

CONFERENCE FACE OF FASHIONS & BEAUTY

The Easter Bride Frocks

THE Easter Bride is now deep in her shopping, planning and dress-making. If her purse is well-lined with gold, she will be utterly bewildered by the wealth of fabrics, trimmings, etc., on the freshly-laden counters. If her income is decidedly limited, she will do well to state clearly to the clerks the price she is willing to pay, and as sternly must she turn her back upon the marvelous lace and French trimmings which are a feature of the incoming Spring modes.

Yet even the girl of limited means will find charming returns for her expenditures. One economical feature in trimming, especially, is the amount of self-garniture employed and the tendency toward small quantities of fine trimming on the bodice or even yoke alone, while the rest of the garment is plain.

A few general hints as to fabrics, colors, and striking fashion features.

All the new fabrics are extremely light in weight and supple. The new foulards, for instance, are actually thinner and lighter in weight than they were last season, but fully as strong and durable. The chiffon broadcloths for going-away gowns are as thin as hemstitch cloth or cashmere and have a sheenlike satin effect. Hold the new French suitings up to the light and they seem semi-transparent. Taffetas and other heavy silks have given place to the softest of messalines, the wash fabrics have the finish and weave of silk voile or marquisette, and of the making of nets for wedding gowns there is practically no end.

In colors, there is no doubt that purple and its paler tints, lavender, violet, heliotrope and the more pinkish orchid hues had died a violent death. On the other hand, for going-away frocks and silk house dresses, brown and its shades, and the very darkest color in great favor. The new browns are copper in hue, the new tans are golden in their high lights. The new blues have a decided tendency toward greenish tints, and the very smartest color of all for the going-away frock is sage or tea green. Made up with plenty of white relief, sage or light tea green is becoming as anyone save the hopelessly sorrowful woman.

Barring the delicately tinted broadcloths, very few plain cloths are seen. For suitings, stripes, less pronounced and more shallowly than in the past, during the winter, are much seen, and broken checks will make stunning tailored suits for tall, slim brides. There is an out movement toward checked skirts and plain cutaway or Louis coats, but this combination is only for the woman who can afford many suits.

The Paquin, in its connection with the skirt, remains in high favor for tailored suits, while for house gowns, party frocks, etc., the gored skirt of simple cloth laid in fine tucks at the waist is particularly good both as to style and for the fingers of the home dressmaker.

On dressy costumes are very elaborate, still this way again, and filled in with ruffles of fine materials or lace, but on tailored suits they are

severely plain, full length and of manish cut.

Some of the loveliest bridal gowns, now under process of construction, show comparatively simple trimmings, such as innumerable ruchings of chiffon, tulle or net on soft messaline or satin-finished surah, forming a border around the hem of the skirt, on the bodices and sleeves, with a little fine lace in the yoke. The girl who has some real lace but in a little need not despair. However trifling this may be, it will give just the correct finishing touch to her bridal gown.

In planning frocks for bridesmaids, it is well to think of the lovely colored muslins over-silk slips. These colors are absolutely perfect, and particularly fetching for bridesmaids are the pale blues and pinks and yellows, embroidered in white or if the purse be small, colored muslins merely stamped in white give the same effect. Three creative models are shown today.

First, the bridal dress, which is inexpensive yet charming, up-to-date, and within the financial means of the average Easter bride. The model from which it was sketched was developed in messaline, chiffon and heavy allover lace. The skirt and overblouse were the same, the yoke and sleeves of shirred and ruffled chiffon. Tiny ruffles of the chiffon finished the bottom of the skirt, and over this hung a border of heavy point de Venise. The same lace formed the revers and collar.

The same pattern could be developed in crepe de chine, which, though not so smart this season, is always dependable, trimmed with all-over lace and ruchings of soft faille ribbon. And if the bride-elect is of economical mind and desires to use her wedding frock later for dressy summer evening wear, she may develop the design in organdy or very sheer batiste or linen, with matching embroidery and fine Val lace. Such a gown will either dry clean or launder, and will prove a most useful addition to the summer wardrobe.

