

CORRESPONDENCE SCHOOL OF STYLE AND BEAUTY

Some Smart Shirtwaist Suits and Their Making When Introduced

BY HELEN HARMAN-BROWN.

THE shirt waist suit has come like the shirt waist to stay. It is of equal value to the business woman, and to the woman who desires to economize, and yet dress well. No woman should be without one or more of these dainty costumes.

The design shown is of a smart model, and may be very effectively followed, using silk, or soft materials—that is, any of the taffetas, ranging in cost from 50 cents to \$1.50 per yard, mohair and brillianite at 75 cents to \$1.00, rayon cloth at about the same price, cellulose cloth, or any of the lightweight fabrics usually good for this style of frock.

It can be had from 25 to 75 cents per yard of 12 yards, and for a skirt of this fullness, several bolts will be necessary, according to the size of the model. You should use from three to five rows of ribbon folds or bands.

An effective way to build the waist is to have the vest of the goods with rows of velvet ribbon running crosswise. At the neck, a collar of the same may be used, with a little turn over in embroidery or lace, or the collar forming a slight V might be made of lace and embroidery.

The sleeves should be made of the same material used in the skirt, whether it is bands, folds or ribbon, except not so wide. The same plan will be effectively used in the mohair, which will make a pretty, as well as serviceable suit for business, for shopping and for various other occasions.

In making up a silk suit of the usual 27-inch wide silk, it will take from 15 to 18 yards, and it can be had at the shops at prices named above. Taffetas one yard wide may be had for \$1.50 per yard.

In buying taffetas it is well always to select the chiffon taffeta, as it lasts much longer than the stiffer variety, and does not have quite so much swing to it. This swing, by the way, as most of us know, is not so desirable as it was several years ago, only in a soft, subdued manner, like the faint lighting of the winter in the east.

Black velvet ribbon would be effective taffeta, the ribbon running for from three to five rows the full circle of the skirt; or, as it does in modern models—the complete circle—but stopping short where the pleating begins.

The skirt should have a deep attached hem, and the ribbon should be run in graduated distances from the hem. An added touch to the skirt would be black buttons running down the seams of the skirt to where the pleating begins. A chemise of solid lace or of lace and embroidery might be chosen for the waist. The sleeves might also have a cuff of lace and embroidery combined.

A smart suit of black taffeta would have for its only trimming stitched bands of the same stuff, running the entire circle of the skirt, and the side seams should have the buttons running down to the beginning of the pleating. To brighten this up a bit, an ornate lace chemise and handkerchiefs of the same color would be adjustable, and a chemise of the goods



Shirtwaist Suits for Spring Wear

could be used when desired. The cuffs should have the stitched bands and buttons, which might also have adjustable lace and embroidery cuffs.

Shirt waist suits should not be frilly and fussy, but rather of a tailored nature, and ruffles should never be used on them. It is permissible to wear an all-over lace bolero jacket with a silk shirt waist suit.

The adjustable bolero is a dress accessory that is effective with blouses and also with shirt waist suits. The bolero may be had at little cost, or it may be very elaborate.

Attractive materials for use in making shirt waist suits are, besides silks, mohairs and brillianites, soft wool materials, French flannel in a navy blue would make an effective costume; also in brown, with the embroidered dots of black. Trimmed in black taffeta bands this would make a smart suit.

A hat to go with this costume would be of brown felt, with black or white wings, or Fanchon disc alettes.

The new plaids will be quite the thing to make up in shirt waist suits. I have in mind one of the prettiest patterns of red and green in the small, invisible plaids, and trimmed in black velvet ribbon, with a solid green tucked chemise. The hat to be green, trimmed in plaid effects, or with bows of the dress material.

The skirt should clear the ground about four inches, and should be of even length all the way around.

A suit would be very chic for a young girl, made of cream French flannel, having a small embroidered design in light moss green or cell blue.

This would have no trimming, but would follow closely to the strict lines of the model, and the fair wearer would finish her costume with one of the heavily embroidered new stocks that open in front and the tie of which I have told you in a previous letter, in silk to match the embroidered collar.

