CORRESPONDENCE SCHOOL OF STYLE AND BEAUTY

Revival of 1830 Lines in Spring Frocks

THERE can be no question about a revival of the drooping 1830 lines in the near future. Long shoulders, semi-flowing sleeves, soft, cape-like effects and other 1830 suggestions are shown in the designs for early Spring frocks. The drooping effect of the Empire scarf, the bretelle and other features of the Winter gowns will be emphasized in the Spring, and the latest evening cloaks have scarcely a tailored line, being draped on almost classic lines with flowing folds.

There are some noticeable examples in wraps which seem to be cut all from one piece of cloth, and in many smart jackets and blouses it is hard to find a seam dividing the waist pieces from the sleeve.

Materials.

The home dressmaker who desires to secure drooping lines must look first to her fabric. This must be of the softest texture, without stiffening or body. For this reason panne or chiffon velvet is better than the old reliable Lyons velvet.

Crepe de chine, liberty satin and other soft finished fabrics, are to be preferred to the stiffer satins and brocades. A soft allover lace will droop better than a heavy pattern or a net which holds much dressing.

Where Drooping Lines Are Seen.

The Empire skirt and the Princess both suggest long, flowing lines, for if properly made, they give the woman height and suggest something classic in their folds. But as neither of these styles can be afforded, nor are they becoming to the average woman, the drooping effect must be obtained in the upper part of the garment through sleeves, capes, yokes, jackets, etc. The length of the shoulder seam will go far to suggest drooping lines, and A cape-like attachment which runs from the collar over the shoulders like a bretelle will do even more.

To Secure Drooping Lines.

The illustration which accompanies this article shows the value of sleeve lines. The material chosen is a black and white grenadine to be made over white silk for a blouse dress. The blouse is of white lace. Tucked chiffon might be substituted. The over-blouse is of striped grenadine laid in fine pleats, and the arm's eye is hidden under these pleats, which extend at least six inches over the sleeves of the lace blouse. This gives an exaggerated shoulder length and arm's eye. The same effect can be obtained by the home dressmaker in the popular skeleton waist. If she uses a deep bretelle composed of three strips with a triangular finish on each, the central strip being the longest.

The deep yoke which is a marked feature of the Spring blouse will elongate the shoulder line. For instance, a very pretty blouse of point d'esprit required two yards (at 68 cents a yard), a bolt of German Valenciennes edging, one of insertion and much ingenuity on the part of the sewer. The point d'esprit was made into a very simple elbow sleeve blouse, with a yoke and collar of insertion. Across the front of the blouse at the bust line were run by hand half a dozen fine half-inch tucks. The sleeves were tucked in the same way, save that the tucks were arranged in the form of scallops, or semi-circles. The yoke of insertion was also laid in the form of scallops, and over the shoulders were epaulets running from the collar down over the sleeves, made of insertion edged with Val. The sleeves were finished with a shaped ruffle of insertion edged with Val.

A very stylish long shouldered effect for an elderly woman was obtained thus: A blouse of liberty taffetas in a rich shade of golden brown was tucked across the shoulders and down the front to a point just above the bust line, where the tucking opened out full and was gathered in again at the waist line. Instead of a yoke this blouse was finished with a very deep collar made of corn net, striped downward and out with narrow velvet ribbon matching the golden brown of the silk. The collar was finished in the form of seven scallops, and in the center of each scallop where the lace edge finished it was a large St. Gaul rose shading from white through various yellows to a golden brown. The high collar was of the net, striped with narrow velvet ribbon. The elbow sleeves were finished with cuffs of the net and velvet ribbons, but the graceful drooping lines were obtained through this deep lace collar, two of whose scallops ran far down over the arm's eye.

Another beautiful collar which finished a blouse of finest handkerchief linen was made in seven sections, with deep points, each section embroidered with a single rose, and the points outlined with lace. The points of the collar extended at least four inches over the arm's eye, and the front of it was finished with a jabot.

