

Lace Goes Style High for Day Wear

By CHERIE NICHOLAS



CHOOSE for your afternoon costume a suit tailored of lace and you will have arrived at the dizziest heights of fashion. We know of no more all-important, all-significant gesture that has to do with current costume design than this of tuning lace to general daytime wear.

The grand part of the existing enthusiasm for lace in the daytime is that it is revealing as it never revealed before the practical wearability for all hours and the assured adaptability of this feminine-beloved medium. Then, too, such wide use of lace as is now manifest, brings much anew of romance and loveliness into the afternoon hours of fashion.

Just recently a pageantry of lace was staged in the ballroom of one of the noted superb hotels in Miami which presented a most entrancing scene. At this gorgeous lace ball, which seemed almost as if it were a glimpse of fairyland, the program unfolded with breathtaking beauty with a promise of style futures that assured an unprecedented vogue for lace. Notwithstanding the lure of ravishing evening creations of shimmering filmy lace or of the very new printed laces or of crisp starched lace silhouettes, or of lace in the very new "pretty" colors (cyclamen pink, thistle, azure blue and such), not forgetting smart black or white, the big message comes to us of the importance of daytime lace fashions, such as, for example, the suit of dark lace centered in the accompanying illustration.

This model by Victor Stiebel (London designers are certainly coming to the front this season) is of navy wool lace lined with tile red crepe. The shirt blouse is in the same tile red crepe with pleats at the front from yoke to waist. The

hat is designed especially to complement the suit, being of the identical wool lace worked with felt in the same colors.

Likewise, the daytime dress tailored of lace declares its practicality as well as its flattering, prepossessing looks. The two-piece model to the left in the picture, being smartly tailored, bespeaks all that one could wish for to wear to any afternoon occasion from spectator sports to the cocktail hour. Just now it is proving highly acceptable for cruise or resort wear. It is wearable, also, under the fur coat or a new spring topcoat, if you are faring north. It has puff sleeves and high pockets on the blouse, both of which features are pet topics with young girls this season.

The suit illustrated to the right speaks in dramatic terms of the use being made of val lace edgings this season. The shops are showing daintiest of blouses thusly fashioned of val and the neckwear departments are making a big showing of ravishing collar and cuff sets, bibs, vests and the like of this type lace worked row-on-row on net foundations. In this model we see a winter resort fashion such as is to be taken seriously as a forerunner of a style-to-be when summer comes north. This stunning suit of shirred val lace on a net background tells better than words of the whole-hearted way in which designers are emphasizing lace this season.

And have you seen the new lace frocks with all-around pleated skirts! If not you have a revelation of super chic and charm awaiting you. There is a fabric type of lace suggesting eyelet embroidery that yields most graciously to this treatment. Printed laces are immensely important.

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'TEEN AGE FROCK

By CHERIE NICHOLAS



Special emphasis is being put on dresses for the 'teen-age girl. Tailored girl fashions such as this are designed to avoid the "awkward age." They are youthful but not childish, simple but not plain. Here is a charming tailored girl dress. It is made of gaily patterned crinkled cloquassay cotton and is one of the many cunning models of this material that is being shown in the shops and 'teen-age dress sections this spring.

HAT CROWNS LOWER AS SKIRTS SHORTEN

Skirts are climbing higher and higher and now rest between 14 and 16 inches from the ground. In order not to present an awkward silhouette, the big couturiers are elevating waistlines and thus preserve symmetry. Daytime dresses have high waistlines and evening gowns go even higher with Empire or 1910 waistlines.

Hat crowns are tumbling as skirt lengths climb. The flowerpot crowns of last season have come back to normal in order not to look ridiculous with the shorter skirts. Many crowns are normally rounded while some are squared and others irregular in shape.

It is difficult to say what width and proportions spring skirts will take. Some houses show tight, narrow and short skirts, similar to that which was so popular earlier in the season. Still other houses show skirts that are slim and straight in front but leave much back fullness, inspired by the Directoire silhouette.

Hand Knit Goods Suited for Day or Night Wear

Expert workmanship has now made it possible for women to wear hand-knit clothes for every hour of the day or night. Knitted clothes being shown in Paris come in a variety of weaves and threads. Hand-knitted coats made of warm, heavy woolen threads are used for winter sports while lacy weaves of silk threads make cobwebby evening gowns. Some of the cloths are knitted directly on the needles to follow a certain pattern, but the greater part of the materials are knitted in great lengths so that the material can be cut, tailored and fitted more exactly to the styles of the day.

Black Still Leads

Black remains the popular choice for street wear, although colors are shown for sports or afternoon wear.