A pretty plan upon which the slightly stout woman may build her silk shirt waist suit of plaids is to have the skirt cut circular, and the pleats inset, just the same as in the other skirts, though of course the pleating should be less generous than it would be on the tall, slender girl.

Dame Fashion seemingly has planned everything these days for this creature blessed of the gods. Of course, the new Empire style is especially chic and smart on this type of woman, though some of the stouter women look quite stunning in garments built after Empire's models.

A smart shirt waist suit may be made of sage green flannel, and trimmed in velvet ribbon of a darker hue, or in black taffeta bands.

If a chemise is used, it would be of the silk, with crosswise tucks, and the collar would also be of the silk, with a dainty lingerie turn over.

It is well for the wearer of these models to bear in mind that the turn-over collar and cuffs were especially ordained by Providence for the shirt waist suit. The shops, this season, abound in pretty ones, and at such reasonable prices, too, that it would almost seem a waste of time to embroider them.

But there are odd moments when the mistress of a home can do nothing but embroider, as an eminent physician recently said, "Embroidery is to a woman what a cigar is to a man, it relaxes the nerves."

NOTHING is more embarrassing to a hostess or guest than introductions where there is doubt as to the proper form pursued in the introduction. So it behooves the prospective hostess or guest to be absolutely sure as to the thing to be done and the thing to be left undone.

It is best, as a general rule, to give simple introductions. "Mrs. Johnson, let me present Mr. Horner," will be found correct at almost any time. The old mode, "Let me make you acquainted with" is relegated now to "innocuous ward, should never be used."

When introducing men to women, the woman should be the first name spoken—the gentleman is introduced to the lady. A good form and one that is complimentary for a man to use, when presenting a masculine friend to a lady, is "Mrs. Johnson, Mr. Horner desires to be introduced to you."

When asking a lady's permission to introduce a man, the correct form is the following: "Miss Carter, may I present my friend, Brutus Shopton?" It is unnecessary to know your friend's name, but "no objections." Upon the young woman's assenting to the request, the hostess, in the least flowery form would be the best to use.

When one makes a stranger known to a group of guests, the host, or hostess, if the person to be introduced is a woman, should say "Mrs. Johnson, let me present Miss Carrington. This is Mrs. Carrington, Judge Smith and Professor Polle."

When the stranger is a young woman or gentleman, the host or hostess may designate the guests or distinguished man, presenting the name of the stranger, then specify the guests or friends present by their proper titles or surnames in the following manner: "Miss Johnson, Mrs. Smith, Mrs. Hamilton, Dr. Lowry."

One should never make the serious mistake of leading a lady about a room full of guests and introducing her to a hostess. This is permissible in the case of a debutante or young person, who may be conducted across a drawing-room in order to be presented to an older woman—some person of distinction, a society dowager, or distinguished man. Of course, when the person introduced is a man, he is always taken to the lady.

When there is a decided difference in the ages of the two persons introduced, the younger woman is introduced to the older, thus: "Mrs. Johnson, let me present Miss Carrington. This is Mrs. Carrington, an unmarried woman is always presented to a matron—the old custom being when the one unmarried is an elderly spinster."

When any distinction as to age would be disagreeable, a mode equally deferential to both is: "Mrs. Johnson, this is Mrs. Carrington, Mrs. Smith, Mrs. Johnson."

In a drawing-room presentation where men are introduced, one need not be so scrupulous in distinction. A young man, or a bachelor, would quite naturally enough be presented to an elderly man, or a plain citizen to a Judge, Senator or Governor, or other titled man. Where these distinctions may be eliminated, a good form of introduction is, "Mr. Smith, Mr. Lewis."

When a request has been made to meet a lady, or requests are being made, have gone forth to a mutual friend for an introduction, a good form in the presentation would be: "It affords me much pleasure to present Mr. Smith to you, Mrs. Johnson, this is Mr. Smith, Mrs. Johnson; it is a great pleasure to me to present him to you."

