

CORRESPONDENCE SCHOOL OF STYLE AND BEAUTY

PERSONAL LETTERS TO ALL INQUIRIES

The Correspondence School of Style and Beauty published on this page is aimed to meet the needs of the woman who must do for herself and cannot afford the services of a world-famed beauty doctor or a high-priced modiste. In every city there are hundreds of women who know good effects in dress, hair dressing and personal appearance when they see them—but they do not know how to secure these all-desired results.

The Correspondence School of Style and Beauty is calculated to help just such readers. It will present a series of lessons by experts, but it does not ask its readers to wait for these lessons in their turn. If your case is urgent, whether it is physical or sartorial, write to the head of the department in which your question would fall, care of The Sunday Oregonian.

Be sure to inclose a self-addressed and stamped envelope for reply. Letters not accompanied by stamped and addressed envelopes will be answered in these columns as far as possible in the order of their receipt, but stamped and addressed envelopes will assure the writers a prompt, personal reply by mail.

Good Form: Formal Dinner

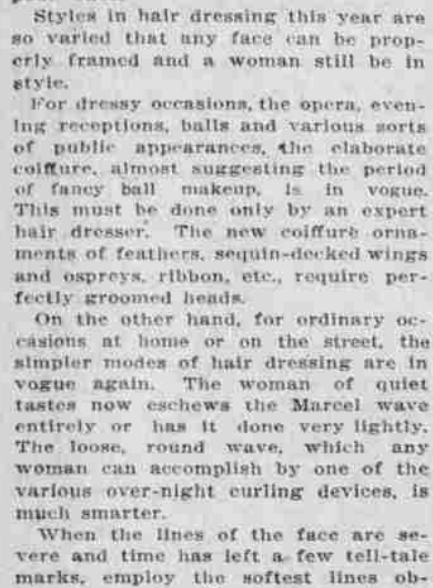
WHEN you have an invitation for a dinner: Send acceptances or regrets immediately. If you accept the invitation and emergency forces you to disappoint your hostess, notify her at once. If the invitation is written formally in the third person, use the third person in reply. If written in the first person, write a personal, informal answer. Telephone invitations are permissible, and you can give your answer by telephone instead of by mail or messenger. Never say, "I hope to come." Always "Yes" or "No." Wear—For a formal dinner, décolleté bodice, elbow sleeves, long gloves, plain skirt, hair dressed elaborately. For informal dinners, light summery frocks, with neck cut slightly low, elbow sleeves and no gloves. For dinners at restaurants and other public places dark or black gown similar to that worn to theaters, with a transparent yoke, gloves and the new theater hat, which is merely a coiffure finish in feathers, ostrich, egrettes, spangled flowers or velvet ribbon. Scarves over the shoulder are introduced this year for dinner wear in exquisite laces and gauzes. Arrive—Never earlier than 15 minutes before the hour named in the invitation. Ring the bell, and on being admitted pass at once on to the dressing-room, where you remove wraps. Remove your gloves for an informal dinner, retaining them for a formal dinner. Your hostess—Will either leave in the dressing-room

a small card bearing the name of the man who will take you to dinner or she will meet you in the drawing-room and there introduce the man to you. Do not offer to take your partner's arm. In the dining-room—At an informal dinner the hostess seats her guests with simple words or gestures. At a formal dinner, plate cards are used, and your partner will find your respective places. At the table—Remain standing behind the chair until the hostess seats herself. Step aside while your partner draws out your chair. After you are seated a maid or butler will tuck in your skirts so that they will not be stepped on or be stained by careless serving. Leaving the dessert—The hostess will give the signal to retire to the drawing-room, where coffee is now served to both men and women. Some form of entertainment is universally provided to follow the dinner. If not, you are expected to remain at least an hour in the drawing-room. Leaving—Bid your hostess good-bye before leaving the drawing-room, and after donning your wraps, pass out directly. If you are a single woman, have a carriage or a servant call to escort you home. In the next article we will consider the details of table etiquette, which will complete the ordeal of a first formal dinner. In the meantime, any questions which you may wish to ask me regarding any phase of etiquette will be answered by mail if you send a self-addressed and stamped envelope to me, in care of this newspaper.

