

FUR HATS TO HOLD OVER ANOTHER YEAR

They Have Proven So Becoming That Fashion Will Revive Them Next Season.



WHILE women on post-holiday sales bent, take heed to this tip from Paris by London: "The fur hat is no longer the trade-mark of the faddist in fashions. It has been universally accepted this season, and so becoming that it prevails to the face feminine that it undoubtedly will enjoy a more pronounced success next winter."

This means that bargains in small pieces of fur bands should be gleaned with enthusiasm. A muff offered at a big reduction because it is a trifle shop-worn or perhaps out of date in shape, will form the foundation of a superb evening hat. A remnant of fur trimming, seal, beaver, mink, chinchilla or ermine will be just what is required to form the brim of a hat to be worn with a smart tailored suit.

Times was that the fur hat was built on square and forbidding lines, and only the staid woman of Imperial carriage and perfect features ventured to wear it. Now the fur is laid over such coquettish shapes, and combined so cleverly with lace and the most diaphanous of fabrics that it enhances all a woman's best points and softens her harsher lines.

Some of the most effective of evening hats are those which show a combination of fur and feather. A perfect blouse recently seen at a fashionable playhouse wore a turban of chinchilla, topped by

an apple-green feather. The feather covered the crown of the hat and drooped over the hair in the back.

Marabout is also much seen in combination with chinchilla. An example especially becoming to the girl who has adopted the Mary Stuart coiffure, shown a toque with a slight dip in the center of the front, built entirely of chinchilla. Around the crown are deftly-disposed folds of white tulle and chiffon, which are brought over the left side of the brim, around the buckle of cut steel. A little further to the front rises a fluffy aigrette of white marabout tipped with palest gray, and the stole to be worn with this hat will be of lace and tulle, with ornaments of chinchilla.

Unquestionably the most dressy fur for evening wear is ermine, and even a little of this will look smart. It is shown in combination with the most extravagant of real laces, flowers, ostrich feathers and so forth. The most effective of these is the little tricornes which are so picturesque, so Frenchy and so softening in their effect.

A continental turban, one of the forms in which the tricornes appears, shows a round and half-clarified dripping, or fur with the upstanding brim pinked at a most becoming angle. The dead white of the brim is relieved by the familiar black and canary colored markings, while in the dent on the left side is tucked a

knot of roses in the faded pink so popular for evening wear. The marabout feather, which is the only other ornament on the hat, is white tipped with the pink of the roses.

Another tricornes whose brim came to a sharp point in the front, and which was rolled high on the side, showed marvelous blue roses creeping out between the brim and the crown, reaching to the point in the front. A toque built on modified torso

pedo lines had for its sole trimming a white ermine on the left side, held in place by frosted gauze leaves.

An extremely brilliant toque for evening wear had a pointed brim of chinchilla with a draped crown of tangerine velvet. It fitted closely to the head in the back, where it was finished with a perfect shower of pinkish yellow roses, suggesting the fashionable sunset rose shown by the smart forists.

With the black markings omitted ermine fur is variously combined with other pelts, in larger shapes. A theater hat which created something of a sensation, as worn by a stunning brunette, had the familiar shepherdess shape and was covered on top with pure white ermine, the under brim being faced with a white chignon velvet, into which Venetian guipure was inserted at intervals. The sole trimming on top was an entire sable skin

mounted with the head toward the front, and with the tails and little paws drooping over the brim in the back. Wide ties of white chiffon finished off this simple but effective hat.

For wear with the dressy frock of velvet or broadcloth, a hat trimmed in sable is most effective. This does not necessarily imply the possession of a sweeping fur set in the same expensive skin, for a stole which is adequate for wear with the sable hat may be built of chiffon, lace and small sable heads and tails. Or more stately stoles show velvet appliqued on satin with fur ornaments and tails for a finish. Sometimes a bit of gold thread is employed in applying the velvet, but this must be done with great care, as it either makes the garment look extremely chic or possibly home-made.