Sometimes the trimming is so arranged as to give the effect of a yoke. For instance, over a blouse of fine net and lace there was hung a skeleton or bretelle finish of silk which was most effective. This started in the front just below the bust line, ran over the shoulders and down the sleeves, and then across the back, giving bretelles over the shoulders and revers or lapels outlining the yoke back and front. This skeleton was of silk, finished with two bands, one at the top and one at the bottom edge. These bands were finished with stitching and a tiny piping of orange velvet. Over the sleeves the bretelles hung down in two points not unlike the fingers of the French glove pattern. In the front this skeleton was apparently held in place by rosettes of orange velvet.

On one of the new models for Spring voile and lace are combined in a natty jacket. The under sleeves are of lace, with cuffs of the voile. A short cape-like jacket is laid in pleats from the shoulders to a point just below the bust line, where it meets a high girdle. It is outlined on the lower edge with velvet of a deeper shade, and just over the shoulders a cape of velvet is set in to fall down four inches below the arm's eye. Coming from under this cape or epaulet is a second sleeve cape of accordion pleated voile.

Nearly all the Spring sleeves suggest epaulets, this being one of the tricks to give the drooping shoulder line.

A smart little blouse jacket for street wear is gathered in quite full at the waist line, suggesting a full blouse, but over this is laid deep lapels drawn tight over the shoulders to a point three inches below the arm's eye, and with an epaulet that comes almost to the elbow over a full puffed sleeve of the cloth. This epaulet is trimmed with buttons, but it is not detached from the lapel.

A smart little street suit of checked voile has a bloused Eton jacket open down the front to display a yoke and collar of heavy lace. The jacket seems to separate on the shoulders for a distance of three inches, and the lace from the collar and yoke runs down over the shoulders straight down the sleeve to the elbow. The sleeve pieces are shirred into the strip of lace and each one is piped with velvet.

HELEN L. HAHMAN BROWN.

ular leave their hat and stick in the hall, and have the right hand ungloved.

Evening clothes, or a tuxedo coat with white waistcoat and black trousers, are worn for evening calls.

Time.

Women must stop not less than 15 minutes in making formal calls. Men remain from 15 minutes to three-quarters of an hour, and an evening call is seldom shorter than the last-named time.

Who Calls First?

Newcomers in the town or neighborhood and brides wait to be called upon. The unmarried woman calls first on the married woman if both have been out of town. If two women have been out of town, and one during that time was entertained by the other, on their return to town the guest must make the first call on the hostess.

All of these calls should be made as soon as possible, and not allowed to run for months, or even weeks.

Duty Calls.

If you have been entertained at a dinner, a breakfast, a luncheon or musicale or a ball, a call must be made within a fortnight after the date of entertainment. This rule holds good for men and women both, even if the invitation was declined.

If you have served as bridesmaid, usher, or in any other capacity at a wedding, you must call upon the bride's mother within a fortnight after the wedding, and upon the bride directly after she returns from her wedding journey.

Guests invited only to a church ceremony are not expected to pay these calls, but any one invited to a house wedding or the reception following the church ceremony must call on both mother and bride.

If one of your friends invites you to call on an out-of-town guest, make the call within a week after the guest's arrival if her stay is to be prolonged, or within a few days if it is to be a brief visit.

When there has been a death in a family with whose members you are acquainted, you must call immediately and leave your cards, with a message of sympathy written across them. Then at any time between ten days and three weeks after the funeral you must call and express briefly your sympathy.

Do not feel offended if you are not received at this time. It is the privilege of grief, but your call must be made.

PRUDENCE STANDISH.

NEW WAYS TO EARN MONEY

By Cynthia Westover Alden, President International Sunshine Society; Author Women's Ways of Earning Money.

WHEN one who has had every comfort all her life suddenly finds herself in a position where she must either earn her way or live off someone else the first question she asks herself is, "What can I do?"

The Usual Equipment.

Generally she has had the irregular education that is given the average girl. She can china paint "a little"; draw enough to suit her friends with menu cards, name cards, Christmas cards, etc.

