

Articles and Illustrations for Lehi Housewives.....

By Specialists in Home-making
Read The Sun

FOR AFTERNOON OR EVENING WEAR

Old Greece Is In Style Note

Greek Effects in Dresses Are Being Liberally Used by Paris Designers.

BLACKS, BROWNS, GRAYS LEAD

More Somber Colors Are Favored for Daytime Wear; Brilliant Hues Are Preferred for Evening Attire.

Paris designers are using ever so many Greek effects in dresses, writes a prominent fashion correspondent. The romantic morganatic marriage of the young king of Greece and his June visit to his bride, living in Paris, set the French dressmakers to thinking of the beautiful possibilities for fall fashions in the native Greek costume, both ancient and modern, the result being a decided Greek note in the autumn collections.

The wife of the king of Greece, who is very beautiful, and her younger sister, equally lovely, wear charming Parisian clothes. The youth and beauty of these two girls plus the royal ro-

an unusual mixture of fashions. Spanish styles have not relinquished their hold. Many ideas are still gathered from the picturesque costumes of Spain.

There are several things, however, upon which all agree—the slender silhouette, the more somber colors for day time wear—black, browns and grays leading—and, striking contrast to these, brilliant hues for the evening. They agree, too, in the tendency toward the high collar, long sleeve and the unevenness of skirts at the hem, which tends to make them more graceful. All of these points are brought out in every collection. The collections are being constantly augmented and we may expect a great many interesting developments from the numerous ideas already advanced.

Dresses that fit in with the present-day fashions may be made by using the forms of the ancient Greek costumes with few changes. In an interesting frock we see the straight Greek dress of about the Sixth century. The embroideries are exact copies of those used on an old Greek costume. In the sleeve lies the only real change in the design. A medium shade of tan duvety is used for this frock and the embroideries are in beautiful shades of brown. A narrow belt of brown leather girdles it.

Model of Mousseline.

An interesting model is developed in coral mousseline de sole and gold cloth, with coral chains forming a girdle and shoulder straps. It will be recalled that the ancient Greek military dress showed plaits and even that of the present day carries a remnant of the idea of platings which were so characteristic of the costume of Greece during the height of their imperial glory.

We usually think of Greek dresses as having been simple and beautiful always, consisting of the straight chiton—a garment which was cut and partly sewn—or the costume achieved entirely by means of drapery. The Greeks, however, had changing fashions, just as we have today. There were periods of overelaboration, which saw the dress laboriously and artificially folded.

A Grecian effect with plaits, very much modernized, is developed in pale blue crepe Roman. In color this model suggests the Greek, being pale blue and gold, the latter forming the embroidery and bands on the skirt and on the jacket. A big double looped sash at one side is seemingly a continuation of the crepe bodice.

Autumn Models Have Plaits.

Any number of the smartest models for autumn have plaits. Coats, suits and frocks fresh from their recent voyage from Paris show plaits of every kind and description, which indicates that it is impossible to go too far with this trimming to please women.

One of the most extreme uses of plaits for the new season appears on a model suit developed in beautiful crepe Roman. Black is the color selected for this suit, the coat of which is very long and slightly blousing at a low waistline. The sleeves are loose and cut in one with the garment itself. The interesting application of plaits lies in the form of a fan-shaped panel on the jacket. This panel has fine horizontal plaits placed as closely together as possible. These lie very flat. The skirt has a corresponding plaited panel in the front, which hangs a few inches below the hem of the skirt itself. A lovely white embroidery and white fox collar and cuffs emphasize the vogue for black and white. A band of the embroidery is placed down either side of the panel and around a shoulder and back yoke in the coat.

Designers Use Erminette

A few years ago, when women wore white furs in the sweltering heat of summer, the craze for white fur reached such an extreme that for some time after the well dressed woman was loath to wear any white fur. We can only hope that the present-day revival will not run to any such extreme. For the present, at least, snowy fur trimmings are on models from the most exclusive houses.

Erminette is being extensively exploited as a trimming by the Paris designers. This fur very closely resembles real ermine, one of the pelts always greatly in vogue. While it is not as expensive as the real fur, it is not cheap. As well as being used for a trimming in the form of narrow edging and for large collars and deep cuffs, it is combined with seal in evening wraps. White skunk is used to make great muffling collars and deep cuffs on the most elaborate of evening wraps, some of the newest of which are formed of beautiful silver brocades.

One great designer has invented an

entirely new shoulder line of Greek influence in which the material is held up over one shoulder and cut to appear as though falling off the other.

Martial et Armand feature embroidery on the backs of garments only. A large disk design in contrasting colors is a favorite pattern. An embroidery design may extend across the back of a coat from shoulder to shoulder or be placed horizontally from shoulder to hem.

