

# CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

## Military Effect in Mid-Winter Suits

WITH the advancing season, military effects in women's raiment are more and more pronounced. There are various reasons for this. First, the Louis coat. This elegant garment, designed especially for reception and calling costumes, and made from the most supple of velvets and cloths, with brocaded or embroidered vest, lace jabot and feather-laden hat, is quite beyond the purse and the needs of the average American woman. Yet its lines are so becoming, it gives such an air of distinction to the woman of even ordinary figure, that the American woman of moderate means insisted upon having it in a modified form, better suited to church gown, simpler calls and even ordinary street wear.

Wherefore the pattern-makers evolved a coat of medium length, rather more tight fitting than the Louis coat pure and simple, with a snug vest, high collar, sleeves either full length or three-quarter length, and a modish hat. Sometimes the coat is fitted closely to the figure, demanding the very perfection of the tailor's art. Again it is semi-fitting, and in the case of velvet, it is almost as loose as a kimono hat.

In the case of the tight-fitting coat, the vest is narrow and almost as long as the coat proper, but almost invariably of a contrasting color. A stunning model in this line was in a rich Autumnal brown, heavily braided in self-tone, and a vest of yellowish-ecru suede. Another model was in sage-green cloth, with a vest of rich cream-white broadcloth, braided in sage-green soutache.

The skirts for wear with these tailored military coats are generally pleated and trimmed around the bottom with graduated bands of braid. With the more dressy coats, loose fitting and three-quarter sleeves, the skirt is made with much fine braiding, is the correct combination.

With all the tailored coats along military lines, the very high straight collar appears, and this is trimmed heavily with soutache braid. In some of the fancy braids a touch of gold appears and many buttons, either all-gilt or enameled with a touch of gilt, appear.

The design showing the tight-fitting, three-quarter military jacket was developed in a Copenhagen blue broadcloth, with a vest of ivory brocade, lined with the Copenhagen blue and silver, a charming combination. This makes a distinctly tailored effect, but for dressy wear it can be developed in black velvet, the sleeves changed to three-quarter kimono design, with the vest of brocaded silk, showing delicate pink, blue and yellow roses of a shadowy design, and a jabot of lace to match the flounces in the sleeves.

A shorter coat is also shown with a decided military front, a high military collar and low of the Louis effect. This is semi-fitting and the generally loose yet smart lines are improved by overlaying all seams with flat braid. The sleeves are the plain coat design, and the entire garment one that can be developed at home. It is particularly suited to the new striped and checked broadcloths and English worsteds with flat applications of braid, and to complete the military effect, a couple of heavy frogs down the front. Fancy sleeves are entirely out of place on such a coat, which can be made from 2 1/2 yards of material 4 1/2 inches wide.

Incidentally, the woman who dons the military coat must be discreet in selecting the hat to be worn with it. Floating plumes, flowers in winter colorings, fluttering ends of any sort, are distinctly out of place, the correct combination being a felt hat on stiff lines with trimming of wings, quills or ostrich feathers. For the girl of medium height, the coque pompon, six or seven inches high, forms an excellent trimming on a hat to be worn with a military coat.

For Miss Sixteen the military jacket is almost ideal, as it hides every angle. A very smart design is shown in a hip-length military jacket, with braid in two widths, wide and narrow. This covers both side and back seams and the front and lower edges of the coat. In the two widths it would set off most fetchingly any of the pleated skirts which are worn by young girls this season. The cuffs and collar on this jacket are distinctly military. Frogs may be added, though for ordinary wear the average girl would rather they were omitted. A hat decked simply with broad, stiff bows of taffeta ribbon and a large buckle, which should be worn with this jacket, while dogskin gloves are a better combination than the finer, softer kids.

The last illustration shows a fancy vest which can be used to make over last year's coat. This means cutting over a straight, semi-fitting, hip-length or three-quarter coat, facing the front pieces back with silk or satin, finishing the front edges with flat braid and wearing the coat over the vest. The double-vested or single-breasted style may be selected, and the color of the plain cloth, then the vest may be selected, and if the outer coat is plain cloth, then the vest may be of figured or brocaded cloth. Vice versa, a fancy outer coat, such as check or stripe, demands the plain vest. Buttons are an important feature of any vest, and should be selected with care. It pays to cut a little extra money in these, as they set off the little garment as nothing else will.

The new long storm coats with fur-lined or fur collars and turn-back cuffs



TIGHT FITTING THREE-QUARTER MILITARY JACKET.

nearly all show a military touch in the frogs used for the finish. Military lines are also shown on some house dresses, and many of the sheath-like boleros and jackets worn over house frocks are heavily braided.