It occasionally happens that hostesses may be asked to put their guests on an immediate pleasant footing by throwing out some hint of a mutual interest, such as: "Mrs. Johnson, let me present to you Mr. Foreman, who, like yourself, is much interested in the latest motor cars," or "Miss Armstrong, you must know Miss Glenn who can tell you all about the Hiram's in London, about which you so much wish to hear."

In presenting one's friends to relatives, one need not be so formal. For example: "Mrs. Johnson, I want my sister to know you," "Mother, this is Mr. Lewis," "Miss Littleton, I do not think that my father has yet found the pleasure of meeting you," or "Miss Littleton, my brother asks to be presented to you, in the hopes

that you may be able to tell him something about the art student life in Paris, in which he is so much interested."

Be Careful When Introducing. When making introductions, be careful to speak the names carefully. Do not mangle them, so that neither party will have to guess the name of the person to whom he has been introduced. It is no serious blunder, however, if the name of a guest escapes the host or hostess.

When this occurs, he or she should say to the guest: "Do forgive me, but I can't recall your name at this moment," or, "I feel so stupid this afternoon, and your name wholly escapes me at this instant. Upon receiving the information, the introduction may be made."

Acknowledgment of Introductions. When a woman is in her own home, the invariable rule is to stand and greet her hand, when any one is introduced to her, with the cordial greeting, "Mr. (or Mrs.) Johnson, I am delighted to meet you," or, "How do you do, Miss Johnson, I am glad to meet you."

Unless a young lady is the hostess, she does not make any wordy expression of gratification at meeting a young man, but under all circumstances, a young man is required to indicate that he is pleased at meeting a young woman, by some such words as "I am very happy to meet you, Miss Lewis."

Handshaking. The old-fashioned, cordial custom of shaking hands on the presentation of meeting one another, is still in vogue, but in formal, ultra-fashionable society, this is not done except by the hostess of the occasion.

A slight inclination of the head, a smile and a murmur of the name are all that good form requires. The latter custom is looked upon with favor also as being more convenient owing to the crowded drawing-rooms where the young man is given. It is, however, never lost form, and always a beautiful custom to give a cordial handshake.

Receiving Introductions. While acting as hostess, one should rise to accept an introduction to either a man or woman, but if a woman is a guest at a ball, dinner or afternoon tea, she does not rise when a man is presented to her, nor does she rise when a woman is presented to her, unless the woman is a person of distinction, or quite elderly.

If she is seated beside her hostess, however, it is better to rise with the hostess, who naturally arises to greet the guest.

In all other circumstances, a woman should rise to acknowledge an introduction to one of her own sex. A man, of course, always stands when he is introduced, whether he is meeting a man or woman, of any age whatsoever.

If, in an introduction, one is unfortunately introduced to the name of the person to whom one has been introduced, if the person is much older than oneself, one may say: "Will you not tell me whom I have the pleasure of meeting, for I was so stupid I did not catch your name?" If the person is near one's own age, one might say: "Mrs. Johnson called you Miss Smith, did she not?"

If one is introduced as a reception or to an enemy, it is not permissible to refuse to meet the person, but how politely as though meeting for the first time. Of course, this does not mean that further intercourse is necessary.

Ball and Reception Introductions. At a dinner a hostess should see that all guests are introduced, or especially those going in to dinner together.

On her day at home, the hostess introduces every arrival to the guests who are here by, and the same rule is good at receptions, the occasion being of optional that would require a hostess to take a guest across the room to make an introduction.

In all balls, the hostess introduces her guests as they arrive to those receiving with her, and throughout the evening, as opportunity offers, she makes other introductions.

Public Introductions. When introductions are made in public, in the street, at the church door, in a shop or theater, they need not be after wards recognized. Unless your friend stops so long that it is embarrassing, no introduction to the stranger is necessary.

Letters of Introduction. It is quite bad form to ask for a letter of introduction. A person of refinement will leave this kind of office to the friend who might be interested in the person to whom he cannot positively count for a favor, nor regarding one for whom he cannot positively vouch.

Letters of introduction may be delivered in person, if the one having the letter is a man; if a woman, she should be mailed to the one to whom she is being introduced, with her own card, bearing her address.

