Tiffany & Co.
Pearls Jewelry Silverware Watches Clocks

Inseparably Associated with Quality

Purchases May be Made by Mail

Fifth Avenue & 37th Street
New York
The New 1923 Five Passenger Haynes 57 Sport Touring

"No Extra to Buy." The new, 1923 Haynes 57 Sport Touring Car answers most attractively the desire of the motorist for a typical sport model that shall be constantly serviceable and not simply for use on special occasions.

This five-passenger car comes fully equipped; everything accepted as an essential feature of a sport model is on the car; there are no "extras" to buy. Front and rear bumpers, polished protection bars and a spacious trunk in rear, six disk wheels with six cord tires and tubes, sun and vision visor, new design windshield wings, artistically fashioned individual steps, individual fenders and many other features which convey the impression of the last degree of quiet refinement and thoughtful design, are standard equipment.

Finished in a rich, Burgundy Wine color, resting on a 133-inch wheel base, powered by the famous Haynes-built light six motor, this newest Haynes is like an idealistic motor car brought into actual being at last.

Ask your Haynes dealer to demonstrate the four Haynes 57 Sport models, so that you may make your reservation immediately.

We shall exhibit at the New York Automobile Show, Grand Central Palace, January 6 to 13, 1923.

The Haynes Automobile Company, Kokomo, Indiana
Export Office: 1751 Broadway, New York City, U.S.A.
For Madame and Mademoiselle to Wear at the Sunshine Resorts

THE NEW SWEATERS AND SKIRTS

SWEATERS
71—Boucle Wool Sweater of imported two-tone twisted fiber; silk and mohair yarn; Laurier green, moss, red or French blue with white. 19.75
72—New Jacquard Plaided Sweater of mohair and fiber silk yarns with solid color shown in camel, grey or white, and plaids in contrasting colors. 18.50
79—Bleen Sweater with peasant sleeves; imported two-tone wool and fiber silk yarn; design and borders in contrasting color; white with red, silver with sassy, camel with brown or green. 29.50
83—Imported Sweater of Organic Wool, deep V-neck, Laurier green, white, beige, arched or silver. 18.50

SKIRTS
73—Plaited Knit Cloth Skirt, white, camel, silver grey, Laurier green or coffee color. 19.75
77—White Wool Twill-cord Skirt in wrap-around model. 14.50
81—Plaited Flannel Skirt with combination box and choker plaited white, beige or grey. 9.75
85—Wrap-Around Flannel Skirt with wide underlay; endings of material give lattice effect; white, beige or grey. 12.75

Charge Accounts Solicited
FROCKS FOR THE YOUTHFUL ONE
ARE CHOSEN BY BARBARA LEE

Never has youth been so beautifully expressed as in the fashions of today and Barbara Lee shows here four of her favorite models for the miss.
The line, the workmanship and the silk itself are rarely to be found in such inexpensive little frocks. In each model is the unmistakable signature of

Barbara Lee.

Barbara Lee frocks are shown exclusively in the shops listed in this advertisement.

FANCHON
For the younger little maid, Barbara Lee chooses this frock of Crepe Roque.
The pin tucks (back front and back) are stitched in glowing metallic thread while the side panel is caught up on one side to allow a drape. Embroidered net finishes the collar, the sleeves are set in and the belt is finished in front with a plaited ribbon bow. The colors are navy, green and black, the sizes 14, 16, 18, 20 and the price $39.50.

CHAMINADE
Black, brown or navy Canton Crepe bishop this frock for the young and slender one. Ruched as in skirt and full as in skirt, there are circular designs of fluted ribbon for adornment. The scalloped hem of skirt and the flaring coff are faced with ruffle in contrasting color, and long streamers hang from a scalloped fluted ribbon with floral center. A typical Barbara Lee model with attractive lace collar, 14, 16, 18, 20, $39.50.

COLUMBINE
Taffeta is pink's own fabric and this frock of Softy Taffeta with off color coat pin is an alluring model. The blouse, the full-flared skirt, the lace trimmed collar and sleeves, combine to give it demureness and charm. The costume is of handmade French flowers in curvied lines, held in a quaint lace belt. Sizes 14, 16, 18 and 20, in navy or black, $39.50.

PAMELA
An unusual dress in this Softy Foutaine by Hans Brothers. The drawing, effective in itself, is outlined in bodice and skirt and shirt. On almost straight lines, there is a suggestion of a front draped enhanced by the curvate side effect. The rounded back, short sleeves and cape or bertha back are wonderful touches of Barbara Lee character. 14, 16, 18 and 20, navy, brown, green or black, $39.50.

L. S. Ayres & Company
Indiana, Ind.

L. Rumberger & Co.
Newark, N. J.

The Bon Marche
Seattle, Wash.

Bullock's
Los Angeles, Cal.

The Dayton Company
Minneapolis, Minn.

The Emporium
San Francisco, Cal.

Wm. Filene's Sons Company
Boston, Mass.

Joseph Horne Company
Pittsburgh, Pa.

The J. L. Hudson Company
Detroit, Mich.

The LaSalle & Koch Co.
Cleveland, Ohio

The F. & R. Lazarus & Co.
Columbus, Ohio

The Rike-Kumler Company
Dayton, Ohio

Strausbridge & Clothier

The Wm. Taylor & Son & Co.
Cleveland, Ohio

Weinstock, Lubin & Co.
Baltimore, Md.

Woodward & Lothrop
Washington, D. C.
BONWIT TELLER & CO.
The Specialty Shop of Originals
FIFTH AVENUE AT 38th STREET, NEW YORK

The January Sale of Silk Undergarments

TESSA - Gown of flesh color crepe de chine with tucks and real flot lace 10.50
PERLE - Slip in combination of flesh color crepe de chine with real flot lace 6.95
RUBIE - Gown of flesh color crepe de chine with real Irish lace 10.50
BERYL - Gown of flesh color crepe de chine with real Irish lace 10.50

PERSA - Gown of flesh color crepe de chine with hand embroidered dots and wide real Irish lace 7.95
MARISE - Gown of flesh color crepe Georgette with wide real flot lace and hand embroidery 8.95
SARA - Gown to match Persa, of flesh color crepe de chine with hand embroidered dots and wide real Irish lace 13.50
IONA - Gown to match Marise, of flesh color crepe Georgette with wide real flot lace and hand embroidery 13.50

Introducing Treatments of Real Laces

These prices prevail during January only

A beautifully illustrated booklet of Lingerie and Winter Resort Fashions mailed upon request.
Beaucraft

This Knitted Dress of pure thread silk with its blouse brightened with vivid Bondures embroidery strikes a note of distinctive charm for dress or resort wear. It is individuality is typical of all Beaucraft creations. Dresses, Blouses, Coats, Skirts, Wraps, Suits, Knitted Outerwear and a complete display of country and town clothes.

WM. BLOOM & CO. INC. 40 E. 50 ST. N.Y.
For Southern Shores
'Neath Sunny Skies

FASHIONABLE CLOTHES

for Travel, Sports, Dancing,
and the dolce far niente
of a Semi-Tropical Winter

for WOMEN, MISSES
and the YOUNGER SET

B. Altman & Co.

Fifth Avenue
Thirty-fourth Street
New York

Madison Avenue
Thirty-fifth Street
Women appreciate freedom from embarrassment

And that, perhaps, is more than any other the main reason why thousands of women were first attracted to Kotex.

One asks for them by name. In drug, druggist, and department stores everywhere, in resort centers as well as in cities. And thoughtful hands deliver them to one's room on telephone request.

Even the box is refined for it has no printing except the name. Not a descriptive word.

Many find it advantageous to keep a supply of several boxes on hand. Particularly when traveling. Regular size and hospital size—the latter has additional thickness.

There is nothing to do but to open the box. The sanitary pads are instantly available to use, and quickly and easily disposed of. Ask by name for Kotex.

Callis Cotton Products Co., 166 W. Jackson Blvd., Chicago
51 Chambers St., New York Factory: Neenah, Wisconsin

Copyright 1911, C.C.P.

INEXPENSIVE. COMFORTABLE. HYGIENIC and SAFE—KOTEX
Laces

From precise Italian files and delicate Point Applique to bold black Spanish lace—Fashion has embraced them all—these decorative laces, as modern as sunlit phrases from Debussy, as old as the Renaissance. Modern, because lace is the most perishable of the arts and crumbles into dust with age. Old, because these patterns were first woven in France and Italy five hundred years ago. Flat Venetian Point, Duchesse, Point Applique, Italian Filet and a Spanish lace—you see the intricacies of their patterns before you in the order named.
MINERALAVA as an Aid to Beauty

by Hector Fuller

When on the silver screen is a picture of Charles Muyr's wondrous story, "When Knighthead Was in Flowers," hundreds of thousands of people are made aware of the rare beauty of Marion Davies, who in her radiant youth portrayed the role of Prince Mary. It is only natural that they should seek eagerly to discover by what means Miss Davies retains the fine qualities of her beauty which appeal.

Miss Davies herself says: "When Knighthead Was in Flowers" days the one secret of the method by which the queen of the screen kept her皮肤 and hair in perfect condition was a mystery. I have found a means of doing the same thing, and I can tell you the secret.

Miss Davies' one secret was her use of Mineralava, the only beauty product that is found in the world. It is a perfect complexion, a perfect skin.

Mineralava is an aid to beauty, a skin conditioner, and a skin cleanser. It is a perfect complexion, a perfect skin.

Mineralava is a product of the laboratory of Nature, and it is the result of years of research and experimentation. It is a product of the laboratory of Nature, and it is the result of years of research and experimentation.

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Mineralava is a product of the laboratory of Nature, and it is the result of years of research and experimentation. It is a product of the laboratory of Nature, and it is the result of years of research and experimentation.
A complete Southern resort outfit
for every hour of the evening or day
in the land of sunshine and play

Shown by Stewart & Co.

1009—An original French dinner or evening gown revealing unique bodice treatment on a background of French Garbona Crepe over a slip of French Crepe.
Colors: Azure Blue, Jade, White or Black. Size: 12 1/2 to 34. $85.00

1010—Pinto designs this afternoon dress of Satine Crepe which plays a double part, for half of the dress reveals rich silk Crepe. And a circular panel at side, topped with a chenille robe. The Satine part of the material. Colors: Black, Navy or Green. Size: 12 1/2 to 36. $75.00

1011—Lauretta created a fascinating sport dress indeed when she combined blue two-piece silk Crepe dress, with its unique contrasting colored embroidered overskirt, taping a lovely painted-garden skirt.
Colors: Red, Carnation, Jade or Black blouse with White skirt.
Also all Navy or Gray blouse and skirt. Size: 12 1/2 to 35. $80.00

Stewart & Co.
Correct Apparel for Women & Misses
Fifth Avenue at 37th Street
Pat Dresses $39.75

Paris has devised many lovely changes in the mode as here portrayed by Princess Pat Dressmakers. The new fabrics and smart trimming exemplify that nice discretion so appreciated by women who know.

Princess Pat Dressmakers
113-139 Madison Avenue
New York, N.Y.

Now on Sale in the Following Selected Stores

[List of stores]
Try winter Sporting in Quebec!

Snow turns Quebec into a sports paradise. The thermometer says zero, but the sun feels like 50. The air is nippy, but the ozone speeds up your blood. The snow is deep, but its dryness invites outdoor play... It's atop this spot that stands Chateau Frontenac.

A huge, towering castle. Restaurants à la Paris. Appointments à la New York. ... In front the Chateau, Dufferin Terrace. Here are Quebec's famed toboggan slide, its skating rink, its ski jump. Here the snowshoe clubs hold their races. Here the Eskimo dog teams start ... When you get all aglow with the outdoors, hop indoors. To a roaring log-fire, a man-size meal, and your own room, furnished and bath-equipped after Canadian Pacific standards ... Join the jolly winter crowd. Come up January and February. Let the Canadian Pacific Office plan your trip anew.

In New York, 44th Street and Madison Avenue. In Chicago, 140 S. Clark Street. Or, write Chateau Frontenac, Quebec, Canada.

CHATEAU FRONTECNAC
"I'LL BID THREE HEARTS!"

Among the absolute necessities of life that this page offers are heartache on bridge and personal necessity in playing bridge.

And perhaps before you go to the bridge, you should have your hair dressed. You'll need a place for that, too.

delicacies

dramatic art

dress forms

dressmaker

employment agency

fancy dress & costumes

flesh reduction

for the children

for the home

furriers

gifts

gowns bought

gowns made to order

gowns remodeled

hair

erika's hand bags

hats

hair coloring

health bread

hotels

jewelry bought

masks

millinery & feathers

patterns

plaiting & buttons

sachets

shoes

shopping commissions

specialty shops

stationery

wedding stationery

wholesale gifts
"OUT WHERE THE WEST BEGINS"
and where some excellent schools are located

COLORADO, New Mexico and the sun-flooded shores of California—
Don't let the very words bring forth a picture of deep, many-colored canyons, widening wandering plains, orange blossoms blooming beneath snow-capped peaks? Don't they summon back pictures of the days of the American Indians, the gold rush, the prairie schooner and the scenes that Bret Harte loved? And don't they make one think of a climate world-famed for its equable charm?

Of course you are planning a trip this winter—perhaps a several months' trip. But the thought of the children makes you hesitate.

Do you know that representatives of the Harper’s Bazar School Bureau have personally visited the leading schools and colleges in all parts of the country—East and West? I have just returned from a trip through the far West where I called upon the prominent schools of California, New Mexico and Colorado. Also, I made a point of calling upon a number of schools in the Mid-West, especially Missouri and Ohio.

From information gathered on this trip, I can give you immediate and first-hand facts about the best schools in these various states—the best schools in California, the conservatories and colleges of music in Colorado, the special schools throughout the territory.

If your trip is planned, just let me know where you expect to spend the most time, and I shall be glad to suggest the right school in that community.