UNCOMMON AMERICANS

By Elmo Scott Watson
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Schoolmaster of a Nation

HE WAS "the most popular American of the Nineteenth century, the man who had the largest influence in determining the thoughts and ideals of the American people during that period and the man to whose work many great Americans of the present day pay tribute as being the fountain of their inspiration to aspire and to achieve." He was William Holmes McGuffey, the "Schoolmaster of a Nation."

Born in Pennsylvania in 1800, McGuffey became a pioneer teacher in Kentucky after his graduation from a little college in his native state and later was offered a position on the faculty of Miami university in Ohio. Recognizing the lack of good reading material in the common schools of those days, McGuffey resolved to do something about it.

The result was the publication in 1836 of the first and in 1837 the second of a graded set of readers. The next year he published a third and a fourth reader. Then, with the help of his brother, Alexander McGuffey, who aided in the revision of the earlier works and collected much of the material for the next two, he issued his fifth and sixth Eclectic Readers.

McGuffey not only had a keen literary sense but he was also able to select from the world's best literature selections that appealed to children. That fact, combined with the high moral tone of the selections, which recommended them to parents trying to bring their children up in the way they should go, gave his readers great popularity. They sold by the millions in this country and were translated into many foreign languages so that the McGuffey influence was extended to other lands.

How great that influence was—especially in this country—it is impossible to estimate. But there is no doubt that the serious purpose of the McGuffey Eclectic Readers, their kindly spirit and their teachings of the essential virtues made children of an earlier generation better men and women today. At least, that is the unanimous testimony of many American notables—authors, educators, industrialists, statesmen—not to mention thousands of "just plain folks" who belong to the numerous "McGuffey Societies" scattered all over the United States. At regular intervals they gather together to read again their favorite selections from the Eclectic Readers and to the end of their days they cherish in their hearts the lessons they once learned from this "Schoolmaster of a Nation."

He Saved an Empress

IF IT had not been for the resourcefulness and courage of an American dentist, the last empress of the French might have met death at the hands of an infuriated mob of revolutionists and another tragic chapter might have been written in the history of deposed royalty in that country. The empress was Eugenie, wife of Napoleon III, and the man who saved her was a Dr. Thomas W. Evans.

Not long after Louis Napoleon became emperor, Dr. Evans was made court dentist of the second empire. At that time dentistry was not the respected profession that it is today. But such was the genius of this former Philadelphian that he was held in equal esteem with all of Napoleon's ministers.

So on September 2, 1870, when news of the disaster at Sedan reached Paris and a bloodthirsty populace began clamoring at the gates of the Tuilleries and threatening the life of the empress, she said to the officers of the palace guard "I will go to Dr. Evans. He is an American. I am sure he will render us every assistance we require." With only a veil as a disguise and accompanied by one of her servants, the empress fled by a secret passage to where a carriage was waiting for her. Then she was driven in safety to Dr. Evans' home, only to find him absent.

When he returned, he realized that it would be dangerous for the empress to try to escape then, so she and her servant spent the night there. Meanwhile Dr. Evans had engaged a private carriage and the next morning he started out with the royal fugitive on a perilous journey.

Everywhere soldiers were on the look-out for the empress but the quick-witted action and ingenious ruses of the American, more than once prevented their capture. By spending his own money freely he brought Eugenie in safety to the coast and there he persuaded the owner of an English yacht to take her to England.

Dr. Evans continued his practice in both France and America, and his inventions in his profession made him world famous. He later became one of the founders of the Red Cross society, and upon his death in 1896 he bequeathed his entire fortune of some twelve millions to American institutions.

STAR DUST

Movie • Radio

By VIRGINIA VALE

LITTLE did Jack Benny know what he was letting himself in for when he decided to go to New York for a few weeks and do his broadcasting from there. So many requests for tickets came in, and from very important people too, that the largest studio at Radio City wasn't anywhere near big enough to hold them.

So, National Broadcasting company had to rent the biggest ballroom of the Waldorf-Astoria and send the Benny broadcast out from there. Jack is one of those big, affable, patient fellows who can remember practically everybody he ever met, and he has met thousands in his years of vaudeville, musical comedy, pictures, and radio.

First results of the Academy of Motion Picture Arts awards are beginning to be noticed at the studios.



Paul Muni

Luise Rainer, whose performance in "The Great Ziegfeld" was voted best of the year, has been given a five-year contract by Metro-Goldwyn-Mayer. Paul Muni, who got the year's award for the best actor for his work in "The Story of Louis Pasteur," evidently figures that he won't be out of a job for a long time, so he is talking to contractors about building extensive dog kennels at his house. Someone has given him a valuable schnauzer, and he is shopping around for some other dogs.

