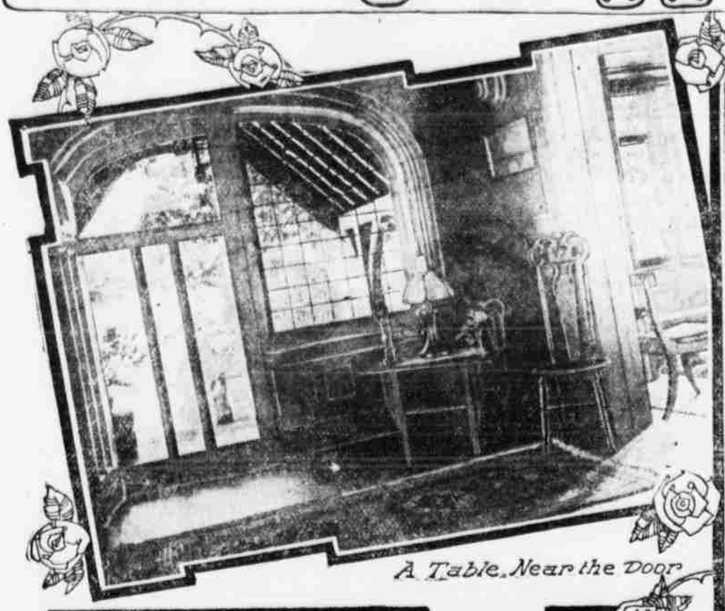
# For Every Woman According to Her Needs

## The Hall

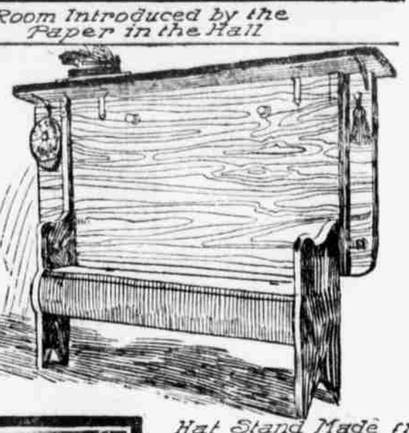


A Table Near the Door

Each Room Introduced by the Paper in the Hall

A Good Example of What not to Do

A Dark Oak Dado with a Green Crinkle Felt Paper above It



Hat Stand Made from an Ironing Table

Third in the Series on "Doing an Old House Over"

*By Dorothy Tuke.*

THE hall is quite as important in decoration as any room. First impressions count for so much, and it is very necessary that our halls should be inviting. Besides, so many people come to the door and see only the hall and judge the house accordingly.

The most important thing is the color scheme. When papering we must consider carefully the different rooms which open into it. I have sometimes seen a red hall opening into a rose du Barry reception room, a yellow living room and a delft-blue dining room. That is so dazzling and inharmonious that there is no feeling of rest created there. It is nearly always best to paper a hall either with a soft green or a tan paper, as these two colors look well with anything.

The hall shown in the illustration has a dark oak dado, with a green crinkle felt paper above it. The dining room on the left and the living room on the right are both papered with green paper, and no one could fail to be impressed by the delightful feeling of rest and refinement in this little home.

Sometimes we can find a pretty paper that has in it the colors of the rooms that the hall leads into. A very successful hall was papered with a tapestry paper dado of green, blue, tan and terra cotta, and above this was a tan felt paper. The reception room was blue, the dining room tan and the library terra cotta, so that each room was introduced by the paper in the hall.

Beware of a figured paper all over the wall, as it seldom looks well running up the stairs. Hardwood or stained floors, with rugs, are the nicest thing for a hall, but if these cannot be had a good plain filling is the next best thing.