A model which lends itself particularly to Russian sable is a hat which is a clever combination of the turban and the English walking hat with its upturned brim. Such a chapeau, if well shaped and built of finest fur, needs no ornament save a sweeping plume. Many colors are shown in the plumes combined with sable, but a long, white plume is the most effective if the hat must lend itself to both evening and day wear. Such a hat, if worn with a black velvet dress, makes a woman look almost regal, provided, of course, the dress is of the most effective of course. A sealskin turban intended for wear with a green broadcloth suit, has a rather low brim which comes to a point in the front. Folds of brown tulle, exactly matching the tint in tone, separate the brim and crown,

while a bird of Paradise in white, green and yellow is fastened on the left side.

More or less of a prejudice has always existed against the long-haired fur millinery, herring, of course, Russian sable; but this year lynx has taken a sudden spurt in fashionable favor, especially for women who cling to the black hat. Made up in the torpedoe turban, it can be so handled that there is no undue effect of heaviness or slagginess. A very pleasing model in lynx shows a crown in moire velvet with small black plumes draped over it. The brim is of the black lynx, and a white camelia without foliage is set at the left side in strong relief. In fact, the camelia is very much in evidence as trimming on the fur hat. It is set softly against the crown, but is not employed in a crumpled condition against the hairdo. Crux roses are preferred for the latter use.

Another simple but effective mode of trimming a fur hat is the Spanish rosette. Extremely rich laces are employed in these rosettes when combined with sable. A striking effect was produced by a tulle rosette fastened on a squirrel skin hat. The rosette was built of white tulle, and instead of the jeweled ornaments of the center, there was a rosette of accordion-plated gold ribbon.

A second squirrel hat had a bullion ornament with a draped cord attached, the tassels of which fell over the hair. If gold or metal of any sort is employed on a fur hat, it must be of excellent quality for in no combination does near-gilt show to such poor advantage.

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Receipts Cleaned From Old Cookbooks

"THERE is no denying," said a clever New York woman recently returned from a pilgrimage among upstate relatives, "that we city housewives are losing our grip on good old-fashioned cooking. Never until I went on this tour of family visits did I realize how much the delicatessen shops, the bakery and the restaurant have done to draw us away from the sort of cooking our mothers used to do. Incidentally, as I went from family to family, I gathered up recipes of their favorite dishes, and there will be a change in our daily menu for awhile, at least."

Here are some of the leaves from her notebook:

Aunt Betty's White Mountain Cake.—Whites of eight eggs stiffly beaten, 1 pound sugar, 1 pound flour, 1 cup eggs, milk, 1/2 pound butter (scant), 1/2 teaspoonful soda, 2 teaspoonfuls cream of tartar. Cream the butter and sugar and add slowly the milk with the soda dissolved in tepid water. Sift the cream of tartar with the flour and add the flour alternately with the whites of the eggs. Flavor with vanilla, bake in thick, square layers, and ice with pulverized sugar beaten with the whites of an egg and a drop or two of ice cold water. The more this cake is beaten the finer will be its grain, and confectioner's sugar may be substituted for granulated sugar if desired.

Aunt Mary's Sand Tart.—1 pound of granulated sugar, 1 pound flour, 1/2 pound butter, 1 dozen eggs, 1/2 pint milk, 1 tumbler thick preserved cherries, 1 pound figs, 1 tumbler thick preserved strawberries, 1 pound dates, cloves, cinnamon and nutmeg to taste. Cut the butter into half a dozen pieces and drop it into a bowl of warm water for a moment. Now pour off the water and beat the butter until it is light and white. Add the sugar gradually and beat for fully 10 minutes. Now add the eggs, yolks and whites beaten together, and the flour. When smooth add the spices. Mix the fruit and dust with half a cup of flour, chopping the figs and dates fine. Add the fruit to the dough and bake in a fruit cake pan lined with greased paper. Bake two hours in a moderate oven, and increase the heat during another hour.

Sylvia's Sponge Cake.—Eight eggs, their weight in granulated sugar, half their weight in flour, and the juice and rind of 1 lemon. Beat the eggs separately. Add sugar to the yolks and beat hard to secure the fine grain. Then add the juice and rind of the lemon, and beat the flour alternately with the beaten yolks. Bake in a moderate oven 45 minutes.