Taking Effective Care of the Hair

BY KATHERINE MORTON.

IT may sound a bit trite to call the hair "A Woman's Crowning Glory," but it is like a crown, and it is not her glory unless it is well and intelligently taken care of.

I have already given you the proper forms of scalp massage. In this prophylactic age, one may be thankful for many things, and one is that if one has delayed too long in giving the hair proper attention, one need not entirely despair for the art of the wig-maker has advanced to such a point that a wig will help you out of your difficulty.

If, unfortunately, you need a wig, you should bear strictly in mind the changes in your complexion from early youth—for instance, a woman of 55 should not buy a wig of the same color that her hair was when she was 18.

Beautifully kept gray hair, or hair tinged with gray is far more becoming, and fashionable too, than golden hair on a woman of 55, and the woman really looks younger.

After a shampoo, if you desire to keep your hair from changing color, as you grow older, put a few drops of peroxide into the rinsing water. This will keep your hair to its "natural color," as the beauty experts will tell you when consulted.

If your hair, for any reason, is discolored or has become various shades, a few drops of peroxide into your rinsing water will restore it to an even color. Your hair is excessively oily, the only available remedy is frequent shampooing, first using hot water and then rinsing in cold water.

To remove parasites coat oil or mercurial ointment is very successful—the latter obtainable at drug stores.

It is a mistaken idea that the temperature use of curling tongs is injurious to the hair. If used judiciously, not hot enough to burn the hair, no harm can be done, and oftentimes a woman's beauty will be much enhanced by the circulation of the scalp and the tone of its nerves.

tea, or aromatic vinegar, in which 12 grains of the carbonate of potash to a half-pint of the tonic have been dissolved. Brush this in, and dress the hair before it dries, as directed above.

A recipe for curling the hair that is quite harmless, and in certain states of the atmosphere, may be said to aid greatly in preserving a woman's appearance, and consequently her peace of mind is:

Carrageen moss, 3/4 ounce; eau de cologne, 1 pint; extract of millifolium, 1 ounce; elderflower water (or plain distilled), 1 pint. The moss is soaked overnight in the water, heated to dissolve the carrageen, and then strained. It can be tinted with liquid carmine or tincture of saffron; and is said to be quite efficacious. The hair should be moistened with it before rolling on kid-covered rollers.

A strong infusion of saffron into a weak solution of crystallized carbonate of soda to be followed when dry, by a "mordant" of lemon juice or vinegar diluted with an equal part of water. This makes the hair a reddish yellow.

Always before using any preparation to change the color of the hair, it must be freed from all oil by a thorough shampooing, and dried by a hair brush.

If you want to dye your hair black, hypophosphite of soda will do the work, provided it contains sufficient sulphur to combine with it, and it has the advantage of not staining.

A successful brown dye is: Pyrogallol, 1 drachm; eau de cologne, 2 drachms; rose water, 5 ounces. Rub the hair with this, one of the least harmful methods is:

Powdered henna, 1/2 pound; acetic acid, 4 drachms; white honey, 4 drachms; condensed shubert, 4 drachms. This paste is applied all over the hair, from the tips to the roots, and left on two hours to dry. It is then washed off in several waters softened with ammonia, or soda. Better results are obtained, if dried in the sun. Gloves should be used in this operation.

treatment is begun with the life of the infant. Part of the first care of the infant should be to protect the whole head with fresh, sweet olive oil or that of sweet almonds. After a few hours it should be washed with warm water and soap, lathered with soap bark or Castile soap.

The little scalp must be handled with utmost gentleness, and neither brush nor comb, nor harsh towel touched to it, as they might inflict serious damage to the hair follicles.

This operation should be repeated daily for several weeks. When the baby is three months old, a weekly shampooing and oiling will be sufficient, but even if the hair has come in quite thick for the first year no comb should be used only the brush, made for the purpose, should be used.

Brushes and combs should be selected with extreme care. Economy is out of place here, for cheap brushes are usually poor ones, with harsh bristles. The expense should be in the bristles and not in the back, unless one can afford both. Stiffer bristles will be required for one head of hair than for another.

