

ENDLESS VARIETY EASTER BONNETS



For the girl who fancies white in her millinery there is no end of variety. And with these white hats she will wear the look, white flitting veil trailing off the brim as if it would fly away at any moment.

Some of the quaint little hats which will be worn much during the early Summer look for all the world as if our great grandmother had hauled them out of her chest in the attic and passed them over to us without so much as straightening out the matted-in crown or brushing off the faded petals of the posies. They are the sort of headpieces we are wont to select to wear with an old-fashioned masculine costume, when we haunt the couturier's establishment.

One imported model displayed as it came from the great trunk was of Milan straw, shaped like a berry bowl, but having the millinery's art desired in it, where a fluffy tip is inserted and floats off gracefully to the side.

Another Panama shape has the brim turned up smartly all around except just in the center of the front, where it is caught and tacked to the crown and fastened with two pale pink roses nestling in their green foliage, white ostrich plume stands backward from this caught-

hats, white straw, white horsehair, lace, linen and tulle, and each one is trimmed with feathers, flowers, and saucy aligrettes.

In the most chic of white bows, flowers, feathery wreaths and saucy aligrettes.

Another model had for its foundation a plateau of satiny white braid mounted on a bandeau which would fit closely onto the head, but being built considerably higher on the left side, where quantities of ribbon, rosetted, was tucked in to lie on the hair. This ribbon was in the rose-pink shade. The crown was made entirely of loops of ribbon in the same shade, and a wreath of dainty little pompadour roses encircled the satiny brim. The ribbon underneath was shirred through the center to form rosettes. At the back the brim was bent down sharply to meet the beribboned bandeau.

Though the little Empire shade is not so dressy as many of the other late models, it promises to be popular during the entire Summer. It is made, most often, of Panama straw, not the stiff quality of which men's hats are built, but a soft, pliable sort, capable of graceful bending and twisting. The crown is high, derby-shaped, and the brim is the original Panama shape, turned up all around, but flaring out in one place or another as the milliner's art desired. It is where a fluffy tip is inserted and floats off gracefully to the side.

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down spot and falls over the back of the hat. The hat should be worn well toward the front of the head, and is becoming either to the woman who wears her hair waved from a parting in the center or the pompadour girl. The back cache peign, on which are set pink roses, will sit on either style of hair-dressing.

Apply named are the little page shaper the French milliner are sending over to us with their most approved stamp. They come labeled "newest patterns," and as such the Easter girl will wear them. The Tam o' Shanter crown is of a soft, lace-like yellow braid in the model illustrated herewith. It is box-plated and joined to the narrow brim of cream mullin which is a trifle wider in front, so that it points becomingly over the face. The much-combined pink rosettes and forget-me-nots with soft green fern wreath about the base of the crown and two ivory fluffy white feathers nod forward from the left side. Two pins with white coral ball tops are used in this instance as ornaments, but may serve as fastenings always inserted in their original positions.

And hamp! Many a smart hat is spoiled by being pinned on to the coiffure with utterly incongruous pins. The girl who would be tastefully as well as extensively groomed will select her hampins with a view to the hats in which she is to wear them, or, failing this, she will hide them underneath a bow or a flower, so that they will not spoil the effect of the milliner's art.

On some of the prettiest hats of the season there are as many as a half-dozen varieties of blossoms; on others there is nothing but a large, flat bow; still other models have feathers and flowers, besides. What there is no decreeing what is most fashionable—the flower garden or the ostrich farm, the vineyard or the ribbon counter.

KATHERINE ANDERSON.

A NEW PAGE SHAPED MODEL FOR SPRING

A RIBBON AND ROSE TRIMMED EASTER HAT

A NOVELTY IN PANAMA'S

NEAPOLITAN BRAID AND SOFT CHIFF WITH PINK ROSES

MEER MAN is relegated to the background of the home circle, just now, and must needs confide to his pipe his "shop" talk or his views on anything of masculine interest—the women folks are talking clothes—hats in particular—as Easter looms up in the nearby future. And these same women folks are debating the question: Shall we adhere to the custom of the smart Parisienne and don our straw hats before Easter day or shall we follow the time-honored custom of wearing them first to church on Easter morn'g? Paris women decree that the smartest of their sex do not await the end of Lent to wear their straw hats, but rally forth in the gayest of them any time after the middle of March. They do not like to feel that they are one in the great parade of worn-for-the-first-time bonnets.