The Framing of the Features

THE hair is the frame which either reduces or enhances the charm of the face. It should, therefore, be dressed with but one object in view, and that is to soften all lines, strengthen good features and shadow poor ones. Styles in hair dressing this year are so varied that any face can be properly framed and a woman still be in style. For dressy occasions, the opera, evening receptions, balls and various sorts of public appearances, the elaborate coiffure, almost suggesting the period of fancy ball makeup, is in vogue. This must be done only by an expert hair dresser. The new coiffure ornaments of feathers, sequin-decked wings and ostrich, ribbon, etc., require perfectly groomed heads. On the other hand, for ordinary occasions at home or on the street, the simpler modes of hair dressing are in vogue again. The woman of quiet tastes now eschews the Marcel wave entirely or has it done very lightly. The loose, round waves which any woman can accomplish by one of the various over-night curling devices, is much smarter. When the lines of the face are severe and time has left a few tell-tale marks, employ the softest lines obtainable in dressing the hair all the way round. For this face the plain loose wave is far more becoming than the even, almost mechanical Marcel

The thin-faced woman who has passed 35 should never wear her hair low on her neck, but wave it loosely all the way around the head in a pompadour which can best be described as a soft, drooping aureole. It should then be dressed back of the crown in soft coils, braids or puffs, but it never should be piled high upon the head. The low coronet braid is most becoming to this type of woman, and can be bought to match every shade of hair. The young girl with plump, not heavy face, gets best results by dressing the hair in the front in a soft pompadour and then arranging it in a coil or English bun at the nape of the neck. The thin, girlish face is best framed in softly waved hair, parted in the middle, and then arranged in the back in the new Virginia coiffure, a combination of curls and puffs which can be evolved from natural hair if its wearer is blessed with sufficient quantity, or can be purchased ready made up in most



Low English Style for Girlish Face.



Medium Marcel Wave, With Low Coronet Braid, for Narrow Face.



Virginia Coiffure, With Coronet Braid, for Thin Face.

convenient form to match all tints of hair. Puffs and the coronet braid are the hairdressing fad of the hour. Very few curls are seen, and those only on most elaborately dressed heads. Any woman in doubt as to the most becoming way of dressing her hair can get personal and distinctive directions by sending me, in care of this newspaper, a self-addressed and stamped envelope and a description of herself, complexion, shape of features and color of hair. KATHERINE MORTON.

What Is Love?
Love's a tear,
Or bit o' sigh;
Love's a welcome,
Love's "good-by."
Love's a laugh,
Or gentle smile;
Love's a rage,
Yet swollen o'erwhelm.
Love's a storm,
Or Love's a calm;
Love's a burden;
Love's a balm.
Love's a blessing,
Perchance a curse;
Something better,
Or something worse.
Love's a rising,
Sometimes a fall;
Love's a nothing,
And yet 'tis all.
—Donald A. Fraser.



STYLE VS. TASTE IN TRIMMING

THRIMMING, though intended to beautify a gown, frequently ruins it completely. This is because it is not selected judiciously or is applied incorrectly. Trimming must not furnish a glaring contrast, but must either harmonize with or bring out the rich beauties of the fabric to which it is applied. It must also be applied to the gown in such a way and along such lines as to bring out the best lines of the figure and minimize trifling defects. Only the tall, slender woman can employ trimming that runs around the skirt. Only the very long-waisted woman should apply it on horizontal lines around the waist. The heavy-set woman, no matter how tall, must apply it on up and down or vertical lines on both skirt and bodice, to heighten the effect of slenderness. The heavy woman must use flat trimmings, which, if not severe, must at least be unobtrusive. The thin woman can employ fluffy trimmings, ruchings, ruffles, rosettes, bows, etc.