It will require 15 yards of 27-inch goods if made with a train of medium length, and a train every bride should wear. Tulle veiling and white glove kid gloves, white slippers, preferably satin embroidered with pearls, or with pearl or lace or ribbon rosettes and white silk stockings should accompany this frock. No black slippers or hose are ever worn by a white-robed bride.

The bridesmaid gown pictured shows the tunic or overskirt effect now used by the tall girl. This is secured entirely by the application of the trimming in deep points. The bodice features the newest style, often with tassel finish. This frock was of pale green tulle, trimmed with delicate crepe lace which, by the way, formed the very high collar and yoke, while the girl was of green silk, match exactly the tint of the tulle.

The going-away suit is in Delft blue and white check, with cuffs and collar of blue velvet, outlined by a narrow novelty braid showing blue, white and silver. With the help of a tailor to finish off the coat, this effective but very simple costume can be made at home, but a tailor should stitch and canvas the coat. Note that only one foil is used on the skirt, and that the skirt is a decided upward tilt on the left side. These are features of Spring styles. MARY DEAN.



GOING AWAY OUTFIT IN BLUE AND WHITE.

Fitting the Figure to Finery

HOW often a bride ruins the picture presented by her well-gowned party position! Perhaps she does not stand erect, but allows her body to curve like a half-moon released from the staples of a harness. Her feet, too, are not evenly placed, but one is forward and one is actually tilting backward; or with one foot thrust forward, and one shoulder lower than the other. And the poor dressmaker who turned out that lovely white gown is severely criticized for its poor fit!

The next Lenten bride has still time to make her figure worthy of the most exquisite gown ever made by a dressmaker. If she will only give half an hour daily to improving her figure or in reforming her habit of walking and standing, she will see results before the Easter lilies nod on the wedding altar.

First—"Do you know how to stand?" Employ first the test of the old Italian woman whom you see carrying on her head a great bundle of pans and coats or even scantlings from buildings that are being demolished. Note that this woman has a perfectly straight line down the front. Her head is absolutely in line with the front of her body—the better to balance the bundle. Her chin is in, her chest is thrown forward, but her stomach is drawn in and her shoulders are absolutely straight and level.

See whether you can do the same. Select several monthly magazines and tie them together with a wire which crosses your head. Stand motionless before the mirror, your arms hanging relaxed at either side. Then just let one shoulder droop, or your chest sink while the abdomen protrudes, and see what will happen. The parcel of magazines will tumble to the floor.

Stand erect before the mirror for five minutes, every two hours during the day, and in connection take a few deep breathing exercises. In this absolutely correct position, inhale steadily and deeply through your nose with the lips closed while you count seven mentally and deliberately. This should expand the chest further and also inflate or raise the diaphragm, but it should not knock the magazines from your head. If it does, you have changed the position of some part of your body and fallen back into your bad habits. Exhale through the mouth with sounding lips, and see what will happen. Occasionally practice walking with a load on your head, or with a flower or rosette laid on the upper curved part of the chest and bust. Do not look down at the flower or rosette, but walk with the sense that you must not allow it to fall to the floor.

Another exercise very useful in securing a good carriage is to stand with the chin sharply uplifted, so that the head is thrown back a trifle. This can be exaggerated when practicing in your room. The tendency of that upright chin will be to bring up your chest and throw back your shoulders, not aggressively, but evenly. Moreover, if your tendency is toward a double chin, this exercise will do much to counteract that unfortunate tendency.

If the bust is flat and shapeless, as often happens in the girl of slumped chest and drooping shoulders, try two very simple remedies. First, night and morning, bathe the upper part of your body with hot and cold water alternately. Do not use a sponge or wash rag, but lift the water in a cup and dash it against the breasts. Then at night massage the breasts with an upward and outward movement, lifting them away from the walls of the chest. For this, moisten the hands with olive oil. I will also be glad to send upon receipt of self-addressed envelope the formula of a remedy to be taken internally which will strengthen the tissues of the bust.

One thing more, the wedding gown this year must make the girl look tall and slender, and there must be absolutely no sign of curving hips. This is sad news to the stout girl who has been so busy hemming and embroidering linen and sewing on lace medallions that she has had no real exercise for weeks and has acquired more pronounced hips than ever. But let her get busy at once with reduction exercises, 15 minutes three times a day.

