

## THE CLEAN-CUT PIE

(© by D. J. Walsh.)

THE little waitress in the blue dress had an uncanny ability to take pie from the pan without breaking the crust or losing the slightest bit of the precious filling. And as the result of her ability she was unanimously elected by the other waitresses of the Coffee Cup Inn to stand at the pie case during each meal hour and slice off the delicious morsels for the patron's desert.

But it happened that on the very morning when the pastry cook pushed several dozen steaming blackberry pies into the pie case the telephone rang and the news was given to the manager that the little waitress in the blue dress was sick. Four other waitresses flurried helplessly around the pie case at intervals attempting to discover the mysterious secret. They burned their fingers on the sizzling juice that oozed up through the curved little air holes in the crust. They pushed dull knives slowly into the pastry only to find that the crust followed the blade to the bottom of the pan while the delicious filling oozed messily to the top. It was a precarious situation and every assistant in the cafe was at his wit's end. Customers began to kick, the coffee urn boiled over and the manager had been out too late the night before.

The same situation existed when the good-looking young express driver arrived for his breakfast and sat down at the blue-eyed waitress' table. Somehow he always sat at that table and always she found herself expecting him. This morning she was in unusually bad spirits because of the terrible mess she had made of her pie cuts but she was slightly cheered by the sight of him. She was very glad this was breakfast. He rarely ordered pie for breakfast.

Now, it happened that the blue-eyed waitress had already had the pleasure of three dates with the young express driver on three successive pay nights. She was angling for a fourth, with smiles, favors and pretty words at the end of her well-baited line. But she remembered that on her previous evenings with him she had adopted the famous domestic lines. She had led him to believe that she was highly efficient in all the arts of housekeeping, cooking and what might prove more disastrous than any of them, of cutting pie. She knew he believed that she could cut pie to perfection.

"Good morning, little sweetie," he said tauntingly. He looked up into her blue eyes and noticed a vexed sort of expression. "Well, what's the matter with my little dimpled darling?"

She smiled at that, and instantly the hint of a tear disappeared.

"I burned my finger, but it doesn't hurt now," she replied.

"All right," he said, "don't cry over a little thing like that. Just run along and gather me up a nice, big, brown waffle and a cup of coffee. And don't be stingy with the sirup." He added as she started toward the counter with a satisfied smile.

She was happy now. Happy that she didn't have to embarrass herself by taking her lover a piece of messy pie. It didn't matter about the other customers. But her express driver—

She had just neared the counter preparatory to giving his order to the chaotic chef in the kitchen when she heard the tapping of a knife on a glass of water behind her. Quickly she looked and saw the young express driver beckoning to her. She hastily went to his table.

"I smell nice, fresh blackberry pie," he said, sniffing slightly at the blackberry laden air. "Just bring me along a nice, big piece of that, too."

The blue-eyed waitress turned quickly away so he could not see the sudden alarmed expression that crept to her face nor the tears that threatened to film her pretty blue eyes. She swore sadly under her breath, a thing she seldom did. Pie—this morning of all mornings he wanted pie. Then, suddenly, an idea struck her. She would tell him the blackberry pie was all gone. That would solve the problem once and for all. At noon, if he wanted some, the pie would be cold and much easier to cut. Perhaps, also, the waitress in the blue dress would be back to her accustomed stand by that time. She sighed as she thought of the regular pie cutter. She was a pretty good scout after all, even if she did make eyes at the express driver.

She returned to his table and hesitated slightly as she started to tell him the story of the pie—that it was gone—all gone.

"The blackberry pie is—"

But she got no further. Her eyes drifted away from the express driver as she started to tell a lie and fell upon a figure in a blue dress just entering the front door. The express driver saw a sudden delighted expression cross his waitress' face as she saw the newcomer. And then she started on a run for the door and threw her arms around the new arrival.

"Oh, you dear thing!" cried the blue-eyed waitress without looking back at the express driver. "We've missed you so. We thought you were sick."