The skirt cut four inches from the ground is worn almost exclusively with the severe military jacket by younger women, and this means smartly-buffed or somewhat heavy shoes, of which the tans, in shades varying from yellowish to almost brown, lead.

MARY DEAN.

kill big enough to slip easily over the most heavily gloved hand. To these handles the sides of a flat full pocket in brocade or soft leather are attached. For all the models the stem of the bracelet handles round, but the stem varies in thickness and ornamentation. Practically all the different styles of round stem bangle bracelets appear in these handles, from the plain to the most ornate. Some of the more elaborate handles are studded with semi-precious stones.

An effective model has heavy handles in chased silver gilt set with amethysts. The bag is made of purple leather in smooth finish. Another style has bracelets in frosted silver set with moonstones. The bag is of brocade in silvery gray.

Bracelet bags come in practical dark colors for everyday use as well as in delicate hues for festive occasions.

The bag is opened by simply drawing the bracelets apart. The inside of the bag is lined with silk.

A silk covered pocketbook with snap clasp in metal to match the bracelets is the handsomest. The bag, dividing it into two pockets. Little accessories, such



MISSIE'S MILITARY COAT AND COAT WITH HIGH MILITARY COLLAR.

as toilet mirror, powder box, memoranda card, come to match the bags. The handsomest bracelet bags cost from \$30 to \$60.

## EGG RECIPE

MEAT prices have soared so high that few people are saving it more than once a day, and that is generally for dinner. Many families, however, like rather a hearty breakfast, and the plain boiled or fried egg soon falls on the early morning appetite. Here are some suggestions for cooking eggs tastefully.

**Scrambled Eggs With Celery**—Take four or five pieces of crisp white celery, cut into small dice, wash and drain. Place in a saucepan with a pint of cold water, salt well and boil for twenty minutes. Remove from the fire and drain through colander. Break six or eight eggs in a bowl, season with salt and pepper and add a scant half cup of milk. Beat this well together. Heat a tablespoon of butter in a saucepan, drop in the eggs and celery, thoroughly mix with a wooden spoon and cook for five or six minutes. Serve on a hot platter, garnished with celery tips.

**Omelette With Sausages**—Take six or eight fresh eggs and separate yolks and whites. Add to the yolks a scant half cup of milk, salt and pepper, beat well together and then beat the whites to a stiff froth. Cut into thin slices four or five quarter-inch pieces, place in a frying pan with a tablespoon of butter and fry for five minutes, turning them occasionally. Add half a teaspoon of finely chopped parsley. Mix whites and yolks together, pour over the sausages, and mix for a moment. When brown, fold over half way. Turn on a hot dish and serve.

## To Be Fresh and Rosy.

A woman doctor out in Iowa declares that appendicitis would die a natural death if people would freely partake of olive oil.

According to the feminine apostle of healing, olive oil is a regular call for all trades. It aids digestion, builds tissue, renovates nerves and does a general purifying and healing business. "The skeleton frame calls for it," she declares; "the starved nerves demand it, the sluggish blood stream needs a lubricant, the pale cheeks need a rosy hue, and the dead scalp calls for new life, and all these can be obtained by introducing pure olive oil into the daily routine."

"A pint or more a week with food may be used with nothing but good results. Not only make your salad dressing almost entirely of oil, but put it into everything you eat. Then as an extra, take a dessert spoonful before every meal."

"If you find it hard to take it clear you can add lemon or other fruit juices, milk or salt. But after a while you will find it palatable when taken quite clear."

"How many drawn, wrinkled, dried-up faces we see which are all the ghastlier for the wretched attempt at an occasional smile. They need oil. Try it as an article of diet and see the freshness return to such faces."

"But do not expect the miracle of an immediate fresh face. You have been drying up for years and it will require months to complete the lubricating process."

## Let People Know About It.

Chicago Record-Herald. If you have done a splendid thing, get on the roof and shout it; don't fall to the wall and ring. Let people know about it. Don't merely sit around and wait. For other men to sound your praise; they'll never know that you are great until talking of you, after all. Convince those who doubt it.

If you have talent don't neglect. To draw attention to it. Don't wait in silence and expect that some one else will do it. Get up and boast a few times. That you are overpraised with gull, but don't forget that even they will, talking of you, after all.

There are two rings of silver or silver-

## Etiquette of Afternoon Entertainment

THIS is the season of the year when afternoon entertainments for women are at their height. They are of two distinct classes, formal and informal. All of us are human enough really to prefer the latter, yet few of us decline invitations to the former. The woman who sits at home and mopes, complaining to her husband at night that she is bored and lonely, has only herself to blame. Let her ask a half dozen friends in for the afternoon to play cards or to make clothes for some hospital—anything to occupy their hands while their tongues are busy. Then let her serve a cup of rich chocolate, or even tea, with dainty sandwiches. She will find that her friends had such a good time that they, in turn, will have a little

more than any other article of apparel. Often a woman trying to manipulate a fork and hold a plate and a mustache at the same time is so overburdened that something is bound to be spilled.