First, stand erect, as described in exercises given above for the slumped girl. Then raise your arms above your shoulders, the width of the chest apart, with the palms forward. Count seven, inhaling through the nose, and exhale through the mouth, as you would in bending at the waist but keeping the knees stiff, until the finger tips touch the floor. Then, exhaling through the mouth, swing back to the first position. Repeat this three times the first day, four the second, and so on until you can take the exercise 20 or 30 times without feeling any strain.

Another simple but useful exercise for reducing the hips is to lie on the floor, head, spinal column and heels touching the carpet, arms relaxed at the sides. Raise the right leg until it forms a right angle with the trunk. Then the left, and finally alternate the right and left.

When you have done this, say a dozen times, roll over on your right side, your left hand on your hip, the right palm down on the floor. Now gradually raise the body away from the floor until it is supported entirely by the right arm and the right foot. Repeat this exercise three times, then roll over and reverse, using the left hand and foot for support. KATHERINE MORTON.

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Etiquette for the Wedding Day

GOOD form on the wedding day starts many a couple smooth sailing on the sea of matrimony. Family discussions, misunderstandings, and little heart burnings which have their origin at the very wedding feast often end in serious trouble between the bride and groom or their newly-acquired relatives. I am, therefore, taking up in order the questions most commonly asked by my correspondents.

Who pays for what? The groom pays for the ring, the minister's fee, and the carriage which takes him and his best man to the church and his bride and himself from the house to the depot. He also pays for the bride's bouquet. That is all.

The bride, or more properly speaking her parents, pay for everything else. This means that if you are married in a church you must pay for the music, for opening the church, the decorations, the organist's fee, etc. The bride orders and pays for all the invitations, the stamps, the carriages for herself, her bridesmaids and ushers. She buys bouquets for her attendants, pays all catering bills, and, in fact, everything not mentioned under the liabilities of the groom. The parents in planning the wedding should bear this fact in mind, and give a wedding that is strictly within their income and which will not be followed by a cloud of bills to pay which they may in time be forced to ask help from the new son-in-law.

Invitations should be sent out two weeks before the date of the wedding. They should be engraved and mailed in sealed envelopes with 2-cent stamps. The plainest dead white paper is used, absolutely void of any decoration save the necessary lettering. An approved form is:

Mr. and Mrs. Henry Lowell Smith



Bridal Gown in Messaline, Chiffon and Lace.

Request the honor of your presence at the marriage of their daughter

Mary Louise

to

Mr. Theodore Greene Lyons

on Wednesday afternoon, February the tenth

At four o'clock

First Presbyterian Church

Holyoke.

If there is to be a reception at the house after the church ceremony then cards should be enclosed to that effect.

Reception

from half past four o'clock

19 Washington Road.

As soon as the invitations have been sent out the prospective bride should lay in a store of nice note paper on which to acknowledge her gifts. She should not write lengthy, newy letters to each friend who sends a gift, but a brief cordial note of thanks. It is well to have two forms ready, one of a formal nature for people whom you know slightly and another more chatty for your immediate friends and relatives. Each day notes should be sent out in a basket for the presents received, thus saving that rush that is apt to come if it is put off from time to time. Gifts are sent to the girl while she is Miss Smith and should be acknowledged under that name.

At a church wedding the groom with his best man awaits the bride at the altar. The bride party on entering the church is made up as follows: The ushers, two abreast come first, followed by the bridesmaids, also two abreast, then the maid of honor and finally the bride on the arm of her father or some male relative. On leaving the church after the ceremony, the bride and groom come first, the maid of honor on the arm of the best man, then the bridesmaids and lastly the ushers. The father joins the family in leaving the church after the bride party. One side of the church near the altar is reserved for the bride's family and the other for friends and family of the groom.

Guests follow the bride party leisurely to the house where the reception is held. The groom's bride first, wishing her much happiness. Do not congratulate the bride, but the groom. The parents of the bride stand next to her and the parents of the groom next to him. The ushers escort the guests up to the bridal party and the bridesmaids stand in line to help receive them.

The bride introduces to her husband any persons whom he does not know, and he performs the same service for her.

