

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 the 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 eyelid embroidery that yields most graciously to this treatment. Printed laces are immensely important.

Western Newspaper Union.

'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.

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

HOW TO BE SURE ABOUT SOUFFLE

Two Methods Reduce Process to an Exact Science.

By **EDITH M. BARBER**
A SOUFFLE has been one of the dishes which the cook undertook with prayer. Sometimes it fell and sometimes it didn't. If the family was late to dinner, it was fatal. Even today, when there are several almost fool-proof recipes for this delicacy, it is still one of the dishes which is approached with fear and trembling.

I can, however, recommend two methods, either of which will be successful. The resulting products are quite different. If you like your souffle crisp around the edges and soft in the center, you will like the French recipe. If you prefer it soft, but firm throughout you will like the other, with a tapioca base. For the first, you will use a hot oven; and for the second you will use a moderate oven and will place your baking dish in a pan of water.

When I make a sweet souffle by the French method, I grease my baking dish with soft, not melted butter and sprinkle the butter coating with granulated sugar. And remember when you are using these recipes that while they are almost "fail-proof" they should be put into the oven so that they may be served as soon as they are ready to come out.

Cheese Souffle.
1 1/4 cups milk
1/4 cup granulated tapioca
1 teaspoon salt
1 1/4 cups cheese, shredded
1 teaspoon dry mustard
4 eggs
Heat milk in double boiler, add tapioca and salt and cook until clear, stirring occasionally. Add cheese and mustard and stir until blended. Remove from fire. Stir in beaten egg yolks. Fold in egg whites. Pour into greased baking dish and place in a pan of hot water. Bake in a moderate oven (350 degrees Fahrenheit) about fifty minutes, until light brown.

Cheese Souffle. (French Method)
1/4 cup milk
1/4 cup flour
1/2 pound grated cheese
1/2 teaspoon paprika
4 eggs
1 teaspoon salt
Mix flour with one-half cup of cold milk, and stir this mixture into one half cup of hot milk. Stir over fire until mixture thickens and boils. Remove from fire, beat in cheese and salt and paprika. Beat in egg yolks one at a time. Fold in beaten egg whites. Pour mixture into greased baking dish three-quarters full and bake twenty-five minutes in a hot oven (425 degrees Fahrenheit).

Chocolate Souffle.
1/4 cup flour
1 cup milk
1/2 cup sugar
4 eggs
2 squares melted chocolate
1/2 cup milk
Mix flour with half a cup of cold milk and stir this mixture into one half cup of hot milk. Add half of the sugar, stir over fire until mixture thickens and boils. Remove from fire, beat in egg yolks one at a time. Add remaining sugar, melted chocolate and salt. Fold in beaten egg whites. Fill baking dish, greased with softened butter and sprinkle with sugar, three-quarters full and bake twenty minutes in a hot oven. (425 degrees Fahrenheit).

Caramel Bread Pudding.
3 eggs
1/2 cup caramelized sugar
Salt
3 cups hot milk
1 teaspoon vanilla
Nutmeg
6 slices of bread
Beat the eggs enough to mix the yolks and the whites, add sugar, salt, milk and flavoring and stir until caramel is dissolved. Line pudding dish with bread, pour in the custard mixture and set in a pan of hot water. Bake in a moderate oven (350 degrees Fahrenheit) until the custard is set, about fifty minutes. To caramelize sugar, stir the sugar in a heavy frying pan over a low heat until melted and light brown.

Vanilla Parfait.
2 teaspoons gelatin
1 cup milk
1/2 cup powdered sugar
Salt
1 cup cream
1 1/2 teaspoons vanilla
2 egg whites
Soak gelatin in a little milk and let stand five minutes. Heat remainder of milk and pour over the gelatin. Add sugar, salt and stir until dissolved and set aside to chill. Whip cream and add vanilla. When gelatin mixture has thickened slightly, fold in the whipped cream and beaten egg whites. Turn into automatic refrigerator trays and freeze from two to three hours.

Coffee Jelly.
2 tablespoons gelatin
1/4 cup cold water
3 cups clear, strong coffee
1/4 cup sugar
Salt
Soak the gelatin in the cold water five minutes and dissolve in the hot coffee; add sugar and salt; stir until dissolved. Turn into a mold; chill until set. Serve with whipped cream.

Household Hints

By **BETTY WELLS**

WHEN we're feeling very de-bonairly modern over our game of bridge, it's quite a jolt to remember that it's actually very old-fashioned to play cards. Thackeray relates: "Cards in 1730 were the resource of all the world. Every night for hours kings and queens of England sat down and handled their majesties of spades and diamonds."

But cards are much older than that. . . . It is generally conceded that they came from Asia, but where or how they originated we don't know. Maybe they were invented in China in 1120 A. D. as some people think. Maybe they've been known in India from time immemorial, as others believe. Or maybe they came from the Egyptians instead and had a religious significance.

One of the most attractive pieces of furniture for card playing that has ever been thought of is the Queen Anne card table, a walnut tilt top table with a pedestal base



A smaller tilt top table is also nice for flowers.

terminated by three curved legs, often with paw feet. This type of table sometimes had an eight scalloped top and is the ancestor of the familiar mahogany pie-crust table that we still see so often. The Queen Anne tilt top was first designed in the early Eighteenth century, while the pie-crust tilt top was made by Chippendale in the middle of the Eighteenth century. It is our opinion that we can go further and fare worse than a tilt top table for cards to the day. It's so much more gracious than the average folding bridge table that doesn't contribute anything to the design of the room. If you don't think a round table is the most convenient thing for bridge, you can't have a tilt top as there are any number of perfectly lovely square top models that tilt—some of them are painted and rather French. Others have florals in the Dutch manner. And of course many are of plain polished wood. With one of these tables for bridge, we think four really good chairs of more or less the same design are nice to use here and there about the room "between rubbers," instead of the usual folding designs.

College Co-ed's Room.
"Eighteen, athletic and a college freshman—that's the young lady whose room is perplexing me right now," writes her mother. "She's brown eyed and looks well in greens, yellows, orange and rust brown. I am willing to buy new furnishings complete for her room if they're not too expensive."

What a lot of things you can do with a room starting out with everything new, even on a budget. No wonder eyes are popping! If you have several old things that have to be used, they more or less settle the matter. This way there are ever so many different ideas to decide between.

We saw a perfectly stunning room recently. Emerald green and white. White walls, emerald green



Eighteen, athletic and a college freshman.

spread and draperies, white and green plaid rug (really a summer rug but appropriate here), white painted furniture and crystal lamps and accessories. This room would be a very good background for athletic trappings because it isn't fussy, wondrously puzzling! If you have less austere, yellow painted woodwork and doors . . . pale aquamarine walls, yellow swiss or organdy curtains and bedspread, flowered scatter rugs, very simple modern walnut furniture.

Or peach walls and woodwork, a soft blue rug, flowered chintz draperies and bedspread, colonial mahogany furniture. Or dark brown walls with white woodwork, a matting floor, blonde maple modern furniture, beige corduroy for spread and draperies. A pair of small arm chairs in light yellow-green and a quilted puff of this same shade can provide interesting color accents.

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8. In case of a tie, duplicate awards will be made.
9. Decision of the judges is of course final.

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