

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

Fancy Blouses for the Well-Dressed Woman

NEVER has a season been that showed the little things in such numbers. Time was when the hat and dress were the main things to be considered, but this season it is the little things that count so much. Take a girl who has just bought a new dress, and with it she dons a silk blouse left over from last season, and what is the result? The waist looks miserable by comparison with the dress, and the dress takes on a dowdy look from the old silk blouse.

Many of these new waists are made of plaid—indeed, it seems to be the favorite, and coming close after it are beautiful Persian designs in taffetas and satins, which accord in coloring with the new cloths. The satin barred plaids can easily be so arranged as to give the small-waisted and broad-shouldered effect. Some designers in the cities have given particular attention to forming the plaids so that they can be made to match without any great waste of material. It is a long time since sarah has been worn, but many of our mothers will remember the wearing qualities, which should commend it to a later generation. Then, too, they come in such beautiful colorings, that they could not fail to meet the approval of the most exacting taste. The separate waist is separate in name only, for it must really form a part of the costume in color, unless it is white.

The guimpe waist is seen more than any other, and is ever taking on fresh and fascinating forms. The fancy blouse with the effect of strapping in front and back is suitable for all the new fabrics of the season. Made of crepe de chine with moire or velvet piping, it is most attractive. While the model looks rather intricate it is

not so in putting it together, and it is quite within the limitations of the home sewer.

The latest development of the large armhole idea takes the form of trimming, and here in the simple tucked blouse we can see it to great advantage. In the illustration it is made of silk velvet or grenadine, with bands of taffeta and yoke of all-over Irish lace, but everything that is used for indoor gowns is suitable, providing it is thin enough to allow for the tucking. The taffeta bands should be of the same color, the difference in material giving the waist sufficient variety. These bands could be braided or embroidered if you wish, so that either a simple or an elaborate blouse could be evolved from the model, depending upon the quality of the goods and the amount of trimming.

The fancy blouse with a modified loose sleeve is oftentimes attractive, and you will notice that buttons are playing a great part in the trimming of all waists this fall. Piping with different material, but of the same color, is also used. The blouse with the pleat having the effect of being buttoned on is pretty in the extreme, and allows a chance for a bit of coronation braiding for the girl who is not averse to a little extra trim. The blouse with the straight yoke and sleeves trimmed with knife pleatings of silk is always suitable for the slender girl, and today's model is new and extremely simple and effective. Whatever feature the new, up-to-date waist may include, the all-essential one is some arrangement of trimming whereby the seams that join the sleeves to the

blouse are concealed. This blouse is trimmed to bring about such an effect. The shoulder line is by no means broad, and it is consequently becoming to almost all figures except to the woman of very large proportions. The one shown today was made of gray green crepe de chine, with trimmings of velvet just one tone darker, the wall of Troy pattern being outlined in gilt soutach braid, and knife pleatings of gray green taffeta. The combination of several materials in a single garment marks the very latest styles, and the blouse is altogether one much to be commended. It could be utilized as a model for the entire gown or made up as a separate waist to be worn with the new fall street suit.

A new color has shown itself within the last few days, and is known as "Tea-Green." It is really almost a black-green, yet with that tinge of silvery gray. It is a most charming color for the elderly woman who dislikes to shroud herself in black from one season to another. No striking colors are seen at all—everything seems to have a scaled gray shadow over it, and all contrasts of colors are to be avoided. Everything is artistic, and bright colors are seldom seen and are then only introduced in touches.

Then, too, remember the little things and be sure that you wear the right little things with the right big things. By that I mean do not wear a long lavender chiffon vest in the morning with your small walking hat. Do not wear soiled white kid gloves with your afternoon suit. See that your shoes are kept up, that your veils are not torn, and that your accessories are in keeping with the garments you are wearing. As in the great problems of life, so it is in dress—i. e., little things count most. MARY DEAN.

Soup Suggestions for the Cooler Weather

WITH the return of cool weather the family appetite for soups revives. This is a comforting thought for the housewife, who must economize, as the nourishing qualities of meat are secured in soup at a cheaper price than in roasts, steaks, chops or even steaks.