At considerable expense, Harper’s Bazar has sent its representatives to the four corners of the country to investigate and call on schools for you. These representatives are really your representatives. This information was gathered so that it might be of service to you. Please feel entirely free to make use of it.

Address your letter personally to

KENNETH N. CHAMBERS, Director
HARPER'S BAZAR SCHOOL BUREAU
150 W. 40TH STREET, NEW YORK CITY
“200 Schools in Search of a Pupil”

In this issue, and in every issue of Harper's Bazaar, you will find a long list of progressive and representative schools. Many of them, as the titles might indicate, are not in actual need of pupils at the present time, and none of them have waiting lists even now for next year. However, every school is anxious to get in touch with prospective candidates as soon as possible to avoid the unpleasantness of closing their doors for lack of accommodations.

Parents, we are happy to observe, are more and more realizing the importance of making an early selection of schools. If you are going to send your children away to school next year, why not get in touch with these Harper's Bazaar schools during the winter months when you can visit them while they are in session.

It is physically impossible for you to visit all of the schools, and if you will intimate to a school or schools remotely situated from your home, please remember that you can write to Harper's Bazaar for information about any school anywhere. Our representatives have visited the prominent schools in the four corners of the country.

New York—Girls

The SCOVILLE SCHOOL
Boarding and Day School for Girls
Located 12 miles south of New York City.

New York—Girls

THE COMMONWEALTH SCHOOL
of Domestic Science and Community Problems
Special courses in piano.

New York—Girls

ELMIRA COMSTOCK SCHOOL
Preparatory School

New York—Girls

INSTITUTE OF MUSICAL ART

New York—Girls

New York School of Music and Arts
All branches of music and fine arts.

New York—Girls

GARDNER SCHOOL

New York—Girls

THE BROWNSON SCHOOL

New York—Girls

The Scrub School

New York—Girls

THE FINCH SCHOOL

New York—Girls

L'ECOLE FRANCAISE

New York—Girls

Foreign

LE S Tourelles

New York—Girls

MADAME KETY'S HOME SCHOOL

New York—Girls

N.B. Maclean's Paris School

New York—Girls

PARI School

New York—Girls

The Grub School
Every School in Harper's Bazar is Recommended

New York—Boys

THE RAYMOND MORRISON SCHOOL
Highland - Ulster County - N.Y.

MANLIUS

ST. PAUL'S

THE STONE SCHOOL

Pawling School

New York

New York Military Academy

IrwING School for Boys

Woodland School

Mount Pleasant Schools

New Jersey—Boys

Montclair Academy

Peddie

Freemont Military School

Roosevelt Military Academy

Pennington School

New York—Co-ed

The Rose Haven School

New Jersey—Girls

Princeton School for Girls

St. Mary's Hall for Girls

Miss Sayward's School

Pennsylvania—Girls

Mt. Mary's School

Pennsylvania—Co-ed

MONTGOMERY COUNTY AND CITY SCHOOLS

Wyoming Seminary

New England—Boys

Upper Warrenville Home School

Ridgefield

Carmel Hall

Training School and Farm

Incorrigible Boys

Powder Point School

East Greenwich Academy

St. Elizabeth's of-the-Boys

New England—Co-ed

Williston—A School for Boys

Highland Hall

Holmewood Junior School
Write to These Schools for Illustrated Literature

New England—Girls

The Ely School
For Girls
Greenwich, Conn.

In the country, one hour from New York. Normal, College Preparatory, and Graduate Courses. Also evening and summer classes. New England preparatory review.

LASELL SEMINARY
A school for college and university training.

158 West 40th Street

WALNUT HILL SCHOOL

For Girls

CHOATE SCHOOL

HILLSDALE SCHOOL

THE CHAMBERLYNNE SCHOOL

Saint Margaret's School

HOWARD SEMINARY FOR GIRLS

TENACRE—A Country School for Girls

LINCOLN SCHOOL

The MacAdoo School

Mount Ida School for Girls

Washington—Girls

GLEN EDEN

SOUTHEFIELD POINT HALL

WASHINGTON SEMINARY

NATIONAL PARK SEMINARY

The Colonial School for Girls

MRS. SMITH'S SCHOOL FOR YOUTH

New England—Girls

An Open Letter to School Executives

For the past sixty years, the members of theHarper's Bazaar
Educational Department have dedicated their services to
the education of girls and young women.

The Harper's Bazaar offices have become the headquarters of
hundreds of school executives. We steadfastly invite you or your rep-
resentatives to take advantage of these offices whenever possible.

KENNETH N. CHAMBERS, DIRECTOR
HARPER'S BAZAAR SCHOOL BUREAU
118 West 40th Street, New York City

Southern—Girls

ROLLINS COLLEGE

Florida

ASHLEY HALL

THE ROBERTS-Beach School

BRANDON COLLEGE CONSERVATORY

COLUMBIA INSTITUTE

Southern—Co-ed

Dartmouth in the Region of Virginia, Inc.

Southern—Boys

PALM BEACH SCHOOL

Snyder Outdoor School

Tompkins School for Boys

Staunton Military Academy
THE FINE ART of Homemaking

by

Jessie Ann Long, B. S.
Chairman of the Alumni Association of Household Art, Teachers' College, Columbia University.

JUST what subjects should be included in a curriculum for a well educated girl has been a mooted question ever since women have ceased to be "educational orphans." According to one prominent educator the education of any person should begin along the channel of his natural aptitude, and into this channel should flow all the contributing and enriching sources of culture and utility which are useful to round out a full, sympathetic and useful life.

Women's natural interest, if not her natural aptitude, is the competent administration of the home. She is at the head not only of the material needs but of the spiritual life. Should she not, therefore, be educated to dispose of the material needs with dispatch, in order to have her mind and time free for the ethical, the social and the public service? Subjects, then, that contribute to a better home, belong in the educational curriculum of all girls. Many ask, "Can't the girls be taught homemaking in the home?" Parents themselves recognize that nowadays this is almost impossible, because it breaks in upon the organization of the household; it is difficult to give time to teaching, and the girls progress more rapidly and happily with those of their own age and experience. In the school, too, there is an opportunity to teach the homemaking subjects in their broadest aspects, with the contributing sciences and inventions by which they have been enriched.

A school which includes these subjects must interpret life and must extend into the community, of which the house is an integral part. To advance the common weal of mankind, it must train the girl in heart and brain and hand—train her technically, socially and politically.

Only by such an inclusive schedule can we help our girls to meet our new social needs and make "more living human, beautiful and efficient."
Could you tell this story?

Music may be just a succession of pleasant sounds—or infinitely more than that. It may tell a fine romantic story or it may portray some spiritual struggle that you yourself have experienced.

To know these things, to understand the significance of the music you hear, is to enjoy it to a vastly greater extent.

With a Victrola and Victor Records you get a thorough understanding of music such as can be secured in no other way. You are enabled to observe closely and study every detail of interpretation and become intimately acquainted with all music.

Then you discuss it with the same freedom as you discuss books, art, architecture or the drama—and with the same satisfaction to yourself and to your hearers.

Victrola

Important: Look for these trade-marks. Under the lid. On the label.
Victor Talking Machine Company, Camden, New Jersey
Harper's Bazar

JANUARY
1923

Fashions for the South Number

THE NEW YEAR

ARTICLÉS

W. E. are charmed at present by the instability and endless
hand of time, and we declare each link of this chain
an "era."

The year is dead. Long live the new year!
We like to see the new year come in gently, for we always
imagine the new form as pleasant and bright. We know
what the past year was, but we know nothing of the
one which is approaching, and like everything which is
new, it seems the mirror of our desires.

The figure on my cover, which symbolizes the new year,
is joyous and ready to satisfy our wants. She dances—yes,
she dances—for she has her heart in the dance.

Her costume is of gold, since the year must be precious to
renew a Form. The gold sandals are worn in the
middle part of a tippet from which her falling-to-earth
graces the year which has just vanished from mortal
sight. The golden belt is a link, and turns into the sandal,
for she has the look of a great charioteer which customs for
us the year with the universal motion.

While dancing, she shows us all the jewels: the poisonous
—everything that can give man a moment's happiness
—pearls, diamonds, gold, falling from her bosom; never in
a glowing circle. This circle which is the emblem of Time, forms a magnificent halo about her.

She is worthy of a place in the throng, but we worship her.
She is our fairy, our delight because she expresses a
moment of universal pleasure. We use her for our neck,
she beautifies her jewels, as do, and with certainty we take
this chain, link by link, out of Time's cabinet where it and
her hidden. We do it just, this valuable newsletter,
for each year adds precious pearls and diamonds to it.

AN NEW AND ABSORBING NOVEL BY COSMO HAMILTON WILL BEGIN IN AN EARLY ISSUE

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THE PARISIENNE IDENTIFIES HERSELF WITH
THE SPIRIT OF THE FOUNTAINS
A NOVELLETTE

BY

ROBERT HICHENS

Author of "The Garden of Allah"

THE LAST TIME

Illustrated by Maurice A. Rowan

THE NORTH

Ted warned of a storm by the lark. Ahead the September gales, which
attract the tree and shake from their branches the blossoming leaves, rose ever, and
the grayly glimmering rain of the new season was moving along the ways. Mist lay at dawn and at
twilight in the hollows of the hills and along the wooded banks of the streams. Heavy drops bathed the
grasses. Gales were creeping among the woods.

The days were rapidly getting shorter. And the mists of men were changing with changing waves;
and turning towards a little like curling leaves, were becoming more aware of themselves than they
had been in the season of open-air joys.

With the first low-crooning on the stretch they knew the awesome thoughts, which are strangely
different from the thoughts of summer.

Harry Brinkland noted that difference in the air beneath his feet with a pipe, in his house in Ochil, looking out on the river. He had been up North, visiting at Cumberhead with a friend, and clashing Scotland Pits, Pillar, and other craggy hills of the Lake District.

Their last eight had been spent in the loch at Wansled Head, and at the Scareid Head at sea
side. The weather had been mild. But up North

of that season one expected wild weather. They
had bicycled from Wansled to Inverness to take the train to the south. All along the great roads, which
branch from St. Bees' Head to Foxhunter and beyond, the sea had shown for behind the line of tracking
white foam, and had crested with a wave which had
wondered full of mysterious invitation. The gales of
the Manchester Gallery had swept down the wind,
allowing their scy which was like a city of the wind
and the droning sounds. And at night, it was a pandemonium of cruel gale, the blizzards had showed for a few
moments only, far off beyond the rising waters, like some terrible barbaric bird, they had been
wounded up by great clouds and the night.

The North had been harsh, almost wild in
that last-day, yet it was not until that storm
had torn the breast of nature and opened the
flank of the wild to unhallowed wind that
briskness had suddenly washed the face of
the air.

He had flown up on the north, flying in his own
airplane, and looked up at the bottle sky. The
airplane, he said, had seen for him the
beautiful scenery, the landscape, the scene (in
the land of the black people) of London.

The next day they would be on the road again.

WASTED HEAD and the mountains and the
waste--waste of the hill-topped Northern
ANVIL--less--waste of the city of the
NORTH--WN--waste of the city of the
North.--The clouded sky of the North.

The sun crept on the south. Outside the
black--river was on the stretch. And nearly all
of the men had been seen with the sun. For he was one of those
men or less fortunate people who find a sunny
in nature, and are again to admire the weather with
the wind from the south. He was a natural
of the North. His own person, with the

pleasures of the body, the animal spirit, the
thoughts, the emotions, the love. Among those
not in the streets of London and
in the world of London--England, it is hanging over
the houses and creeping about the bridges. Things
were dropping, dropping, dropping down. Twist

colors, and always made the great town rich and
strange. The wild and cruel ways of the South had
given place to that cities which belong to
seasons days and nights, to cities without boundaries,
as sometimes in winter time, but heavy and
almost inscrutable.
October he had set out on his return to London. The trip from Paris to Calais, often crowded, had changed not to be full that morning, and Strickland had found himself in a first-class carriage with only one other traveler, a woman. She had sat next the window, looking out at the carriage with her back to the engine. He had sat next the widow, exactly opposite her.

When she got in he had cast a smile but casual glance at her, and had noticed that she was very dressed, but only just, that she was tall, handsome, but rather austere, looking, and that she had the pleasant distinction of being short-chest, very young, and yet having snow-white hair. He had guessed that she was an American who had lived mostly abroad, probably one of those cultivated American women who makeup Paris their home.

Then he had gone on reading. At that period he had been half-way through Rolland’s ‘Jean Christophe,’ a book which had interested him profoundly. He was a man who could forget everything in a few pages. That day he had forgotten for a long while the woman who was sitting opposite to him.

She was not reading. He had been vaguely aware of that, and had noticed that two or three newspapers lay on the seat beside her. She must have sat very still. For no movement had recalled him to recollection of her when he became absorbed in his book. The deep thoughts of Rolland about life and human nature, profound, cynical, often very sad, had carried him away into warmness and a calm deliciousness he had enjoyed as it were, in the innocent and instinctive complications of existence. Paris, which he had left just left, was all around him in the book, Paris which he had thought he knew, and he felt that he did not really know at all.

Presently, after a long while, he had come to the end of the volume, “Les Amis.” He read the last words, “Elle se tourna vers lui, ses yeux formèrent...” A few pages more, “Et elle se leva, elle...”

He closed the volume.

Above him in the rack, stuck up in his dressing-case, was the next volume, “La Raison Armée.” He meant to get hold of it, to go on with his reading. But for a moment he had not quite still, having before him, thinking about the episode on which he had just been concentrated. Then’ that moment he had gradually become aware of the tremendous forward movement of the train, of its noise, of the flying landscape at his side, and then of his silent and still companion. And he had looked up with new seeing eyes.