The waitress in the blue dress smiled knowingly and shook her head in the negative. She leaned toward her friend and whispered:

"Just had a late date last night and didn't want to get up. My sickness was a stall."

The waitress in the blue dress took her customary stand by the pie case and began slicing off perfectly cut pieces of the lovely pastry. The other girls stood around and appreciated for the first time the art that lay in this bit of a girl.

The waitress with the blue eyes waited enthusiastically until her order for the waffles had been filled by the cook. They were perfect specimens of culinary art and she proudly delivered them to the young express driver. A moment later she left the counter with a perfectly cut and steaming piece of blackberry pie. Every spot of the crust remained intact without the slightest depression of any kind. All of the juice and filling had been artistically saved.

The express driver looked down at the pretty morsel before him and smiled.

"What a mean pie you cut," he said and looked up into a pair of happy blue eyes. "Say, I bet you'd make a fine little girl in a fine little home somewhere, wouldn't you?"

The blue-eyed waitress smiled again, one of her finest smiles. He did not know how happy she was.

"And how about tonight?" he said. "Shall I call for you tonight? Harold Lloyd is playing at the Standard tonight."

The blue-eyed waitress accepted the invitation as he attacked the delicious pie.

### Taunt of Cowardice Too Much for "Tough"

There is a dentist at One Hundred and Sixty-third street and Third avenue, the Bronx, who is a strong believer in psychology and he calls upon Henry M. Schiller, equity clerk of the Bronx, to back up his latest demonstration of faith in that science. The other day there appeared at his office for treatment an inmate of the Bronx county jail. The patient had complained for several days about a painful tooth and Sheriff Lester Patterson finally ordered him taken to the dentist.

The prisoner was a real, bold hold-up man who had used a gun fearfully in carrying out his crimes. He showed the average human trait of weakness in the dental chair, however, when the doctor appeared with the forceps, and demanded gas. He was a drug addict and the dentist, after administering twice the normal dose of gas without putting the patient into a coma, started to use the forceps.

The prisoner howled and refused to let the dentist near him. Several attempts brought the same antics from the man in the chair. Finally the doctor winked to the keeper and Equity Clerk Schiller and the pair left the room. In a few moments all was quiet and the prisoner walked out gazing intently at a big molar in the palm of his hand. Schiller's query brought the explanation from the dentist.

"The old psychology did it," said the doctor, "I told him you two had sneered and that one of you said he was a brave guy with a gun in his hand, and a helpless holdup victim in front of the gun, but when he was unarmed he was a coward and whimpered like a baby. That turned the trick. 'I'll show them,' he said and he gripped the arms of the chair and in a moment the job was over."—New York Evening World.

### Plenty of Experience

A burly man sauntered into the premises of a film producing company and managed to reach the managing director's office without being accosted.

He told the director he wished to obtain an engagement with the company. As the applicant looked a most unlikely person for such a post, the director asked if he had had any previous experience.

"I get Saturday afternoon off," stated the would-be player, "and I reckon I might as well spend the time actin' for pictures."

"But have you had any experience in moving pictures?" asked the director, who was rather doubtful on the point.

"Have I?" exclaimed the man, and his voice was full of scorn. "I've been vanman to the Shiftum Furniture Removing company for the past five years."

### Right, to the Letter

After receiving his first check for work, a young man, desirous of owning a pair of high-top shoes, went to a shoe store and presented the check in payment. The clerk received the approval of the merchant on the check, returned to the young man and told him to "put your John Hancock on it." The youthful buyer indorsed the check and then inscribed, under his name, "John Hancock."

The merchant asked him why he indorsed the check in that manner, and he said he was following the instructions of the clerk. Despite the laughter he left the store proudly with his high-top shoes.

### Too True, Alas!

Although the mistress of the house was constantly laying in a supply of food, the larder invariably seemed empty. So she spoke to the cook about it.

"I am sorry to have to mention it, cook," she said, "but don't you think the food disappears rather quickly in the kitchen?"

