

Fluffy Frocks for Tuffy Girls



At the left is shown afternoon dancing frock of green metalized gauze, corsage and crossbands of green charmeuse; flounce-trim of skunk fur. Note the full three-piece sleeve. At the right is an ivory-white silkajour fluff frock which is decorated with a wide, double ruching of begonia colored panella which also is used for girdle tie and streamers.

My Dear Dorothy:
The new metal gauzes that are so rich and stunning, are used now for entire frocks, as well as blouses. You are familiar, no doubt, with those glinting, shimmering voiles and tissues that are so beautiful. They are a gold or silver, yet have a gold or silver thread hidden in their lovely weave.

They are worn especially at the afternoon dance and lend themselves most gracefully to ruffles and ruchings, flounces and shirrings. Truly these are the days of real clothes, little one-not narrow flour sacks, such as we wore of yore.

Fragile fabrics, such as chiffons, crepes and voiles, charmeuse, taffeta, fur or velvet. There is no limit to the possibilities for trim and fluff. The frock shall be short, but the fluff shall be dead as Julius Caesar, only plenty of women don't know it. The sleeves must be full and very elaborate. The collar may be high or low; both are in the fashion game. The ceinture is placed exactly where a sensible belt ought to be. Skirts measure any distance around.

Very fondly ever,
Helen

International Fashion Bureau, Paris, New York, Chicago.

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attractively as a trimming in set motifs, scrolls or deep border effects.

A source of annoyance on wet days is that with the ordinary umbrella the left side is not so well protected from the rain as the right. The reason of this is, of course, that the umbrella is held in the right hand. A new umbrella has recently made its debut which, instead of being round, is a little wider on one side. As will be readily understood, by this means both shoulders are equally well protected. They are not in the least clumsy despite the fact that the circle is not true.

When two fabrics are used in a gown, such as broadcloth and taffeta, taffeta and Georgette crepe, velour and satin, it is most essential that the match be correct. Otherwise, distinct lines appear and that is nearly always bad. The colors of a costume, and the lines also, must melt one into the other, as in an oil painting. The

harsh line is a wound to the eye of the aesthetic critic.

Ruffles care not whether they are many or few, nor where they abide. A cunning one-piece frock is of panella in that new shade which is neither purple or claret, but a red-blue of deep, rich tone. There is front panel, and this bears three little cross-wise groups of ruffles, the material of which is sole de grandeur. The three lower ruffles are five inches each, the next group four, and the top group three. They make merely a suggestion of trim, and give the skirt itself the appearance of a tablier.

The corsage has a decorative effect in soubasse placed below the armhole and extending to the waist line. The skirt and bodice are attached with a cord of panella. The collar is the high-low effect in silver lace, with high band to keep the fall in place. A silver buckle holds the lower bod-

ice at the ceinture line and a tiny bowknot in silver thread gives finish to the upper portion of front piece.

A reseda green velvet skirt is as full and bouncing as a parachute. It is mounted on a straight line basque of green chiffon, and the basque is embroidered with silver thread. The sleeves are long and of chiffon, and the bodice is cut square at the neck and is finished with little turned over narrow collars—front, back and sides.

A rector in South London was visiting one of his poorer parishioners, an old woman, afflicted with deafness. She expressed her great regret at not being able to hear his sermon. Desiring to be sympathetic and to say something consoling, he replied, "You don't miss much." "So they tell me," was the disconcerting reply.

Instead of working against nature, give her a chance. Help her along by adding to the skin food she supplies only the purest oils—such as almond or olive. Be sure your creams are made of pure ingredients. There is no economy in cheap skin beautifiers. Be sure your powder is of the best quality, and that it is of a nature which does not clog the pores of the skin and prevent the air from reaching it.

Do not irritate the skin. Soothe it, and nature, through the process of reconstruction, will give the whole body a smooth and velvety covering.

Nature is thorough in her work, but if you wrench or abuse the skin machinery you cannot expect a finely finished product.

It is a mistake to assume that exercises merely promote physical development. They have a broader effect. When they lead you into sports and games they actually develop your sense of beauty and honesty, construct new ideals and broaden and strengthen the mind.

One of the nation's leading physicians and the head of a large state's health department says: "In these days of advanced health measures children should be taught to take plenty of outdoor physical exercise, but it should not be of a brutal character. Their sports should tend to cultivate control, temperate thoughts and kindness." "You don't miss much," "So they tell me," was the disconcerting reply.

I had tea a few days ago, and was more than entertained by three men who sat behind me at another table. Hair tonic was their first topic of conversation. One had derived some satisfactory result from a massage cure which he had been using at intervals three or four times each week. I thought of Dave Warfield's old saying: "What is good enough for a fine dog is good enough for me." My entertainer was enthusiastic over the lotion, and recommended it to his two companions, one of whom was apparently a married man.