The tall woman with the young face and the white hair—she remembered it all sharply now by the picture in his mind—was sitting upright and absolutely still, with her hands calmly folded on her lap. He had glanced at her face, and noticed in its calmness, the slightly aquiline nose with sensitive, narrow nostrils, the curved, closely meeting lips, the marked, very yellow, the mother of large eyes, the nose, the forehead. The whole face was perfectly received, deciphered, and, he had thought, almost singularly tranquil. The woman was not looking at him but downward.

For some time they had sat thus quite still, but his thoughts had been laughing around her for the first time since they had left Paris.

A cultivated, probably high-minded woman he had thought her. Married, for above the gapping hands of want, intellectual, tranquil, very reserved, perhaps even a little cold and distant as called to her relations with other human beings, yet earnest somehow, in some secret moments, and very, very self-possessed. And just then a strange and a rather toneless thing had happened.

The face in front of Strickland had suddenly confronted itself in a graven, had worked violently for two or three ugly seconds; it had become suffused with blood, it had swelled; and then the woman had burst into a passion of tears. She had wept as...
splendidly, will be with an American friend who lives in Paris, Mrs. Crockage—she reported an Englishwoman and is a valley—and probably a couple of men. Dick says you can't get out of it. What do you say?

Yours very sincerely,

W. E. S. Longbar

Mrs. Longbar

Strickland had no country engagements for the following Saturday and Sunday had he decided to escape the Longbars' invitation. He had been to

Deborah alone and was kind of the place. They

made him feel at home there, and Mrs. Longbar's

accept very kindly. Dick, her husband, was an

excellent fellow, and knew good wine there had

better than most men. A heavy heart-curt was an

attraction, too, but Strickland was an active

person, and soon found a more impossible one.

He wrote that he would be down on the Friday. And

Sunday morning saw the lake such a beautiful

day as to be away from rainy London that he got out of town

Friday morning engagements and went that he

would be at Appleton station at six-thirty that

day.

And he left on the train as a last wind, which

more than himself at the moment of the sea, welcomed

him, flying across the wide green meadows, and he

turned to him once, now.

A blue moon was shining. In a moment Strick-

land was being whisked along the narrow lanes,

past the troubled shallows, towards the sea, on

which stood Horsley House looking north over a

wide English landscape. Soon the bold gray

tower of the church, dating from somewhere about

circa 1080, rose above.
"THE MODE IS VERY SIMPLE—
AND VERY EXTRAVAGANT."
SAYS BARON DE MEYER

To illustrate this while for simplicity, this extravagant party, Baron de Meyer has chosen the gowns drawn above. The first gown (left to right) is of black satin, headed so that the fabric has the effect of being curiously and richly tasseled. Next, white organdy de Chine is simply draped; then taffeta Colberte embroidered and banded with tasseled edges; then a draped gown of grey velour.
THERE REALLY IS A NEW MODE IN PARIS

A Fashion Letter by BARON DE MEYER

THE significant costume that I shall now cite in the fashion, the mode of the day, gives rise to the question: Is there a new mode in fashion? For a couple of years, there has been a certain amount of fad and fancy, but, as a whole, the costume of the day has been a rather plain and simple one. But now, in Paris, there is a new mode, one that is gaining popularity and is likely to become the fashion of the season.

A New Mode of Fabric

IT is possible to have a new mode of fabric during the course of a few weeks, the quantity of gowns and fabrics that have passed through the world. To have assisted at the incomparable fashion displays, to have seen the most recent and the most remarkable, is a privilege which no one can deny. In my opinion, the fabrics of today are the most beautiful and the most varied that have ever been seen.

For years, we have been accustomed to seeing the same fabrics year after year. But now, there is a new mode, one that is more in line with the fashion of the day. The fabrics are brighter, more vivid, and more in keeping with the style of the day. They are made of the finest materials, and each one is a work of art in itself.

The fabrics are made of the finest silks, satins, velvets, and satins. They are made in a variety of colors, from the palest shades to the deepest hues. They are made in a variety of patterns, from the simplest to the most intricate. They are made in a variety of textures, from the smoothest to the roughest.

The fabrics are made in a variety of weights, from the lightest to the heaviest. They are made in a variety of finishes, from the matte to the satiny. They are made in a variety of lengths, from the short to the long. They are made in a variety of styles, from the simple to the ornate.

In short, the fabrics of today are the most beautiful and the most varied that have ever been seen. They are a symbol of the new mode in fashion, and they are a tribute to the skill and ingenuity of the designers.

The new mode in fashion is a reflection of the new mode of living. It is a reflection of the new mode of thought. It is a reflection of the new mode of dress. It is a reflection of the new mode of life.

The new mode in fashion is a reflection of the new mode of beauty. It is a reflection of the new mode of grace. It is a reflection of the new mode of elegance. It is a reflection of the new mode of refinement.

The new mode in fashion is a reflection of the new mode of thought. It is a reflection of the new mode of spirit. It is a reflection of the new mode of life. It is a reflection of the new mode of being.

The new mode in fashion is a reflection of the new mode of the world. It is a reflection of the new mode of the age. It is a reflection of the new mode of the time. It is a reflection of the new mode of the people.

The new mode in fashion is a reflection of the new mode of being. It is a reflection of the new mode of spirit. It is a reflection of the new mode of thought. It is a reflection of the new mode of the world.

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The new mode in fashion is a reflection of the new mode of being. It is a reflection of the new mode of spirit. It is a reflection of the new mode of thought. It is a reflection of the new mode of the world.
Fashion—to talk of the latest copies of this fickle muse again—is still limited in all her acceptances, however varied, keen. The solving of this eternal question of her domain is of utmost importance. Do women wear really study this problem? And after study, do they remain true to what has been founded good?

WHAT EVERY WOMAN SHOULD KNOW

The women who have discovered the effective line, which makes them, should always be beautiful if lucky, and remain beautiful to it. She will find it to be the most successful rule towards good dressing, just as the first aim of all women should be a good "ensemble." When nothing harmonizes, nothing can look well, however beautiful the gown, the hat or coat. When anything goes with everything, however, the result is almost certain to be successful.

If a woman looks best in brown, for instance, or in shades obtener, she should not fear to adopt this shade, nor fear to be dressed monochrome. Her entire outfit for the season should consist of such tones.

If judiciously treated, black is becoming to almost any women. It is nowadays no more considered gloomy. Treated as a background, it can serve as the most fanciful adaptations of other. White with black is, however, almost more distinguished than any other combination. Gray with black, red with black, blue, in fact any color can be added to black, if the color is used intelligently and with discretion.

THE COSTUME COMPLETE

A RIGHT thing. The only way of being really chic nowadays is to have gowns and coat designed together, for either day or evening wear. This will produce the perfect "ensemble," the ideal for which every efficient woman strives.

In some houses, the finishing of these suits is more gourmand than ever, offering in brown or tan, there are other homes, never more, even then, when only crisp materials is used, the dress and its drapery being more careful, because of the gowns beneath the coat, which should be fashioned at the same time as the liner of the coat.

If not entirely a new invention, it certainly is now in its latest interpretation. This new extravagance can be matched to the little hats of the indomitable Gabrielle Chanel. The simple grace and sweetness of each dress combined with its own wings is their real strength. One looks at them and sees in them the world, easy solution of being warm and looking chic in a winter afternoon, when outside all is fog and gloom and inside everything is warm and gaiety. Chanel's clothes always give one the impression that they are particularly made to the wearer, individualistic women who can live through clear glass, not through old-fashioned rose-colored spectacles which spell distortion and premature old age.

MOLYNEUX

In the great exhibition he held some years ago in the world, he was among the first to introduce the new line of women's clothes that were the rage in Paris. They were a marvel of simplicity, each one being made on its own line of material, and each one being a masterpiece of craftsmanship. It was the most beautiful exhibition of a smart social gathering, tea and refreshments were served in the style of a dainty and dainty dress.

The assembly was distinctly festive, as befits the occasion. Captain Molyneux prances elegantly to the smart Americans, as well as to English beauties who come over to Paris to get the latest styles created by their couturier. They think nothing of flying over from London after luncheon for a fitting and removing later in the afternoon, in time to dress and drive at the Savoy. Captain Molyneux has excellent taste, not only in his creations, which, however artistic, are always wearable, but also in the choice of his models. They are known to be the most beautiful in Paris. Below, Madame, ladies, and others, are very much admired. His models are never shown without complimentary additions, as handkerchiefs, fans, hats, bags or any other details completing the "ensemble." This is an excellent plan, as it gives an impression of what the gowns might look like when worn away from the establishment.

The couturier, over a period of many years ago, started this line very modestly. She was followed by Lady Duff Gordon, who elaborated on the scheme and carried it to a rare excellence in execution.

EXQUISITE SIMPLICITY

Here are some remarkable evening gowns, very simply in line, as becomes her figure. The gowns of a rich velvet gown must always be designed around her lovely figure, just like a large piece of material held in place by some brilliant gown. Another very simple gown is composed entirely of crystal tucks, with design of black beads, giving the impression of fine mink, almost like a sparkling river. The sleeves are almost as lovely as the gowns. The shoulders are always worn, and the colors are always beautiful. One shoulder is a piece of bright yellow, the other blue, both embroidered with silver and diamond brooches. Large drooping chrysanthemum wreaths of gold and silver hang from her shoulders. She was glorified and golden like her name. There was a lovely Russian saddle coat, bags and...
enveloping, words—"in kings' rooms," "moths in modern times are a newly anticipated term. Erroneous wraps, neck ruffs, and chokels—all of them big and every-

ed the far worsted exquisitely. One "involves"—
a plain black cloth gown—remained vividly in my memory. It had, in addition to the gown, a plain
and very long black cape, lined up to the waist in

a black beaver, with the upper part of spider's gauze. On the mahogany pane was a carved panel of

ornate roses, which looked like flat and regular

lines of white on black. An ermine topper completed

the ensemble well possessed by a lady of good

opinions. Molyneux's love for women has made him a

series of exquisite gowns, as well as for Frieda

Hemps. They should enhance Molyneux's reputa-

tion in America, for, though I did not see these

creation—both ladies expressed themselves to me

delighted with the results.

GREEN MONSOON AND PINK EMERIS

CAPTAIN HAMILTON has been using some of

the most fantastic-looking fur trimmings, green

monkeys for instance, or white-gummed pink

monkeys and orange-colored armadillos.

Strange to say, and weird to think you would, a

black velvet cape, with a huge green monkey collar.

bodice, quite interesting, and should be com-

coming to some—why not?

The weather has been exceptionally cold for

this season. The cold and damp atmosphere

which prevailed all through September has made

for coats and fur trimmings popular, at a time when

the multitudes prefer to wear out their summer

garments.

Rainbow soliloquy and beauty are much worn at

present, as well as the old-fashioned collar of

black and gray. This boa is rapidly coming to the

fore and is really extremely smart.

THE SMART USE OF EMERIS

PRETENDING and solemnity, even if ultra-

smart, can be afforded for very low, not only be-

cause of its price but principally because of their

trimmings. Emeris is not only really smart when

worn as a being, though none can estimate of

winter's smart, but, they are mostly open, by those

who have previously been able to afford them.

Emeris, really good chokels, is rare in Paris

than in New York. However, there is a very

nearly looking on chokels which is most effective.

In her, one has to look into the matter very closely

or seeing a woman come into a restaurant wrapped

in a large chokel, because, to know if she is wear-

ing the genuine article or the suit.

The colors are again in full swing for the

early winter season. The Chez Club, the Club

Dasson, the "So Different," and even the hoity-

toothy, which is more of a season locality, are all over-

powered.

The women at this time of the year, however, are

not as colorfully dressed and gorgeous as they are

during the spring and summer seasons. Sometimes,

they leave the full glory of their winter wardrobe

for the spring, when Paris seems nothing with silk,

with elegant and ornamental dressing. As every-

body, at that time, is in town, there is an extra-

ordinary number of beauty and expansion. This

is in contrast to New York, where in the fall women

spend very bonily on mantumes and furries, while in

spring a very marked relaxation and a falling of

numbers set in.

I don't mean to imply that the Chez Club, far

indeed, a five or six, and did not contain women

ever more extravagantly smart and wearing the smart and

merit models, but they seemed to stand out,

and were the chancers of others, the boneless eyes following them about the room with

an instant and unpretentious, these gowns were the exception.

THREE GORGEOUS GOWNS

At ONE table sat three women, each wearing a

very simple and beautiful gown. But what
gown! One was beaded, or rather embroidered, in
diamonds, the second was embroidered in and jewels

with lines of emerald, and the third was beaded,

boasting of a multitude of blue beading, very original

and new. Among the three of them, the beaded

work must have been worth many millions. All

three were turned out so perfectly, for a woman
can hardly be considered elegant unless she wears

the right dress, the most transparent costumings, the

bag of the moment, and has her hair handsomely
called. Perfect gossamer and elaboration of details spell elegance today even more so than before.

When these ladies finally departed, followed by their numerous maids, their wraps harmonized with each of the gowns. They represented to me the last word in elegance and perfection.

At Cim's last week, I saw one of the most famous beauties of England wearing a gown of white and gold brocade, very simple in line, distinct for a "Medieval". The material, a wonderful foil of gold was to us, and how the graceful form of the gown was edged by long golden head tiaras—gold on gold. The gown seemed to me, and, in spite of the rich sound produced by all the "gold", was in most excellent taste.

The Directoire Waist-Line

I also saw a well-known woman wearing the ubiquitous empire gown typical of the prevailing fashion with the waist-line indicated by a wide, very low on the hips, rising towards the front, the skirt finely gathered. However, and evidently as a preface to what is to come, there was a waist-like line under the bust, the line again slightly rising upwards towards the front. This line, distinctively Directoire, finely defined and emphasized by embroidery, looked wonderfully well and attractive to me, in perfect harmony with the elaborated decoration about the hips.

The short sleeves, ever since Grecian days considered and accepted, has at present been disregarded by the prevailing fashion but it seems to be returned to, be next season or in a year or two. It seems the least likely evolution.
PATOU ILLUSTRATES
THE NEW MODE OF EXTRAVAGANT SIMPLICITY

(Upper left) This is an unusually good example of what Patou de Meyer means when he says that the new mode is a combination of "poverty and simplicity." A Patou gown of rough-colored organdy material is simple with the simplicity that is achieved only by one of the great couturiers.