The cook was very much annoyed. "Look here, ma'am," she retorted wrathfully, "I may eat 'early like, but no one could call me gorgonous!"

## Ensemble Favored in Sports Attire

### Three-Piece Frock for Daytime Wear Suitable for Various Occasions.

In the collections of the latest styles there are presented this season some innovations of especial importance—new ways in treatment which distinguish a costume and add at the same time to its fashion dignity, originality in design and in the handling of fabric, and in composition of color. All of these significant qualities are given anew to modern dress in the present styles, and there is a positive thrill in viewing the beautiful and artistic models that are now being shown. With a fine sense of restraint, observes a fashion correspondent in the New York Times, the new styles illustrate a certain added elegance in fashions, and the ultra smart has become a convention in the standards of the day.

With the new order of things in many other interests the styles also are arranged in a new and different order. Adjustments and changes in the routine of social life have made demand for the types of dress that will meet its activities and illustrate a complete reversal of the fashions of even a few years ago. Life in the open, which is more general each season, is a call to which the most intelligent designers are responding. It is always most emphatic in the spring, and this year it seems almost to overshadow every other consideration. This, of course, makes demand for the sports costume, which may be any one of several styles, for this is the outfit developed from the all-day dress worn during the war days of practical or theoretical economy, and every woman who keeps up with the mode realizes the advisability of having several costumes of this sort in her spring wardrobe. This new version of daytime frock, which, to be up-to-the-minute, is called "sports," might be known by any one of several other names—all day, occasional or ensemble—while it is really the last one of these.

### The Three-Piece Costume.

In the design which has brought an immediate reaction from exclusive women are three-piece costumes made in all the different fabrics, in many clever combinations and exceptionally fine technique. A three-piece ensemble is presented in one of the light-weight woollens built in a sort of tailleur, yet feminized with tucking, cording, plaiting. A skirt, sweater or blouse and coat of all one material, or of two arranged in striking contrasts, is typical of this ensemble, which will serve for any informal occasion in town, or country from breakfast until dinner. This is not because it is in strictly good taste for any and all affairs, however informal they chance to be, but because it is accepted. One of the most chic little ensembles of this description was shown at a private exhibition of a prominent New York house. The

colors with large conventionalized floral applique. Nor is Mme. Regny alone in the design of this type of ensemble, but her models are done with truly conspicuous success. Some of the loveliest are in tones of green, mauve, ashes of roses—or rose ash as it is now called—and blue, which has come into first place in shades and tones from navy to pervanche and the lightest pastel.

### Generally Satisfactory.

A costume of three pieces delights the artist who creates it and the woman who wears it because of the opportunity it offers for color treatment. In a three-piece, especially the tiered model, which is distinctly chic and flattering, three and often four tones of one shade are used with charming effect. In some very smart models of this type the bolero, which is seen in ensembles of almost every material, is introduced in a continuity scheme. It has done this effectively with a suit of crepe georgette, in shades of blue, the tiers having rounded corners in the front—a line which is repeated in the lower edge of the jacket. Interest in the bolero dress is shown in a variety of models. From Patou there is a little ensemble of navy blue rep, made with three tiers, each tier running upward toward the front and finished with a frill of black grosgrain ribbon. The bolero jacket, worn over a blouse of blue georgette, is cut with the curved line of the skirt and finished with the same ribbon trimming. Molyneux is among the well-known couturiers who are using the bolero in many designs, and we shall see it through the early summer and on to autumn, in wool crepe, taffeta and linen.

In the manipulation and assembling of materials some interesting results are shown in both the French and American designs in which shantung and tussahs are combined with woollens, and an especially subtle composition is achieved with wool crepe and silk crepe that are woven in the exact manner.