"How could I hide it from my wife?" the latter asked. She is perfectly good and I wouldn't like her to find out. I used mange cure, and one with such an odor at any rate." Then he extolled the virtues of another hair tonic his wife had been using. Vigorous brushing was advised for the hair to enhance its growth and beauty. Brilliantine was recommended by one to the others to make the hair look shiny and healthy.

I rather delighted in the advent, and the freedom with which these men discussed the matter. Showing at least that they believed in dispelling wrinkles and facial blemishes in the possible way, and in delaying the ravages of age and dissipation. I felt inclined to tell them that if they cast aside their whiskies which stood prominently on the table, drank water, or even the feminine weakness, tea, and dismissed their motors and footed it home, they would do more toward delaying baldness and wrinkles than they could possibly be aware of.

Nature Is Thorough In Her Work, But You Can Help Her, If You Will, By Knowing How

By Lillian Russell.

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Did you ever examine the skin of your hand with the aid of a microscope? If not do so at once. Dermatology is an interesting study. Every woman should have an intimate acquaintance with the skin of her body. This knowledge will be of inestimable value in assisting nature to keep it in good condition.

If your glass is powerful enough it will reveal the delicate construction of the skin. The glass may show the skin in a condition not so pretty as it appears to the naked eye. You may be surprised at its healy appearance and the moisture and oily substance it carries, as well as by the dimensions of the pores and hair follicles.

You may also discover a number of surprising things in a surface which, to the naked eye, seems so velvety.

When you make the examination you will notice how nature is continually struggling in a reconstruction process. If you gather some information on this subject you will be fully re- paid for your study.

This reconstruction process is going on all the time in all forms of animal life. It is also in evidence in the vegetable kingdom. The microscope will show you just how nature is placing new skin on your hand. A similar process is in progress all over the body. In the lower forms of animal life the process is more pronounced and easily discernible to the naked eye.

You have seen the insect and the reptile shed their skin, as it is called. It is not a very pleasant comparison, but something to consider if you are going on all over your body. You are always shedding your skin. New skin is coming to take its place. This is what gives the skin the scaly appearance under the microscope.

Nature is very thorough in her work. While the skin is changing it is moistened, oiled and nourished by the natural oils of the body. If the body is normal in health.

If you expose the skin to irritating soaps and to the winds after the natural protectors are removed you can not expect nature to produce a soft and velvety surface. You have interfered with her work and you must pay the penalty.

Irritating lotions, which contain potash, ammonia or acids of any kind, or bichloride of mercury, will fairly eat off the outer cuticle and deter nature in her course.

The pores of the skin can so easily be clogged up by impure creams, which overfeed the flesh and fill the pores with grease and dust, forming into what is called blackheads.

The ordinary face powder contains ingredients which clog the pores and prevent respiration, or breathing of the skin.

When the pores become clogged by bad creams and powders and all natural respiration is stopped there can be no result but irritating eruptions, red and blotchy patches, acne and struma.

When you are hiding your little jar of cream, box of powder and bottle of hair tonic from your men folk do you do it because you fear you will appear weak or lacking in sense in their eyes if they were to be let into your secret of beauty? Discontinue the use of such unnecessary precautions. Stand forth in the pride of knowing that you are doing for yourself something for the betterment of the race in appearance, which is a noble thing.

Do you still live in the belief of man being impervious to flattery? Do you think that men do not give a thought to their appearance and have a contempt for anything which does not flatter? The day is past when men care enough for the effect they produce upon the world physically.

gymnastics should be undertaken with an object of more than physical development. But all physical culture authorities are demanding assurance which will prove interesting and occupy the mind, while the muscles are in play. That is the reason more than the ordinary apparatus, dumb bells and Indian clubs, are being brought into use in the gymnasium.

Basketball, handball and other like games provide excellent physical exercise, while at the same time they occupy the mind and encourage united action by the brain and body. Outdoor sports can be placed in the same category.

There is nothing that expands the sense of fairness more than sports. Unfairness and cheating are never tolerated. Even contestants must show the greatest courtesy to each other, and they develop strong sympathies. Contests and games improve the mental faculties and quicken the action of the brain and reasoning powers.

One of our noted physicians says: "To maintain the highest degree of physical health, man must be accompanied by a healthy brain that can work out its own problems in early intercourse with the rest of mankind, and cooperate for the preservation of its own species."

Many men who are strictly honorable in business, in the literal sense of the word, would never for a moment cheat at a game of cards, nor in athletic sports, when they consider it fair play to drive a bargain with a client or customer for a slight percentage of profit. They would stand in honor bound to absolute fairness in a game of tennis or golf.

Perhaps in no other line of education is honor so cultivated as in athletics. Therefore look upon exercise as something big and important. It will measure up to such standards. It will lead to beauty and strength of body and mind.

Exercise in any form is a blessing, but when it leads to both physical and mental cultivation it carries double value.