(Above right) Again, the simplicity that is costly. This blouse of red organdy is embroidered in fine gold designs that are not complicated, but give the blouse an undeniably richness and distinction. The black wool skirt emphasizes the rich waist. A short fur jacket is worn with this.

(Left) A gown of silvered moire lace, an extraordinary in itself that it needs no ornamentation, is made not a slip of moire velvet, and caught with a huge bow over what otherwise is the waistline. In this gown the air of luxury is supplied by the gorgeous fabric; again, the extravagant simplicity.
"Why did you bring me!"

Susanne, thrilled by the gorgeous pageantry of the Biarritz bull-fight, is overcome by disgust at its brutality; for the first time she gets an inkling of her fascinating guardian’s true character. "The Lengthened Shadow" has revealed a new William J. Locke—to all his old rafles and humor, and understanding have been added a startling strength and power,
"I should scream and scream, and someone would come in and hear what you are," said Valerio.

THE LENGTHENED SHADOW
A New Novel by WILLIAM J. LOCKE
Illustrated by Henry Kellogg

THE STORY SO FAR

Peter Merrick, born James—a son of affairs and son of the world—a brilliant and somewhat insubordinate young man, is destined, in the opinion of twenty-year-old Nanette Chalmers, to be a guardian for beyond her dreams.

The English poet of some years of his thoughts on his efficiency, while his French blood spurred him to find his own identity. Even more wonderful than the twist of fate which made her his wife was the birth of the long-looked-for Joseph Goldthwaite the intrepid fencer he had used in providing her with an unbroken guidance.

Timothy Swaine is the other. In every way he is a contrast to Merrick. A trained, born, self-effacing sailor with a little girl, minor partner in a firm of chartered accountants, he appears clearly to her city. But Swaine acquired a quiet affection for his wife, after she told her telegrapher needs to go to the devil, she was taken into Timothy's home as the goddess of his motherless girl.

She too, has quickly fallen under the spell of Merrick. He finds, in his capacity of onlooker and observer, a new life opened to him. He is acutely uncomfortable in Merrick's home, where, under the terms of his engagements, Swaine is to spend six months of every year until she is twenty-five. For Merrick has a grown daughter, Valerio. As Timothy, going through the pages of the devoted Goldthwaite, bound letters which established beyond doubt that Goldthwaite had been the love of Merrick's dead wife and that Valerio is really the child of the miserable venture.

"No one does not understand Valerio's hatred of the man who is apparently the most beloved and respected father. She means Valerio's tremendous. She means that Merrick is not the beneficent person he seems. Perhaps she is holding a little in love with him.

Merrick's Godfrey—of that she is aware. Valerio tolerates that gambling seems more to Merrick than Swaine expects. She spoils his patience as something of a scored. All of which characters become worse with indignation, even with folly.

YORK AND PARIS

TIMOTHY, held as a pawn in Paris, was brought to his meek daughter-when he reached London and prepared to see his beneficient wife in order. It may be said at once that the ship's waiting had nothing to do with his fancy, for it had not been con-

victed by a sorrow and blame. He decided not as much the facts as the circumstances. From day to day he purposed the inevitable situation with his partner of Constance's love and his

concern. To know them seemed an act of imperi-

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THE DEBUTANTE HOLDS
THE SOCIAL STAGE

This Year's Coming-out Parties Run True
to Form—Present-day Form, That is to
Say—and Quite Different They Are
From the Days of More Graceful Years.

EVERY ONE, no matter how much of
the social world he may possess, has a set place
in his heart for the poetry and romance attached to the
arrival of the debutante. Today's little princess, who, arrayed in the
most seductive trousseau and surrounded by timeless elegance, stands at the brink of
the social world on that especial day when she is formally presented to society.
This winter's coming-out parties have run true to form—present-day form, which is
something quite different to that of other years. No one will say that these are the
days when the debutante was formally introduced as essentially stuffy occasion,
given for the older friends of the host's parents. The poor little victim was days away
from being presented in the beribboned white suite, her dainty figure swathed in a diminutive
white kid, and adorned with an old-fashioned bouquet complete her appearance. Without
question, the entire ceremony, the debutante stood in the front row, head held high, with
people she did not know and in many cases did not care to know. Making one's debut in
those days, was something of an ordeal.

Today's victor's suite below, shows all are in the discard, and as the receiving
process, the modern debutante's, is quick enough to escape her mother's clasp, slips out
of the travelling box wherever she notes an interesting family friend or
"prominent" acquaintance.

It is her mother's duty, she believes, to tell
her what people will tolerate.

Passing time has wrought great change
in debutante receptions, but they are still
so much of a part that formal debuts have
been held to discuss the manner problems.
Last winter at the Colony Club two hundred young matrons and debutantes met to listen
to both sides of the social question. The decision, also, was a draw.

But now that the question of the season
for a debutante has been fairly con-
sidered, it is found to be much more
and more difficult. "Young lady," says
the list of names given this season. "These
are the formal debutantes.

This list is infinitely long and includes
many others. Miss Edith Rockefeller, daughter of Mr. and Mrs. John D.
Rockefeller, Jr., Miss Louise Choate, granddaughter of Mr. and Mrs. Henry Choate, Miss Cornelia
Livingston, daughter of Mr. and Mrs. Goodwin Livingston, Miss Charlotte Vande
bush, granddaughter of Mrs. Cornelia Van
deburgh, Miss Ruth Cameron, daughter of Mrs. S. de Garmon Cameron, Miss Stela
Recraft, Miss Cora de Prezde Kee, daughter
of Mr. and Mrs. Gurnett B. Kid and Mrs.
Julia Bedaux, daughter of Mr. and Miss
Howard C. Bedaux. The group of debutanes
is widely connected, and immense entertainments were given for each one. Something
very exciting about all, would appear from our social life if debutantes mostly slipped out instead of coming out.

Miss Edith Rockefoller, daughter of Mr. and
Mrs. John D. Rockefeller, Jr., made her début
His success at a reception given by her parents.
Mrs. Corneilla Livingston

The night before, arriving home along about midnight, she does not sleep until the noonday sun comes streaming in between the tightly drawn curtains of her bedroom. Then there is a wild-asphalted dance to dance at one o'clock.

The lady-basement, usually taken its guests on to the mezzanine, and after the theater last party, with a abigail: "Thank you ever so much for a little time. Talk to this or that tea and reception, where they want to miss the first with the hotel.

Following the reception comes a dinner followed by the opera or theater. Then it is on to the dance at Thursday's, the Plaza or the Ritz, or some outside house and all too soon it is daybreak again, and the weary little debutante is buried home in the family motor with nothing to look forward to but the same rut of the matter.

This program might be repeated to keep any debutante busy, but there are always several fashionable charities to be helped along, and her services are constant demand by the sort of philanthropic mammon whose money can not safely be denied. In the most crowded days of her season, the débutante needs most special hours to recovering dance steps, élégance, and domestic peace.

Following three months of this crowded life, the curious parent sends her daughter to Europe or the South for a rest cure, which accounts for the slowly growing beauteous season.

But after all, this is the time of the dancing débutante, and only those who perform in an almost professional manner, regardless of their wealth, social position, or beauty, make any good impression on the stage, and an impression depends on the reputation as a success. It is not always the house which has the most brilliant season. Quite frequently the poor little rich girl joins the ranks of the well-born, and all because her dancing fell to place.

In this mad world, where good manners are at a discount, many a débutante is bowed to the side-lines at her own coming-out; no lawyer does a man but any obligation to ask his honored daughter for the usual dance.

There is, you see, a tremendous contrast between the débutante of today and the stiff little débutante bad of a quarter of a century ago. And what has brought about this change in manners and dancing? Are the manners responsible for it or the débutantes themselves brought it all about? Who can tell! One thing is certain: the manners and dancing on view at the débutante parties this season would not be tolerated in public dance halls. A wave of actual morality has spread over society, and it is no easy thing to place the blame where it belongs. The most amazing part of the whole situation is the reluctance on the part of business men to control the objectionable features of their parties. And yet these matters are in a position to lay down the law if they so will.

If the prep school or college youth is to be held entirely responsible for the fall that marks the social débutante dance? Few guests go further than they assume the rules of the house will permit. The wise youth will easily try out his horizon and it is rather quick to take a hint. But there are others, unfortunately, who have no responsibility toward their honors and it is their behavior that has brought about present outrageous conditions. This condition—the so-called upper East Side youth who "passes the buck" at a private dance is just as much a nester as the lower East Side youth who sometimes his "cures" and leads in jail for his misdemeanors—became noticeable last season, but has increased alarmingly this year. It was an secret fact since that a group of a dozen men were responsible for all the "Beast" that marked the débutante dance. Several mothers united the names of these offenders from their lists, only to have them revealed by their daughters (Concluded on page 107)
HIS CAREER

A Love Story of Married Life

By IZET HAYNES IRWIN

Illustrated by René Lelong

HE had meant to wait until the dancing began before he told Joan that the plan for their flight was perfected. He had known for a week that they might go any day, but he had held that knowledge tight-held it as though it were a case of incredible temerity and piled with a death-dealing skill—held it even from her. But over once the instant late that afternoon, when the food-chest, a business one, had been taken, an excitement such as he had never known had blown to and left guilt along his consciousness. All his doubts and perplexities, his secret shame, his central yearnings, had melted to nothingness in that brief breath. The fluid in the tank was heating now; it was beginning to flow over the binnacle; it threatened to shatter the glass. Yet it was the last place in the world to mention the subject, he reflected, and not the happiest moment. He would not have been tempted.

But for one of those instinct-driven accidents, invaluable to such an intricacy as theirs, he and Joan, meaning of course to avoid each other, had taken seats in like manner precisely as they did in from the dining-room to the drawing-room. They had avoided that chair, however, Joan, backing her chair a little back, but giving herself up as absorbedly as though of the odyssey and judges which occurred to a small taste of her brain. His moving his chair forward, drew a chair from the bar on the center table. Not ten feet intervened between them. Joan glanced over the brim of her glass and saw that grey apartment. Plass-barred through it. Electric sparks quite out of it. They understood this for a moment to be one of those instinctive flashes of which Joan was warned—small flashes that did more even than her preventive laughter to subdue heavy minds.

Surrounding the full that delicious moment, Mary did not turn. His eyes, grooving heavily, turned haphazard to the big crimson clock’s hands, his head on his hand, his Musal glance watching the room. His claret color, like a deep marble stream in his eyes, he gave himself over to his vision. Occasionally from behind her she caught the tassel of shabbiness caught into the stars-crafted window which filled the room. And then he covered it with the secret cosmetic repair at which she was so strong. The sudden powdery touch issued from the tiny sack of gold and pale and pastel which seemed never to his arrest. But he, as yet, was driven no need of artificial color. Yet, there was no doubt: it added—his attitude—an extra seduction. Perhaps because her pale olive
for JANUARY 1923

The documentary value of the narrative is evident through the description of the author's impressions of the scene. The woman's gaze is fixed on the object of her desire, a dress that is described in vivid detail. The author's language is ornate, using metaphors and similes to convey the emotion and intensity of the moment. The transition to the next scene is smooth, maintaining the focus on the central character's thoughts and actions. The narrative is rich with sensory details, creating a vivid mental picture for the reader. The use of external dialogue adds depth to the character's motivations and relationships. Overall, the text is engaging and immersive, providing a clear and coherent account of the events described.
SOULIÉ FINDS THAT FUR ADDS BEAUTY
TO THE COSTUME FOR EVENING

Fur is now finding a new and important place in the evening wardrobe. Soulié does the seemingly impossible by adding a deep border of leopard skin to draped silks of rich green crepe and still achieves a slender effect. The gown is silver green. The cord is silver and the tassel is of pearls.

There is a new shade of salmon pink that Paris is wearing. Soulié suggests it in satin crepe for a characteristic evening gown and designs for it on unusual bales of silver chiffon richly embroidered in pearl beads. Curious square plaques of pearls and crystals form narrow swaying panels at the sides.
COSTUMES FOR THE SOUTH

In This Letter From Paris, We Learn About the Gay Little
Society Costume the Parisian Wears on the Côte d’Azur.

For the Past Few Years, On Important Occasions, In Paris.

EVERY one knows how in the old days all the beauty and fashion of Europe cruised on the terraces at Monte Carlo in the morning coolness, or gazed at right round the tables of the Casino. Smaller, bountiful hearted women with dark eyes and wonderful jewels, newly Russian in rich pelisses and gowns worn as engines, tall, sky-like English women with great names, smart Americans, beautifully dressed, and all the lovely exotic creatures—gorgeous visions of the night—who haunted Monte Carlo as they have haunted no place on earth since. Many nights, music and mirth. It was marvelous, but... (text cut off)

A New Mode of Life

VISITING Monte Carlo during the second year of the war, I sat for hours, one sunny morning, on the Casino terrace, with only a broad red blanket to keep out the sun. It was a lovely sight, dazzling almost on the wall and doing its best to enter the same, but no sort of sun could induce the melancholy of the place, which was like a deserted village, silent and empty of people. And everywhere along the coast that year it was the same. But now, again the Riviera is brilliant, not only as before the war, but still more gay. The coast towns are crowded with visitors. Many English people, in order to avoid fog and rain, have given up their homes in England and bought or hired homes in the sunny South, visiting England only in the autumn. In Monte Carlo, whereSometimes are unkind, not even as much as an article is available. Dancing is springing up like mushrooms all along the coast. One can see them from the window—white and red costumes under the dome—wearing a popcorn of red roses and a background of blue sky. A single dancer, a group, a dash, a dash. These are young girls, not too old. The young girls have costumes with some quiet, soft, close, and uniform color. There are also costumes for the British Legion, for the English Legions, with their uniforms and their hoops, and all the time. These are seen and heard with touslaments of all sorts, from the top of the terrace, crooked back and knees of every description, with the chief interest centering always in the Casino.

