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OF INTEREST TO WOMEN

Ginger Cake

When out to tea the other evening, the cake was so nice I asked my hostess for the recipe, and this is it: Two eggs, 1 cup white sugar, 1 cup brown sugar, 3/4 cup of butter, 3/4 finely cut crystallized ginger, 1 cup sour milk, 1 teaspoon soda, 1 whole nutmeg grated. Flour—mix not too thick. Sprinkle top with granulated sugar, cream, butter, sugar, add eggs, etc. A slow oven for one hour. This makes a large cake which keeps well. Better eaten second day than first. For a small family half the quantities could be used.

Cheese Loaf

One and one-half cups macaroni, after it is cooked, 1 large cup of grated cheese, 3 rolled soda biscuits, one egg, well beaten, a little melted butter and milk, enough to stir but not make it too soft. Put in baking dish in pan of water till nearly cooked, then lift out of water and brown, turn out on hot platter, garnish with parsley, and serve with tomato sauce. This is a good substitute for meat. It is also splendid supper dish.

Individual Apple Dumplings

Fill well-buttered gem pans, or individual casseroles with nicely seasoned, sweet, thick apple sauce. Makes a drop batter of 1 cup flour, 1 large teaspoon baking powder, 1/2 teaspoon salt, 1 tablespoon butter, rubbed in flour, water or milk to make a soft dough; drop one large tablespoon on top of each pan of apple sauce; steam 3/4 hour, or bake in a rather hot oven. Serve hot with lemon sauce or maple syrup.

DRESS FASTENINGS AS HISTORICAL RECORDS

There is a most unusual museum in Prague, the Waldes Museum, founded in 1916 by the Bohemian manufacturer, Henry Waldes, for the purpose of collecting dress-fastening devices. The museum had its basis in the collection of such patterns as had served the requirements of the factory, which, with the assistance of technical experts, has been greatly enlarged and organized. Today the founder claims that the museum ranks among the world's cultural historical institutions, since it is gathering relics and examples from all epochs and countries, past and present, though always dealing with one particular object, dress-fastening devices.

In a systematic consideration of clasps and buttons it is, of course, the suitability of the device that forms the central idea. The most primitive garment known, the apron used among the Egyptians, was fastened to the body, as the researchers of Bonnet show, by tying the ends of the material in a knot, a fastening device. On the other hand, there were devices such as the girdle and belt which were in reality garments in themselves. So, it will be seen, the field of dress-fastening devices cannot be separated from the domain of clothing. The button or any similar contrivance is really a record of human progress, ranging from the primitive smooth form of the neolithic disk to the painted miniature button of the eighteenth century, from the metallic plate of the bronze age to the intricate goldsmith's work of the sixteenth century. And the variations exist, not only in the details, but in the form of the button itself. In rustic buckle or arctic baroque ornament the design of the whole is quite as important as the filigree motif may be. The peculiar survival of the Wedgewood button is significant as the late Gothic dress-fastening device.

A roccoco button with a cut metal setting resolves itself into the scintillations of miniature mirrors in harmony with the bright silk thread of the cloth for which it



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was designed, like a detail in a picture by Watteau which does not stand out in sharp outline, but resolves itself into the color symphony of the whole, whereas, in the smooth finish of the dress of about 1800, the button gained an existence independent of the dress. But the fundamental significance of the dress-fastening devices, so far as it fulfills its original purpose and does not become a mere ornament, keep them well balanced. It is in its influence on the style of the garment, in the way it catches up the folds of the cloth, etc.

To place the history of dress upon the basis of inner formal development, the history of art must be called upon. Then sartorial history will cease to be a paratactical assemblage of motifs, types, and decorative details. A new field that may be called the architecture of dress will open up. And dress, from a formal point of view, will become an embodiment of each period of history in its lines, its plastic artistry, its choice and use of stuffs and ornaments.

The concrete problem of the museum is, therefore, to show the significance of the dress-fastening device in its particular development, and in connection with the development of the dress and costume. The collections of the museum comprise: pins, fibulae, gage or wedge, clasps, buttons, hook-clasps, buckles, lace and loop bindings, dress and cloth bindings, knots, etc. These various systems of fastening are used for different kinds of dress and from particular types or categories, a. g., belt buckles, sandal straps, armor-fastening straps, dress and linen buttons, and apron and kerchief knots. They reflect the forms of the style of each period, and are determined by the possibilities of the technique of the age (bone pieces or bodkis, case metal fibulae, embossed brass).