She can play "a little" generally from memory, because she has forgotten how to read her notes. She can sew "a little," but is not even a finished mender.

She does not want to do housework, or act as chambermaid. She does not know how to do washing and ironing, even if she were strong enough, which she and everybody else thinks she is not.

A Woman.

In just such a position a woman, now successful in her line of work, once found herself. When her husband, who was a minister, died, she realized that she must do something to help maintain the family left to her care.

She took china-paint, and she did. She knew enough to make pretty menu cards, and she sold them until all her friends were supplied. When orders for china gave out and the income was small, work as hard as she might, she could not make ends meet. The market was overstocked with just the things she could do.

A Friend's Idea.

Finally, a friend of hers went to Vienna and, bearing her in mind, looked about for some new ways of making money that she might carry back something that would help the wage-earner in this new step she had taken in life. The most expensive kind of fancy articles she found to be called the antique-embossed leather work, and everybody was paying fabulous prices for it.

"That is the thing," she said. So, following up one piece of work she discovered where it was made, and offered to pay to learn how to hand-tool and emboss, etc.

When she came back to New York she taught this art to her friend, and since the first orders were given she has had more than she could fill. The work is done on the very best Russian leather, that seems to be the only leather that will take the handtooling and act properly under the chemical process through which it must go for colorings.

So far as she knows she is the only woman on this side of the water who does this antique embossed work, and reproduces samples purchased in Vienna that cannot be improved upon even by the original designers.

How Perseverance Succeeded.

She completed a few pieces and took them from art store to art store offering them for sale. The smaller stores did not know of the process, and felt that it would be unwise to introduce such a new thing. The larger stores recognized the beautiful work, but doubted the fact that it was done in this country.

"I will go to every store in the city but what I will find a place for my goods," she said. "The world wants good things, unique things, and is willing to pay. I will keep on until I strike a sale." Finally an order was given from the Brooklyn Arts and Crafts.

This was followed by another order and another, every piece going out being its own advertising agent to such an extent that she today is unable to satisfy the demand of the public for these pretty things.

"Never give up," is her motto. It was her perseverance in placing the work that gave this little woman success. There are many young women today who know how to make things that would sell, but they have no push, no confidence in themselves, nor in the work that they do.

Having a good article to sell is only half the business. Putting it on the market is quite as important.

Tomato Sauce for Baked Eggplant.

BY FRANCES MORGAN.

One-half can tomatoes, ½ teaspoonful salt, ½ tablespoonful butter, 1 teaspoonful sugar.

Let these cook 20 minutes.

Mix 1 teaspoon cornstarch with a little water, and add to tomatoes.

Cook 2 minutes. Strain through a sieve. Mix the yolk of 1 egg in a saucepan with 1 tablespoon cold water.

Add tomatoes, stirring constantly. Return a few minutes to the fire. Heat to boiling point, but do not allow to boil. Add a little cream.

Serve at once.

Neckwear Suggestions

AS a sort of reaction after several seasons of beruffled blouses, the neckwear for this Winter and early importations for Spring wear show a decided leaning toward stiff tailored effects. This is even true of the embroidered and lace chemisettes or yokes inserted into gowns and rich fabrics.

For instance, an imported gown of taffeta velvet had cuffs and chemisette not of soft frilly lace, but of finest linen, hand-embroidered in an open-work, lace-like pattern, quite devoid of fancy edges.

After two years of attached collars matching the blouses, we have returned to the linen collar, beautiful, to be sure, with embroidery and openwork, but nevertheless suggesting the stiff neckwear of our fathers and brothers. The new cutaway coats demand this stiff neckwear, and the revival of the shirtwaist buttoning in the front almost presupposes some sort of cravat.

For wear with the tailored suit there is a new conceit. Cut a collar from strong linen or pique, with a decided dip under the chin and the collar rising and fitting almost to the hair in the back. Edge this with a very narrow heavy lace stitched on flat, without any fullness, so that it will hold starch like the collar. Button it in the back to the shirtwaist at the bottom, and at the top fasten with a small gold bar. Finish it with a tie of softest linen or lawn, laid in folds around the neck, and tied in the front in a short, natty cravat.