For one reason, Cannes has been the most popular of the coast towns for the last year or two and doubtless will be more gay than ever this season. The amiable, pleasure-loving King of Spain is expected at Cannes for the season, and his visit—a visit of King Carried—will bring the entire coast into a blaze of activity.

The grande season of Paris has established shops in Cannes, Nice, and other Riviera towns, and one may shop now in the South as well as in Paris. Special collections of gowns are being sent down for the season, such as are prepared in America for Palm Beach.

NEW SPORTS FRACKS

PREMET is making, for their shop in the Hotel du Bourgogne, Monte Carlo, three in embroidered kunda cloth, a Roulet fabric in yellow, jade, green, white, and other colors. A model of comb-striped yellow kunda cloth—a three-piece costume—has a skirt of plain yellow kunda with a single plate on each side, topped with a cut-out of white Georgette ruffles with kunda and embroidered across the lower part with yellow and white bands. This frack is quite straight and shows rather low waist.
WHAT PARIS WEARS ALONG THE RIVIERA

SKIRTS for sports wear are neither short nor long and the straight-hanging skirt plaited is still the favorite. These appear in kasha cloth or in white crepe de Chine worn with colored jackets. This is a smart combination.

FROCKS are quite straight with a bow waistline and the little jacket is often embroidered in gay colors.

White kasha silk jackets, embroidered with brilliant color, are gridled with bright red, black or printed scarves.

PREMET is making simple little sports frocks for the Riviera of Rakin kasha in cameo yellow, jade green, and white. None of these frocks are worn with jackets.

CHANEL, for many seasons the most enthusiastic wear of jersey cloth for sports wear, has turned to travel. With this she was embroidered Russian blouses of tints.

Here Jenny has thrown a fashion breath that may explain later. The waist-line of this brown top is at the hip—but there is no indication by brown silk band.

The straight jacket is of yellow kasha cloth, embroidered in relief by machine with yellow wool threads. A smartly tailored jacket. The slim, flat jacket is the one to be admired at the waist, and a little jacket is worn in the same style. A straight jacket of white embroidered kasha with a brilliant red and green jacket. The jacket in the back, worn with a straight white crepe de Chine dress, is a gay color. Another embroidered white kasha cloth jacket is of an old jacket embroidered with tapestry colors which resemble a tapestry but is worn in the same style. A black crepe maroon back trimmed with white collar and cuffs. The sleeves are made of fine white lace. A band of tapestry embroidery in colored bands across the lower part of the costume line, and brass of similar embroidery on the sleeves. The line of this back is quite straight, also with a low waist line.

THE WAST-LINE CHANDEL

The blouse of Premet’s in general continues straight, with the waist line still at the hip, although a straighter line than her usual one. The blouse back line still prevails and there is a little line on the shoulder. A smart black dress shows Premet’s delight in Georgette with an old decoration of black velvet, as if black velvet had been hanged into boned patches and all cut shapes and pasted on the Georgette with a machine embroidery on every edge. The waist line in this case is almost normal, and loose plaited panels of plain Georgette on each side and in the middle back fall out line-wise from the griffes. Premet shows a model or two of wool skirt with wool fabric with cross-bar of mining threads which present a sort of basket-work effect. A loose cut of this wool skirt made with fabric in soft colors is trimmed with wool embroidery in relief in different shades of rust and brown. It is soft and smart.

Georgette Chanel, whose shop is in Monte Carlo, shows several new tailored frocks for the King of Scotch trend in shades of blues, light brown, and grey. The plain straight skirt has usually a simple short on each side, and the costume is often a sort of black blouse of tunic embroidered in a Russian design. As a rule the design is knitted into the garment, the prettiest perhaps those of blue or grey with the design in white.

TRIUMPH AND LEATHER

Several smart tricot blouses in brown are patterned with red, white and blue, and a black blue tricot is frankly embroidered with red and other colors and leaves off rich looking. One tricot coat is lined with heavy blue and worn over a figured tricot blouse above a twill skirt. A tricot blouse in white and blue is edged at the hips with a black or blue crepe maroon, with a crepe maroon hat at each side.

A new Chanel evening frock is little Georgette embroidered all over with red and green flowers in a Russian design. The costume is cut straight across under the arms with narrow embroidered edges over the shoulders. A patterned crepe handkerchief embroidered all over to match the gown, is then put on. This idea is carried out in several of Chanel’s new models, both from the very lovely embroideries, the Chanel models are of the simplest sort. A square-shouldered coat is trimmed with a twill-shafted or to a straight skirt which is also on each side, the edges overlap. The square-shouldered coat is made of cotton with a wrist-sleeve in blue, the lining is in black and white, the waist is in red and green, other colors. Other models show similar girdles, with figured costumes otherwise trim several summertime fashions.

GIVENCHY

This is one of those new smith top-coats Paris wears. Of blue, white, embroidered.

COATS ARE STRAIGHT

CHANEL makes a smart little square cut of tough Scotch cloth in bright green. The narrow shawl collar is of taffeta and the belt is a narrow one of plaid with fringed ends and tied in front. The short jacket is stilp up to the waist and the ends are worn in a straight. Nearly all of the Chandel models show a narrow shawl collar coat with a belt.

The shawl is often stitched and the collars generally of silk. Jenny’s new sports coats, otherwise simple in jacket in black are made from the bars of the baran and edged or stitched with another color. A brown wool twist scarf is fastened about the neck with a band of red wool and the yellow small silk handkerchief is knotted once at the throat and tied in front. Another green wool coat has a high collar and this arm, trimmed only with a band of red stitching. The sleeves are very wide at the wrists.

A smart three-piece costume designed by Jenny for the “touch” of fine black tops, the jacket is trimmed with hands of white pail. The black shirt of the dress is in black and the dress front is of white crepe de Chine with a handkerchief of black crepe de Chine and in front.

HAIR-ACCESSORIES

Jenny makes much of the handkerchief in her new collection, and at similar effects. A single straight evening frock of crepe maroon with a pocket flap falling in the middle front is trimmed with a waist of figured crepe in red and other colors. Other models show similar girdles, with embroidered costumes otherwise trim several summertime fashions.
A very new evening look designed by Worth for the South is of silver and white brocade. The skirt is straight and narrow with an open neck across the front which is square in a long circular flax on each side. The waist line is normal and the low, slightly dropped Dolman is very charming, showing off the curve of the figure in the back. Whether this new Dolman will be accepted or not remains to be seen, but it is Worth’s very latest creation.

**Parts in the Evening**

At the Riviera, women are wearing frocks of pale pink Georgette drapé accented with a flower-like embroidery of true crystal beads. Some two-colored bodices are fashioned of crépe de Chine, without trimming. Silk scarves are of pale rose and safron, with their silver dress. The Duchess Sibyls appeared a few nights ago in a straight drop of square-nosed tulle crinkled with brilliants—a sparkling garnet of star-dust over a duchess of shiny-rose silk, rose with a rose waist of tulle. But small white shoes were strapless and fatal with black.

On another occasion, the Duchess Sibyls appeared clad like a sheen of the sea in green-blue organd, a thin scarf of green verle draping about her shoulders and a well-knobs of black pebbles and diamonds about her neck. Tiny green and silver brocade shoes wore worn with the dusky green green, which was duff on each side for several inches over the sea-green under slip.

Elbow Ultra were that night an old friend of green and silver brocade, a twilling dress of Vienette velvet on silver cloth, which was rounded to wide sidewalks in the hem. The Couturier of Buhovarown was a great headed back with diamond and emerald embers. The Duchess de Veresla, who came with her two daughters—the Duchesse de Montmartre, the Princess de St. Preux, and the pretty blonde Princesse de Bourbon—wore a Worth gown of chinese velvet with seqins. The Princesse de Kasperov was a white gauze glistening with diamonds and jet, and the Duchess David was a similar back embroidered from neck to hem with chinese bands of brilliants.

The Grande Duchesse Boris was clad in black and silver, a black and silver brocade couture above a black silk. The Couturier de Montreuil-François wore grey Georgette (Illustrated on page 26).
These are the details by which Paris indicates the new mode.

For the South and for spring, a white dress cloth in the favorite shape of the past year, trimmed with a white grosgrainribbon, scarf and hat.

For the South and for spring, a white dress cloth in the favorite shape of the past year, trimmed with a white grosgrainribbon, scarf and hat.

Small and close to the head and very soft. A black velvet cap with a large wing faring from one side. Paris wears it any time of day.

(Even, middle). Beige silk for sports wear, made in the favorite small "clache" shape and trimmed with plumes, plumes and a brown-green wig.

The small red sun hat is peculiarly becoming in the brilliant sunshine of the South. The brim is edged with a double row of bright red cherries.

Variations of the mushroom shape are infinite. This one of beige Georgette voile, has a very flat crown, and is trimmed by a fine black lace veil.

(Left) The circular theme again, three circular pieces are used to form the cape, the deep cuff, and the full skirt of this gown of pearl grey rep.
A PAGE OF TRIFLES THAT MAY DETERMINE A WHOLE SEASON'S WARDROBE

A detailed sketch from the grey flax on the page opposite shows the dress with its deep circular flounce that marks the flax as new.

(Middle, above) Another attractive new idea. The circular shaped flounce appears four times on the same long slender sleeve.

There are two openings for the hand to slip through on either arm, one makes it elbow length, the other full length—a versatile dress.

(Left, middle) Jenny is showing this detailed flounce to be worn with sleeveless frocks. It is a very quaint and becoming made, really.

(Right) Renée has developed the use of the handkerchief collar so that it ties on the shoulders and fronts in long ends.

A long tight dress on a black satin Worth back ends in a deeply pointed flounce of the same material, one that covers the head.

(Left) You will notice that Jenny made the scarf-line on this early spring model a little higher than last winter's.
Over the thick, black roll of hair is spread a gold net, finished with two long tassels that cross over each shoulder like fantastic hair.

(Upper right) For the blonde, Firth has designed a coiffure composed of jet pins over the ears, pinsfastened in a jet grille by long jet strands.

For the brunette is a coiffure evolved in a network of deep coral beads. Two beads are fastened together in front by a coral tassel.

COIFFURES FOR THE BLONDE, THE DARK, AND THE DARING

A maroon silk afternoon frock, bodiced with selves and embroidered with gold lace on varied skirts, formed by utilizing a plain skirt and letting the ends fall over a gold grille. The bodice has a strange cut-out maff at the neck-line.

This is a variation of the coiffure at the upper left. The roll of hair is enclosed in a gold net of different design. The tassels fall fast in front of the ears. It is an idea for short hair; the roll is not necessarily one's own.
"NEW COSTUMES FOR PIERROT AND COMPANY!"
SAYS ERTE

Monte Carlo, Monaco

All the Alice ballrooms throughout the season, when the costumes rule the roost, were to be photographed, each room with its own unique 'Alice' theme. The crowds were large, and the costumes were extravagant. The fashion of the day was to wear Alice-inspired costumes, and the tea rooms were filled with people dressed as characters from Alice in Wonderland.

The tea rooms at the Belle Epoque were a hotspot for the socialites of the time. The tea rooms at the fashionable hotels were packed with guests, and the costumes worn by the women were a spectacle to behold.

The costumes were made of high-quality fabrics, and the attention to detail was remarkable. The Alice theme was evident in the costumes, with characters such as the White Rabbit, the Cheshire Cat, and the Mad Hatter. The colors were vibrant, and the designs were intricate. The women wore hats, gloves, and shoes that complemented their costumes.

From the hats to the shoes, the costumes were a work of art. The hats were topped with ribbons and feathers, and the shoes were decorated with bows. The costumes were not only elegant but also functional, with designs that allowed the women to move freely and comfortably.

The Alice theme was not just limited to the tea rooms. The costume ball at the Hotel de Paris was a grand affair, with guests dressed as characters from the famous novel. The ballroom was decorated with flowers and balloons, and the music was live and vibrant. The atmosphere was one of excitement and joy, as the guests sipped tea and danced the night away.

The costumes worn by the women were not just for show. They were a reflection of the society's values and attitudes. The Alice theme represented a sense of fantasy and wonder, and the costumes were a way to express this. The women wore costumes that were not just fashionable but also artistic, showcasing the skills of the costume designers and the creativity of the fashion industry.

In conclusion, the costumes worn by the women at the Alice ballrooms were a testament to the beauty of the Belle Epoque. They were not just costumes, but works of art. The costumes were made with care and attention to detail, and the women who wore them were a sight to behold. The Alice theme was not limited to the tea rooms, but was a reflection of the society's values and attitudes. The costumes were a way to express the creativity and artistic vision of the time.
THE PHANTOM HUSBAND

A Short Story by FRANK R. ADAMS

Illustrations by Frank C. Carpenter

Harper's Bazar

Hats, shoes, stockings, blankets, silverware, silver, dishes—oh, boys, what an endless list! With about three exceptions the accounts remained open for non-essentials, but Katharine couldn't bear that—well, not with her income and with the generous name of Kilgore tacked onto hers by an able but dishonestfactor.

When Daniel C. Kilgore was alive, the existence of bills was a knowledge denoted to Katharine and her mother. They bought what they wished and the statements went to the office, there to be dealt with clerically and formally. If the struggle ever cost Daniel C. an effort, he did not betray it away from the battle-field.

The insolvency of the family had descended to Katharine because she had more taking flesh in her than had her mother. Mrs. Kilgore was almost an invalid, anyway; she would give up without a struggle to any illness that was offered. She had been a pretty woman once. Mrs. Kilgore, and while the traces of beauty had not entirely faded from her face, the progress toward age had gone farther than she thought, and now she was that pathetic thing, an old woman with the afflictions of a young one. She was too ill to supervise her household but not too old to join her daughter in any diversion which might be offered, no matter how fatiguing.