The equipment of the museum for its service to the public will be completed in due time by exhibitions and lectures. An archive of negatives and a collection of diapositives will constitute the necessary auxiliaries, for the activity. In this way the museum will become an institute, able to carry out its own researches. Although its objective interest is limited, yet its scope in regard to time, place, and style, being totally unrestricted, makes it an international institute. Having grown up in Bohemian soil, however, it will also have to fulfill a positive mission among its home institutions.

GOWNS THAT WIN FAVOR IN PARIS

From present indications, writes a leading fashion correspondent, the Parisienne is not going to adopt any of the fantastic features that appeared in earlier models. She is accepting, however, in a very marked way, certain of the models which have distinct new features without any unbecoming or bizarre silhouette. The Parisienne is too fond of her own personal appearance to go in for anything that is grotesque. She has worn too many good clothes and has too much personal taste and refinement in dress to go contrary to principles. Thus we find that out of the earlier showings, which carried all kinds of extraordinary hip extensions and queer girdlings, loops and draperies, the chic Parisienne has chosen straight lines, simple waistline beltings, soft colors and the natural silhouette.

This will come as no surprise to those who are close students of fashions in women's dress. Only the extremists were enthusiastic about the marked hip extensions and the complicated draperies. Czecho-Slavic Idea Proves Success As prophesied, the Lanvin models in the Czecho-Slavic feeling have proved a success. While these dresses are of marked type, they are not bizarre in any way. In fact, they are most refined looking, with delicate thread embroidery in black or white or stone color. The dresses worn in Paris are wearing these gowns, which are of a straight chemise-like cut, but tightly girdled at the waistline with a string tie of the same material, in which seemingly is drawn in as tightly as possible around the figure. This gives the appearance of being practically uncorsseted, the stomach and hips bulging in a natural manner.

While the fashions of Jugo-Slav origin were thought by some to be extreme, they really were not. Probably the most remarkable feature about them was the great number of ideas which they embody.

Has Trouserlike Effect An example of how a costume that is simple and beautiful has been worked out from the long-coat garment with trouserlike underskirt, which was one of the most conspicuous notes in the Jugo-Slav collection, is a Lanvin model. It was she who first introduced this type of dress. It is developed in pale castor colored velours de laine, the bottom band, which takes the place of the trouser underskirt, being of fish-broadcloth and the collar of fish-er fur, or pekin, as it is called in France. The embroidery is black, with the exception of a touch of red around the pockets, the prevalent fashion of having a breast pocket for the watch and wearing the watch on a fob. Some times a little jeweled ornament hangs from the end of the ribbon. Lanvin's very popular dresses has just come from Paris. It is a simple frock of the type in which a woman will always look well dressed and which will appear to be in the height of the mode for some time to come.

This is desirable in these days of expensive fabrics, for even if we make our own dresses we feel that we must use cloth sparingly until there is some readjustment of prices. Then it is a nice thing to have a dress such as this in one's wardrobe, because it fills so many needs. One may shop in it in the early morning hours, walk in the afternoon or stop for tea among the most smartly dressed women and still feel comfortably and suitably dressed.

Coat of Blue Velours

Paquin makes such a coat of very dark blue wool velours. It has a flaring collar of astrachan, the same fur forming an edge down the entire front of the coat and making deep gauntlet cuffs. While this wrap is very simple it is of the type worn over dressy afternoon costumes, as well as a matching coat for the plainer velours or duty dresses. It is smart to have one of these long coats exactly matching the frock.

Paris makes a great feature of

very heavy wool embroidery done in a loop stitch, like tapestry. This is sometimes sheared to form little square tufts which stand away from the surface of the fabric a quarter of an inch deep. Sometimes a part of the pattern is clipped and the rest left in a tight loop. All patterns are geometrical and form deep thick-looking borders on coats, collars and cuffs. To some degree this embroidery resembles a fur. It is almost overdone by Premet, as she uses it on so many models. The idea, however, is interesting and new.