### Afternoon Frock Is Graceful.

Contrasting with the sports ensemble is another version, also classified as sports, which is in reality an afternoon costume. In this type are shown some of the most delightful fabrics of the season, the wools, light as thistle-down; voiles, crepes, both silk and wool, and the sheerest georgette, marquisette and even chiffon. These are made with a two piece or a one-piece gown in which a girdle arrangement is introduced and a coat, dolman or jacket. The coat, long or knee length, is lined with a color in crepe or of the same fabric, or, as in the models for early summer, the coat is sleeveless or unlined. One of these three-piece costumes in beige georgette has a coat full length, with wide dolman sleeves, is unlined and is trimmed about the edges with beige fur. A lovely creation in mauve and blue wool crepe and silk crepe is softly combined in the dress and a coat cut on straight lines to the hem of the gown. One of the new flower toques to be worn with this ensemble is made of dark violets and is watched with a corsage bouton.

### New Neckline and Scarf Are Presented in a Daytime Frock.

skirt is of scarlet and white checked wool, the blouse of white crepe de chine. The three-quarter coat of white wool is lined with scarlet and the colors in an Agnes hat are arranged in the same relation of scarlet, white and checked material. In this three-piece the new style of piping, with the checked goods on the plain, is introduced, inconspicuously, but effectively.

In this version of the three-piece are countless attractive combinations of materials, wool crepe, jersey, satin, taffeta and, latest of all, alpaca. The fancy of one shade throughout the ensemble which was seen in the earliest collections, is now modified in some and altogether changed in other models. Sweaters are, of course, much in vogue, and many charming designs are shown, some with un-

usual harmonies of color. One of these colors repeats the ground of the skirt and the coat or short jacket.

The costume compose just brought from Patou is a symphony in green and gray, the plaited skirt being of green, the sweater of silk and wool in stripes of green and gray with fine lines of mauve, the coat of gray wool lined with green crepe and a Reboux hat of soft gray felt, with up-turned brim of the green.

Even more popular are the ensembles in several shades of one color, three and sometimes four tones of one shade being used in some of the latest models. It was this conception of artistic possibilities in the ensemble that Jane Regny is employing, and the same scheme in more elaborate dress in which she introduces

Introducing Latest Arrangement of Girdle; Lace Collar, Cuffs.

the colors with large conventionalized floral applique. Nor is Mme. Regny alone in the design of this type of ensemble, but her models are done with truly conspicuous success. Some of the loveliest are in tones of green, mauve, ashes of roses—or rose ash as it is now called—and blue, which has come into first place in shades and tones from navy to pervanche and the lightest pastel.

Generally Satisfactory. A costume of three pieces delights the artist who creates it and the woman who wears it because of the opportunity it offers for color treatment. In a three-piece, especially the tiered model, which is distinctly chic and flattering, three and often four tones of one shade are used with charming effect. In some very smart models of this type the bolero, which is seen in ensembles of almost every material, is introduced in a continuity scheme. It has done this effectively with a suit of crepe georgette, in shades of blue, the tiers having rounded corners in the front—a line which is repeated in the lower edge of the jacket. Interest in the bolero dress is shown in a variety of models. From Patou there is a little ensemble of navy blue rep, made with three tiers, each tier running upward toward the front and finished with a frill of black grosgrain ribbon. The bolero jacket, worn over a blouse of blue georgette, is cut with the curved line of the skirt and finished with the same ribbon trimming. Molyneux is among the well-known couturiers who are using the bolero in many designs, and we shall see it through the early summer and on to autumn, in wool crepe, taffeta and linen.

In the manipulation and assembling of materials some interesting results are shown in both the French and American designs in which shantung and tussahs are combined with woollens, and an especially subtle composition is achieved with wool crepe and silk crepe that are woven in the exact manner.