Make a turnover collar of pique with scalloped edges and a tiny dot or star embroidered in each scallop. Attach this to a well-fitted straight collar of common muslin, which will hold starch. Hide this under-collar with a broad Roman ribbon tied in the front in a four-in-hand. To match this collar, make turnback cuffs of pique in a fine cord, embroidering deep scalloped edges.

If you have a scrap of exquisite linen, lawn or not, take an oblong, say nine inches long, and six or seven inches wide. Hemstitch the sides, and on the bottom fasten some lace of an open-work pattern, such as narrow Alencon. Now lay this in fine side pleats and finish it at the top with a double strip of cloth or band about two or two and a half inches wide. Make in this a couple of tiny buttonholes, and your pleated tab is finished. Next take some common linen or muslin and make a snug-fitting clerical collar which closes in the back. On the front of this, about half an inch from the upper edge, attach buttons to match the holes in your pleated tab. Fasten a ribbon to match your blouse around this high collar, holding it completely, and holding the stock wrong side up, bring the ribbon under the chin. Tie it in a short butterfly bow, whose ends stand out stiffly on either side. This gives the plaited stock effect worn by churchmen a century ago.

Pique is used in making many of the new imported collars, and a girl can manufacture these very nicely at home if she will rip up an old turnover collar for a pattern. Use muslin next to the neck, and for the turnover half select a pique with a fine cord, and instead of finishing the collar plain, edge it with lawn, hemstitched in very fine knife pleating, or, if you have a fluting machine, the lawn can be fluted. This lawn pleating should not be more than half an inch when finished. The fluting is also seen in delicate colorings, pale pink, pale blue, yellow, etc.

One of the jauntiest of the new ties for wear with stiff collars such as described above is a butterfly tie of softest China silk, the ends showing each three triangles of the silk in three shades of the same color. Scraps of bobinet and lace are made into fascinating little cravats to wear with these linen turnover collars. The knot in the center is drawn very tightly, and the ends stand out like triangular butterfly wings edged with lace. The bows are almost as long as the ends, but the entire cravat does not measure more than three or three and a half inches across.

A shaped collar fitted around the neck with many seams had the appearance of gores, each gore being finished with an embroidered star. The material used was a fine lawn or linen, with mercerized linen floss. Deep cuffs with points ending in stars, and one long point like a tab running up to fasten on the outside of the sleeve with a dainty safety pin, matched this collar.

A quaint collar for the girl with the long neck is this: Make a fitted clerical collar, opening in the back, from a fine quality of linen lawn. Attach to this on either side wings or capes of the lawn, measuring about 10 inches from back to front, and about four inches in depth. Edge this with Valenciennes lace, and you have the effect of bretelles attached to the collar instead of the shoulder seam. In the front finish with a jabot of the linen lawn, edged with Val., and pleated to give the effect of a long narrow point.

Incidentally, white silk belting is now worn under these collars to keep them stiff-looking around the neck. It is a big improvement over the boning, which was forever breaking through its silk casings and scratching the neck.

Bit of Green Indoors

THERE is great virtue in a bit of living green in the family sitting room in Winter time—some little growing plant that will serve to convert Spring and sunshine even while the snow lies deep on the ground and the bitter northeasters are blowing. Wherefore the woman who is wise, no less than she who is simply esthetic, will take some thought for the subject of cold weather house plants. Palms and ferns are the most decorative plants for indoor cultivation, and though they are generally considered somewhat difficult to care for, the supposition is not borne out by the facts. A popular error, which, however, causes the untimely death of many of these plants, is the idea that they must be kept away from direct light. Neither palms nor ferns require a great deal of sunlight, it is true, though the former demand more than the latter; but the beauty of both will be very shortlived if they are kept persistently in gloom.

