CORRESPONDENCE SCHOOL OF STYLE AND BEAUTY

PLAID TRIFLES FOR HOME SEWERS.

LINES AND WOMAN

HELEN HARMAN-BROWN.

THE entire success of your gown depends on its lines. Good lines will transform an inexpensive material into a smart creation. Poor lines will ruin priceless fabrics.

When you hear a man say that a woman looks sawed off or dumpy or like a barber's pole, consider the lines, not the material in her frock, and there you will find the cause. When you hear a man say that a woman looks well, no matter what she wears, again look to the lines. They furnish the reason.

What lines should you employ to bring out the best points of your figure and hide its defects?

For the Short Medium-Slender Figure.

Skirt length—Four inches from the ground.

Seams—Unbroken from belt to hem, with a decided flare, starting half way between ankles and knees.

Trimming—One line of horizontal trimming only, and that not higher than top of the hem, generally in form of bias fold or braid at head of fold. No trimming around hips. Better results from vertical trimming.

Pleats—Inch-wide flat or stitched side pleats, facing the middle gore in front. Pleated habit back and tucks, flaring below the knee.

No yokes are used this year.

Coat length—Very short. Bolero just to waist line of velvet, with broadcloth skirt; broadcloth with mixed, checked or plaid skirts. Short girls should never wear coats reaching below the hip line.

Seams of coat—Semi-fitting, with slight curve toward waist line. For rough wear, Norfolk coat with yoke and belt.

Sleeves—Three-quarter length or to wrist, about two inches shorter than regulation mannish coat length.

Coat trimming—On short coat suggests military lines with stitching, vest and braid, or double-breasted with frogs. Few double-breasted coat: shown.

Hat—Military lines with ribbon and wings. Plain but not severe.

Short, Stout Woman.

Skirt length—Two inches from the floor.

Lines of skirt seams—Unbroken, with no ruffles or application of braid.

Trimming—No trimming save for two graduated panel pleats of the same material down the center of the front, or braid applied to simulate this effect.

Pleats—Inverted pleats opening half way between hip and knee.

Hem—Can be trimmed with one fold of material if desired.

Coat length—Either to the knee, or a bolero to the waist line.

Seams of coat—Always tight-fitting.

Coat trimming—Should accentuate bust line. Double-breasted military effect is good, or single-breasted with line of buttons showing down the front. No yoke unless it comes in deep lines over the bust.

Sleeves—Long, plain at wrist, comparatively little fullness.

Hats—Toque, with close trimming.

Tall, Heavy-Set Woman.

Skirt length—One inch and a half from the ground.

Lines of skirt—Straight, no panels or ruffles. Long unbroken lines.

Trimming—Braid or strapping applied in tapering lines up the front of the skirt, with never more than one line of trimming around the top of the hem or the very bottom of the skirt. No trimming over the hips. Two graduated box pleats at the very front of the skirt make the waist and hips look smaller.

Pleats—Box pleats three inches in width, graduated to the waist line and allowed to hang loose just below the hip. Pleats may also be stitched to the knees, but in this case the skirt must be very full below the knees. Graduated box pleat at the back instead of inverted pleats.

Folds—Flat, stitched bands of same fabric applied with self-tone stitching.

Coat length—To hip line, or cut away in mannish fashion just at the knees. Bolero unbecoming, and full-length coat makes you look stouter.

Seams of coat—Semi-fitting in back, outlining decidedly the line of the waist and hips. Loose, fly front with concealed buttons or very tight accentuated bust line and bone buttons to match some color in material.

Coat yoke—Never.

Sleeves—When front of coat is tight fitting, sleeves must come to wrist without much fullness at the top. With loose front, elbow sleeves with flaring turnback cuff very becoming.

Buttons—Cloth-covered buttons or pockets and finishing the tapering ends of cloth strappings.

Hat—Rather large brim turned up on side or front with quills. One-color costumes only for the tall, stout woman.

Tall, Very Slender Woman.

Skirt length—One inch from the ground.

Lines of skirt seams—Panel skirt or overskirt permissible for tall woman only.

Trimming—Any trimming which breaks the long line between the hip and the bottom of the skirt is becoming. Circular applications of braid, broken at each seam and winding upward almost to the knee, the smart thing this Winter.

Pleats—One inch in width and flaring just below the knees. The many-gored skirt excessively full about the feet is better. All pleats loose to give fullness about the hips.