Perhaps that was one of the reasons why so many of Katharine's potential suitors married other girls, and why both mother and daughter spent so many evenings alone—the only society. Many a man who might have intrigued Katharine at his breakfast table without occasion allowed means to take him after noting that her mother was the invariable companion of all of Katharine's activities.

There was another reason why Katharine had arrived at the age of twenty-nine still wearing her maiden name unobliterated. But she did not tell her mother that she was looking for a husband. The only visible taint of it was a photograph lying carelessly on an unlocked bureau in a disheveled drawer in the attic. Katharine had learned from bitter past experience that if she hinted the thought it would be pointed upon the first day her mother was alone at the house and her secret spread by the entire wind of gossip. Mrs. Kilgore had an insatiable desire to share other people's privacy and imagined

that the world was equally interested in herself to the amounts of her expectations.

So the unusual habit of a grinning youth in putting sundries against openly where rumors might become nebulous. It was no one whom her mother or any of her friends knew. Katharine had learned that, as her great aunt had once said, a widow had the rights of a princess. Instead, Katharine seldom took out her past and looked at it. Still she was perpetually conscious of it occasionally, most especially when she had opportunity to compare some other men with her lost but dear memory.

In a case of that kind, the dead man who every three years was a certain point.

In Katharine's case, that point had never been passed. Romance外表 her out of the way to have less exciting adventures.

Her mother urged her to marry, even reproached her specifically for having allowed herself to be engaged a great deal of time. But the idea appeared rather to her to show the first symptoms of the pauper woman, unhappy shadows under the eyes and a look and a shyness that seemed toیار her to sell her love even though it failed to be readily demanded. She kept the cheap out of her mouth, but it was a

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The man—now her boy lover but certainly a strange aiment—looked at Katharine approvingly.
"I've got to know," he said. "From now on there can be no secrets between us."
REFINEMENT OF DETAIL AND CARRIAGE LINES
DISTINGUISH THE NEW CUSTOM CARS

COUNTLESS experiments in custom-bodybuilding have led designers to a wide circle back to the graceful lines and magnificent simplicity of the old horse-drawn carriage, landaulettes and broughamites. An excellent example of this is found in Mrs. Peter Cooper Hewitt's Landaulet, illustrated above. Put your fingers over the hood of this picture just in front of the chauffeur's seat—the body, as you can readily see, has all the character of a horse-drawn vehicle. The seat itself is necessarily lower, in the motor car, but the double fenders and extended top arm on the outside of the hood retain the lines of the once favored brougham. In the endeavor to produce a smart town car, with clean-cut lines and perfect balance, the body-builders have found no prototype so satisfactory. This will account for the ever-increasing popularity of the cabriolet for town use.

In the matter of finish, the darker colorings have a distinct preference. Mrs. Hewitt's cabriolet is in maroon, as is Mrs. William Goodwin Lewis's town car. Maroon has, of course, been the family livery color of many of the "grand" old New York families for generations. In this, as in line, there is a return to the old carriage days. Black, also, is in much use. The Countess Bilheimer, Mrs. Joseph A. Blake and Mrs. August Heckscher all show a preference for black.

Following the mode of flanks and graces, the interior treatment of the custom-built body is one of magnificent simplicity. Ornamentation is taboo. Elaborate upholstery, ornate hardware are as past as an open car in January. Excellence of workmanship and refinement of detail and color have become the outstanding features. The car innenter has taken on the appearance of a well-built carriage.
THE SMART CAR FOR TOWN IS THE CLOSED CAR

Mrs. William Gilbert Lock's
Rollo-Royce cabriolet, with a Beauford body, is another example in which maroon has been carried out as the body color of the car, with black wheels. The interior, done in tan broadcloth, is also typical of the prevailing simplified treatment of upholstery. Plain silver hardware has consistently been used.

Mrs. Joseph A. Blake's
Packard convertible town car, built with a special body by Brunnery, having offset square pillars and broad moldings as distinguishing features, is black with tan cloth upholstery. A mahogany dashboard with gold-mounted and turquoise-shield accessories and gold-painted inside hard ware lend unusual distinction.

Mrs. August Ehrlicher's
Marmon Limousine, with a special body built by the You-Hee Carriage Company, provides commodious seating capacity inside for five passengers. Black and white pin-stripped cloth has been used as the upholstery here, with black finish for hardware. The body color, similarity of black with ivory striping, is a dignified treatment for a town car that offers great stamina.
The Encroaching Gulf Stream

So many things have happened to me this week that I have a feeling of being blessed by nature. I have been smoking cigars all day, and I am thoroughly convinced that the long view of the Gulf Stream has grown weary of the monotony of its course and has of late years surged thirty miles per hour. The sea, at this rate, must be slipping from the earth into the actual tropics.

Therefore, on the summit of the mountain where the Gulf Stream meets the ocean, there is a white organza shade set with shirring threads of cocoons of silk and piled with silk roses. On the southern palm is a sun helmet of white organza, embroidered with roses made of white organza ribbon. And on the jagged rocks of the southern shore are perched a flock of seagulls, each cocking a gold head eye at a small bottle of wine, snifter, handled, frosted, and tipped with glowing carnelian wood lemons.

But the stream itself, as it draws near, may we not discover exotic flocks, surging...
DAYTIME COSTUMES FOR PALM BEACH MUST MEET THE REQUIREMENTS OF CLIMATE AND OCCASIONS

A Silk jacket is needed for sudden changes of wind and weather. This print-colored crepe skirt has a jacket of wool, embroidered with orange and white. From Holland.

Extremely practical for Southern days is a short cape and skirt of yellow knapsack cloth, worn with a white crepe blouse. The cape is embroidered with white. From Holland.

The wrap of this costume is entirely figured with orange and black. The wrap and the cape is of rust-colored velour, with a deep collar of cotton crepe. From J. M. Gilding.

A morning coat in the South is a frock of silk drill, with an unusual gable. The fabric is woven with a border of gold stripes and heavy basket weave. From Holland.

The regal and all-otherly costume is lovely in Southern climates. This frock of white embroidered crepe remains has a matching cape trimmed with white fur. From J. M. Gilding.

For the cool damp days—and there are those days in the South—is a great cape of silver velour woolen fabric seen with printless designs in black and yellow. From Burnell-Tillery.
(Right, above) Side, painted in color, from the Eider and
this bege found skirt. The importance of the three-piece
ensemble, for the Sack cannot be overlooked. From Wallendorf.

(Lower left) Rough and rich, gauzy orange color, firm
-made in linen with cape-like drape. As an accent wear it
has a flooding of black suede. From Abers a mille and Rick.

Another suit of morning dress. This tone of a heavy
blue, shown, is new everywhere. From Bouché Teller.

Sciolto sirup de Chine, in a large size, features the black and
white found edge of this two-piece costume. The cape has
a striking sleeveless, under-jacket. From Wallendorf.

One of these large comfortable top-coats to wear over jackets
in sporty clothes is of colored cotton with slash
piping. It is a vast of a hundred ways. From Wallendorf.

A Parisian top-coat, another of the practical sort, is of black
and yellow plaid twill, lined with yellow cloth. The collar
matches with a black belt. From Grande Maison de Mode.
THE THREE-PIECE COSTUME AND THE SIMPLE FROCK ARE BOTH NECESSARY IN THE SOUTH

The sports costume for the South must answer unusual requirements. Of course, there is the simple frock in which one plays tennis, but the conventional golf costume, but the greater outdoor activities of the South, besides swimming, are spending in an "alcohol," basking at the Kiawah Island Country Club, and being generally picturesque and luscious and absorbing large quantities of sun.

For general outdoor wear the three-piece costume is vastly satisfactory. There is a little frock that may be worn by itself or accompanied by the coat, because the little coat is necessary in the tropics when there are damp days and the skies often bluish chill. Some of these costumes may be worn all day long, because they are formed enough to button and have sufficient sports air for general utility. This is the type of costume the designers have been working on for several
ANY ONE OF THESE
COSTUMES IS SMART
FOR PALM BEACH

With a blue cap skirt and rectangular cape is worn a white piped vest, stitched with red. From Millie O'Hara.

The three-piece costume designed for the South this season is unusually original and amusing. The designers have taken bits of color and fabric from many countries and made strange little costumes that have decided pictorial value. The white flannel suit at the upper right on the opposite page has a short woman's jacket, double-breasted and fastening with two large buttons. Then the skirt is an amusing bit of incongruity for being one of the newest things that Paris is doing. The back is perfectly flat and the front has a circular ruffle as if it were a full apron placed on top of a straight skirt.

Another three-piece costume of decided character is at the upper right on this page. It is Chinese in feeling, both because of its lacquered character on a black ground, and because of its wide mandarin coat sleeves. This, too, is worn with a white flannel frock with a ruffle in front and a straight back.

Chinese characters in scarlet inscribe a black jacket, and the bodice of a white flared short jack. From Gilding.

Wide sapphire blue and green stripes on Radiant white cotton skirt. The tiny cap sleeves are blue. From Delco.
COOL SOUTHERN MORNINGS AND OCEAN BREEZES DEMAND THE THREE-PIECE SUIT

(Above, left) Cream-colored bosh cloth, a fabric that the French gave to grateful mankind, is used for this sports costume. The blouse is of white linen, trimmed with red and white gingham.

(Above, middle) This is one of the most charming sports costumes we have seen. The coat is of red crepe, embroidered in white, and lined with white bosh cloth, to match the frock.

(Above, right) Miss Steinmetz, the designer of the costumes on these two pages, has a feeling for unusual fabrics. She uses bright red velvet for this sports jacket to go with a white stripe frock.

(Right) Yellow chiffon over silver lamé tissue. There are rhinestones tracing the neck-line and around the scallops at the hem. The grille, too, is a glittering band of rhinestones.
COSTUMES THAT ARE COLORFUL
FOR FLORIDA DAYS AND
FOR FLORIDA NIGHTS

(Lower) A fresh lovely frock it is of orange Cecil with a giraffe studded with rhinestones.

(Right) A frock like a gorgeous tropical bird. Of black chiffon, printed in red, yellow, and green.

(Left) The little black and white black printed crepe frock is as cool and smart looking as anything that goes South. For this one has headings of white crepe de Chine.

(Left) A large handkerchief of Crepe de Chine, edged white crepe de Chine, were ingeniously put together in this soft little morning frock for the South.
THREE TYPES OF GOWNS FOR PALM BEACH NIGHTS

(Above left) The gauzy and glittering gown is part of the tropical nights. This is of white crepe embroidered in "Coup d'Or" mantis in shades of gold. From Jay Thorpe.

(Above right) An entirely different type of gown, and one that is very satisfactory in the South, is of pink chiffon over satin, gridded with green. From Mary Wallis.

(Lower left) In the tropics, the "picture fruit" is particularly effective. Field yellow satins, embroidered with tiny black flowers, gridded with black; from Best and Company.
THE PATTERNED FROCK
FOR SOUTHERN DAYS

(Upper left) A frock that remarks in black and white "So this is Paris" displays the Arc de Triomphe and other Paris hits; Wannamaker.

Another unusually interesting patterned frock is of white crape de Chine embroidered in dark blue with extraordinary animals, from Jay-Thorpe.

(Lower left) An exquisitely gay frock of white crape de Chine, with sleeves ornamented with motifs of void silk. From Bonnie Teller.
THE BATHING-SUIT IS NOW A GAY COSTUME

T is something that has taken several colorful seasons to develop, this wearing of gorgeous bathing costumes that are neither black nor practical nor inauspicious. Two or three seasons ago, at Palm Beach, one felt it coming on, last season at Newport it was a definite fact. Perhaps it was started by the fash for the South Seas, and by the vogue of new designs and colors that have hung in all of our art galleries, have appeared in our magazines, and have even penetrated to our smart clubs, those last few seasons.

At any rate, it is here. One no longer appears upon the sands of Palm Beach, or Miami, or Nessa, or wherever one’s favorite waves are in something closely and not too generously designed of black taffetas or woad jersey. Not even the daring “one-piece” suit of the Swimmer and those who can wear it, smart. The bathing-suit has achieved the importance of the costume in which one dances or dances. Just as the gossipy bathing hour has spread itself over two full hours or more, and has achieved a new social importance.

The smart woman is making herself look more and more like a vivacious Russian poet. Her bathing costume, her hat, her wrap, are all astonishingly gay and form a complete “ensemble,” easily as her evening gown and wrap form a costume complete.

Her ““little”” bag must sit below her skirt; remarkably gay stockings must then at a critically smart point below the

Designed by
GRACE HART

Bathing costume of sea-green silk with bright gold trim. The wrap is bright emerald green.

Matching cape pattern from
DOROTHY ZELLER

The tiny day costume of a Russian “belle” was the prototype of this silk bathing costume. The designs are vivid blue against over-died green.
A balancing coat reminiscent of "Schabracke." The long-sleeved ladies is treated with a typical Russian design in color on a sea-blue ground.

Velvet lemon yellow which is a background for the stripes and forms the light peasant ladies. The stripes are in bright rose and green and blue.

knee. "Rolled" stockings or bare legs and mules. Deauville fashion, she leaves to those who frequent foreign shores, when it's done. More often than not, her sleeves are long. In fact, she is fully dressed, and so guilty and in so startlingly vivid colors as possible.

The costumes shown on these two pages, designed for Harper's Bazaar, are of heavy silk, bunched in extraordinary designs and colors that will give the sun-drenched beaches of the South the air of a Gauze mood, decoration at a particularly gay number from "Chauss Samia."

And the really smart person has three or four, six or eight, bathing costumes, with their attendant hats and wraps and shoes. She is able to make her vivid daily appearance varied and entertaining.

(Left) Large patches of carmine and blue end rose against a chartreuse background. The design spreads in floating bubbles over the costume.