Fleming's Jumbles.—One cup of sugar, 2 cups granulated sugar, 1/2 pound flour, 2 eggs, juice 1/2 lemon,

1/2 lemon. Dissolve the soda in a teaspoonful of hot water and mix above ingredients together well. Add a pinch of salt and flour enough to roll out well. Roll the dough out thin, cut round with hole in the center, and bake in a quick oven.

Ginger Snaps.—Heat to boiling one cup of shortening (which may be half butter and half clarified drippings, or all butter if preferred), one cup molasses, two cups brown sugar, one tablespoonful ginger, one tablespoonful cinnamon, one scant tablespoonful soda. Cream the butter and sugar and add to a cup of the soda dissolved in tepid water. Sift the cream of tartar with the flour and add the flour alternately with the whites of the eggs. Flavor with vanilla, bake in thick, square layers, and ice with pulverized sugar beaten with the whites of an egg and a drop or two of ice cold water.

Mrs. McCormick's Chicken Terrapin.—Butt cutlets for soup until browned. Remove meat from bones and set aside until perfectly cold. Season with pepper and salt. Add two blades of mace. Chop 4 hard-boiled eggs and add them to a cup of the broth in which head has been boiled, together with one cup of cream, a scant 1/2 pound of butter and 2 tablespoonfuls of browned flour. Let them all simmer thoroughly. All 1/2 teaspoonful of sherry, and serve. Do not boil after adding sherry.

Mrs. McCormick's Chicken Terrapin.—Put into a pan with 1/2 pint of cream and 1/4 pound of butter rubbed into 1 tablespoonful of flour. Add pepper and salt to taste. Chop 3 hard-boiled eggs and add with 1 wineglassful of sherry to the chicken mixture.

Cousin Kate's Croquettes.—Twelve ounces meat, 2 ounces butter, 2 tablespoons flour, 1 cup cream. Mince or grind meat fine. Rub butter and

flour together and put in saucepan over fire with the cream. Stir these together until thick. Then add the meat. As soon as mixed take off the fire and do not cook. Season with salt, pepper and nutmeg. Set in the refrigerator to chill. Form into pyramids, dip in beaten egg and cracker crumbs and fry in boiling hot lard.

Grandma's Chicken Soup.—Skim well 2 pints of water in which a chicken has been boiled. Boil hard 4 eggs, mash the yolks with 1 cupful of bread crumbs which have been moistened with a little milk. Into this stir 1 pint of heated cream. Add this mixture to the chicken water and boil five minutes. Season to taste. The whites of the eggs, chopped fine, may be added.

Mrs. McFuge's Escalloped Oysters.—Drain the liquor from the oysters into a dish. Look over the oysters to remove all shells or grit. Cover the bottom of a pudding dish with bread crumbs. Put in a layer of oysters, season with salt, pepper and a generous bit of butter. Add another layer of crumbs, and so on until the dish is filled, leaving crumbs on top. Dot with butter and bake. Take the oyster liquor and a generous piece of butter, and keep hot on the stove. Taste the oysters with, should they become too brown and dry on the top. This is considered better than adding moisture in the first place. Milk or cream can be mixed with the liquor if desired.

DAINTY SHOES For Lazy Hours

THE daintiness and comfort of the new bedroom slippers offer great temptations to the American girl of 1905 to adopt her English sister's commendable habit of removing stiff walking boots immediately on entering the house, and slipping into low, easy footwear. Delicately tinted kid slippers with fluffy tasseled rosettes and no heels please Millie Dainty who likes silk dressing gowns and lace frills. She of more dignified tastes chooses high-heeled mules of embroidered satin or leather. The girl who combines beauty and wonderful solid comfort in solesiderdown shoes lined with tufted satin. Sandals in silk of satin are the bedom footwear favored by men, while low suede or alligator skin slippers make ideal lounging boots.

Nothing is more charming for boudoir wear than loose gowns in white, and the soft white kid slippers with huge downy tassels of creamy silk are a fascination to the most exacting fancy. These kid slippers are also very fetching in the delicate shades of blue, pink and lavender, with large, fluffy rosettes in self-tone.

Mules or sandals with high heels make the foot look small, and are stunning for wear with tea gowns and handsome loose robes. A dainty pair has the stiff black satin ramps embroidered in blue forget-me-nots and edged with tiny ruffling of blue chiffon. Another pair in stiff white satin is embroidered in gold beads. A pair of mules in subdued gray suede, edged with a band of gray fox fur, and the toes are embroidered in self-tone.