At formal teas and receptions you should stay only a short time. Some things a hundred or more invitations have been sent out, the hostess knowing that only a few women will be present at a time. If you meet several friends and want to chat with them a few moments, you should not let that chat run into a visit. Even when you know the hostess very well, half an hour is long enough to stay at an informal function of this sort.

Here, again, the question arises, "Do I owe that woman a call?" And again my answer is as before. Drop in some after-

noon and pay her a short call, leaving your own and your husband's cards. Cards parties are sometimes given with great formality. This is often done as a means of returning many social obligations at one time. Invitations to such an affair should be sent out two weeks in advance; they should be either written in a formal manner or engraved cards, if you can afford them. The hour should be set. At a card party of this character ladies do not remove their hats, but, of course, must take off their wraps and gloves. Refreshments are served at the finish of the game, at the individual tables where the guests are seated.

The giving of booby prizes has been discontinued, and a third prize generally given instead. Personal articles are now given to women as prizes at afternoon gatherings—silk stockings, feather boas, gloves, etc. Such prizes are acceptable to either the single girl or married woman, while bric-a-brac, table linen, etc., are often of the "not wanted" class of prizes.

There is no question as to whether you owe this hostess a call or not. The answer is most emphatically "yes," and it should be paid within two weeks after the card party. As your husband was not invited to the affair, you need not leave his card. But the call must be made promptly and not put off from day to day, until, when you do call, your whole time is spent in explaining why you have not called before.

PHUENIX STANDISH.

## Fads and Fancies of Women.

Fancy color effects in shoes for day wear are gaining in popularity. Bananas brown and cinnamon form a favored combination of coloring in many costumes.

Patent leather shoes are being worn this season, decorated with little folded bows of leather or fringes of gold. A trig little red English Morocco bag is fitted with folding opera glasses, powder puff, and mirror.

An applied cloak tuck, three inches wide, furnishes a tunic effect on many of the longcloth skirts.

For handsome gowns matrons are wearing black or dark, rich colored silks, brocaded in velvet.

Lovely are the evening bags of white Irish crochet, lined with white silk and mounted in gold frames.

Some of the Winter muffs are made of tipped pieces, laid on flatly and hanging like a flap.

One of the most striking gowns seen at a recent wedding was of bottle green satin trimmed with green lace and yellow ignite.

A chic departure in theater waists is the separate waist in chiffon, generally black, and worn over a pale colored or white foundation.

When the Frenchwoman wants her décolleté gown for restaurant or theater wear she adds a transparent guimpe of white tulle and tiny cravat of fur.

A new fad is the evening cloak of the same color of the gown, especially to wear at little theater and restaurant functions.

The return of the tight skirt is perhaps the harbinger of tight sleeves and waists that have been banished so long, to say nothing of the waistline and its natural position.

Chic to the limit is one of the rolling brim mousquetaire hats of black velvet, faced with khaki colored satin and swayed by khaki plumes, caught by a yellow leather covered buckle.

The new sleeve, called the "step ladder," is an outgrowth of the kimono sleeve, and consists of a succession of deep folds, one over the other, narrowing in as they reach below the elbow.

Serges are going into tailor-mades. With the serge there is always apt to arrive the vogue for velvet trimmings, or at least for velvet in collar and cuffs, and this is no exception this Fall.

KATHERINE MORTON.

## Softening Angles and Curves

IT seems almost inconsistent in this season, when the hipless woman is in high favor, to write an article for women who long for curves. There are many women, notably dressmakers, who will protest that no woman desires to possess curves since the Louis coat and the Paquin sheath-like skirt are in vogue. But the fact remains that hundreds of women all over the country do write to me bewailing their angles and the seeming impossibility of covering them with firm, curving flesh.

The most common causes of thinness—unattractive thinness, not slenderness—are indigestion or malassimilation of food, and extreme nervousness or the habit of overeating. The woman who eats, but does not secure any strength from her food, will never take on any flesh. This means that a diet should be ordered by the family physician and some special tonic or appetizer given. A successful French beauty doctor advises this appetizer for the nervous, thin, fussy woman:

Tincture of star-anise, 3 grams; tincture of rhubarb, 2 grams; tincture of nux vomica, 3 grams.

Take six to ten drops in a spoonful of water just before meals.