When intended for table decoration, therefore, they should be placed on the table only when actually needed, at other times being kept near a window. They should not be exposed to sudden draughts of cold air, but on the other hand, they will not thrive in a close, ill-ventilated room.

Ferns require plenty of water and a rich soil. It is a good plan to cover the top soil with moss, as this prevents too rapid evaporation of moisture.

The plants thrive best when watered by absorption through the roots. This is done by putting fresh water every day into the saucer in which the pot stands. A daily shower with a fine sprinkler or an atomizer is also a necessity. A few bits of charcoal placed in the bottom of the pot will insure proper drainage and prevent the soil from becoming stale.

Palms, unlike ferns, should not be kept always damp. In fact, they need not be watered every day, unless the top soil appears dry. They thrive best in a sandy soil, through which moisture will percolate readily. Sprinkling the leaves is apt to cause brown patches, but they are greatly freshened and invigorated by sponging with milk about once a week.

For Cold Turkey or Chicken.

Cut the meat in small pieces, free from fat and gristle. For one quart use the following sauce:

Three teaspoonfuls butter, 1 heaping tablespoon flour, rub to a smooth cream, 1 cup soup stock, 1 teaspoon lemon juice, the yolks of 4 eggs, well beaten, salt, pepper, and add a little cream or milk.

Heat the butter and flour in a frying-pan until very hot, then add lemon juice, then the cream soup stock. Boil up once, then stir in the meat. Add the beaten eggs. Cook one minute and serve on hot platter, with rice around the dish.

Tonics: How to Use Them

THE efficacy of a tonic lies not so much in its ingredients as in the method of application commonly known as scalp massage. In fact, scientific massage without a tonic will prevent the falling out of hair and cure many of the scalp ailments which retard the growth of hair and make it dead and lifeless rather than glossy and rich in color.

Correct Method of Scalp Massage.

The object of all scalp massage is to keep the scalp from becoming adherent to the bones underneath. This is done for two reasons—first, to keep the scalp perfectly flexible on its supporting framework, and second, to increase the circulation in the veins which feed the hair roots.

The massage movement, which loosens the scalp from the bone, is as follows: Beginning at the center of the top of the scalp, with the forefingers of both hands make a circular motion with the tips of the fingers, pressing hard on the downward curve and lightly on the upward completion of the circle. Continue this movement over the entire front surface of the scalp, being sure to come quite down to the juncture between scalp and forehead.

To massage the back of the head the tips of the forefingers are placed at the back of the neck where the hair begins, and the same circular motion, with heavy and light pressure on upward and downward curves is employed over the entire back portion of the scalp. These simple massage exercises practiced five or ten minutes each night before retiring and after the hair has been loosened and allowed to fall over the shoulders, will in the course of three weeks or a month stimulate the roots and greatly increase the life and beauty of the hair itself.

Where the hair is dry and difficult to keep in shape this massage should be done once a week with olive oil, applying it simply by dipping the fingers in the oil before beginning the rubbing. The hair should be shampooed the following day. If the hair is oily powdered borax can be rubbed in instead of the olive oil.

For a dry scalp use this cream when massaging: White vaseline, 2 ounces; castor oil, 1½ ounces; gallic acid, 18 drams; oil of lavender, 30 drops. Either pure olive oil or white vaseline alone, when employed in connection with massage, will stimulate the growth of the hair.

When the hair is falling out after illness try this tonic: Tincture of cantharides, 1 ounce; rectified spirits, 2 pints; sublimated sulphur, 1 ounce; glycerine, 8 ounces. After massaging the scalp apply this lotion to the spots where the hair is thinning and allow it to dry in. When the hair is turning prematurely gray try this lotion: Terebene, 1 dram; borax, 1 dram; sulphur, 1 dram; lavender water, 6 ounces.

After massaging an oily scalp apply this lotion: Bicarbonate of soda, 1¾ ounces; borax, ¼ ounce; cologne water, 2 ounces; rectified spirits, 1 ounce; tincture of cochineal, ½ ounce; distilled water, 16 ounces. This can be used either in connection with shampooing or massaging.