Contrasting with the sports ensemble is another version, also classified as sports, which is in reality an afternoon costume. In this type are shown some of the most delightful fabrics of the season, the wools, light as thistle-down; voiles, crepes, both silk and wool, and the sheerest georgette, marquisette and even chiffon. These are made with a two piece or a one-piece gown in which a girdle arrangement is introduced and a coat, dolman or jacket. The coat, long or knee length, is lined with a color in crepe or of the same fabric, or, as in the models for early summer, the coat is sleeveless or unlined. One of these three-piece costumes in beige georgette has a coat full length, with wide dolman sleeves, is unlined and is trimmed about the edges with beige fur. A lovely creation in mauve and blue wool crepe and silk crepe is softly combined in the dress and a coat cut on straight lines to the hem of the gown. One of the new flower toques to be worn with this ensemble is made of dark violets and is watched with a corsage bouton.

Introducing Latest Arrangement of Girdle; Lace Collar, Cuffs.

usual harmonies of color. One of these colors repeats the ground of the skirt and the coat or short jacket.

The costume compose just brought from Patou is a symphony in green and gray, the plaited skirt being of green, the sweater of silk and wool in stripes of green and gray with fine lines of mauve, the coat of gray wool lined with green crepe and a Reboux hat of soft gray felt, with up-turned brim of the green.

Even more popular are the ensembles in several shades of one color, three and sometimes four tones of one shade being used in some of the latest models. It was this conception of artistic possibilities in the ensemble that Jane Regny is employing, and the same scheme in more elaborate dress in which she introduces

Introducing Latest Arrangement of Girdle; Lace Collar, Cuffs.

the colors with large conventionalized floral applique. Nor is Mme. Regny alone in the design of this type of ensemble, but her models are done with truly conspicuous success. Some of the loveliest are in tones of green, mauve, ashes of roses—or rose ash as it is now called—and blue, which has come into first place in shades and tones from navy to pervanche and the lightest pastel.

Generally Satisfactory. A costume of three pieces delights the artist who creates it and the woman who wears it because of the opportunity it offers for color treatment. In a three-piece, especially the tiered model, which is distinctly chic and flattering, three and often four tones of one shade are used with charming effect. In some very smart models of this type the bolero, which is seen in ensembles of almost every material, is introduced in a continuity scheme. It has done this effectively with a suit of crepe georgette, in shades of blue, the tiers having rounded corners in the front—a line which is repeated in the lower edge of the jacket. Interest in the bolero dress is shown in a variety of models. From Patou there is a little ensemble of navy blue rep, made with three tiers, each tier running upward toward the front and finished with a frill of black grosgrain ribbon. The bolero jacket, worn over a blouse of blue georgette, is cut with the curved line of the skirt and finished with the same ribbon trimming. Molyneux is among the well-known couturiers who are using the bolero in many designs, and we shall see it through the early summer and on to autumn, in wool crepe, taffeta and linen.

In the manipulation and assembling of materials some interesting results are shown in both the French and American designs in which shantung and tussahs are combined with woollens, and an especially subtle composition is achieved with wool crepe and silk crepe that are woven in the exact manner.

Contrasting with the sports ensemble is another version, also classified as sports, which is in reality an afternoon costume. In this type are shown some of the most delightful fabrics of the season, the wools, light as thistle-down; voiles, crepes, both silk and wool, and the sheerest georgette, marquisette and even chiffon. These are made with a two piece or a one-piece gown in which a girdle arrangement is introduced and a coat, dolman or jacket. The coat, long or knee length, is lined with a color in crepe or of the same fabric, or, as in the models for early summer, the coat is sleeveless or unlined. One of these three-piece costumes in beige georgette has a coat full length, with wide dolman sleeves, is unlined and is trimmed about the edges with beige fur. A lovely creation in mauve and blue wool crepe and silk crepe is softly combined in the dress and a coat cut on straight lines to the hem of the gown. One of the new flower toques to be worn with this ensemble is made of dark violets and is watched with a corsage bouton.

Introducing Latest Arrangement of Girdle; Lace Collar, Cuffs.

the colors with large conventionalized floral applique. Nor is Mme. Regny alone in the design of this type of ensemble, but her models are done with truly conspicuous success. Some of the loveliest are in tones of green, mauve, ashes of roses—or rose ash as it is now called—and blue, which has come into first place in shades and tones from navy to pervanche and the lightest pastel.