The French consommé is the foundation of all clear soups, and its success depends upon the variety of ingredients employed. For the foundation, buy two pounds of lean beef from the shin, cut into strips. Add to this any bones you have on hand, left from roasts, steaks, chops, either of chicken or beef. Slice one medium-sized carrot, onion and turnip, chop one branch of parsley, one branch of celery, one sound garlic clove, one branch of chervil and one leaf of bay. You can secure them in your market, or one tablespoon of salt, 10 whole black peppercorns, five allspice, one saltspoon of dried thyme and one sprig of bayleaf. Place all these ingredients in a saucepan, pour over them enough cold water just to cover them, and stand on the back of the fire to simmer very slowly for an hour. Then draw the pan forward over a hot fire and cook briskly for five minutes, stirring the while with a wooden spoon. Add two and one-half quarts of boiling water and stir again while this comes to a boil; then cover the pan and let the mixture simmer slowly for an hour and a half. If you desire to serve clear, strain through a soup sieve directly into a tureen or cups. If you wish to use this

two of granulated sugar. Butter a saucepan, add the vegetables and spread a tablespoon of butter over the top. Add one and a half gills of hot water, cover with enameled lid or heavy white paper and set this in a hot oven for three-quarters of an hour. Remove and add the vegetables to the strained consommé and boil ten minutes. Serve very hot. If you have at hand some cold French peas or beans, add a few of these and half a teaspoon of chopped parsley. You may add other vegetables. Remember that the beauty of consommé Julienne lies in the finely cut or stripped vegetables.

When you are planning to entertain a party, a soup of this kind will make the fowls gently and use the broth

thus drawn off for soup. To give this a good flavor, place in a separate saucepan one carrot, one turnip, one onion, two leeks, two branches of celery, the same of parsley, all sliced and chopped, one sprig of bay leaf, one clove and one saltspoon of dried thyme. Cover with hot water, set on the back of the stove and simmer gently. Strain the chicken broth and the water from the vegetables into a common saucepan and skim all the fat from the surface. Have ready the rice, cooked as follows: Wash two teaspoons of rice, plunge at once into salted boiling water, cook twenty minutes, drain, add to soup and simmer fifteen minutes longer. Serve in cups with finger rolls.

Dangers Lurk in the Oriental Rugs

DR. REMLINGER, head of the Pasteur Institute in Constantinople, has been making an investigation of Oriental rugs and carpets and has published a summary of his results in the German Journal of General and Applied Hygiene. He finds that the carpets of the better class, the highly ornate antique or near antique, constitute a serious menace to health unless they are put through a radical cleansing and disinfecting process.

The real antiquities which have been in use for centuries and are valued for their beauty and historical interest, are not so dangerous. Their texture fits them in a peculiar way to gather and retain these indefinitely.

These genuine antiques are far less objectionable than the counterfeit antiques, which have been artificially mellowed. One of the least objectionable methods used to soften the colors in the degree that the European and American market calls for is to bury the carpets in treacherous quantities of stable refuse. When taken up they are little likely to receive a thorough cleansing.

Sometimes the carpets are laid down in frequented places to be walked on, thus accumulating the bacteria-laden dust of the Eastern city streets. Or a rug may be lent to a beggar or street sweeper, who sits on it and sleeps in it until it acquires the semblance of age.

Dr. Remlinger points out that tuberculous, throat diseases and measles are prevalent in the rug and carpet trade. He is of opinion that they are contracted from handling the fabrics and breathing the air in which they are opened and agitated as they are shown to customers. The doctor also expresses the opinion that some of the unaccountable outbreaks of tropical enteric disorders that have taken place in Persia were due to infection from Oriental rugs.

The most thorough and efficient process of cleansing would be disinfection by steam. This would do no harm to the rugs, and it is an absolutely certain method of killing bacteria. He thinks that it should be generally adopted as a preliminary to the importation of Eastern fabrics into any Occidental country.

How to Overcome Nervousness

HAVE plenty of fresh air. You can not handicap yourself in any more serious manner than to work or sleep in stale air.

Do not expend any more energy than is necessary in accomplishing your daily tasks. When you talk do not contort your face, move your hands and feet.

What is the use of spending so much unnecessary strength in talking or in listening?

Do not clench the hands. Do not tap the feet. Learn to be reposeful.

If you learn to relax in a general way you will worry less about unavoidable delays in cars and ferry boats and will save your temper and prevent wrinkles.

The disposition is so quickly affected by the state of the nerves that one owes it to those about them to learn the lesson of relaxation. Do not try to do a hard day's work without a fair rest.

Learn to eat a sensible breakfast, and remember, too, that before you can overcome nervousness you will have to pay attention to a sensible diet, and in acquiring the proper sort of rest each night.

Do you know how to go to sleep? If you learn to relax in a general way the night's rest will depend to a great extent upon the manner in which you go to sleep.

In the first place, don't allow yourself to think. Never make any plans for the next day's work, nor mourn about the failure of the day that has gone.