Trimming Rules for 1906-7.
For street suits: Bias folds, plain or piped with same or heavier fabric. Velvet appliques outlined by fine soutache braid. Braid in two or more widths, curved into odd forms for application by means of a drawing-out one edge. Embroidered bands in which gold appears in subdued form. Vests, revers and cuffs, heavily embroidered or braided. For coat, suits, frogs, passementerie, ornaments, connected by cords and finished with ball pendants, in either crochet or passementerie-covered molds. Soutache braid in wide sizes, radium, a figured braid, and diamond braid are used alone or with fancy edges applied.

For House and Reception Gowns. Embroidery leads all trimmings for indoor wear, and can be done by hand at home or bought in pieces suitable for bands, vests, yokes, panels, revers, cuffs, etc. Designs—Large floral or conventional patterns, festoons, Empire wreaths and Louis XVI ribbon embroidery. These must be embroidered or selected in colors which harmonize perfectly or melt into the tone of the fabric, or they will detract from the height and foreshorten all lines. Embroidered bands running up and down, edged on either side by narrow knife pleating of harmonious silks, with pinked-out edges. Admirable on evening or dressy cloaks. Gobelin and Dresden colorings prevail

in embroideries for house gowns, unless self-tone embroidery, which is most becoming to the average woman, is used. Applique flowers in machine embroidery, tinted to tone into all the popular shades of silk, velvet or crepe de chine, as well as self-tone embroidery on crepe de chine, can be bought by the woman who does not use the embroidery needle. Yacatan embroidery, resembling tapestry, in bands, scalloped and medallion patterns, is new, and comes to match in color all the new silks and cloths. For combinations with brown: Golden brown bands of embroidery with tiny pompadour designs in floral colorings. For gray: Bands of smoke velvet with a touch of coral, mauve or rose pink. For white cloth, silk or crepe de chine: Gold embroidery. If black and white contrast is desired, handings in which black and white appear with the black and white embroidery. Velvet ribbon in self-tone or contrast, particularly in deeper shade than gown. For Evening Gowns. Embroidery in yokes, bands and godet or shaped ruffles. Round revers on bodices, deep yokes of lingerie work or lace. Smartest finish for waist, square cape-like arrangement of embroidered cloth which reaches from throat to point just below the bust, and is worn by Jewish rabbis, known as the breastplate. Very effective in self-tone or gold embroidery. Patchings on the skirt and hem of skirt. To secure long lines in the back, start at shoulders with medium embroidered bands, which narrow and almost meet at waist line, then spread out and form inverted "V" to hem of skirt. Large appliques in conventional or flower patterns on gores of skirt, or fold of velvet headed by Grecian border in matching velvet ribbon, to depth of 18 inches, if very tall. Short women—No trimming higher than four inches above foot of skirt running around skirt, and that in self tone. Long lines secured by running piping, narrow braid or velvet ribbon down seams. The smaller the woman, the more narrow the braid or ribbon used. Short, "chunky" women—Pointed vest

effects, revers that start from shoulder and almost meet in a "V" at the waistline in front, and pointed, not round, lines in application of all braids, bands, etc. If you are puzzled as to trimmings for your new gown or coat, send me a self-addressed and stamped envelope, a sample of your goods, and some facts regarding the use to which you will put the gown, your height, weight and general appearance. You need not wait for an answer in the paper. I will give you instructions by mail. HELEN HARMAN BROWN.