If it is a case of nervousness and worry, the faculty of taking everything in the hardest way and fretting about the unavoidable, the woman who is not a tonic, no appetizer, no cream or emollient or skin food can work a cure. The cure lies within the mind of the woman. She must stop fussing and worrying.

For a general skin food, to be used to feed either flabby skin or actual hollows, there is nothing better than this: Tannin, 1/2 grain; lanoline, 10 grams; oil of sweet almonds, 20 grams.

To get best results from this massage cream, take a warm bath and, when the pores are open, rub the cream in wherever hollows are found.

If only the breasts have turned flabby or atrophied, the flesh can be fed externally with the following lotion and then the patient may take internally the following potion:

Liquid extract of galega (goatruer), 10 grams; lacto-phosphate of lime, 10 grams; tincture of fennel, 10 grams; simple syrup, 400 grams.

This can be prepared by any druggist. It is to be taken internally, two spoonfuls with water before each meal. Keep the bowels open and drink extract of malt or ale with your meals instead of water.

For very simple flesh food, especially good for the woman whose skin is dry and harsh, a condition which often exists in connection with extreme thinness, is this: Fresh hard, 100 grams; alcohol (30 per cent), 20 grams; essence of rosemary, 11 drops; essence of bergamot, 11 drops.

These ingredients can be purchased at any druggist. Be sure that the lard is pure. Melt in a double boiler and add a tiny bit of gum camphor. Strain, and beat into this the alcohol,

## The Right and the Wrong Belt to Wear

HUNDREDS of women mar a charming costume by the addition of an inappropriate belt or girde. A belt that does not harmonize with a gown, a girde that clashes in color, no matter how exquisite the material, will spoil the handsomest costume that any woman ever wore. This "hurry-up" age in which every one is largely responsible for such disconcerting combinations, against which every woman should fight.

With a tailor-made suit consisting of skirt and jacket, there is only one proper belt if you wish your jacket to set well and your entire costume to look right. That belt, made of a piece of the goods, is not over an inch in width, and is attached all around until the entire belt is covered with stitching. This belt should be tacked on the back of the skirt and be fastened in front with a tiny hook and eye. It is always ready, and without exception is the one and only appropriate belt to wear with a stiff tailored dress.

Take, for instance, a brown broadcloth suit, such as is now so much worn. With this is worn either a brown silk blouse or one of net. Now picture to yourself two women—one with a light blue crushed girde, shirred in front and banded in the back. Of course, this cannot be fastened to the skirt so if it is pinned down in the back with a large gilt pin and is always riding up in front. Look

at the other woman, with her neatly stitched belt of brown cloth sewed on the skirt and fastened trimly in front. No pins are necessary, and the belt seems to be part of the skirt. Which woman are you?

Leather belts and elastic belts of various colors are still seen in the shops; hence, women must be still wearing them, but believe me, nothing looks worse than a soldier's leather belt on a colored dress. A black leather belt on a colored dress is not quite so bad, but should never be worn with anything except a black skirt. A brown leather belt, worn with a white shirt waist and black walking skirt, is a combination often seen. There is no excuse for such a disfiguring combination. Brown belts with brown skirts; black belts with black skirts; light blue girles with light blue dresses—this is the rule which leads to artistic effect in fashions.

The beautiful Dresden ribbons which are flooding the counters are bewildering in their exquisite coloring, and the most fashionable dressmakers are using them for girles and bows. But you must select a Dresden ribbon that harmonizes in coloring with your gown. A ribbon with a black satin edge with blue flowers in the center cannot be worn on a pink evening gown; the dress fabric must be blue, or else the tones of the ribbon pink.

Brown is the color par excellence for gowns this season and the Dresden ribbons come in gorgeous shades of brown.

tan and biscuit coloring to combine with the brown. Years ago we used to think that all brown dresses should be relieved with a touch of color, generally pink or blue. Not so today. All trimmings, girles and belts must be of blending tones, with perhaps a touch of gilt braid to relieve them.

Many women, and almost all young girls, wear lingerie dresses in the house all winter. Do not mar one of these dainty gowns with a soiled belt of faded ribbon. The most favored way of joining belt, waist and skirt is to use a piece of insertion at the waist line, sewing waist and skirt onto it. Cash ribbons around the waist line of lingerie dresses are seldom seen on the well-dressed woman. Occasionally a bow is worn at the back or at one side, but not around the waist.

So, I say once more to you, be careful and wear the right belt with the right dress and with every skirt that you have made, have also a little belt of the same material. Else match it exactly in a plain ribbon of heavy texture, which is the next best thing. For your evening gowns, have your girles of soft silk or Dresden ribbon, always harmonizing with the dress itself.

## Bracelet Bags.

The bracelet bag is the newest thing in wrist bags. Its handles give it its name. There are two rings of silver or silver-