In any event, millady may be fashionable this season either in a large hat or one fashioned after the latest models. She need not lament the fact, as she has been forced to in former seasons, that small hats are the style and she looks like a child in a woman's world. She is the only fashionable headgear, make her look like a fright. She may select either a big flat hat or a small, turban-like creation and still be in fashion, provided it is along the approved line of Madam Mode, '06. To be becoming or to be fashionably hatted is not the question today; be both.

And the selection of a hat may make

or mar the effect of an entire toilet. Is it, then, any wonder that the sex feminine spends so much time discussing the hat problem? One word should be said as to the buying of a hat. No woman should decide on a hat when she has seen it only while sitting in front of the splendid mirrors in the show room of a millinery establishment. Many a hat which looks well when the prospective purchaser saw only her head and shoulders in the mirror proved absolutely unsuited to her style when she stood up some distance from a full-length glass. The hat should not be confined only to the appearance on the coiffure, but should be viewed from a distance—the tout ensemble should be considered. For instance, a short girl may look stunning in a large flat hat when only her head and shoulders are taken into consideration; but let that same girl come toward you on the street and see what the large hat makes her look like. By the same token, the tall, slender girl should not wear a narrow, highly trimmed bonnet if she would look her best.

Many of the Easter hats have the same lines as the models shown in the Autumn, though in the heavier straws it is difficult to give the hat the many turnings and twistings and bendings that the pliable felts and velvets and silks took on.

No one color seems to predominate in the late Spring and early Summer hats unless it is the color white. There are white chip

side knew very well, and among the guests at the table was a widow whose husband had been drowned while out in a motorboat on the Sound. Quite naturally, the current topics in the newspapers were brought up, among which happened to be an account of a great accident of the day before, which resulted in the drowning of some young persons. The hostess, having read of the accident, knew it was very similar in detail to that which had bereaved her guest. She also knew that the young man at her side would never stop to compare the similarity and would go with his account of the accident to the bitterest detail.

At the risk of her own reputation, she interrupted the narrative several times as carefully as was possible, and then moved to strategic measures she used her tumbler of water over the table toward the young man, thus, for the moment, switching his train of thought, when she easily led it into other channels.

This was an exaggerated case, and it

is seldom that a woman must resort to such an extreme; yet, in the instance cited, the hostess realized that the pleasure of the widow's evening would be irrevocably marred if she must listen to the details of the drowning, and she, therefore, employed this method of diverting the young man. Afterward, she took it upon herself to reprimand the man for his thoughtlessness.

There is much in the way in which a hostess shakes the hand of her arriving guests. A good hearty, sincere handshake goes far toward making a person think he has come to a house where his presence is genuinely wanted.

"Yes, I like her," said a girl, after having left the apartment of a bride.

"She took my hand in such a warm welcome the minute I met her that she made me feel at home at once. So many girls don't do that—to other girls. They hurry you past, so they can make their impression on the man you have with you. You are a mere detail—the real guest is coming."

Quick wits, thoughtfulness and tact are what go to make a hostess a success, and so many women are not a success at anything else—any one specific thing—why not let them try to be a good hostess, a good entertainer?

SALLY CHAMBERLIN.

The Feminine Art of Playing Hostess

Many Women Do Not Appear to Advantage Until They Are Seen in Their Own Homes.

FREQUENTLY you have met a girl or young matron here or there—at a reception—and, further than to exchange a bit of small talk and a passing handshake, you did not notice her; she made no impression upon you. Again you meet the same young woman, this time in her own home—behind her own tea table, at the head of her receiving line, and you open your eyes in astonishment and wonder why it was that you had failed to recognize in her the charming woman she now appears. She is one of the most gracious hostesses it has been your pleasure to serve; she made you feel when you arrived that you were the one person for whom she had been waiting; that the pleasure of the occasion was complete now that your presence was supplied.

It is distinctively a feminine art, this knack of playing hostess, and there are few accomplishments which stand a woman in better stead than that of knowing how to entertain. And by entertaining is not necessarily meant giving dinners, dances, receptions and card parties—it is simply the art of making the people who frequent your home feel that they are welcome—that it is a pleasure for you to have them come to you. It is a charm a man—and especially a man of social position—looks for in a woman, and a father covets in his daughter.

Many a man has been captured on his first visit to a girl's home even when he has met her time and again at his friends' houses, in business, maybe, or in various social bypaths, without so much as having experienced a quickened heartbeat. It dawned upon his dense masculine brain, all of a sudden, that she is charming—that he should have noticed her attractions before. And all because, for the first time, he had seen in her presence while she was reigning over her own little kingdom, her home.