Theater Bags for Gifts. The smart little matinee bags that have just come over from Paris are the acme of convenience for the theater-going woman. Made of suede or soft leather, they are divided into compact compartments, into which are fitted a pair of screw opera glasses, a tiny fan, a watch and a "vanity case" with mirror and powder puff. Then there is a little pocket for carfare, another for theater tickets, and a more commodious one for the mouchoir. Some of these little bags are made of plain seal or Russia leather, without other ornamentation than the owner's monogram in gold or silver. These are mostly of square shape, folding over in wallet fashion and having a strap handle. The favorite colors are gray, gunmetal, wood brown and forest green, while the fittings are variously mounted in gold, silver, gunmetal and mother-of-pearl. Some very striking bags are made of rattlesnake skin with gunmetal trimmings. For use with elaborate costumes these are theater bags of gray suede embroidered in silver or cut steel, and others of fawn-colored suede with heavy embroideries of gold bullion. The heart-shaped bags, especially fanciful ones of the handsomest of these is made of white moire embroidered in gold, with gold mountings and dainty linings of flowered Dresden silk. Some very beautiful beaded bags are also shown, indicating that the fad for beadwork has not yet died out. The designs wrought in this work are artistic in the extreme. Many lovely opera bags are made of handsome flowered silk, having a white background, and are lined with heavy ivory or rose-colored satin. These are much larger than the ordinary theater bag, and are made in the quaint reticelle style familiar to our great-grandmothers, being drawn up around the opening with white silk cord or a satin ribbon. The several pockets that are sewn to the lining are designed for the accommodation of the various odds and ends that every modern woman finds indispensable to an evening's comfort. The combination fan and opera glass makes a pretty gift for the forgetful matinee girl who has a way of losing her belongings. The tiny fan case is attached to the glasses, and the whole affair can be suspended by a chain from the neck or wrist. Some of these little trinkets are exquisite examples of the jeweler's art.

The Art of Personal Charm

WHITE Spots on the Nails—Caused by bruises or stoppage of juices which nourish the nails. Remedy—If bruised, immediately hold in water as hot as can be borne for at least half an hour, adding boiling water at regular intervals. If caused by lack of nourishment to the nail, apply at night a thick paste made from refined pitch or turpentine and myrrh mixed in equal quantities, and cover with glove fingers securely fastened on. In the morning remove with olive or sweet oil. Excessive Perspiration in Palms of Hands—Bathe the hands with warm water to which has been added spirits of camphor or aromatic vinegar. If perspiration is very troublesome, powder with the following absorbent: Oxide of zinc, 2 drachms. Boric acid, 2 drachms. Lycopodium powder, 4 drachms. Starch, 1 ounce. Powdered orris root, ½ ounce. Sachet according to taste for scent. Red Hands—Are often due to nervousness, which causes the blood to rush into them. A temporary relief from this is an exercise for sending the blood back in the arms. Raise the hands high over the head and shake them lightly, or, as the pupils of Desmarteau say, devitalize them. Avoid sitting or walking with the hands hanging loosely at the sides. Note pictures of beautiful women and you will see that they always pose with the hand uplifted to the face, hair, chin or clasped lightly in front of the chest. This is more than a pose. It sends the blood downward and insures a white hand. Accresses always do this devitalizing exercise the last thing before going on the stage. A reliable bleach to be worn under gloves at night is: Two ounces of yellow wax melted in a double boiler, and one ounce of powdered myrrh, added while the wax is hot. Stir in four ounces of pure honey, six ounces of rose water, and just enough glycerine to make a paste that will spread easily. Spread this thickly on the hands at night and wear loose gloves over it. Freckles—Bichloride of mercury, in coarse powder, 8 grains; witch hazel, 2 ounces; rose water, 2 ounces. Agitate until a solution is obtained. Mop over the affected parts. Tals is poisonous. Keep out of the way of ignorant persons and children. In using on discolored hands, keep away from nails, as it will darken them; also remove all jewelry. This is a very powerful remedy for discolored hands. Big Knuckles—Soak in warm olive oil and massage, always drawing the hand with which you massage out toward the finger tips, as if bringing the massaging fingers together in an invisible point. Warts—Mix one ounce of soap cerate, one drachm of powdered savin and one drachm of powdered verdigris to a pomade. Spread on the wart before retiring and fasten on with a bit of old kid glove. Two treatments should remove a wart of ordinary size. In case of a large, stubborn growth, consult an electrical expert and have it removed with the electric needle. In these articles I have tried to meet every hand problem which may confront a woman. If I have failed to touch upon your particular trouble, please write me, particularly, in care of this newspaper, inclosing stamped and addressed envelope, and I will send at once such practical advice or formulas as you may need. KATHERINE MORTON.