Folds—Three wide folds of the same material around the bottom still in favor. Three wide folds are also used over the hips, with two graduated box pleats down the front and back of the skirt.

Coat length—To knees. Coat reaching half way between hips and waist line will also be worn, as well as peplum bolero.

Seams of coat—Comparatively straight, with slight fullness at back.

Sleeves—Wrist-length sleeves or very full three-quarter bagging over the elbow. The arm size is to be accentuated and trimmed this season, and is much larger than usual.

Hat—Extra large toque, with Alsatian effect produced by wings. Uncurled ostrich plumes will also be worn by the tall woman. They are becoming to no other woman.

CORRECT LINES FOR THE SHORT SLENDER WOMAN.

PLAIDS

PLAIDS are in vogue once more, but they are pre-eminently the privilege of the slender woman. They are also more becoming to youth than middle age.

The thin woman can wear an entire plaid suit. The stout woman must employ the plaid as trimming or in the form of carefully planned accessories. The large plaids of decided pattern and coloring must be made up without trimming and on simple lines. The small, broken or clouded plaids may be trimmed with velvet, broadcloth or braid.

For street wear, the color combinations in plaids show dark green, blue, a line of purple and gold; dark green, garnet and gold; dark gray, green and brown; brown, green and robin's egg blue in hair stripe; dark blue, dark red and a silk hair stripe of pale blue. For house wear, scarlet, pale blue and gold; golden brown, nile green or turquoise blue, with white and gold, golden brown, coral pink, white and gold or silver; various shades of sage green with white, gold and blue.

When the suit is of invisible or broken plaid or check, select a bodice of plain silk in tint matching the predominating color in the plaid. If the suit is one-tone cloth, select for the bodice a plaid in which the predominating tint matches the cloth in the suit. The most effective combination shown among imported gowns is a corselet or princess skirt of plaid in sage green, silver gray and black, with a bolero jacket finished with peplums done in sage green broadcloth.

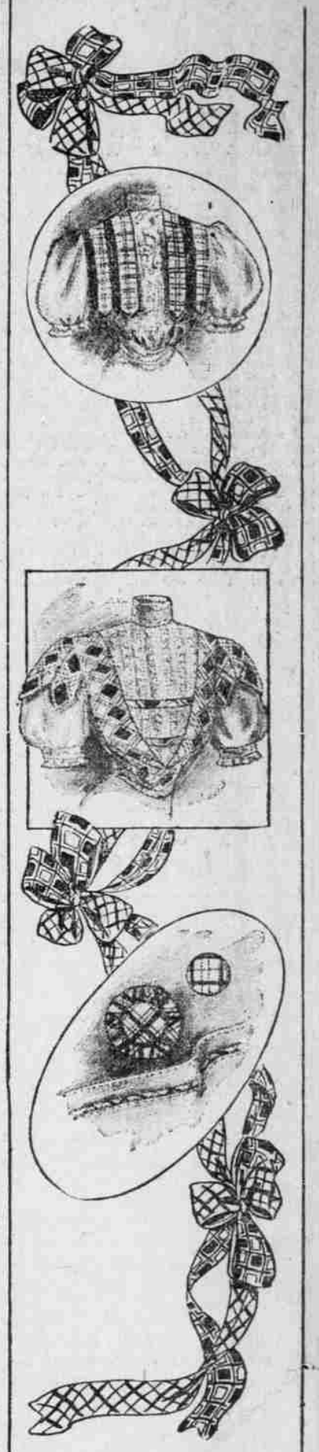
The woman who is not slender must have her plaid suit made with a circular skirt, the plaid on the bias. The seams of the hip-length, tight-fitting tailored jacket should be outlined with Hercules braid, giving a military effect, and if possible have a smartly braided vest.

The slender woman can wear over her frock of plain color or all lace a skeleton bodice with girdle, shoulder straps and bretelles of plaid ribbon, the predominating color matching the cloth in the dress, or if worn over an all-lace dress, harmonizing with eyes and hair of wearer.

For wear over lace, mousseline or crepe frocks, the home dressmaker can evolve boleros of plaid ribbon, alternated with bands of black velvet ribbon, each stripe ending in a point and the sleeves being mere caps or bretelles, also pointed.