There are so many fine points a hostess must observe, to be a real success. Over her tea table the tactful woman never says, "Will you have another cup of tea?" She says, "Let me give you some tea," thus implying that the guest has not before tried her brew, even though the hostess knows for a certainty that she has filled the guest's cup three times. The former manner of putting the invitation proclaims to the other guests that there is to be "more" tea, and the sensitive participant of the hostess' hospitality, even though it is not un pardonable to accept of another cup, feels that every one hears the qualifying adjective.

In the same way, the hostess at her own little family dinner party does not let her guest to have some "more" peas. She never says, "Betina, give Mr. Jones another glass of water." It is a nice little distinction, and it divides the tactful from the tactless.

No matter how disappointed a hostess may be upon seeing a woman caller approach her doorstep, she never shows it, though that matter is really one of breeding rather than the acquired charm of being gracious in one's own house.

When she has sought him out for the very purpose of the conversation.

She cannot linger for more than a moment with each guest, as is the case when a woman is entertaining a number of persons normally, the cleverest thing to do is to present to each other two persons whom she knows will easily find a common meeting ground, and thereby be left to herself to attend to the other guests.

It is not only in the direct times of stress that millady had to resort to so commonplace a trick as the "two persons" method, but she resorted to it on this occasion.

"Isn't this the oddest winter weather we've ever experienced?" she asked, trying to make the trifling remark sound interesting while she sought still further for a leader.

"Oh, yes," said the woman, but she brightened up as she went on, "yet it makes me tolerate this part of the world. It takes me back to California." Now there was a real light in her eyes.

Such courtesies as remembering how one's friends like tea or coffee, whether it be better with cream or cream; the facility for recalling meetings and conversations; the art of turning off an unpleasant or undesirable topic are all to be stored away in the memory box of the aspiring hostess.

The faculty for keeping off the toes of your guests and of seeing that those same figurative toes are not trodden on by those who their owners may brush up against, is not the least difficult of a woman's duties in her own home. It isn't always easy to recall at an instant's warning that Mrs. So and So's brother ran away with a circus rider, and to pass off the remark of some one along the line of such escapades without making the switch of conversation obvious.

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Tallow Candles Again in Vogue

SLOWLY but surely, the little old-fashioned candle has wedged itself into a place of prominence in the modern household, and dealers are vying with each other in an effort to dig out the greatest, most tarnished and antique-looking assortment of candlesticks to strike the fancy of millady who prefers to see her tallow dip flicker forth from an ancient setting.

Many hostesses today are lighting their rooms—especially the dining-room—entirely with candles, and candles sans the paper and silken shades which in the past two or three years have formed so conspicuous a portion of the adornment of candlestick and candelabrum. The effect is softer and more becoming than gas or electricity, and it has the added charm of being within the reach of almost every woman. To have candlelight, a hostess need not necessarily have expensive sticks, though, if her purse will permit of it, she may put any amount of money into them.

The tall brass candlestick has come much into vogue of late, especially in studio apartments, although during the last few months it has been a noticeable feature of the drawing-room, living-room or library. Up in the attic there are probably many of the latter sort of candleholders which could be made presentable with a little cleaning.

Even the old snuffers used years and years ago, have been resurrected. Many of these found in the better class of shops are genuine antiques and resemble nothing so much as a heavy brass or silver pair of shears with a metal box attached to one point. Some of the snuffers are made from hammered brass, some from iron.

The flat, squat little candlestick, large enough to hold a plumber's candle, has put in appearance, too, with its brass ex-tingulisher attached by means of a small

chain. This is the cleanest sort of candlestick to use unless a snuffer is always lying conveniently to snuff off the wick and prevent wax from tumbling down over the stick and onto the table.

In Damascus brass are found many candlesticks of unique design, and many of the little, old style in the foreign quarters of the cities have them for sale—it matters not whether they are made in America or Continental Europe, the effect is the same.

The exquisite crystal, cut glass, silver and gold candelabra, together with those fashioned from art materials and studded with paste and real gems, are to be purchased by those who can afford them, and the jewelers are showing some rare designs in them.

Burnt wood candlesticks can be made by the girl who does prologically work. The plain wooden sticks being obtainable at almost any material department. The hand-painted variety, too, is much in favor for the dressing table or desk, and in this way the color scheme of the room may easily be respected—forget-me-nots for the blue room—roses for the pink-butcher for the yellow.