An interesting model in white and black has a foundation skirt and bodice of black satin, with the tunic of white net embroidered in a grape design, the grapes being white and the leaves black. White velvet dresses are embroidered in heavy black silk and jet.

Gray wool on blue serge is a combination that we have grown accustomed to and one that is still used, but white worsted embroidery on black velvet is unusual. Gold and silver embroideries are not neglected. These are usually seen on chiffons, laces or mousselines.



THE KITCHEN CABINET
(© 1920, Western Newspaper Union.)

THE LUNCH BASKET.

Now that school has begun again, the problem of getting the lunch baskets ready has also begun. To prepare a good, wholesome lunch which will satisfy a growing child both as to appetite and taste is no small piece of work, for five days in the week, nine or ten months of the year. In many schools lunches are served, but in the great majority children still must carry the noonday luncheon when they live too far to go home.

A few suggestions as to the lunch-box: Buy a package of paper napkins and wrap food in them, or in paraffin paper, thus keeping the food flavors unaltered. When practical small paper cups for custards and jelly or gelatine desserts are light and attractive.

A meal in which all the important kinds of food are represented tends to keep the child in good condition and give him good habits of eating.

The following are some suggestions for a bill of fare for the lunch basket: Sandwiches, with sliced tender meat for filling; baked apple, cookies and a few raisins or two or three pieces of pure, home-made candy.

Slices of meat or bean loaf, bread and butter sandwiches, stewed fruit, or a cupful of jelly and a small frosted cake.

Crisp rolls hollowed out and filled with flaked fish mixed with salad dressing, an orange or an apple, and cake.

Lettuce or celery sandwiches, cup custard, and jelly cake.

Cottage cheese, chopped green pepper with bread and butter sandwiches, fruit, cake and a few peanuts.

A bottle of milk, corn bread and butter, a handful of dates and an apple.

Raisin or nut bread buttered, cheese, orange and maple sugar.

Chicken salad in a crisp roll hollowed out, apple sauce, a piece of sweet chocolate.

Who shall have vision to pierce the mist
Enshrouding the common thing,
Or see in the dark hours, sorrow
kissed,
The gleam of an angel's wing?
The world is wide, and the world is
big;
Its mysteries pass our ken:
And only to God are the secrets told
Which live in the hearts of men.
—Christine Davis.

MORE GOOD THINGS.

For those who like rich pastry or cake the following will be a treat:

Scotch Short Bread.—Beat one cupful of butter to a cream, add one-half cupful of light brown sugar, then work in four cupfuls of pastry flour.

If the flour is slightly warm it will work in more easily. Form the mixture into two flat cakes seven inches in diameter. Decorate the edge with a fork or by crimping with the thumb and finger. Sprinkle the top with chopped cherries, caraway candies or preserved citron. Bake in a slow oven.

Tapioca, Pineapple Sponge.—Scald two cupfuls of grated pineapple and half a cupful of boiling water in a double boiler, add one-fourth of a cupful of minute tapioca and one-fourth of a teaspoonful of salt. Stir occasionally and let cook about half an hour, then add the juice of half a lemon and one-fourth of a cupful of sugar. Fold in the whites of two eggs beaten stiff and cook until the egg is set. Serve hot or cold in glass cups with whipped cream as a garnish.

Marshmallow Cream.—Soften one teaspoonful of gelatin in two or three tablespoonfuls of cold milk, then dissolve by setting the dish in boiling water. Add half a cupful of sugar and one cupful of double cream and beat until firm. Beat the white of a small egg, then fold it into the cream with half a teaspoonful of vanilla, half of a quarter-pound box of marshmallows cut in quarters, half a cupful of skinned and seeded white grapes cut in halves, one banana cut in cubes, and mixed with a tablespoonful of lemon juice to keep the pieces from discoloring. Dispose in glass cups with a cherry here and there. Garnish the top with a quarter of a marshmallow, sprinkle with fine-chopped nuts and chill before serving.

Nellie Maxwell



Daddy's Evening Fairy Tale
BY MARY GRAHAM BONNER

THE AUTUMN PARTY.

"We'll have to have a party," said Peter Gnome to the other fairies.

"That we will," agreed Billie Brownie.

"Let's have it soon," said Bennie Brownie.

"Very soon," said Peter Goblin.

"We'll have it this very afternoon," said Peter Gnome. "I'll go for the pumpkins now. We must have them for it must be a regular autumn party."

"Surely it must be that," agreed Peter Goblin.

"Send Around the Invitations."

"Shall we ask the Breeze Brothers to take around the invitations?" asked Bennie Brownie.

"They're always the best ones," said Peter Goblin, "except on the quiet days when they're too sleepy and lazy, poor dears!"