Generally Satisfactory. A costume of three pieces delights the artist who creates it and the woman who wears it because of the opportunity it offers for color treatment. In a three-piece, especially the tiered model, which is distinctly chic and flattering, three and often four tones of one shade are used with charming effect. In some very smart models of this type the bolero, which is seen in ensembles of almost every material, is introduced in a continuity scheme. It has done this effectively with a suit of crepe georgette, in shades of blue, the tiers having rounded corners in the front—a line which is repeated in the lower edge of the jacket. Interest in the bolero dress is shown in a variety of models. From Patou there is a little ensemble of navy blue rep, made with three tiers, each tier running upward toward the front and finished with a frill of black grosgrain ribbon. The bolero jacket, worn over a blouse of blue georgette, is cut with the curved line of the skirt and finished with the same ribbon trimming. Molyneux is among the well-known couturiers who are using the bolero in many designs, and we shall see it through the early summer and on to autumn, in wool crepe, taffeta and linen.

In the manipulation and assembling of materials some interesting results are shown in both the French and American designs in which shantung and tussahs are combined with woollens, and an especially subtle composition is achieved with wool crepe and silk crepe that are woven in the exact manner.

Contrasting with the sports ensemble is another version, also classified as sports, which is in reality an afternoon costume. In this type are shown some of the most delightful fabrics of the season, the wools, light as thistle-down; voiles, crepes, both silk and wool, and the sheerest georgette, marquisette and even chiffon. These are made with a two piece or a one-piece gown in which a girdle arrangement is introduced and a coat, dolman or jacket. The coat, long or knee length, is lined with a color in crepe or of the same fabric, or, as in the models for early summer, the coat is sleeveless or unlined. One of these three-piece costumes in beige georgette has a coat full length, with wide dolman sleeves, is unlined and is trimmed about the edges with beige fur. A lovely creation in mauve and blue wool crepe and silk crepe is softly combined in the dress and a coat cut on straight lines to the hem of the gown. One of the new flower toques to be worn with this ensemble is made of dark violets and is watched with a corsage bouton.

Introducing Latest Arrangement of Girdle; Lace Collar, Cuffs.

the colors with large conventionalized floral applique. Nor is Mme. Regny alone in the design of this type of ensemble, but her models are done with truly conspicuous success. Some of the loveliest are in tones of green, mauve, ashes of roses—or rose ash as it is now called—and blue, which has come into first place in shades and tones from navy to pervanche and the lightest pastel.

Generally Satisfactory. A costume of three pieces delights the artist who creates it and the woman who wears it because of the opportunity it offers for color treatment. In a three-piece, especially the tiered model, which is distinctly chic and flattering, three and often four tones of one shade are used with charming effect. In some very smart models of this type the bolero, which is seen in ensembles of almost every material, is introduced in a continuity scheme. It has done this effectively with a suit of crepe georgette, in shades of blue, the tiers having rounded corners in the front—a line which is repeated in the lower edge of the jacket. Interest in the bolero dress is shown in a variety of models. From Patou there is a little ensemble of navy blue rep, made with three tiers, each tier running upward toward the front and finished with a frill of black grosgrain ribbon. The bolero jacket, worn over a blouse of blue georgette, is cut with the curved line of the skirt and finished with the same ribbon trimming. Molyneux is among the well-known couturiers who are using the bolero in many designs, and we shall see it through the early summer and on to autumn, in wool crepe, taffeta and linen.

In the manipulation and assembling of materials some interesting results are shown in both the French and American designs in which shantung and tussahs are combined with woollens, and an especially subtle composition is achieved with wool crepe and silk crepe that are woven in the exact manner.