But the shade has disappeared and the candlestick flickers undimmed and thus more practically as a method of lighting.

Some Tongue Twisters

"A growing gleam glowing green."
"The bleak breeze blighted the bright bloom blossom."
"Flesh of freshly dried flying fish."
It is simply impossible for any one to repeat these three sentences fast. They are the gems of collection of tongue twisters that an elocutionist has made. And almost equally difficult are the following, taken at random from the elocutionist's collection of more than 200 tongue twisters:

"Six thick thistle sticks."
"Two toads tried to trot to Tebury."
"Give Grimes Jim's great gilt gig whip."
"Strict, strong Stephen snared sleekly six sticky silky snakes."
"She stood at the door of Mrs. Smith's fish sauce shop, welcoming him in."
—St. Louis Globe-Democrat.

On the Making of an Ordinary Cook

More About Pastry by Miss Lillian E. Tingle, Director Portland School of Domestic Science.

IF THE simple pastry described last week is not sufficiently rich to suit your taste, or if you have particular designs against the digestion of the persons who eat your pies, then take longer time and more shortening and make "flaky paste" instead of "short crust."

Since in making the short crust you worked into the flour nearly or quite as much shortening as you could without making a sticky mass, it is plain you will have to use some other way of getting the extra fat into your mixture. They are using a thin strip of cold butter, which you take one-third of a cup of shortening to each cup of flour—a common proportion—you will divide it into two parts. You work half the shortening into the flour, lightly, with finger tips, as you did for short crust, and mix the paste with cold water in the same way. No baking powder is needed for this, but don't forget the salt, particularly if you are using hard or unsalted vegetable shortening.

The paste should be pliable, but not sticky, and should leave the bowl clean. Turn it out on a floured board, "magic cover" or stiff paper, pat out a little with a few light strokes of the rolling pin, into a neat oblong piece, and roll out into a long rather narrow strip, say, about three times as long as it is broad. Keep the edges even. Now take the other half of your shortening and spread it over the paste, or put it in little "dabs" at regular intervals, leaving about an inch margin all around, so that the fat may not squeeze through and stick to your board.

Next fold it in three, lengthwise, and turn the resulting square piece half way round, so that the open ends are towards you. Press these ends rather sharply together to inclose some air, then bring down your rolling pin on top so as to make two or three ridges and prevent the inclosed air from forming one large bubble. You are aiming to get a number of alternate layers of paste and air. On heating, this air will expand, thus making your paste rise and giving the desired flaky texture. Consequently you have to roll out your paste again, fold, half turn, pat and repeat this process until three or even four "turns" in all have been given, and a corresponding number of thin layers have been formed. Then roll out to fit your pie plate, or patty tin.

Puff paste is made on a similar principle, but I do not propose to give instructions for making it, since the ordinary cook may better devote her time and attention to less expensive and more digestible matter. Indeed, my experience is that very few people, even among those who dare to eat it, really like it for itself, but rather for the "filling" which accompanies it, or because they consider patties made from it "the proper thing" on certain occasions and therefore mean to like them, or perish in the attempt. Some of them do perish—at least as far as digestion is concerned.

Let me now remind you that there are other dessert dishes to be made from pastry—either short or flaky—as well as the ordinary kind of pie that some of us grow so weary of. Little tarts and turnovers are a welcome change, and many different fillings can be used for them.

"Cheese cakes," both sweet and plain, deserve to be better known and more often used for this purpose, and many attractive combinations of pie crust, cake batter and fruit jelly or nuts can be effectively employed on baking days. A few tablespoons of cold water, both pastry and cake are being made.

Why not try the English deep pie for a change? It gives you rather more fruit and rather less crust than the ordinary pie; there is no under-crust, soggy or otherwise; the fruit is deliciously juicy and seems to retain its flavor better than when baked between crusts. You take an earthenware baking-dish—one with a rim for choice—and fill it with large layers of your chosen fruit, with sugar and (unless the fruit is very juicy) a few tablespoons of cold water. You take a large pie a little cup or earthenware funnel is often placed in the center to help to support the crust. Now wet the rim with a thin strip of paste to be round it. Wet the paste-strip and cover the whole pie with a sheet of crust rolled rather thicker than for ordinary pie, and trim the edges with a sharp knife.