Gold and sienna alternate in Egyptian triangles all over a balck costume with an Egyptian grid of purple. The wrap is purple and gold.
With her simple round silk sports frock the Parisienne wears a colorful handkerchief, tightly rolled, to define the neck-line. (Below) A gay silk handkerchief is here used as a cape on a sports frock. Another, rolled like the one above, may be used at the neck.

THE "DEAUVILLE HANDKERCHIEF"
APPEARS IN NEW FORMS

It took her heavy silk handkerchief bathed in deep orange, green, and black, with black borders, to make this blouse that ties at the shoulder. Handkerchief, from Cheney Brothers.

Besides green double, striped with black and white, forms a cross between a kerchief and a jacket. The corner of the shirt is covered by a handkerchief, from Gidding.

Another Paris trick is to wear a large Buller handkerchief, patterned with Moroccon designs in red and yellow and black, to finish one's simple oxford de China sports frock.

An Egyptian border is embroidered on a blue silk muslin, of exactly the type to be worn with the ties but with the handkerchief tied around the neck; muslin from Gidding.
A VERY SIMPLE AND
VERY SMART
COSTUME FOR SPORTS

THIS is an simple a sports costume as possibly
can be evolved—and one that is as smart as
possible. To begin with, the all-important hat is
of beige felt, made with narrow brim in front and
wider one in back—the shade that Paris has called
le favori de l'année. The sweater is a harmony
of tan and green and gray, worn with a
charming gray-green cloqué skirt. From Chanel.
What IS YOUR Parlor Trick?

In This Short Story
RICHARD CONNELL
Writes About

THE MAN WHO COULD IMITATE A BEE

Illustrated by Ernest S. Shinn

What is your parlor trick? Is it a real magic trick, or a mental illusion? In this short story, Richard Connell explores the mind of a man who could imitate a bee, a fascinating story that delves into the psychology of perception and reality. The story is illustrated by Ernest S. Shinn, adding an artistic dimension to the narrative. Read on to uncover the secrets of this intriguing parlor trick.
He went through the list of the animals and the result was disappointing. None of them seemed as interesting as a wolf, and besides, he did not wish to be himself open to the charge of plagiarism. He could not of course employ the tails of birds, although he was rather good at that), it seemed much better to employ ornithology as a peculiar trick.

He turned his attention to the noises made by human things. He pictured down in his book: "Say here, boys, we have a system of telephoning."

He was considering these with earnest face when Ambrose abruptly arose. He walked about, he gazed himself for a moment at the room, Harvey considered it with an inscrutable air when. Ambrose was given an adjoining laboratory at the Museum.

"Here you are, boys?" cried Ambrose.

"Yes, sir," said Harvey dryly.

It was soothing to have one's thoughts broken in upon by the sound of a watchmaker.

"If you do not hear, he is sure to tell me," said Ambrose.

"Certainly." The bell was rung.

Harvey Drys again bent over his notebook; he added the words "doctor's electric stuff," and was considering whether Miss Low would regard it as plagiarism, when a faint sound caused him to raise his head. A large hound was crossing up the window-pane grunting to herself. Harvey Drys watched, followed. His first thought was to capture her and return her to Ambrose, and he reached out his hand toward her; she bounded wildly and eluded him. It came to him as a flash of inspiration that his problem was solved. He'd initiate a bell.

He knew it was not necessary to keep her here, but he did. He spent the afternoon chasing her up and down the room with a gnobed bell; she arrowed and galloped and bounded. "Romance, Romance, Romance!"

He smiled a smile of pride triumph, what was a trained wolf's name before three. Suddenly he inquired the name. Finally he explained, imperfectly and cutely, that there was no grand finish. He felt that one was needed. Mr. Millett owed his national initiation with a crescent star.

A thought, murmured and mumbled, shot into one of Harvey Dry's brain cells. Normally he was neither rash nor reckless; quite gentle, indeed. But he was brought by the original story, for the sake of Miss Low he would do it for second, he attained. He closed the preceding bell and crossed the room; he got her into a corner. His gnobbled hand closed on her, but touched lightly; he closed his hands and forefinger suddenly together; she sat her off to full tune with a (Continued on page 417)
LIGHT HEELS AND HIGH COLOR

The Season’s Offerings
Along Melody Lane

Reviewed by FREDERIC and FANNY HATTON

MADISON and MARIAN FAIRBANKS

S

ince for the invincible melody which Mr.
Neilson and Mr. Verno breathes with them
from caucassio into the “Ziegfeld Follies,”
there is little complaint on Melody Lane that there
isn’t a song hit on Broadway.

But we must concentrate on something and the
dancing is not to be ignored. Just at present there is
a surprisingly large collection of sugar-bush
scarcely through the entertainments that are musical.

Dance fans are having their day with such
sparkling pedal performances to be seen as those of
Carl Randall, the nearest approach to a Vichela
we have produced, the delightful dancehall at the
Capitol, Mary Lanier—they are trying to run her
away to become another Sally Baltic Gray, who
makes a voyage to the South Sea superlative; Una
Sharon, who flies through the “Greenwich Village
Follies” like a bit of the olden days; Albert
Steinman, Fairbairn’s present partner, now in the
Music Box Revue; the maestro Donohue of
“Jolly Dandies”; these talented ladies, Fred
and Adele Anais, in “The Ranch and Jolly”; the
Descobs chime Farhads, Trios, and their doll,
Harry K. Morton, who puts a new tune model into
“The Springtime of Youth.”

Will Rogers is not to be denied admission to this
list of the light-heelers. To see him skidding
through his steps at the New Amsterdam is to feel
what a loss there is in the fact that his parents
never had Russian.

Mr. Ziegfeld has dedicated this year’s “Follies”
to the glorification of the American Girl. But Mr.
Rogers, doubtless with his fingers crossed, is glad-
ifying the American maid. These are not only Scots
on his bush, but on his book. He is our brightness
and our amusement. If that isn’t a guilt, it should be.

Rogers preaches presidents, diplomats, the mighty
ones of the cabinet, addictions, banquets, and
consumes between ships.

TRUE type of Rogers is a rare gem. And he
is always more than prominent shoes with it. He
is our lonely and sympathetic artist. For America
he is a sense of humor, but no sense of music—jibe.
But from this honesty and simplicity will the
bandy we take duties and end the want of the
world’s he has given us.

For to the “Follies” otherwise was chiefly Baltic
Gray. She comes onto a stage with a wonderful
and decent, and into the symbolic outline of a
personality. Her invention is page, even Samuel.
She is a term with Polonaise movements, sug-
gestive Bright Shadows of Saturday Night, in
Twentieth Century. We shall never get to Figaro.
Miss Gray, we are sure, easily transcends the fabled
allies of the island nation.

Compared to Miss Gray, the charitably beautiful
Mona Loover, also to be seen in the “Follies,” is
a Dutch angle in a twenty-day to her. But her
enlightened society Miss Loover seems infinitely
more shore than the average has just a think of.

Miss Gray seems a piece of property. Miss Gray
prompts one to thoughts of Schoon and Owner.
Miss Loover to the memory of John Kao and his
“Ode to a Green Lady.” The former should be seen on Saturday night; the latter on Tuesday afternoon, just after
vaudeville.

But the lightest back in the “Follies,” despite all
liveliness, is the British sable, one of the Tillie
dancing girls from London.

To see the best dancing of the season you must
go either to the “Greenwich Village Follies,” or to
a meeting picture house, the Capitol, where, re-
spectively, the highly trained back of Carl Randall
and Madamehida Matti Fuldahl flash. It is our
pious hope that some day they will be seen dancing
together. If that ever happens we feel that some
courageous manager will send them to Europe to
renovate the conventions as Pachon and Morfina
did a decade ago. The enterprise calls for a
Martha Greer. The Ganglith has the possiblity
beauty of Leopardi, the slaty piece of Gains, the
strength of the and the of Pachon. Some years
from now people will join the Capitol reverently and
point it out as the place where the Ganglith began to dance.
As for Mr. Randall we are sure he is quite as good as anything the Biltmore ever sent us and he is still very young. He has been responsible, this season, for the staging of the dancing numbers in the "Greenwich Village Folks," and he has made a success of the assignment.

The Greenwich Village entertainment in all respects is quite the most appealing which John Murray Anderson has put together. Season after season he has managed to get new shows into that well-worn form of entertainment—the revue. This edition of the "Folks," from the rambles of Washington Square, is seasoned with gay banter to cheer the heart, garnished with brilliant sills and saucy to delight the eye and equipped with a gallant band of musicians to over the tired pluguese from the Longpole blues. And there was one chorus girl whom we will remember after forgetting all of Mr. Ziegfeld's glorified American girls. In fact the whole Greenwich chorus is unbelievably young and slim.

Mr. Anderson has an eye.

As usual in the Anderson productions there are striking settings. One must be mentioned—a huge cage set before long, lashing curtains, whereas a Russian dancer cracks a whip while the tenor of the chorus leap at his bidding as baby lovers.

Two very attractive personalities in this cast are the smart-voiced (Concluded on page 113).
COLOR ENHANCES A CHARMING CLOSET

MRS. ALFRED C. BEDFORD'S primed chest, painted in French style with rose stripings and rose garlands, has blue satin curtains trimmed with fringe, rose ribbons, and roses. Sheer, rosy-hued, knitted end for arms corrugated. Satinized pads cover the bottoms of drawers and lined-lined chests.

MRS. FRANCIS CAROLUS's dressing room in wood is striped on pink with rose garlands. Pink satin pads cover the dressers and chairs, edged with net and rose-trimmed black ruches. Linen drapes match.

MRS. JOHN SANFORD's residence includes this man's chest, decorated in antique ivory with brown stripings. Here are compartments for hats, hanging spaces forsellies, coats and trousers, and innovation dressers for shirts and undergarments. A dresser with a sliding tray for jewelry and small accessories is also shown.
A poker in a recess in the wall near the entrance to a dressing room, or placed in front of a mirror, makes a sort of combination fixture and wall fountain.

DRESSING ROOMS THAT HARMONIZE WITH THE HOUSE

This room has a variegated Italian ceiling with deeply recessed windows and a floor of green and cream marble. The dressing-tall has a counterweighted top that contains a wash-basin. The woodwork is mahogany and the upholster of Venetian velvet.

In the Empire style is this paneled and gold boudoir, in which the tub is placed in a niche, finished by doors that conceal well-filled cupboards.

An early American corner cupboard makes an unusual bar-trolley when placed at the corner of the bathroom walls and filled with silver bowls and a black marble counter.

Designed by MOTT S. SCHMIDT
Architect
A PORTFOLIO OF CLOTHES THE NEW YORK WOMAN IS WEARING FOR MORNING, AFTERNOON AND EVENING

SMART dressing is quite as much a matter of wearing the right thing at the right time as it is in purchasing the right and beautiful things in the beginning. With a large wardrobe of well-selected clothes one need not appear as well dressed as another with a much smaller wardrobe who knows to a nitty exactly what to wear on every occasion. The woman of taste who instinctively senses these subtle distinctions is the truly smart woman.

On this and the following pages are shown types of costumes suitable for the functions of a smart woman's day. The last few seasons have made several additions to the wardrobe which have given it new variety—additions to the type of clothes worn. Due to the introduction of the complete costume, the suit, and the three-piece suit, about dress has taken a variety never dreamt of in the days of the tailored suit. The introduction of pleihoque period styles and the acceptance of several entirely different silhouettes for evening wear have given greater variety to evening dress. Examples are shown on the following pages.

Complete costume, consisting of matching dress and cape of raw gazarine embroidered in soft color silk cord, the cape is lined with wool.

Countress of dark blue moire with border of rich scarlet mantilla, white eremal, and silver thread embroidery on royal blue silk.
FOR MORNNG THE COAT-DRESS, THE SUIT, OR THE COMPLETE COSTUME

ISTEAD of the severely tailored suit with a flared line up which a few years ago was almost a uniform, bonded with the other, more feminine type of suit for which the Frenchwomen were always admired. Black has been the color of choice for the gown, which now includes a matching skirt and skirt. On these two pieces—the matching wrap and a dress of the same fabric from Maitz—it the coat-dress of dark blue ribbons from Celio and the matching skirt, blue, and jacket of gray velvets from Lucelli. Any garments of these types, strongly made of the chosen fabric, are suitable for the various strains of morning—shopping, concerts, etc. Others.

Three-piece costume of gray velvets trimmed with carnelian and black silk brocade, hat and in small loops. Epaulettes of elephant-rolled silk.

Three-piece suit of black velvets with embroidery and buttons in white chenille and green silk, and broadly banded with gray satin.
AN AFTERNOON HAS DEGREES OF FORMALITY AND FOR EACH DEGREE A DRESS OF BLACK VELVET

SLIP of American Beauty satin with matching chiffon sleeves, elaborately embroidered, under a black velvet sheath. Flat parrot-colored silk ribbons and green sheath and ribbon trim a full black velvet dress.
THE NUMBERLESS WAYS IN WHICH BLACK VELVET IS GIVEN COLOR AND VARIETY

As the evening scene toward evening and one progresses from cool table to dinner table, the formality of dress increases. However slight, there is still a fine distinction between those varying degrees of formality, just as even the most formal dinner gown, such as the Palet dress opposite is solely different from a tall evening gown. The dress at the left of this page would be appropriate for the simplest strain of evening, that below, with its more elaborate embroidery, for an occasion of more importance; the Callot dress opposite, with its draped drapery and gorgeous sleeves, would serve for a formal occasion, and the last degree of formality is represented by Palet's skeleton gown. It is by the magic of cut, (the length of a sheer, the depth of a neck, the breadth of a skirt) as well as by the greater or less elaboration of trimming, that black velvet is rendered appropriate to every one of these degrees of formality.