Contrasting with the sports ensemble is another version, also classified as sports, which is in reality an afternoon costume. In this type are shown some of the most delightful fabrics of the season, the wools, light as thistle-down; voiles, crepes, both silk and wool, and the sheerest georgette, marquisette and even chiffon. These are made with a two piece or a one-piece gown in which a girdle arrangement is introduced and a coat, dolman or jacket. The coat, long or knee length, is lined with a color in crepe or of the same fabric, or, as in the models for early summer, the coat is sleeveless or unlined. One of these three-piece costumes in beige georgette has a coat full length, with wide dolman sleeves, is unlined and is trimmed about the edges with beige fur. A lovely creation in mauve and blue wool crepe and silk crepe is softly combined in the dress and a coat cut on straight lines to the hem of the gown. One of the new flower toques to be worn with this ensemble is made of dark violets and is watched with a corsage bouton.

Introducing Latest Arrangement of Girdle; Lace Collar, Cuffs.

the colors with large conventionalized floral applique. Nor is Mme. Regny alone in the design of this type of ensemble, but her models are done with truly conspicuous success. Some of the loveliest are in tones of green, mauve, ashes of roses—or rose ash as it is now called—and blue, which has come into first place in shades and tones from navy to pervanche and the lightest pastel.

Generally Satisfactory. A costume of three pieces delights the artist who creates it and the woman who wears it because of the opportunity it offers for color treatment. In a three-piece, especially the tiered model, which is distinctly chic and flattering, three and often four tones of one shade are used with charming effect. In some very smart models of this type the bolero, which is seen in ensembles of almost every material, is introduced in a continuity scheme. It has done this effectively with a suit of crepe georgette, in shades of blue, the tiers having rounded corners in the front—a line which is repeated in the lower edge of the jacket. Interest in the bolero dress is shown in a variety of models. From Patou there is a little ensemble of navy blue rep, made with three tiers, each tier running upward toward the front and finished with a frill of black grosgrain ribbon. The bolero jacket, worn over a blouse of blue georgette, is cut with the curved line of the skirt and finished with the same ribbon trimming. Molyneux is among the well-known couturiers who are using the bolero in many designs, and we shall see it through the early summer and on to autumn, in wool crepe, taffeta and linen.

In the manipulation and assembling of materials some interesting results are shown in both the French and American designs in which shantung and tussahs are combined with woollens, and an especially subtle composition is achieved with wool crepe and silk crepe that are woven in the exact manner.

Contrasting with the sports ensemble is another version, also classified as sports, which is in reality an afternoon costume. In this type are shown some of the most delightful fabrics of the season, the wools, light as thistle-down; voiles, crepes, both silk and wool, and the sheerest georgette, marquisette and even chiffon. These are made with a two piece or a one-piece gown in which a girdle arrangement is introduced and a coat, dolman or jacket. The coat, long or knee length, is lined with a color in crepe or of the same fabric, or, as in the models for early summer, the coat is sleeveless or unlined. One of these three-piece costumes in beige georgette has a coat full length, with wide dolman sleeves, is unlined and is trimmed about the edges with beige fur. A lovely creation in mauve and blue wool crepe and silk crepe is softly combined in the dress and a coat cut on straight lines to the hem of the gown. One of the new flower toques to be worn with this ensemble is made of dark violets and is watched with a corsage bouton.

Introducing Latest Arrangement of Girdle; Lace Collar, Cuffs.

the colors with large conventionalized floral applique. Nor is Mme. Regny alone in the design of this type of ensemble, but her models are done with truly conspicuous success. Some of the loveliest are in tones of green, mauve, ashes of roses—or rose ash as it is now called—and blue, which has come into first place in shades and tones from navy to pervanche and the lightest pastel.

Generally Satisfactory. A costume of three pieces delights the artist who creates it and the woman who wears it because of the opportunity it offers for color treatment. In a three-piece, especially the tiered model, which is distinctly chic and flattering, three and often four tones of one shade are used with charming effect. In some very smart models of this type the bolero, which is seen in ensembles of almost every material, is introduced in a continuity scheme. It has done this effectively with a suit of crepe georgette, in shades of blue, the tiers having rounded corners in the front—a line which is repeated in the lower edge of the jacket. Interest in the bolero dress is shown in a variety of models. From Patou there is a little ensemble of navy blue rep, made with three tiers, each tier running upward toward the front and finished with a frill of black grosgrain ribbon. The bolero jacket, worn over a blouse of blue georgette, is cut with the curved line of the skirt and finished with the same ribbon trimming. Molyneux is among the well-known couturiers who are using the bolero in many designs, and we shall see it through the early summer and on to autumn, in wool crepe, taffeta and linen.