"It's windy enough today," said Bennie Brownie.

So they sent around their invitations that very morning by the Breeze Brothers and in the afternoon all the creatures of Fairyland and Brownie-land and Gnomeland and Goblinland and from all those parts were at the autumn party.

After the guests had all arrived, in came the pumpkins, dressed up like Jack o' Lanterns, with little candles burning and flickering.

They were brought in on an enormous hay wagon driven by Witty Witch, and the horses were decorated with all the different autumn flowers which could be found along the roads.

Then old Mr. Giant came wearing a huge wreath of Everlasting Flowers around his head.

"I want to wear them to show you I mean I'd always be coming around and I'd never desert my friends," he said.

"Goodie!" they all shouted. "Well, hadn't I better be coming around?" asked Jack Frost.

"Of course you must come before the chestnuts are ripe, and soon we're going to have chestnut parties," "Hurry up, Jack, and ask no more questions," said Master Chilly.

"You'd better wait awhile," said old Mr. Giant. "Wait until the evening anyway."

"Oh, I will," whispered Jack Frost, and they all felt as though their cheeks had been nipped ever so slightly by the cold.

They built houses of leaves and they made great bonfires which they danced about. The bonfires were larger and more wonderful than ever they had seemed.

Lots of the guests kept arriving all the time. For you see the autumn leaves had been invited, and they came rushing in, running and dancing, and flying and scampering and rustling and falling from the trees.

They came in all sorts of costumes. Some wore red and some wore brown and some orange and some yellow, some wore scarlet and some wore pink, and as the leaves dropped the Fairyland creatures danced with glee for such beautiful colors were falling down on the houses of leaves.

But after the houses of leaves had been made, and there were paths and walks and yards and everything you could think of the Breeze "I Don't Know" Brothers came scampering in blowing everything this way and that.

"We were asked to the party too," they said.

"Of course you were," said the late autumn flowers as they blew about a little in their places on the horses.

"Of course you were," everyone shouted.

So as the Breeze Brothers blew their trumpets which they had for special parties and as they blew the leafy guests this way and that, and as old Mr. Wind whistled and the flowers sang ever so softly, the people of fairyland danced and sang this song:

"Many colors in leaves we see,
Many colors in flowers so free,
Oh what joy it is indeed,
To know we've all the colors we'll need
There are colors for everything,
And of their beauty let us sing."

There are a good many women who have no use for more than one or two frocks for formal wear and who are sensible enough to buy only what they can use, no matter how ample their means. These women want conservative styles, equal to serving for both afternoon and evening. They rely on accessories to tone up such gowns to the requirements of any dressy function.

With the return of nets and dyed laces to favor and the perennial black lace and satin dress there are offered two very safe choices. And there are added to these in the new displays, very handsome frocks in silver cloth embroidered with jet, in duvety combined with metallic and other brocades, in velvets draped over satin and, more than all, embroidered frocks in which silk or glittering beads brighten up quiet colors on crepe de chine, satin, charmeuse or wool fabrics.

Two frocks that will prove an enduring joy to their wearers and serve for any sort of formal wear are shown in the picture. At the left a brown net



with large dots is made up with satin to match and worn over a satin slip with accordion-plaited skirt. Bands of picot-edged ribbon alternate with rows of dots on it and the skirt is suspended from a yoke of satin corded at the edge to give it a flare. The wide girdle is of satin, and there is a short, folded vestee of it and folds of satin finish the sleeves.

Black charmeuse and chintilly lace flouncing make the dignified frock at the right of the picture. The lace forms a long overdress extending across the sides and back of the full satin skirt. The sleeves and underbodice are of lace and the satin overdress affords an example of a new and much admired neckline. Even in evening dresses the low décolletage is being placed by a straight neckline. The girdle of this dress is worth noticing for it is very pretty and new. American Beauty in color it is made of white soft satin ribbon twisted and wound with a twisted silver ribbon into a rope that encircles the waist and is looped and knotted at the left side.

About the Season's Blouses



EXCEPT for some elaborate, much decorated and sometimes startling models, which might be classed as "exhibition blouses," the fall season has not brought in many designs that can lay claim to originality in these very popular garments. But why should designers strive for new ideas while we are well satisfied with those we have and continue to buy them?

The search for something new does not go entirely unrewarded even when the too-elaborate models are not counted in the finds. Among the tailored blouses there are some in which crepe de chine is used for long-sleeved models that have turned back cuffs of pique and collars of this material that roll high at the back and open in a long "V" at the front. This combination of materials is new and the color unusually becoming and modest looking.

Plaits and points are outstanding features of the handsome new blouse pictured. A soft figured crepe de chine,

Julia Bottomley