Monkey Fur Still Popular

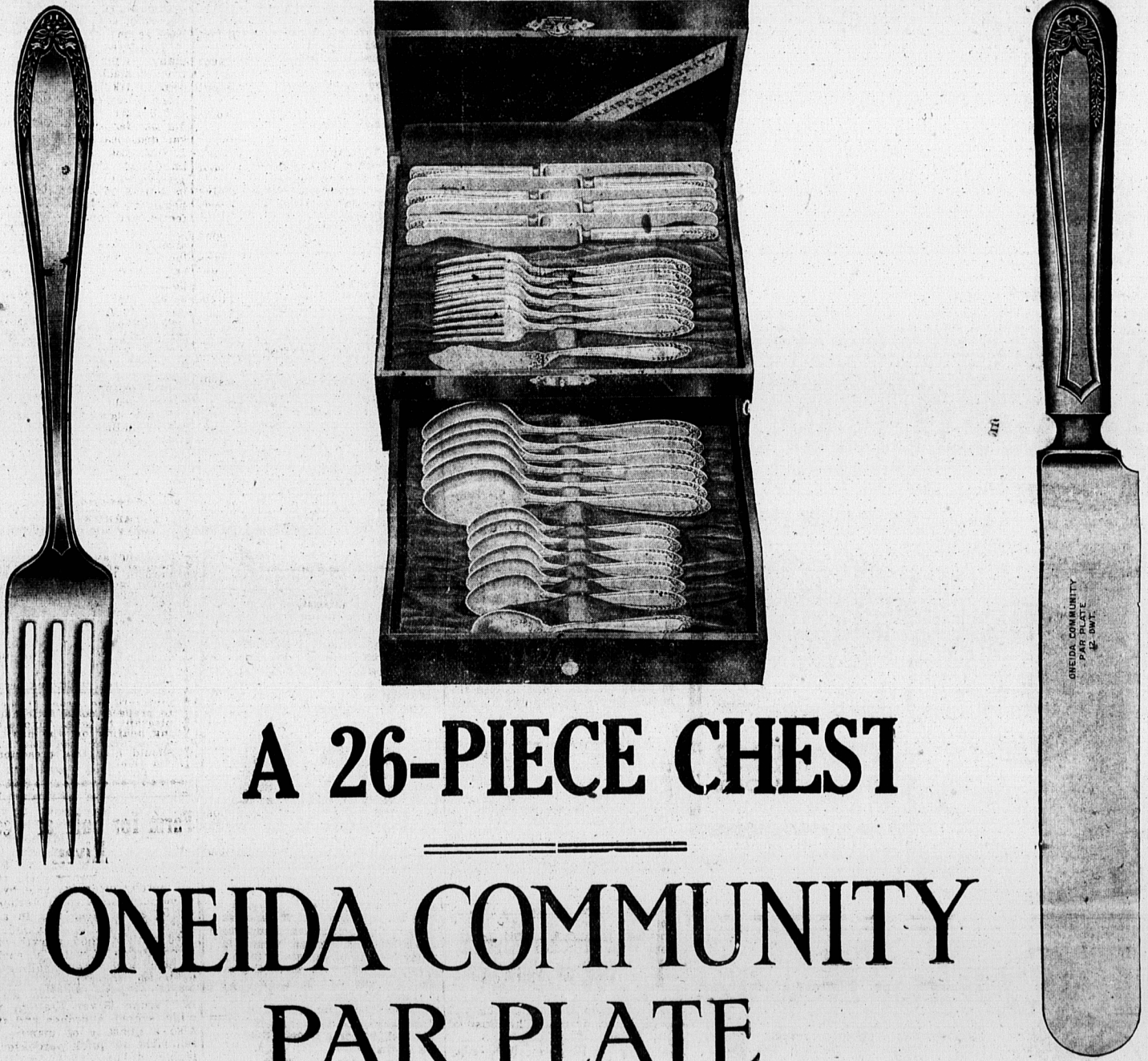
Despite its great use last winter, monkey fur continues to be popular. It is very expensive when used in any quantity. As a garment for dresses and suits it is not considered really smart unless used in the form of deep borders and enveloping collars. Lanvin has a delightful little dress with a deep border of jet black monkey fur at the bottom of the skirt. One of the most successful models from Made-

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leine is a coat of pearl gray checked in black and trimmed with a wide skirt band and a collar and cuffs of monkey fur. This coat is worn over a black velvet one-piece dress. As to fur trimmings there is almost no tailored suit that has not fur trimming of some kind. The one-piece tailored gresses, or robe manteaux, are also heavily fur trimmed. One thing specially to be remarked is the little use of the muff. Possibly the mantle type of wrap has made the muff unnecessary, as the wearer folds the mantle around her and holds it in place; thus it would be very awkward to carry a muff. Chchecked velours, of henna and navy will be used for southern sport wear.



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