Stretch and turn as much as you like until you are ready to fall asleep. Re-

nervously push on to the doing. She has mapped out a plan of campaign which, in nine cases out of ten, is more than she can reasonably expect to accomplish, and she is making herself thoroughly unhappy in realizing the situation.

Not even the most systematic man or woman can tell exactly what is going to happen the next day or hour, and the emergency, which is apt to be more important than the routine happening fully expected, finds people ill-prepared when there is annoyance or positive concern—as is usually the case—over the breaking up of a schedule. There ought to be for comfort, and for progress as well, a certain elasticity in arrangements, and it's the part of wisdom to increase his burdens, isn't aware of it and he suffers in consequence."



LATEST DEVELOPMENT OF THE LARGE ARMHOLE IDEA.

Chats With Half-Crown-Ups

"ENT she the daintiest, dearest thing," said an enthusiastic admirer of a certain young woman, who was flitting among her mother's guests, passing sandwiches and tea. Her frock was a simple affair of white barred muslin, but fresh as if it had just come from the laundry. Her hair was brushed until it shone like burnished gold. Her slippers were finished with smart little leather bows and trim black lace stockings showed just at the ankle. Inexpensive was her whole outfit, yet it radiated daintiness, as the young man had said.

But the serpent was in this modern Eden, for a small brother, not too small, however, to be most observing, gave vent to the snort peculiar to knickerbockers and the awkward age, and replied:

"Yes, but you ought to see her in the morning, when her hair ain't curled. Dad said the other morning if she didn't burn that old flowered wrapper, he would. Girls are queer. They dress

entered her head. Working hours were not worthy of attractive frocks. And so the daughter felt into the habit and did not put on her pretty school frocks until just time to leave the house or to go to the matinee. Or if she worked in an office or shop, she would lie around all day Sunday in a kimono, and dress just in time to go out in the evening.

The kimono and negligee have done much to make the American girl slovenly and unattractive. Often they are not really respectable, but are worn with a single safety-pin or brooch at the throat, flying open to disclose skirts and other lingerie. A young man who collects for a piano firm was telling me the other day that the vicious he had of untidy women in their own homes, women whom later he saw on the street, arrayed in all the glory of Solomon, made him wonder why men married at all, or why, marrying, they ever remained within their own doors.

The kimono, or cotton crepe negligee, long or short, with heeled slippers to match, is meant for bedroom wear alone. It is not intended for wear at the breakfast table. And once a girl begins to wear a negligee or kimono to breakfast she is apt to appear also with her hair twisted carelessly atop her head, or in a rough braid down her back. If she has no slippers, she comes down with her shoes unbuttoned and unlaced.

She means to dress right after breakfast, but she does not. Instead, she straightens up the parlor with kimono flying and hair hanging and shoelaces tripping her up. She dawdles a bit at the piano and finally goes to the door to receive the mail at the hands of the postman. Oh, such feminine sights as the postman must see—and in nice-looking houses, too!

And then she goes up to her room, makes her bed—and sits down to sew or read, thinking she will change to a house frock after she has rested a bit. But the lunch bell finds her still untidy, and it is mid-afternoon before she really dresses herself respectably.

Of course, the man who wants to marry her sees her only after she has discarded the kimono, after she has laced her shoes, after she has brushed her hair—and he does not dream that before the honeymoon is over such a vision of untidiness will greet him at the breakfast table, because the girl is bound to slip back into her untidy ways after the first pleasure of wearing the trousseau frocks is over.

It does not take long in the morning to slip on a house dress or neatly fitted wrapper, instead of the loose, flowing kimono. No girl will wear unlaced shoes or run-down slippers with a pretty house frock. Moreover, she will not be able to endure the sight of an untidy head with a clean frock—and so the mission of the dainty house frock is fulfilled.

Just try this method, girls. Give some thought to the dress you wear before your brothers and fathers at the breakfast table, and then your small brothers will have no reason for disclosing family skeletons to admirers whose admiration is really justified.

PRUDENCE STANDISH.

Socialist Husband's Farewell.

Fare thee well, my love, forever.
So forever fare thee well!
It is best that I should leave thee;
Circumstances so compel.

We have lived ten years together,
Side by side, like potted peas.
But we now must break the tether—
We are not antiques.

Ten long years were we connected,
Each the other thought a prize;
And I never once suspected
That we didn't harmonize.

But I've recently been bitten
By the socialist bug.
And as recently been smitten
By the charms of Laura Hugg.

Laura is my heaven-born fellow;
Laura is a thoroughbred;
Laura's hair, like mine, is red;
Laura's soul, like mine, is led.