The furniture should not be hard to choose, and yet how many mistakes are made in, for example, the bamboo bookcase and chair in the illustration. How unsuitable for a hall, how hideous for anywhere. There is no occasion for books in a hall. Instead, there should be a good, substantial table near the door, if possible, with a card tray, a hat brush and such things upon it; one or two side chairs and a hat stand, if necessary, though happily the day for hat stands is slipping by, most houses having a cupboard under the stairs for coats, etc., which is more suitable for the coats and better for the hall, as coats and hats are not artistic. However, an attractive hat stand can be easily made at a nominal cost by buying an old ironing table, which will cost from 75 cents to $2, using it in bench form and putting a shelf across the top for hats to rest on, and putting pegs at either side of the seat. The shelf above protects the coats on the pegs, and if it is not needed for hats, an ornament or two of the right color will add a decorative touch.

In a long hall an old church pew is useful and ornamental. These can easily be picked up at second-hand stores for $1 or so, and can then be painted to match the rest of the hall. The built-in bench in the illustration is very useful and effective, and such a one could easily be made by the home carpenter.

If there are to be portieres, do not have them of chenille, like those in the illustration. These are bad, and are fortunately a thing of the past. It is far better, if you cannot spend much, to use either denim or burlap. One of the nicest materials for portieres is arras cloth, especially when trimmed with a tapestry border, three or four inches wide, across the bottom and down the front. Or even prettier are these curtains with an applique frieze design. For instance, if the curtain is green, cut out a circle of tan arras cloth about six inches in diameter, then a red apple and a green stalk and a leaf or two. Baste this onto the disc, and then do either buttonhole stitch or plain stitch, with a heavy linen embroidery thread. Afterward apply the disc to the curtain in the same manner, placing the design about six or eight inches below the top of the curtain.

If sash curtains are needed, they should be of the simplest sort, and if the door needs a curtain, do not have a straight lace curtain, with a big medallion, stretched across the window. A soft sheer silk or madras gathered into brass rods at the top and bottom of the curtain is infinitely prettier, or else a plain fishnet or bobbinet of cream or Arabian color.

Plants are always an addition, and we cannot have too many of them, but never put paper in a pot with them, like that shown in the illustration. This illustration is just to warn you of what not to do. I can see nothing good in the picture. The vase in the dining room standing on a stool by the fireplace is atrocious. How could any one be so misguided? The looking glass in the plush frame on the wall, and the figured footstool by the stairs are also atrocities.

Have your hall simple, restful and cheerful, with only such things in it as pertain to a hall, and so well toned that it gives a welcome to all those who cross its threshold.

## Turning Amateur Laundress

THE dainty dressing sacques and long negligees of lace and silk every woman likes to own are charming when perfectly fresh and clean, but truly a sorry sight if allowed to get bedraggled and soiled.

How to keep them always spotless is, however, something of a problem to most women. Dry cleaning is expensive and must usually be repeated very speedily, as a gown soils quickly afterwards.

Most of the silks and laces used in the modern negligee can stand the washtub—in fact, come out of it almost like new. But—and there's the rub—few laundresses, unless specialists, can be trusted with these fragile garments.

Now, as specialists, even of the washtub, are apt to be costly luxuries, many women have taken to doing up their own negligees.

This is not by any means as hard as it sounds. If the silk is of a color liable to fade, it is well to put it first into a pail of clear water in which about 5 cents' worth of sugar of lead has been dissolved. Then make a strong lather of lukewarm water and a pure white soap. Dip the garment up and down in the suds again and again, but do not rub hard on a board. Any very much soiled places should be given an extra soaping and rubbed gently with the hands.

Hang out to dry on a perfectly clean line. If the gown is of a delicate color, do not put it in the sun; indeed, it is much better dried indoors.

When still quite damp, iron on the wrong side. Have the board covered with several thicknesses of muslin and the iron only moderately hot.

If the negligee is trimmed with ruffles of lace, do not iron the lace, but pull it gently into shape when dry.

A quite elaborate garment can by this method be kept looking fresh and beautiful for a long time. It takes but a few hours' work to do up even a very fussy negligee, and the results make it well worth while to turn amateur laundress.

## A Baby's Sacque That Will Launder

IT'S something of a problem to knit or crochet baby sacques so that the first washing need not be synonymous with the last.

The styles which have yokes of closely set stitches are best of all for the purpose, as no particular care is needed when washing them, while almost every other sort requires to be carefully pulled and patted into shape the whole time it is drying.