Another excellent tonic for very oily hair, which may be used nightly in connection with massage, is this: Tincture of cantharides (alcholic), 1 ounce; spirits of rosemary, 1¾ ounces; glycerine, 1½ ounces; aromatic vinegar, 1½ ounces; rose water, 3 ounces.

Brushing the hair, it is now recognized, is not to stimulate the scalp, but to give luster to the hair proper. Avoid a wire or coarse bristle brush and do not drag on the hair. Expert hairdressers hold a strand of hair close to the scalp with one hand and brush the long lock with the other. Their object is merely to make the hair glossy. The scalp is stimulated by massage.

When the hair is split at the ends it must be either clipped or singed. Separate it into strands or locks and twist it tightly. The split ends will then stand up, and you can clip them off with sharp scissors or singe them off with a lighted paper.

KATHERINE MORTON.

Uses for Old Underwear.

Pieces of old woolen underwear may be put to so many practical uses that the housewife can ill afford to throw them away.

In cutting the garment up first remove any pearl buttons that may be on it, and put them into the button bag. The arms and legs, if cut into eight-inch lengths, stuffed with odd bits and sewn up at the ends, make excellent polishers for hardwood floors.

Pieces that cannot be used for anything else make good washcloths, iron holders, pot holders for use in cooking and cloths for cleaning brass and silverware.

Discarded gauze and lisle underwear may be utilized for dust cloths, for which purpose it is far superior to any new material. Old silk underwear is exceedingly convenient for dusting pianos and highly polished furniture.

Before cutting up underwear of any sort it is well to remember that in case of illness old undergarments are always to be preferred to new; also that many more changes are required than in health.

It is a good plan, therefore, to have on hand a supply of such garments, neatly darned or patched, for use in just such an emergency. In most families there is enough underwear discarded every year to provide for these contingencies and still have a quantity left over for household purposes.

Apple Pudding.

BY FRANCES MORGAN.

Half a cupful of Indian meal, half a cupful of molasses, 1 quart milk, 1 teaspoon salt, 2 teaspoonfuls butter, 1 pint pared and quartered apples, quarter teaspoonful ginger, same of nutmeg.

Put milk in double boiler. When it boils stir in the meal. Cook half an hour, stirring often. Add molasses, butter, seasoning and apples.

Butter deep baking dish; pour in mixture.

Bake slowly three hours.

GOOD FORM IN CALLING

THE well-bred woman is more particular in the matter of calls—calls of common courtesy, dinner calls, calls of condolence or of congratulation. For the woman of few social obligations there is absolutely no excuse for ignoring the few rules to be observed in calling. Only the woman whose social life is one mad round of entertainments is justified in making her cards serve calling duty without her presence.

Calling Hours.

In a large city women call between the hours of 3 and half-past 5 in the afternoon.

If the woman on whom you intend to call has an afternoon at home, always select that day for your call.

In smaller towns, the suburbs and country colonies, calling is permissible both afternoon and evening, but even a suburbanite does not like to be caught unawares in the morning.

Men may call Sunday afternoons and evenings; in the evening, not earlier than half-past 7; on Sundays, not earlier than 3.

This year the correct calling costume is a handsome cloth, silk or velvet dress with a separate coat, but the woman who has for street wear only a fine tailored suit with a matching or separate blouse can wear this. The hat should be dressy. Furs add to the elegance of the costume, and fine gloves, either in pure white or delicate mode, are obligatory.

In case of stormy weather, a raincoat, overshoes and umbrella may be left in the hall. Otherwise a guest retains wraps and veils, merely opening her furs as a precaution against cold.

Men wear frock coat, striped trousers, fancy waistcoat, high silk hat and light gloves. Punctilious men on making their first formal call carry hat, stick and gloves into the parlor. Others less particular leave their hat and stick in the hall, and have the right hand ungloved.

Evening clothes, or a tuxedo coat with white waistcoat and black trousers, are worn for evening calls.

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