If a buffet supper is served, guests drop into the dining-room as they would at an afternoon tea. If a formal supper is served at tables, the bride and groom with their attendants are seated at one table in the center of the room. The guests are seated about them at small tables.

When a bride and groom return from their trip, friends and relatives call upon them as soon as they are settled, or as soon as the couple announce their first day at home.

A word about the dressing of the groom. At a day-time wedding the correct dress is frock coat and gray trousers, with gray gloves and white puff tie. Some men argue that frock coats are not becoming, therefore a cutaway or sack suit is better. Such an argument is to be utterly disregarded on this occasion. In the evening, the correct dress is a full dress suit, swallowtail, white vest, tie and gloves.

PRUDENCE STANDISH.

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Some Simple Devices to Eradicate Freckles

WHEN they want the operator, they want him quick. If he can't be reached it means a disastrous wreck and loss of life," observed an inventor. "But with the telemeter, any point can be reached on a railway system. If the operator cannot be got by wire, then a signal can be thrown by the dispatcher to hold up any train at any point."

He was talking about a device which he had been experimenting with on a section of the Boston & Maine Railroad. It had been mentioned that in one year 600 rear and front-end railway collisions had occurred in the United States. The killed and injured had numbered in these disasters 11,000 passengers and 4,000 employees. And the property loss had been \$10,000,000.

Some of the greatest wrecks of America have been due to the inability of a train dispatcher to get the operator at a given point. Perhaps he was absent somewhere in the station yard on the company's business. For a country operator is generally station agent, freight agent and baggage-master combined. Or he may have been asleep. At any rate he couldn't be reached and the train dispatcher had to stand helplessly by knowing that a train laden with passengers was rushing to destruction.

That is where the telemeter would do the trick, according to the inventor. It wouldn't make any difference should the operator be absent from his post. If he were within hearing he would be summoned by a gong. The same would wake him were he asleep. Should he be out of earshot and the train dispatcher did not receive a response to his call, a signal could be shown by the dispatcher at the point received by the simple process of pressing a key.

For instance, suppose a telemeter were

attached to a telegraph line between Boston and Portland, Maine. The operator would be able to call any station without disturbing any other station. This system is so organized that it may be quickly applied to a line without modification of the existing apparatus.

If a train were to pass a given point between these two stations and it was necessary to catch that train at the next station to prevent a collision with another—that is where the telemeter would be a godsend. Perhaps the operator at the station the train dispatcher would try to reach could not be got. No answer came to his frantic call.

If the train passed that point there must be a wreck. After the dispatcher had tried to get the operator and received no answer to his signals, he would then press his key to throw the semaphore and the colored light signal would bring the train to a standstill at the station.

What telegraphers say is the beauty of the present telegraph wires, and requires no additional wire whatever. Furthermore, it does not interfere with the usual telegraph instruments in actual operation, and enables the dispatcher to place himself into immediate communication with any operator on his line.

The telemeter seems to be human, only more unerring. For after the dispatcher has failed to raise the operator by sounding the call and then the gong, he sets the signal for the train to stop. Immediately there comes to him a response automatically, telling whether the signal has acted or not.

It enables the dispatcher to set and

display any semaphore or light on his line from his own office. And it returns information as to whether that particular semaphore or light has been set. No operator on the line can tamper with it in any way, so that false signals cannot be shown.

In their State street offices, one of the inventors showed its working to an audience of railway men last week. With three tables holding each instrument, he showed how one call was sent from one station to another by the regular telegraph key. A gong sounded at the table called. That is the signal for the operator which will call him should he be away from his semaphores.

"Suppose he isn't within call," said the inventor.

Then he pressed the key again. At the same time there was a whirr, the instrument, a signal lamp showed its colors and a semaphore was swung. At the same time his own sending instrument registered that the signal had been shown.

"That would stop the train, wherever the operator might be, for it would be a signal to the engineer—a signal of danger ordering him to stop," said the inventor.

There is also an attachment in connection with the instrument which is calculated to prevent delays and blockades of trains where freights in isolated sidetracks cannot be reached with orders. For these attachments, placed in small boxes at every siding, can be used by the conductors of such trains to report their whereabouts. By a code of signals they can be notified whether to stop or proceed. The conductors do not require to know telegraphy. They have only to ring in the simplest signals.