For the smallest size—the 6-months' size—make a chain of eighty stitches, and crochet the simple single stitch for three rows. On the fourth row, crochet twenty stitches, putting two stitches in the twentieth stitch. Then continue with the single stitch until you come to the twentieth stitch from the other end, take two stitches in it and finish the row with the single stitch.

Widen the yoke for the shoulders by putting two stitches in the outside of each double stitch in each succeeding row.

Nine ribs complete the yoke.

Use three-thread wool for the yoke and two-thread for the lower part of the sacque, which is made of shells of four stitches, with a single chain-stitch in the middle of each shell i. which the shell of the next row are set.

In s ting the shells, set them in every other stitch of the yoke, which makes a pretty fullness when the sacque is finished. At the turn of the yoke make a chain of thirty and carry it over to the other corner of the yoke.

On the second row set shell into every other stitch of the chain, as you do in the yoke.

Twenty-two rows of shell make the sacque the right length, and nineteen rows the sleeves, which are crocheted after the rest of the sacque is finished.

Finish the edge all the way round with a shell, running a cord (made of the twisted wools) and tassels or a narrow ribbon through the stitches about the neck.

Yoke and trimmings of pale pink, with the rest of the sacque white, make the prettiest of the combinations.

## Savers of Space and Shape

THERE is no season so hard as summer on one's gowns, especially on tailored suits, which must be creaseless to appear well.

Dust and humidity are bad enough on all clothes; add to this constant packing and repacking in suitcase or trunk—most of us jaunt more or less during hot weather—and the crowding of the average hotel closet, and it is not amazing that one's wardrobe becomes somewhat dilapidated at the end of the season.

The well-groomed woman has many ways to counteract these conditions. If wealthy, her suits and coats are frequently sent to the tailor to be pressed into shape, while her dresses and light gowns are stuffed with tissue paper, and laid away in drawers, or kept carefully done up in bags if hanging in even a closely built closet.

On this hanging-up process, by the way, largely depends the new, fresh look we all so ardently desire for our clothes, yet which so many fail to achieve. If you want a waist or coat to get out of shape, and a skirt to have ugly little gouged places in the material or to sag abominably, just hang it upon a hook or nail without a form.

Fortunately, the usefulness of hangers has become so thoroughly recognized that most women (men knew their value long ago) have them now for their coats and waists. The use of skirt-hangers, however, is not so general, which is strange, since a skirt loses its shape even more quickly than does a coat.

This may be due to the fact that until recently no really practical skirt hanger could be found. They were clumsy affairs, which took up entirely too much room in the shallow modern closet. Now, however, they are made so light and simple in form and are so easily adjusted to every sized waistband or hip measure, that they are growing rapidly into favor.

Most of these new skirt hangers are self-adjusting, some by means of graduated hooks, others by merely pressing a screw to increase or diminish the size of the frame. The skirt is easily slipped on and kept so stretched that it falls into its natural folds.

Occasionally the waist and skirt hangers are combined in one, to economize space, and many are made to fold so they can be packed into a trunk.

### Compact Sets of Hangers.

This saving of space is such a specialty important factor of comfort in summer, when one's whole trousseau must be frequently crowded into one small closet, is well for every woman to invest in a closet set of some sort before starting on her travels. If she has a husband or sons, it is wise to indulge in a man's set also.

These sets come with either four or six skirt hangers; the same number of coat hangers; a bar and loops for each, and one or two shoe rails. They are easily adjusted to a closet or wardrobe by taking out all hooks and nails and fastening the bars beneath the shelf and the loops against the door or wall. The different hangers are then easily slipped on and off.

In this way a dozen or more gowns are kept without mussing or crushing in the space usually devoted to half that number.

The saving in wear and tear on one's clothes of such an arrangement is no more marked than on one's temper. Who has not had her soul tried when going hurriedly to dress on a hot summer evening by being compelled to root through a mass of clothes indiscriminately piled on one hook, only to come upon the desired costume at last so hopelessly wrinkled as to be unwearable?

It is a disposition improver also not to have to grub through the bottom of a closet for one's shoes or slippers, but, instead, to behold them neatly suspended within reach and out of the way of dust and damage.