Laura is my bright aurora,
And the idol of my eye—
But you're had enough of Laura;
Very likely so shall I.

Bon voyage! And stop your crying!
All aboard! Here comes the tug!
In a moment I'll be driving
To the arms of Laura Hugg.



A GOOD MODEL FOR THE SLENDER WOMAN.

Building the New Coiffures

Unquestionably the Winter of 1907-8 will pass into the history of modes as a season of elaborate hair-dressings. In many respects the coiffures of the hour suggest the return to chignons and wigs, and not for years has the use of artificial hair been so general.

The hat or head covering of any sort has been practically abandoned for evening wear. The woman who goes to theater, opera or dance in her own carriage solves the problem by not covering her head at all. The girl who must go by public conveyance, particularly by trolley, dresses her hair elaborately and protects it by nothing more weighty than a scarf or square of chiffon. At the theater, some feather ornament, like Prince of Wales plumes and akettes for matrons, while for debutantes floral wreaths or coronets, bands of velvet or metallic ribbons and bands of tulle finished with huge rosettes or choux are entirely replacing even the thinnest hats.

All these trifles demand for their foundation the most exquisitely coiffed heads. The fluffy, "ratted" pompadour and the Marcel wave have alike given place to more severe styles of dressing. If any wave is used, it is scarcely visible to the naked eye, while puffs of hair, unwarped, but brushed until they shine like burnished metal, are far more fashionable.

The false hair appears most generally in the form of puffs, not in pairs, but by the dozen, and in the short, almost childish curls of the Directoire period. These are less expensive than the coronet braid seen last Winter, or the switch, and they are easier to keep in good condition, the one redeeming feature of the season's hair extravagance.

The oval face has much the better chance in this season's hair dressing. A very popular model shows the hair drawn away from the crown of the head and brushed out until it resembles the great halo of hair which surrounds the face of a Zulu warrior. When every tangle has been removed and the hair polished with the brush, it is rolled backward, round and round the finger, in sections, until it surrounds the entire head in a medium, even pompadour. This leaves the entire crown of the head and a space all around it, absolutely flat, and this empty space is filled in with masses of false puffs.

Another striking method of dressing the hair suggests the Directoire period. The hair is parted in the middle and brushed smoothly over the ears. If its owner is blessed with luxurious locks, she catches it above the ears in two puffs, and then drawing it to the nape of the neck, makes a loose coil. One or two bands of ribbon or velvet are then used to finish the top of the coiffure, lying quite flat.

If there is not enough natural hair to make the puffs, false puffs are attached to the junction hidden by the bands of ribbon or velvet. A softer dressing shows the hair waves parted and knotted at the base of the neck, with two small but soft curls just above and behind the ears. For evening this coiffure is finished with soft bands of maline, tulle or ribbon, with choux or bows at the left side. The broad effect in hair dressing, and the puffs and curls over the ears are almost essential in this day of extravagant hats.

When false hair is used it must be washed and shampooed as regularly as the natural hair or will soon take on a dusty, grimy, dead look. A good switch, or set of puffs or curls can be treated precisely like natural hair, using the same curling fluid and iron, though the latter should always be used with discretion, or both false and natural hair will be burned.

To secure just the right burnished glint on natural hair it must be neither too oily nor too dry. The dry scalp should be massaged nightly with the following lotion:

Oil of rosemary.....1 ounce
Oil of almonds.....3 ounces
Oil of mace.....35 drops
If your hair is very oily, apply the following lotion nightly:
Rum, two quarts; alcohol, one pint; water, one pint; tincture of cantharides, one ounce; carbolic ammonia, one-half ounce; carbonate of potash, one ounce. Dissolve the carbonate in the water; mix the remainder of the ingredients together thoroughly, and then add the dissolved carbonates. Shake thoroughly and pour the mixture into what is known as a drop-topper bottle. Then you can part the hair and drop the lotion on

six grains of salomoniac. These last two should be dissolved in the alcohol before admixture. Lastly, add enough water to make the whole measure one pint, and perfume with any desired cologne. Apply to the hair and put up on kid curlers to dry.

KATHERINE MORTON.

Twice Married.

"I'm an orphan, sir," she said.
He tenderly consoled her.
And when he saw it pleased her, too
His sympathy grew bolder.
"Poor, lonely little one," he said,
"I also am another."
"Would be the thing, I'm sure, if I
Should kiss you for your mother."
He did, but even that thoughtful deed
Seemed hardly to suffice her.
She murmured: "I forgot to say
My pa was married twice, sir."



BUTTONS AND EMBROIDERY AS TRIMMINGS.