In a favorable wind a fox can scent a man one-quarter of a mile away.

Essentials for Wedding Feast

THE three essentials for a wedding breakfast or supper are the coffee, the salad and the cake. Have what hot dish you will, or such sandwiches as your fancy may indicate, or any number of hors d'oeuvres, but the staples remain rich, hot, amber-colored coffee, a salad with considerable body such as chicken or lobster, made with the best of mayonnaise dressing, and the good old-fashioned wedding cake, rich with fruit, which crumbles at the touch of the knife, and the delicate white bride's cake.

Preparation of these to new inexperienced hands, but put into them the best energies at your command.

Old-Fashioned Wedding Cake: Fruit for this should be prepared in advance as follows: Six cups of currants, washed, dried and picked. Three cups of raisins; three cups of citron cut in fine strips; cups of almonds, blanched and cut in shreds. In a warm bowl mix four cups of butter and four cups of sugar, granulated or confectioner's, beat these together until very light. Break 4 eggs into another bowl, but do not beat them. Cover a water with big pieces of paper; heat to boiling, but the staples remain rich, hot, amber-colored coffee, a salad with considerable body such as chicken or lobster, made with the best of mayonnaise dressing, and the good old-fashioned wedding cake, rich with fruit, which crumbles at the touch of the knife, and the delicate white bride's cake.

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White Bride's Cake: Take the whites of four eggs, beat very stiff, one pound of sugar, one of flour, one cup of sweet milk, one-half pound of butter (scant), half teaspoon of cream tartar, one teaspoon of cream tartar. Cream the butter and sugar and add slowly the milk and soda, dissolving the soda in tepid water. Sift the cream of tartar with the flour and fruit with brandy. Mix thoroughly, pour into the cake tin, cover with several thicknesses of brown paper and bake eight hours in a steady even heat with chain coating made with the whites of eggs, a few drops of cold water and confectioner's sugar.

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Mayonnaise Dressing: The secret of a successful mayonnaise dressing is largely in the temperature of the ingredients and the utensils used in mixing them. The hard-boiled eggs should be cooked early in the day and put in the ice box to chill. The oil and the raw eggs should be kept in the refrigerator for at least 24 hours before using. The bowl in which you mix the dressing, the fork you use should likewise be ice-cold.

Take the yolk of an egg and drop into it a dash of salt. Beat the yolk with a fork until perfectly blended, then add drop by drop (do not make the mistake of letting it run in a thin stream), add one pint of the best cold-pressed olive oil, and beat until the yolks of the two hard-boiled eggs and rub into them a dash of cayenne pepper and half a teaspoon of salt. Now a very little of the cream of tartar, beat the yolks from the other bowl, beating continually with a fork. Add to this the chopped whites of the eggs and the juice of half a lemon or a few drops of vinegar. Mix well and lastly add the well-beaten white of the uncooked egg. This makes a delicious dressing if directions are followed, mixing continually, with cold ingredients and utensils.

Clear Coffee: Five gallons of coffee are sufficient for 100 wedding guests. Buy the best quality of Mocha and Java, and have it pulverized. Two and a half pounds will insure coffee of reasonable strength. If you want black coffee, order three pounds. Place the pulverized coffee in bags of closely woven cheese cloth, tightly sewn, so that no coffee can

Double Fudge a New Confection

WHO has remarked that the last word has been said on the fudge question? There is something new even of the fudge variety. At least, that is what the guests at an informal party where "double" fudge was passed thought.

To make it, boil two cups of granulated sugar, half a cup of rich milk, two squares of chocolate and a teaspoonful of butter until it forms a soft ball when dropped into cold water. Heat until drained, and turn into a shallow pan. Then boil two cups of brown sugar and a cupful of milk until at the soft ball stage; add a teaspoonful of butter, a cupful of nut meats and a teaspoonful of vanilla; beat until creamy, and turn over the other fudge. When cool, make off into squares.

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Marshmallow Fudge, which has been the Waterloo of many good candy-makers, is delicious if the marshmallows get melted enough before the fudge hardens. This is the way to make it at Wellesley: A pound (two cups) of granulated sugar and a cupful