Purple colza sleeves and pockets with silver and rose stitching on a black velvet dress; black and gold wrap from Callot. Embroidery of pink and turquoise beads and white tinsel on a black velvet dress; mustard cloth fur-trimmed wrap from Callot.
EVERY EVENING OCCASION HAS ITS APPROPRIATE
STYLE OF DRESS AND FOR THE MOST
FORMAL BROCADE IS SUPREME

THERE are several degrees of formality in evening dress. It is just as bad taste to wear too elaborate a gown to a public restaurant as it is to wear too informal a gown to the opera. A bouffant robe de style is so much out of place at the Club Royal as a simple chemise dress would be at a large private dinner. For the latter occasions so charming a period dress as that by Lanvin (shown above) is exactly the right note, but for occasions of the greatest ceremony—the opera, for example—an even more elaborate style of dress, such as the brocade gown at the right, is obligatory. At the opening night of the opera nine-tenths of the gowns worn of this type—brocade gowns, with trains, extremely diaphanous, elaborately jeweled, and with every such gown wore magnificent tiaras and long gloves.

A gown appropriate for an informal dinner party is the simple yellow velveteen shown opposite, and the magnificent dance frock is represented by the short, simple chemise dress from Vionnet. Gowns of these two less formal types are made of plain materials—velvet, chiffon, crêpe de Chine—never of brocade, which is reserved for the most formal gowns, and are little trimmed and not extremely diademed.
Unfigured fabrics are used for the less formal affairs of evening.

Dinner gown of yellow satin with Fortuny lace bodice—Robe de style Restaurant dance frock of white crépe de Chine with embroidery of crystal beads.

Made on both pages from HENRI BENDEL.

Drawn by TALLULAH BANKHEAD.
Accessories Sketched Before Going to Press.

(I) A square box of black, white and red and gold beads. Right: Red and green embroidered felt hat of W. and M. Deering.

Vauxhall sticks and canes for the season. Right: Made from Flougare.

(II) A small black hand-held leather case. From Aldwych Comings.

(III) A shoe with black patent leather and hickory box. From Jenny.

(IV) A small black bag with a white crystal hand. From Max and Hella Green.

(V) A shoe with black patent leather. From Jenny.
Taste the pride of the garden in this delicious vegetable soup!

Fifteen luscious and tempting vegetables, each selected at its very perfection. Invigorating broths made from fine beef, which must conform with Campbell's unyielding rule for Strict Quality. Cereals especially chosen for their rich nourishment. Savory herbs grown on our own farms the whole year round. But it is not alone the quality of these ingredients, nor alone their number and variety which make Campbell's Vegetable Soup such a decided addition to your luncheon or dinner. It is really in the skilled and finished blending that the Campbell’s chefs display the master-hand. To taste this soup is to know that fine soup-making is an Art!

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JAMES McCUTCHEON & CO., 110-126 Ann St., N. Y. C.

THE LAST TIME
Robert Hichens' Novel

(Continued from page 25)

It's a long road back from the end of the world, and everything is a long way off. When the last train left, the last thing she said, "I believe it's all over now."...
Pretty, well-kept hands
How you can have them

Not every woman has that flawless beauty of face which artists long to paint. But every woman can have attractive hands—hands that are pleasant to look at, and touch. The kind of hands that fastidious men love to watch among the tea things, or flatteringly in other dainty feminine tasks.

You can have hands like this, even though you have not developed their full beauty in the past. Just a few Cutex manicures, and you will note an amazing change.

That is because Cutex manicuring keeps your hands so perfectly groomed—your nails beautifully shaped and polished, the cuticle free from ragged edges, hangnails, and all discoloration.

And it is so magically quick! You just dip an orange-wood stick wrapped with cotton in Cutex Cuticle Remover (a cleansing, antiseptic liquid developed by Science for the care of the nails), work it under the nail tips and around the base of the nails, gently pressing back the cuticle. Then, rinse the finger tips in water, and wipe off the loosened flakes of dead skin and surplus cuticle. Every trace of stain will be gone from the nails, the cuticle will be prettily curved, smooth, lovely and unbroken.

Then, for that jewel-like finish which Cutex Polish alone can give. In the marvelous Cutex Polishes, you have choice of five—the cake, stick, paste, powder and liquid forms, all giving a brilliant and lasting luster. The new Powder Polish is practically instantaneous. Just a few strokes of the Polisher across the palms give you a glistening finish which is so quickly renewed. The new Cutex Liquid Polish dries instantly and leaves a delicately tinted finish that lasts a week.

CUTEX
EVERYTHING FOR THE MANICURE

Don't Cut the Cuticle
Never use scissors to trim the cuticle. Not only does cutting thin and unevenly the cuticle, but it is really dangerous—too often when done the light can make by accident that penetrating cuticle-cutting implement, the blood and nerve endings at the base of the nail. The same result is obtained by cutting the cuticle off with the Cutex Cuticle Remover. It is soothing, antiseptic, liquid developed by Science for the right care of the nails. Wipe off cuticle from the nails, from your fingers and hangnails. Recommended to beauty experts. Price 35c.

Cutex Five-minute Set, $1.00
This new Cutex set brings you the manicuring essentials, all together in the handy little Cutex Cuticle Remover, Powder Polish, Liquid Polish, in full size packages, with orange-wood stick and package of cotton balls. Other Cutex sets are the "Compass Set," the "Traveling Set," and the "Reveller Set," printed at 65c, 1.10 and 1.50 respectively.

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Only 12 cents
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Miss Lily Cahill, in "So This is London!" wears costumes especially created by us to fit the character of Lady Ducksworth.

All our dinner gowns are exquisite in effectiveness and detail and are fitted to the individual order.

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TRUST YOUR OWN THOUGHTS OF PACKARD

In your own mind you instinctively award a high place to Packard.

The thought of Packard comes first, and instantly, when the finest cars are discussed.

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These instincts, intuitions and impressions of yours can be trusted.

They can be trusted because they are true—and because your mental process in regard to Packard is the almost universal process.

Packard has passed into the inner life of the nation and taken a permanent place in literature as symbolic of pre-eminence.

Nothing that we might say of Packard could possibly compare with this spontaneous, almost unconscious, and well-nigh unanimous tribute.

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Five-Passenger Touring, 4,375; Seven-Passenger Touring, 4,500; Roadster, 4,000; Sport Model, 4,375; Coach, 4,375; Five-Passenger Sedan, 3,595; Seven-Passenger Sedan, 3,950; Five-Passenger Sedan Limousine, 3,595; Seven-Passenger Sedan Limousine, 3,950; at Detroit.
THE LAST TIME
Robert Hichens' Novel
(Continued from page 86)

``The Englishmen and women who were sitting at the table turned to look at her.``
``Perhaps she has something to tell us. I should like to hear what she has to say.``
``What is it?``
``She seems to be in a hurry to say something. She is looking at me as if she were going to say something important.``
``What is it?``
``She looks irritated.``
``She seems to be in a hurry to say something.``
``Perhaps she has something to tell us. I should like to hear what she has to say.``
``What is it?``
``She looks irritated.``
``She seems to be in a hurry to say something.``
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``Perhaps she has something to tell us. I should like to hear what she has to say.``

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Wholesale trade will please note change of address
Judged by the Same Standards

Genuine Oriental Pearls, like ancient Oriental vases, possess certain spherical irregularities which are one of the many characteristics by which a deep-sea specimen is judged. Técla Pearls possess that characteristic, too, as well as all the others.

Técla Pearl Necklace with Genuine Diamond Clasp Born in Tokyo

Técla
330 Fifth Avenue, New York
10 Rue de la Paix, Paris
7 Old Bond Street, London
HIS CAREER
Inez Haynes Irwin's Story
(Continued from page 90)

Announcing
The showing of a new collection of styles created by Paris and our own designers for the Riviera and the South

BERGDORF GOODMAN
616 FIFTH AVENUE
NEW YORK
For Winter Comfort

Let us send you our newest and most attractive booklet—"Beauty Loan!"—which explains the merits of Hinds Honey and Almond Cream. Simply mail a brief request to the A. S. Hinds Co., Portland, Maine, and this pretty booklet will come to you in a few days.

If you'll just try this wonderful cream for some of the purposes described, we are very sure you will soon give it preference, because that is what so many other beauty lovers have been doing all these years past.

It is the protectiveness and refreshing effect of Hinds Honey and Almond Cream that have gained for it such a remarkable nation-wide and world-wide patronage. It is good for everybody in your household—grown-ups and kids. Faced and beautified like it after shaving and to keep their hands smooth and good looking. It preserves as well as heals the chapping.

HINDS WEEK-END BOX makes a very useful gift and costs only six pence, or at your dealers'. It contains those essentials for the comfort and attractiveness of the face and hands. Trial size, Hinds Honey and Almond Cream, Cold and Disinfecting Cream, Soap, Talc and Face Powder.

As you hike along the windy street
Facing the blast of icy sleet
Chopped face, hands and ankles too
And windburned skin may trouble you.

Then pause a bit upon your way
And take the Cre-Maid's tip today,
Just use Hinds Honey and Almond Cream
And meet the weather with joy supreme.

Headaches, chillblains and kindred ills
Hinds quickly comforts, heals and stills.
Chapping and windburn pass away,
Soft lovely skin just comes to stay.

When the winds are raw and the cold extreme
You need Hinds Honey and Almond Cream.

WONDERFUL BASE FOR FACE POWDER. Hinds Honey and Almond Cream is now used for this purpose with marvellous success. Moisten the skin lightly with the cream, let it nearly dry, then dust on the powder. It will adhere to perfection.

AS A MANICURING AID THIS CREAM softens the cuticle, prevents nervousness and preserves the luster of the nails.

All drugists and department stores will Hinds Honey and Almond Cream. We will mail you a small sample for six cents post free.

Ask your dealer for Hinds Superior Toilet Regimen, but if not obtainable, order us. We send promptly in the United States.

A. S. HINDS CO.
DEPT. 14, PORTLAND, MAINE
It was all so strange about their marriage. Now it was a child of itself, those pangs of lassitude and forgetfulness. He met Kate during a month he spent in Florida—merely belonging to her, he thought. Then all at once, without warning, the music of the night would break out. He could not resist the urge to play. For a moment, it was as though the whole world had fallen silent, and he and Kate were alone together. Then, suddenly, it was over. Kate was there, but she seemed so far away. She was not the same woman anymore. He had never known anyone like her before. She was like a dream. He had never known anyone like her before.

Jean was another thing. Jean was Kate's friend. She was always there for Kate, always ready to listen, always ready to help. She was the one who taught Kate how to dress, how to be a lady. She was the one who taught Kate the rules of society. She was the one who taught Kate how to be the perfect wife. Jean was the one who taught Kate how to be the perfect mother. Jean was the one who taught Kate how to be the perfect woman.
Dodge Brothers Sedan

Many women who could well afford more expensive closed cars prefer the Sedan for their personal use.

They find it easy to drive, easy to park, economical to run, and comparable in the beauty and richness of its appointments with cars much higher in price.

The upholstery is done in genuine mohair velvet of a singularly rich and beautiful pattern. The seats are roomy and luxurious. The hardware and minor fittings reflect thoughtfulness and rare good taste.

Steel disc wheels (with cord tires) screen the under part of the car and harmonize in a most effective way with the new grace and smartness which Dodge Brothers have recently brought to the lines of the body.

The price is $1440 f.o.b. Detroit
Warner's
WRAP-AROUND

Invisible Corseting
Obtained only by the WRAP-AROUND

IT produces flat, smooth backs, close-fitting thighs, and assures success for the new type closely draped gowns. No lacing annoyances and no incorrect fittings.

The Wrap-around Invisible Corset is made in all sizes and in all types, from the slender figure to the heavy, full figures.

Price of style shown is $4.00.
Other models, $1.50 up.

A Beaux arts is exquisitely designed to wear with the entire Wrap-around. It extends well down below the waistline and neatly drapes gracefully over the lap of the Wrap-around. Price list at $5.00.
his career
Inez Hayes Irwin's Story
(Continued from page 9)

I am sure the question of whether to go with him or not was on Inez's mind all the way to the train which would take her away from her home for the first time. She knew that her mother would be heartbroken if she knew what was going to happen. But she also knew that she had to make a decision. And she did.

"I'm going," Inez said. "I'm going." And as she said those words, she knew that she had made the right choice. For she knew that she had to follow her heart, even if it meant leaving behind everything she had ever known. And so she boarded the train, knowing that she was taking a chance, but also knowing that she was taking a chance on a future she couldn't even imagine.

Stop sore throat before it starts

Sore throat often leads to more serious ills. You know that. Better be on the safe side during these influenza days and don't let it get even a slight start on you. There's an easy, pleasant way.

Simply use Listerine systematically as a gargle and mouthwash. Several times a day in a wise precaution. It will put you on the safe side.

Besides, then, you'll be sure your breath is right—sweet, fresh and clean. Halitosis (unpleasant breath) can't embarrass you when you use Listerine regularly.

For half a century people have trusted this excellent antiseptic; you will always find it uniform, dependable and safe.

LAMBERT PHARMACAL COMPANY
SAINT LOUIS, MO.
THE LAST TIME
Robert Buchanan's Novel

(Continued from page 20)

Dear Mr. Buchanan,
I hope that my letters have helped you to understand my situation a little better. I am not sure what the future holds, but I believe that there is still hope. Perhaps we can talk more about this.

Yours sincerely,

Victor Amundsen.

ON THE OTHER HAND, the English family was not pleased with Mrs. Coffin's decision to visit the City. They had hoped that she would remain in London and take care of their affairs. But Mrs. Coffin was determined to see her daughter, no matter what.

In the end, the English family relented and allowed Mrs. Coffin to leave. She arrived in the City a few days later, and she was greeted with open arms.

His Career
Inez Hayes' Inez's Story

(Continued from page 21)

What are you doing?" Emma demanded, voice rising in tone of surprise.

"I'm working," answered a man, looking up from his work. "I'm a machinist."

"That sounds interesting," Emma said, smiling. "Would you like to join me for a cup of coffee?"

"Sure, I'd love that," the man said, standing up. "Thank you."