Next trim and scallop the edges; make a hole for the escape of steam; glaze with milk or egg, and milk; bake until the fruit is tender, and serve with cream or custard sauce.

If you have never before tried it you will find it very much more than the former; since it is really rather more wholesome and easier to make than ordinary pie. You can make several at a time, if you want to and warm them up or not, as needed.

Sweet sandwiches made from pastry are good, too. Roll flaky paste into a large oblong sheet; cover half of it with some nice, filling—jam, jelly, lemon filling, dried fruit and chopper nuts—being careful to leave a margin; fold over the other half of the paste, wet and press down the edges so that the filling won't boil out; press down a little with the rolling pin to drive out air bubbles, and bake in one large pan, or two smaller ones, in a "finger-shaped" pieces and sprinkle with sugar.

Remember, too, how nice open fruit pies or tarts are for a change.

Here are a few miscellaneous scraps of information about pastry. I should call them "hints," I suppose, but that I detest the expression. Why should it be considered necessary always to "hint" in connection with cookery, dress or household management? I suppose that some one was a child, and some one told me that it was because every "lady" knew all about these things, and every one who didn't resent any comparison that some one needed teaching—hence "hints." It is a charming theory, anyway.

But to return to our pastry and pies. Second—Butter only is required for puff pastry; for other kinds butter, margarine, lard, drippings, clarified suet and vegetable "butters" may be used, either alone or mixed. Cream and even olive oil are sometimes used. Third—Butter should be washed in cold water and freed from moisture by pressing in a dry, clean cloth. Margarine is good for short crust, but not so good for flaky pastry. Watery lard makes bad pastry. Good, pure lard, especially when combined with butter, makes excellent pastry, both short and flaky.

Fourth—A small quantity of baking powder is desirable in very plain pastry, in order to make it light and digestible. Make pastry always in a cool place, that the shortening may not melt before it gets into the oven. A bottle filled with ice water is a useful rolling pin in hot weather. The colder the paste when it goes into the oven, the greater the expansion of the air in it and consequently the lighter the pastry.

Handle and roll lightly, using as little flour as possible. If you brush the paste from sticking to the board, much extra flour makes hard crust. Scrape the board if it becomes sticky, being careful not to get the little hard lumps into your paste.

Use a brush (a 1/2c paint brush will do) for glazing and wetting the pastry. If always washed and dried by twisting the brush, since a brush will last quite a long time before beginning to shed its bristles, as all pastry brushes do sooner or later. When it begins to "moult" get a new one.

For a slight glaze use water. Milk gives a richer glaze and beaten egg a high glaze. Dry looking pastry is often improved by being brushed with butter when it comes from the oven. An easy way to "brush a pie with water" is to pass it deftly and rapidly under a running faucet.

The first rollings of pastry are the lightest, hence it is wise to cut the tops of double-crust pies from these, and make the less visible undercrust of the second rollings. If the rolling out is done, lay them evenly upon each other. Do not gather them into a lump.

Brushing the undercrust with egg-white helps to prevent soginess, but with very juicy fruit it is always safe to bake or partially bake the undercrust before filling and covering. If a very juicy pie like a berry pie, extra syrup can be added through a hole in the top crust after baking.

Wet and press the edges down thoroughly to prevent the boiling out of juice. A narrow strip of maulin is sometimes luted round the edge with flour and water when the juice is very troublesome.

Unless you have sufficient experience always test your oven before baking, with a little flour, some white paper, or a morsel of paste. Generally the greatest heat is required at the first, in order that there may be quick expansion of the inclosed air. The heat may be checked later, so that the fruit may be thoroughly cooked. If there is a tendency to burn underneath put an asbestos mat or extra baking sheet below your pie plate or baking tin; if it gets too brown on top before the filling is cooked, cover with airy paper.

Be sure to have your pastry thoroughly cooked and a nice brown, not pale and anemic looking.

LILLIAN E. TINGLE.

Just About Nothing.

Puck.

One day they had a falling out
And played the game of sulk and pout;
And what do you think it was all about?
Nothing!

She went to ma's and meant to stay;
"What made his dinner late that day?"
When she returned, what did she say?
Nothing!

Although he stayed out late that night
And drank a glass or two for spite,
"What did she do to serve him right?"
Nothing!

Now ere the ending of the week,
Each caught the other going to speak,
"What better ending is to seek?"
Nothing!

Not the Only Reason.

Lady-Poor man; are you married?
Beggar—Well, no—but I'm deserving o' sympathy for all that!

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