Suiting Furs and Faces

NEVER buy furs by artificial light or without trying them on before a full-length mirror. Many fur colorings are trying to the complexion. Few women can carry off well the heavy lines of fur coats or fur neck-pieces. For dress wear the new combination pieces, fur with other fabrics of lighter weight, are more becoming than plain fur pieces, but less durable and economical. In selecting furs, consider both your height and your complexion. Only the perfect blonde or brunette with clear complexion looks well in chinchilla or mokeskin. Lynx and fox are perhaps the least trying of the inexpensive furs; sealskin is almost universally becoming, and ermine should be worn only with dressy afternoon or evening costumes. Only the woman with the long, slender throat can wear the high neck pieces or deep stole. The woman with the short, thick neck and double chin must select a pelerine or cape without high collar, the flatter around the throat the better, and it should have the drooping, 1830 shoulder lines. In choosing a pelerine or cape be sure that it gives pointed and not square lines. Some of the new pelerines are cut shawl-fashion, apparently gathered in a buckle or clasp at the waistline. Others are shaped from narrow bands of fur in different lengths, which give a sharp, scalloped or pointed effect below the waistline. The very short girl with girlish contour of face can wear an enormous pelerine and carry a huge muff, because this gives a picturesque touch to her costume. The very tall woman can wear a broad, high-collared pelerine because it gives her dignity and yet a statuesque look. The woman of medium stature must wear a conservative fur piece, neither too broad nor too long. The new bows are flat rather than round, and all the muffs are pillow-shaped, trimmed heavily with tails rather than heads. A word of warning regarding making over furs: It is an expensive process, the privilege of the rich rather than the moderately-purged woman. Do not imagine that because you have some good piece of fur, some rich pieces of lace or embroidery bands, you can have a fancy stole or cape evolved at great saving of expense over a new fur piece. In the



Flat Pelerine, for Short, Fat Neck.

new Winter colorings. Harmonious rather than contrasting fur or feather pieces are preferred over those in contrasting colors. If you desire personal advice about selecting furs or having them made over, pray feel free to consult me. In writing, send self-addressed and stamped envelope and state the color of your street gown with which furs will be worn, also facts regarding your height, weight, coloring, features, etc.

A Housekeeper's Schedule.
By Frances Morgan.
Paste this on your kitchen wall.
1. On leaving your bed open the bed and windows.
2. Start kitchen fire. Put on the cereal.
3. Place on kitchen table the things you will use in getting breakfast.
4. Pull up the shades everywhere and open windows.
5. Set the breakfast table.
6. Dust sitting-rooms if there is time.
7. Serve breakfast; fruit, cereal, eggs.
8. Gather up dishes and put food away in refrigerator immediately, leaving dishes to be washed later.
9. Make up all the beds and dust the rooms.
10. Wash the breakfast dishes.
11. Do any special cleaning.
12. Get the luncheon.
In any well regulated household there will be no afternoon cleaning.

Stuffed Egg Plant.
Put one egg plant in hot fat, and cook about five minutes, and then remove the outer skin. When cold cut off the top. Scoop out a third of the inside and chop this fine. Cook a half tablespoonful of butter with half a chopped onion for two or three minutes, then add half a tablespoonful of chopped green pepper. Add to this two slices of white bread and cook five minutes. Add half a teaspoonful salt, a pinch of paprika, one yolk of egg. Rub the inside of the egg plant with lemon juice and fill with the mixture. Cover the outside with beaten egg. Bake about 30 minutes.

German Fashion of Roasting Duck.
Pick and clean and singe a duck. Rub well with salt. Make a dressing of bread crumbs, apple sauce and Sultana raisins. Be careful to use enough bread crumbs to thicken the apple sauce thoroughly. Then raisins in quantity according to taste. Fill the duck, after mixing the dressing thoroughly. Roast in the oven to a good brown color. Baste often. Make a sauce of chopped raisins, pour over the duck and serve hot.



Stole, for Long, Slim Neck.