Do not use wire brushes, they are injurious. I have learned this from experience. Do not use your brush until all the snarls have been carefully and gently untangled with the comb.

If you have a stubborn case of dandruff, the scalp should be well oiled with olive oil for several hours before using the hair shampoo.

If you need help regarding your hair, and will send stamped, self-addressed envelope, I shall be pleased to relieve you in your difficulty.

WHAT A BABY NEEDS
BY STELLA FLORENCE.
FROM the very dawn of his precious little life the baby should sleep alone in his own tiny crib.

as the baby will be wrapped in a soft warm blanket before being laid in his snug little nest; nor should a pillow be used, as he will be infinitely better off without one.

The coverlet should be light of weight but well wadded, with three or four thicknesses of silkoline over the cotton filling. Down fillings should never be used for a baby's pillows or coverlets, as the particles of down, filtering through the covers, will almost certainly find their way into the nostrils and mouth, and thence into the lungs and air passages.

To this crib, in fact, may be traced many of the membranous affections from which babies suffer, and which often lead to serious troubles of the nose, ears, throat and chest.

"Dr. Bacon is once more among us for a brief season," wrote the chronicler of a baby's life, "and he is just what a woman what a cigar is to a man, it relaxes the nerves."

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Hints for Renovating Sleeves



BY HELEN HARMAN-BROWN.
The sleeve is no longer merely a necessary part of a dress; it has become an ornament as well, made as it is so frequently of quantities of lace, lace-edged muslin and ribbon.

It is a mistake to imagine that sleeves are growing longer, the elbow sleeves and even an inch above the elbow is quite as much in vogue as ever.

A pretty sleeve for brightening an evening or dinner gown is made entirely of ruffles of lace, the bottom ruffle just escaping the elbow. It is made over a tight lining, the fullness all being in the ruffling, and it is finished with black velvet ribbon.

The shawl sleeve is a pretty one for a reception gown. The underneath portion of the sleeve should be made of the dress material. This part runs down to the elbow and is there gathered into a band of embroidery, finished with lace, and the shawl shows a design of similar embroidery.

The Louis sleeve is another smart model for dressy frocks. A tan velveteen or cloth gown that needs a bit of brightening would be helped with a sleeve of this kind.

It has tiny tucks caught into a fold of ribbon which hangs in bow knots at the elbow, and falling from beneath the ribbon is a panel of pretty lace.

A Recipe for Keeping Young

BY BERTHA DENISON.
One woman, who is remarkable for her fresh color, her serene manner and her spontaneous interest in life, gave the following directions to a friend who asked her for the secret of her conquest of Father Time.

"Be diligent for at least half an hour in a darkened room. Loosen your skirt bands and your collar. Relax all your nerves. This will be hard to do at first, you will find yourself holding tensely, the nerves in one part of your body or another. But practice will make it easy.

"Banish with all the force of will you have, every worry and every unpleasant thought. Recall vividly some delightful experience or indulge in some day-dream of what you hope.

"So much for the room-rest. Now for the mental refreshment. Never let a day go by in which you do not sit down quietly for at least 15 minutes with a favorite book.

"As for myself, I am a great believer in the spiritual uplift of poetry. It is better for me to read for a few minutes each day, some beautiful, inspiring poetry than to read an extract from essays. But if you don't like poetry and do like essays, read them.

"Don't spend your mental refreshment time in poring over fashion books or modern fiction. Use it for the strength that comes from the deeper springs of literature.

"Take a walk in the fresh air every day, or a half hour. Take in the air in long, deep breaths; look for the beauty of sky and landscape and rejoice in it.

"If you spend half an hour lying down in absolute rest, a quarter of an hour in reading something that gives you a new spiritual point of view and if you add to these, a half-hour in the fresh air, you take only an hour and a quarter for the up-building of your nerves and the refreshment of your mind.

"Do these things every day as regularly as you take your bath and eat your meals. The result will astonish you; you will be happier and prettier and younger."