For softness and comfort there is no hand-made slipper which compares with the one knitted from silk and Angora wool. A devoted mother recently knitted a pair for her little dark-haired daughter, using lavender crocheted silk alternating with silky white Angora wool for the outside of the slippers. They were lined with lavender china silk and the rolling collars were tied with fluffy lavender satin or silk in the same shade. This winter show two-inch turn-over collars of the same shade as the V-shaped piece inset in the toes, which is usually of a contrasting color to the body of the slipper.

A cozy-looking wrapper of tufted Japanese silk in navy blue lined with scarlet has a pair of slippers to match knitted from navy blue wool with scarlet collar and toe, and ties of scarlet ribbon.

Slippers, known as foot warmers, are built from two pieces of elderdown cut the shape of a shoe, but sewed together at the bottom without a leather sole. The edges are bound with satin ribbon in self-tone. These come up high on the ankles, and are often lined with tufted satin or silk in the same shade. The satin showing on the turn-over collar. One pair accompanying a white elderdown robe had the extreme pointed toe embroidered with a rose in gold, and were tied with a gold cord and tassel.

Chinamen's shoes heavily embroidered in silk are worn with dressing gowns made from the mandarin's silk coats. Black silk shoes show roses embroidered in pink and blue. A pair of turquoise blue shoes were embroidered with sapphires, blue roses, and the edges showed scallops of sapphire blue silk.

Filet Lace Work for Home Sewers

THE girl who has a distaste for fine sewing and delicate flow embroidery and who chooses the darning of torn linen and fancy stockings, as her share of the household duties, will find a real friend in the new filet lace embroidery. In this lace work the designs are woven into a fine or coarse mesh net by darning instead of by the cross-stitch, as in Russian scrim embroidery. In fact, the vague for cross-stitch embroidery has rather given way to filet lace work, which closely resembles filet-guipure.

The real filet lace is enjoying a decided popularity for insertions and edgings on table covers, centerpieces and counterpanes. At a large dinner given by a well-known society woman, the long table was covered with a magnificent linen cloth. Oblong insets of filet lace in orchid design, set at regular intervals, formed a square in the center of the cover, while the same oblong insertions outlined the edges of the table, and a filet lace edging finished the borders of the cloth.

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TINSEL PICTURES ENJOY A REVIVAL

TINSEL pictures are among the curious and interesting works of art now being unearthed by the thousands of searchers for antiquities. The woman who is fortunate enough to have had some of the possessions of her ancestors handed down from the beginning of the last century will find these pictures, with others in which the figures are formed from hair, framed in funny old moldings built from acorn or ivory opalescent shells.

The tinsel picture is really a quaint colored or spot engraving, decorated with glittering specks of tinsel, while the garments of the personages figuring therein are treated to insertions of silk and satin together with adornments of lace and metallic thread.

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This spicy odor is obtained from the novelty French Mee Delices, and is carried also by the lighter American perfume Du Bray.

In spite of the oppressive sweetness of the Oriental perfumes, of which sandalwood is invariably the basis, they always enjoy a certain vogue among persons who revel in carved teakwood and massive draperies. Bhol, Chrysalis, a lasting Egyptian cologne, and Gelsa Flowers, a Com-

bination of the Oriental odors, are new and popular offerings. Violette is an Oriental sachet with a suggestion of violet. In marked contrast to these heavy scents is the exquisite delicacy of Gelsa, a blending of the sweetness of many flowers, as the name implies. It is an especial favorite with men because of its evasive fragrance.

The American housewife has not yet learned to appreciate the value of lavender leaves as a means of keeping the household linen fresh and sweet. English women prefer the pungent sweetness of lavender to any other scent, and their cupboard and chest are always liberally supplied with bags of the fine leaves. Very pretty for this purpose are the flat cushions, six or eight inches square, in Japanese crepe paper, showing Oriental scenes. Sandalwood sticks, an inch square and five inches long, are handy and useful for laying among curtains and draperies.

PICTURESQUE HAT IN ERMINE AND SABLE

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