A stout woman can employ plaid in the following way: Folds of cloth for trimming cloth or plain silk dresses can be piped with plaid silk or ribbon, and the collar or stock and cuffs can also be made of the plaid. The girdle must match the gown. The cuffs should be deep, pointed effects, and the stock should be an abbreviated four-in-hand, with a buckle where the knot is made. If the bodice has a pleat down the front, it may be trimmed with plaid buttons, made by covering molds with plaid ribbon or silk to match cuffs and stock.

Readers who desire specific information regarding the correct combination of plaid trimmings or accessories with gowns can send samples of their materials and receive suggestions free by mail. Be sure to send a stamped and addressed envelope and some personal description of yourself. Address Miss Harman-Brown, in care of this newspaper.



POINTERS IN PLAIDS.

Choosing and Using Veils

TAKE great pains in choosing your veil. It will stamp your costume as smart or the reverse. The mussy, inappropriate veil is considered an unpardonable offense against good dressing.

One veil is not enough. You must have two in different fabrics and generally different colors.

The face veil, generally plain or of dotted net, matches the hat and gown,

THE OLD WAY.

brown, green, blue, red, gray and purple being shown to harmonize with the fabrics for suits and hats.

The second veil is of lace or chiffon, in white, black or a contrasting color.

The conservative dresser who declines to be drawn into fads still wears only the small face veil to protect her skin and keep her hair in place, especially when clad in a tailored suit.

Rings have replaced dots in the new meshes and the lace edge is used very generally for the outer veil. The most exaggerated finish is the knife-pleating of mousseline which appears on both face and drapery veils. These veils, bought ready made, are exceedingly expensive. They can be copied by the home-sewer, with the pleated edges, at a greatly reduced price. They should be finished on the ends and lower edge, that is, on the three sides, with a fine knife pleating in the same color as the net, about an inch and a half deep. Fine pleatings of lace are employed in the same way.

When either form of trimming is applied it must be joined to the length of net by a very fat, smooth seam, or baby ribbon stitched very flat.

The new chiffon veils are in very delicate tones, such as oyster white, champagne, blue, pink, violet with huge velvet dots of a deeper but harmonizing color, such as black or pale blue, dark golden brown or champagne, deep wine color or pale pink. The hems at the lower edge of the veil are very deep and heavy.

There has been a revolution in the draping and tying of veils. Last season voluminous effects were in vogue. This year all veils are taut to the point of unbecomingness. They harden rather than soften features.

The chiffon veil for motoring and driving is tied over the sides of the hat and down over the ears until it gives a shaker bonnet effect. It is then wound several times around the throat and so tied that it cannot be dislodged. It goes without saying that this style of drapery is very hard on the delicate fabric.

The upper edge of long net or lace veil is pinned in pleats around the crown of the hat. Then catching the lower edge of the veil between your forefinger and thumb of each hand, it is drawn under the jaw and ears and fastened at the nape of the neck with a fancy bar pin so that all the ends are fastened down snugly.

Another bar pin fastens it just as tightly at the brim or back trimming of the hat. The general effect is that the ends of the veil have been laid in pleats to completely hide the back of the hair, and then fastened into place with decorative pins which come in a variety of striking designs for this purpose.

This tight style of fastening the veil is extremely trying to the average woman

THE NEW WAY.

and especially to the stout woman with the double chin. The woman who is brave enough to loosen the pleats a little bit will not regret her temerity.

Never allow the hem, frill or lace border of the veil to be higher than the point of your chin.

I will be glad to offer suggestions for matching veils to costumes. Do not forget stamped and addressed envelopes.

HELEN HARMAN-BROWN.

Climax of Wedding Horrors.

There were young people discussing all the terrible mishaps at weddings. The groom had trodden on the bride's train and torn her satin dress from the waist, the bride had sneezed in the midst of her promises, and the ring had rolled down the register.

Still the large, easy, harmonious girl

THE SNUG WAY.

said nothing; yet there was a glint in her eye.

"What about it Liz? You're not out of it entirely?" asked Tom.

"It's almost too painful to talk about, though it happened to my sister and not to me. You know she had a pretty high-toned wedding, if I am her sister, and she had to kneel inside the chancel all through the service."

"Hole in the roof, right above," hazarded Minn.

"Now don't get funny until you know all," replied Liz, drawing down her mouth. "It was in the most solid part of it, when she was going to be given away—mammas sniffled, papas trying to look careless, young couples sort o' leaning closer—when a dog walked up the aisle, smelled at the pews, wagged himself up to the very front, entered the chancel, and sat down on the train of my sister's silk dress."