In the manipulation and assembling of materials some interesting results are shown in both the French and American designs in which shantung and tussahs are combined with woollens, and an especially subtle composition is achieved with wool crepe and silk crepe that are woven in the exact manner.

Contrasting with the sports ensemble is another version, also classified as sports, which is in reality an afternoon costume. In this type are shown some of the most delightful fabrics of the season, the wools, light as thistle-down; voiles, crepes, both silk and wool, and the sheerest georgette, marquisette and even chiffon. These are made with a two piece or a one-piece gown in which a girdle arrangement is introduced and a coat, dolman or jacket. The coat, long or knee length, is lined with a color in crepe or of the same fabric, or, as in the models for early summer, the coat is sleeveless or unlined. One of these three-piece costumes in beige georgette has a coat full length, with wide dolman sleeves, is unlined and is trimmed about the edges with beige fur. A lovely creation in mauve and blue wool crepe and silk crepe is softly combined in the dress and a coat cut on straight lines to the hem of the gown. One of the new flower toques to be worn with this ensemble is made of dark violets and is watched with a corsage bouton.

Introducing Latest Arrangement of Girdle; Lace Collar, Cuffs.

the colors with large conventionalized floral applique. Nor is Mme. Regny alone in the design of this type of ensemble, but her models are done with truly conspicuous success. Some of the loveliest are in tones of green, mauve, ashes of roses—or rose ash as it is now called—and blue, which has come into first place in shades and tones from navy to pervanche and the lightest pastel.

Generally Satisfactory. A costume of three pieces delights the artist who creates it and the woman who wears it because of the opportunity it offers for color treatment. In a three-piece, especially the tiered model, which is distinctly chic and flattering, three and often four tones of one shade are used with charming effect. In some very smart models of this type the bolero, which is seen in ensembles of almost every material, is introduced in a continuity scheme. It has done this effectively with a suit of crepe georgette, in shades of blue, the tiers having rounded corners in the front—a line which is repeated in the lower edge of the jacket. Interest in the bolero dress is shown in a variety of models. From Patou there is a little ensemble of navy blue rep, made with three tiers, each tier running upward toward the front and finished with a frill of black grosgrain ribbon. The bolero jacket, worn over a blouse of blue georgette, is cut with the curved line of the skirt and finished with the same ribbon trimming. Molyneux is among the well-known couturiers who are using the bolero in many designs, and we shall see it through the early summer and on to autumn, in wool crepe, taffeta and linen.

## The Kitchen Cabinet

(© 1927, Western Newspaper Union.)

Since nothing whatever happens to us outside of our own brain, the supreme importance of being able to control what goes on in that mysterious organ is apparent.—Arnold Bennett.

### SEA FOODS

In the eastern markets there are three kinds of clams obtainable all the year, the hard clams, called quahog, the soft clams and the razor clams. The small sizes of hard clams are called little necks and are the sizes used for serving on the half-shell. As clams of both kinds are considered one of the most nourishing and easily assimilated of all foods, they are now almost universally employed as food for invalids, when the hard or indigestible portions are removed. Clam juice is now available canned, and may be procured in any market. If one has never eaten steamed clams he has something yet to look forward to.

**Steamed Clams.**—Use clams of medium size, scrub well and place in a large kettle, allowing one cupful of hot water to four quarts of clams. Cover and let steam slowly until the shells open. Do not boil furiously or the clams will toughen. In a bowl have a tablespoonful of butter, melted, or more for each person, add a dash of lemon