# WHY FIVE O'CLOCK TEAS ARE POPULAR IN PARIS

A French 'Coumière

On the Lawn at Chateau Carabacel

The Dancing Lesson

PARIS.

IN HER pretty schemes for original entertaining the French hostess has, during the present season, quite outclassed her successes of former years. She has evolved many beautiful and clever, and at least one very useful scheme—nothing less than a satisfactory solution of the "afternoon tea" question! Imagine men going to teas with such a show of goodwill that the affair resembles in spirit a sort of preparatory dinner party! Yet this is no exaggeration of the spirit which animates the Paris tea party of today.

Every one is asked for five o'clock, the idea being to invite no more than about twenty guests, so that it is easy to introduce each one upon arriving. All are seated at the dining-room table, where tea, plum cake, tiny sandwiches and perhaps bonbons or berries are served informally. Upon a general adjournment to the drawing room there is music and often an impromptu "turn" by one of the guests. Right here madame the hostess saw a chance to be original and charming. How she embraced the opportunity is best told by describing a few successful teas recently given.

Madame de Cellerrier, wife of the famous banker, originated an idea wonderfully and exquisitely French. When her guests had reached the drawing room she announced that Madame Cerusco, mistress of the opera ballet, would give a dancing lesson.

At this moment, the portieres parted and Madame de Pourtales, a celebrated French beauty, stood radiantly smiling upon the other guests.

She wore a pink satin costume, made like a Spanish dancer's, and regular ballet shoes; all of which was very becoming to her exceedingly tall, slim beauty. She followed the old ballet mistress (who had stood beside her) reluctantly into the room.

It was a pretty picture, this make-believe lesson in ballet steps, the quaint old teacher and radiant young beauty, with her feigned ignorance and surprising celerity, for, in a very few minutes, she combined all the steps and gave a regular toe dance, adapted to the drawing room, of course. Whereupon it became evident that madame had spent many hours during the winter in taking lessons at the opera.

Miss MacEvily, the American singer, who is, also, a Cerusco pupil, then gave a Spanish dance, and the party wended its way homeward to dress for dinner, with the "tum-tum" of a guitar and the clinking music of castanets ringing in their ears.

When Madame Albert Gautier gave a tea on the lawn of Chateau Carabacel a remarkable fencing bout was fought by two of the best amateurs in France. Interest in this was naturally intense.

The affair was carried out with all the ceremony of a regular duel. Fencing being less common in America, it might be rather more difficult to arrange such a contest than would pay for the trouble.

Any of the amusing little entertainments that have been given here in drawing rooms would be even more charming outdoors. If an American hostess has the ambition to try them for a lawn party she is not likely to regret it. But whatever is arranged let it not lack the French qualities of being short and sweet and very simple.

Nothing could be prettier for this purpose than the Princess de Polignac's take-off of the introductory turn of a French vaudeville performance. Any one who has been in Paris will recognize with delight the fairy godmother and her ever-attendant beau. What intoxicating memories she recalls—the lovely "coumiere" at Chartigny's or "the Folies-bergere," with "whips and scorns and wanton wiles," her dainty wand, her high-heeled slippers, her slim legs and perky skirts, her big hat and marvelous coiffure, unfolding all the fantastic and absurd things that will happen to those benighted mortals in the "revue" about to follow.

With genuine fairy foresight, Madame de Polignac's "coumiere" had divined every guest who would be present, and was ready for each with some nice little bit, in her dialogue with the compense. He, with true French gallantry, replied with some pretty compliment to their most fascinating quality. Then came a "battaille des fleurs." While performing a lively "contredance," flowers were pelted upon the other guests from golden wicker baskets, carried by the principals, who finally danced from the room 'mid a shower of blossoms and a veritable storm of laughter.

E. D.

## AN UNFAILING JOY TO CHILDREN

THE American child's patron saint should be Dr. Marie E. Zakrzewska. Her name should be carved or modeled daily in every sandpile where babies swarm. Unstable medium, you say? Perhaps; but surely appropriate, for she it was who introduced to this country, that joy of childhood—the sandpile.