"Did he howl? I don't see anything very bad so far," remarked Tom. "You'll have to come again."

"Did he howl? No, he didn't howl. But he was the brightest yellow cur I ever saw, and he deliberately sat on my sister's blue silk dress."

"You said that before," insisted Tom.

"I did not say that before, stupid!" exclaimed Liz, with gathering spirit. "A bright yellow dog on a blue dress! The combination; think of it! It was the most horrible thing I ever knew to happen at a wedding, and when I get married I will look out for dogs of pronounced colors."

Good Form

The Afternoon.

PRUDENCE STANDISH.

THIS series is to present concisely the principal points to be observed by hostess and guest.

The lessons will cover every entertainment and situation in which the social novice might find herself. Women will find the rules convenient to paste in desk, diary or portfolio. When completed they will make an up-to-date textbook of good form.

* * *

No acknowledgement is required.

* * *

The next lesson will give plain rules for dinner etiquette.

* * *

Have you an invitation for an afternoon tea, reception or "at home?" If so—

* * *

Wear a light-colored frock with dainty waist, your best hat and white gloves.

* * *

It is unnecessary to remove your gloves. Your stay should not be longer than a half hour.

* * *

If you observe these simple rules you will not wonder whether you did the right thing. You will know that you did.

* * *

Exchange a few remarks with the hostess, but be careful not to take up more than three or four minutes of her attention.

* * *

These cards should be carried in a cardcase or a pocketbook with cardcase attachment, which holds also one of your choicest handkerchiefs.

* * *

Carry several of your own calling cards as well as some of your husband's or brother's, should he have been invited, but be unable to go with you.

* * *

At the door of your hostess' home there may and there may not be some one to open for you immediately, so it is always proper to ring the bell.

* * *

Make it a point never to talk with one person more than two minutes. The woman who takes an afternoon tea conversation seriously is a bore to the rest.

* * *

Arrive at the house not earlier than a half hour following the first hour mentioned in the invitation and not later than 15 minutes preceding the last hour.

* * *

Meet any guests to whom she may introduce you, cordially and with a handshake. Then pass on from the hostess to converse with them or with other acquaintances.

* * *

On leaving the tearoom, and before going to the dressing-room for your wrap, bid adieu to your hostess with a simple word of appreciation for the pleasure of meeting her and her friends.

* * *

Readers with specific problems can write direct to Miss Standish and have any question answered free by return mail. Send a stamped and self-addressed envelope in care of this newspaper.

* * *

As you enter the hall the maid or butler will direct you to the ladies' dressing-room. There remove your wrap, but not your hat, gloves or neckscarf, and go at once to the room where the hostess is receiving.

* * *

As you pass through the hall to the front door drop a card for your hostess and one for each of the guests who may have been mentioned on the invitation on the table or cardplate which stands there for this purpose.

* * *

Refreshments usually are served in a room aside from that in which the hostess receives, and at the bidding of one of the young people who is assisting in the afternoon's entertainment, you make your way to the tea table, where you will be served with tea or chocolate and crisp, delicate sandwiches and cake.

What to Cultivate.

A good memory for faces, and facts connected with them, thus avoiding giving offense through not recognizing or bowing to people or saying to them what had better been left unsaid.

An unaffected, sweet, distinct and sympathetic voice. The American feminine voice is a target which has been hit hard many times, and very justly. Learn to be appreciative of the natural mellow tones possible to every woman and avoid the shrill voices that remind one of a large concourse of hens.

Cultivate the charm of making little sacrifices quite naturally, as if of no account to yourself.

Cultivate the habit of making allowances for the opinions and feelings of others, as well as their prejudices. We can't all see things from the same angle in this world. If we did it would be a mighty dreary, monotonous old sphere.

Cultiate the art of listening without impatience to prosy talkers, and of smiling at the twice or thrice-told tale or incident. It really won't hurt you to hear it over again, and, then remember that you are never so charming as when you are making other persons think they are interesting.

The Discontented Woman.

If she is unmarried, she is discontented at the want of romance in her life; her main desire in life is to change her father's home for one of her own.

If she is married, the causes of her discontent are multiplied indefinitely, and where she was out of harmony with one set of circumstances she is now in discord with twenty.

She is discontented because her husband is not her lover and marriage a perpetual courtship; because her husband is irritable or because he is so good-natured that he maddens her with his stolidity.

Or she is discontented because she has so many household duties, because she has so few servants, or because she has so many of them.