Decorating in embroidery for ladies' hosiery

The short dress demands beautiful stockings and neat shoes. Quite expensive are embroidered hose when purchased. To embroider one's own hose will reduce the expense. As the colors are black and white or all black and all white in most instances, the effect of combinations can be charmingly developed.

Transfer your pattern and white working it slip a piece of cardboard inside the stocking instead of using the small hoops. You can knot your floss if the floss is quite small and frequently finish the design on the right side by weaving the thread under a design or finishing it with miniature French knot which, really, is quite pretty on hosiery, even when lavishly displayed.

While colors, sometimes extreme, are used, nevertheless good taste dictates black or white hose. As has so often been advised, wash black hose before wearing them.

HOW TO TRANSFER THIS DESIGN

Put some soap in a pint of hot water; stir and remove the soap. Saturate the design with mixture, then remove excess moisture by partially drying design. Place material on a hard, flat surface and lay the design, face down, upon the material. With the bowl of a tablespoon rub until design is entirely transferred.

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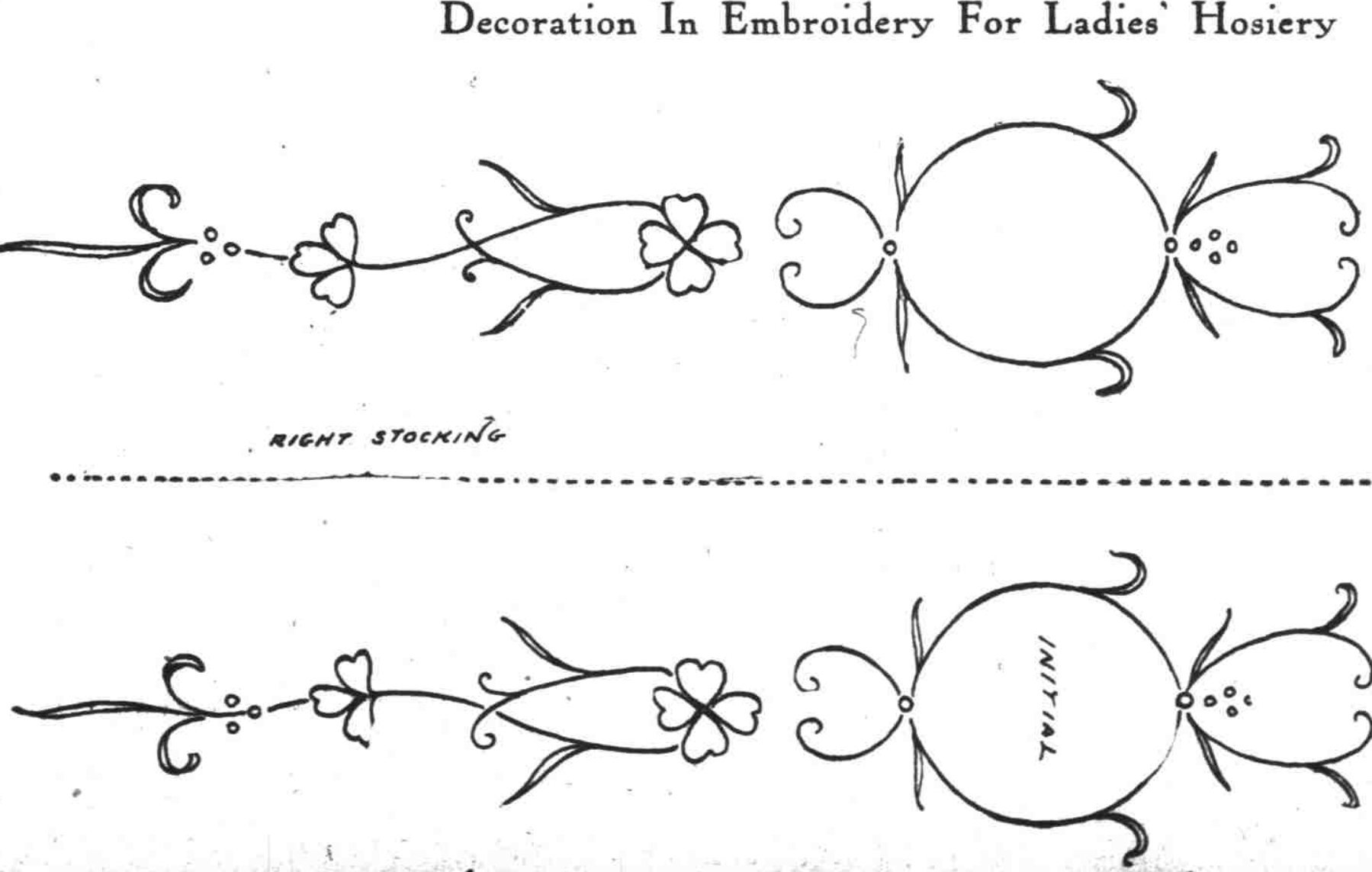
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