For the fifth successive year Walt Disney won the award for best cartoon, Mickey Mouse in "Country Cousin" being the one singled out as the best of the year. You will have a chance soon to see all of the Disney winners in one evening, as United Artists is going to combine the prize-winning comedies of the past five years, calling them the Walt Disney Revue.

Edgar Bergen, the ventriloquist who has become such a favorite on the Rudy Vallee radio hour, has joined the wonderful array of comics, opera singers, and dancers that Sam Goldwyn has lined up for his Goldwyn Follies. Bergen's skill as a ventriloquist was developed when he was just a youngster. He liked to play jokes on his mother, making strange voices call to her from various parts of the room. Later he worked his way through Northwestern university giving shows at college parties.

Apparently Sam Goldwyn won't be happy until he signs up simply everyone of note in the entertainment world for his Follies company. Over in London he has put Vera Zorina, sensationally successful young ballerina, under contract. You may have seen her in person, for last year and the year before she toured the United States, playing in one hundred and ten cities with the Monte Carlo ballet company. She won't just dance in Goldwyn pictures, but will be groomed as a dramatic player.

Jane Withers just dares any kidnaper to come around her house threatening her now. In addition to her usual bodyguard, a Texas Ranger who looks as if he could rout an army single-handed, her father is usually around, and he has been sworn in as a deputy sheriff, complete with guns. Furthermore, there is an electric signal beside her bed which rings a bell in all the police stations near Beverly Hills. Everybody is betting that the mischievous Jane will never be able to resist pushing the button just once, just to see the police come dashing to her rescue.



Jane Withers

ODDS AND ENDS: Janet Gaynor slipped out of Hollywood and went to New York for a vacation, and now she says she won't come back until she can play in a comedy. . . Skippy, the famous wire-haired terrier whom you know as Asta in "The Thin Man" picture, has a big part in the RKO picture, "China Passage." . . Joan Crawford has launched a new style, wearing old-fashioned bead bracelets that match the color and design of her print dresses. . . Sonja Henie cancelled the rest of her personal appearance tour and hurried back to Hollywood to make pictures. Maybe the rumor that Tyrone Power was rushing other girls had something to do with her impetuosity to return. . . Bobby Breen is going to star in a new radio serial called "The Singing Kid" for National Broadcasting. . . Another program to watch for is Paramount's Sunday morning hour that will be staged at the studio.

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Harmonizing With Spring



THIS week's crop of fashions seem fully as sweet and gay and long-awaited as lovely Spring—with which they're meant to harmonize. Mary, Sue and Emily, three charming standees, know how to have day in day out chic without forfeiting that pretty silver lining in their new Spring purses.

Hints From Mary's Boudoir.

"I'm especially fussy about the slip I wear, perhaps that's why I always sew-my-own! I never miss the few hours it takes, and I can spend the difference for a finer, better-wearing fabric. A slip that's well-behaved is a joy to yourself—others as well—and just as easy to have. So take a tip from one who knows: choose this model and a good fabric and you'll have no further slip troubles."

A Lift for M'Lady.

"A new frock means more to me than a new fabric and a change of color—it means a lift, a new lease on life!" So says Miss Sue, a snappy sophomore who sews. "I decided 1252 had the kind of newness I want: the clever cut of the waistcoat bodice first caught my fancy and the saucy swing skirt made me sign on the dotted line. I go for simple necklines, and I like lots of buttons too. You should see my version in royal blue silk crepe—really, it's something to be proud of."

Designers Win Praise.

"Smart Matron your granny," retorts Emily to an intended bit of flattery regarding her new welcome-to-spring frock. "If I look as young as I feel I'll be mistaken for a Laf-a-Lot! But honestly, this new dress gives me a more dressed-up feeling than any I can remember in Springs gone by. I think Sew-Your-Own designers are smart to give us '40's some of that swing the youngsters rave about. Do you suppose they sympathize with the poor young men who are urged nowadays to 'Swing, Swing, dear Mother-in-law'?"

Pattern 1909 is for sizes 14 to 20 (32 to 46 bust). Size 16 requires 2½ yards of 39 inch material.

Pattern 1252 is for sizes 12 to 20 (32 to 38 bust). Size 14 requires 3½ yards of 39 inch material plus ½ yard contrasting.

Pattern 1233 is for sizes 34 to 52. Size 36 requires 5½ yards of 39

inch material plus ¼ yard contrasting.

New Pattern Book.

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