Wherever, in short, the discontented woman is placed, it is just where she would rather not be.

Life is a bewildering tangle at best, but the discontented woman is not the one to make it smoother.

She is a general nuisance to herself as well as to the world at large.

And the discontented woman is only another name for the selfish, unsympathetic woman.

Native Hawaiians Dying Off.

When Hawaii was discovered by Captain Cook in 1778 it had a population of 200,000. There are now only 31,000 natives on the island.

Beauty's Process for the Hands

KATHERINE MORTON.

Any girl can do her own manicuring and keep her nails in perfect condition if she will spend one hour on them each week.

To do this successfull you must buy:

A pair of slender manicure scissors with thin, curved blades and sharp points that come tightly together when they are closed. Scissors used in eye surgery are the best for this purpose and can be purchased at a first-class drug store for $1.25.

Orange wood sticks with one blunt end and one sharp point; half a dozen for 10c.

Emery boards; half a dozen, 5c.

A pot of oily cold cream, not the dry sort used for the complexion, 25c.

One cake of tinted polishing chalk, 30c.

A scrubbing brush, 25c.

One large-size buffer or polisher, which has a soft padding, price 40c, or a small buffer for 25c.

Lastly, a thin, very finely grained file, 25c.

You must prepare:

A small bowl of hot water made "sudsy" by shavings of castile soap.

A comfortable seat for yourself where it is light, preferably near a window, with the bowl of water, cold cream and manicuring implements on the window sill beside you and a clean bath towel to lay across the knees.

Begin by shaping the nails and making them the desired length with the thin file. Start the file far down at the side, just

CLIPPING THE CUTICLE.

where the nail becomes imbedded in the flesh, and follow the curve of the finger to the top of the nail. Do the same on both sides of the nail, leaving the top in a point or gently curving to carry out the line of the finger.

Loosen the cuticle by rubbing cold cream well into the skin around the fingers on both hands, and then soaking them in the bowl of hot water for five minutes.

Wipe the hands dry as soon as you take them from the water. With the scissors lift the nail gently on either side, where it is lost in the flesh, and snip off any little corner which may remain from the filing, removing at the same time any hardened piece of flesh that might cause a hang nail.

Press back the cuticle on the lower part of the nail with the blunt end of the orange wood stick, bringing as much of the half-moon into view as is possible. Any rough edges of the cuticle which stand up, clip off carefully with the very tip of the scissors. If the cuticle is smooth do not cut it.

Polish the nails by rubbing the tinted chalk thickly on the chamois of the buffer, then rub each nail hard with it for at least one minute. Then wash off all the chalk with the scrubbing brush and dry the hands.

Finish the polish by rubbing a little chalk on the palm of the hand, which must be thoroughly dry, just at the base

USING THE EMERY BOARD.

of the fingers. Pass each nail over these cushion mounds until it has a mirror-shine.

You must not:

Cut the nails with scissors.

Or bring the least speck of blood to the surface when you cut the cuticle.

Or use your manicure scissors to cut anything but the cuticle or soft flesh if you wish to keep them in perfect condition.

Or use an old-fashioned thick nail file. The implement must be so thin that it will pass easily between the flesh and the white of the nails.

Lesson III will discuss "Hand Blemishes and How to Remove Them."

Any reader desiring specific information will get personal reply by mail free, if she incloses a stamped and addressed envelope to Katherine Morton, care of this newspaper.

To Account for Strange Dreams.

Nineteenth Century.

I think very often our dreams are a jumble of ideas that we have inherited, and that dreaming is largely a kind of free play of what I have called ancestral memory.

We dream of things which we have never experienced in our waking moments. I remember a very realistic dream. It was a battle, and I was in a regiment of cavalry that received an order to charge. The whole scene is vividly before me as I write, and were I an artist I could sketch the face of a man who rode by my side. I can feel the throb of eagerness, the thudding of the horses' hoofs in the mad rush as we quickened our pace to get to closer quarters with those we were pursuing.

Suddenly the squadron of men in front opened, wheeling off to the right and left, and we were looking into the iron throats of a masked battery. They opened fire upon us—a moment after the ear-splitting thunder, and I was in a hell of smoke, dust, blood, and metal; every piece seemed to sing a war chant of its own. Then I awoke, and I was shouting "God! I never knew it was anything like this." Here surely is something experienced by an ancestor which has descended from generation to generation and taken its place in my collection of impressions.