In 1856 Dr. Zakrzewska wrote to the Executive Committee of the Massachusetts Emergency Association, calling attention to the he s of sand in the parks of Berlin, kept for the special delectation of little Germans by the fostering care of the police. That same year three such sandboxes were placed in the parks of Boston, and today not a park, big or little, on this side of the Atlantic is without one.

If children do not feel their sense of gratitude to this farseeing woman, mothers should, for nothing in the amusement line is quite so entertaining as to play in the sand; nor will any occupation keep th tiny tots so long out of mischief.

Sandboxes not only abound nowadays in parks, recreation piers and in every kindergarten where a few feet of ground can be secured, but many mothers have them in their own back yards for the pleasure of their little ones and their friends.

A cats and dogs have a special predilection for these sandpiles, it is well either to have a covered box, or at least have an old rubber sheet to throw over the frame when not in use. This also keeps out rain and soot, which in many cities falls so heavily as to make the sand unfit for use in a week or two.

The sand itself can be b ght very inexpensively by the barrel.

The sandbox affords amusement with even an old spoon and lineup for working implements, but it becomes a source of absolute bliss if the children are provided with a few of the toys that specially come for playing in sand.

These toys are fascinating even to "grown-ups," many of whom retain a sneaking fondness for their childhood's seaside sports. As to the babies, it would be, indeed, a stolid child who could withstand the wonderful roosters, pigs, horses, cows and elephants which can be made by sand moulds.

Then there are houses, churches, cannons, gates, wells and remarkable-looking men and women, which can be modeled with no trouble on the part of the young sculptor, save the filling of shaped pieces of tin or wood with moist sand.

A sandmill with chain and wheels is an unfailing source of delight, as is also a weighing machine.

The alphabet in letters big and small now comes in special sets, so the modeling of Dr. Marie E. Zakrzewska (provided it can be spelled) is not difficult.

Then there are shovels and buckets, big spoons for ladling, and tiny watering cans, all of which give untold pleasure.

These sand toys come packed in baskets and boxes so they may be easily carried to the beach when at the seashore, or may be kept from being lost when used for a family sandbox. An ordinary set usually consists of a shovel, two or three moulds and a cup, but the r ore elaborate toys are comparatively inexpensive.

## Silence?

"HOLD your tongue," is the startling, if sound, advice of an English specialist in nervous troubles. Talking aggravates nerves to a degree that almost nothing else does, and the rest to yourself (to say nothing of the people about you!) of the absolute quiet is marked.

This is a form in reality of rest-cure (which is one woman's meat and another's poison), and a form which requires neither nurse nor doctor in attendance, only the training of your own will in self-control. That gradually becomes more and more pronounced, until your nerves are harnessed by it and made to work as your will directs, changed into force that builds up, instead of tearing down.

But oh, for a general crusade against the talking habit, not only for those of us afflicted with nerves, but for the rest of us—a greater number, unfortunately—who are possessed of (too often) tempers!

The old rule of counting twenty before speaking when you are angry is put to shame by this latter-day dictum.

Seriously, the prescription is worth taking, when nerves make you feel like "flying off the handle."

## Bridegroom's Day

FROM time immemorial the wedding day has been regarded entirely as belonging to the bride. We have lots of superstitions and omens showing what luck may befall her, but not one word for the groom.

Why not give the poor man a chance?

Tradition bestows upon him the day after the wedding as his very own, so perhaps it would be well to trace his luck—business, domestic, social—from what that day portends.

"Happy is the bride whom the sun shines on," runs the old adage. Why not "happy the man who meets fair weather the day after the wedding day?" Ill luck attends the bride who trips on the threshold of her new home. Shall we suggest that misfortunes will be the lot of the man who trips on his office steps the day after the wedding?

The bride insures her happiness in life by wearing something old, something new, something borrowed, something blue on her wedding day. May we not suggest that the pattern of a man's tie, the cut of his trousers, the tints of his hatband worn on the day after the wedding shall insure for him his measure of good or ill? Give the poor bridegroom a chance.