

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

'Twixt Six and Sixteen Fashions

DRESSING girls between 6 and 15 is every mother's problem. Very few girls strike a pleasing medium. Either they are all angles or all curves, rarely a happy combination of the two. The angular girl seems all legs and arms. The heavy-set girl is an animated pin-cushion, resisting all motherly attempts to imbue her raiment with grace or personality.

But as this particular problem of motherhood must be solved, let us do it without further delay. The general effect of a frock for a growing girl, be she thin or stout, is regulated largely by the selection of the fabric. The stout girl should never be dressed in a startling plaid or even a medium-sized check, but, both of these are becoming to the thin girl. On the other hand, the very thin girl should never be dressed in stripes nor snug-fitting clothes. The thin girl may wear a frock much trimmed with fluffy ruffles and rose pleatings, but braided and flat kaffe pleatings are for her poly-poly sister.

Soft, indefinable mixtures are always better for the awkward age than pronounced patterns of any sort. A small conventional figure on a single-tone ground is also better than wide checks or plaids. The wash goods this Spring are especially fancy, and it is a wise mother who turns her back on these gay stripes, checks, plaids and borders for her girls' frocks. Pronounced patterns of any sort, and especially in striking colors, are an extravagance, for they do not wear so well because of sun and tubbing, as the simpler, plainer designs. Then, too, a child soon tires of the frock that is too pronounced. Many a little girl's heart has ached because her companions accuse her of having dressed in a "frock" to school, simply on account of the frock's being a vivid plaid or check. Had the dress been less striking, its constant use would not have attracted notice.

The prettiest white materials for best wear this season are the figured Swisses and barred dimities, lawns and batists. These require very little embroidery or lace for trimming, and are most becoming to girls both tall and short. For simpler suits, especially for school or play, there are cotton voiles, percales, linens and galatea cloth in light weight and lovely gingham and zephyr cloths. What is known as the natural tone, i. e., a strong ecru, is much used by economical mothers because it does not show dirt and does not fade in washing. It comes in almost all wash goods, and may be trimmed with pipings or wash braids of a contrasting color such as white, brown, red or blue. Blue-gray chambrays, trimmed with wash braids or strips of white embroidery, remain very good this season. For afternoon frocks, grenadine designs are shown, and these include striped muslins and lawns, with a satin finish in one stripe and a lace effect in the other.

Stunning jumper and Eton costumes in heavy linen are offered for girls of all ages, and these sensibly are made with very little contrasting trimming. Often the cuffs and collars are detached, so that the colored suit and its pure white accessories can be washed separately. This is insurance against the running of the color into the white trimmings.

Unquestionably this remains a season of overclothes and jumpers for growing girls, and pleats seem to be more popular than shirtings or ruffles. For outdoor wraps, cutaways are shown for girls near 16, but for those nearer 8, the box coat remains in favor. The newest hats for girls, as for their mothers, are the huge, flat-crowned sailors, trimmed with big bows of wreaths of flowers. The shape is extremely trying to both thin-faced and moon-faced girls. It makes the thin girl look pinched and the stout girl look sawed off, so a wise mother turns away resolutely from the new shape and takes something less trying. A hat with one side upturned and the other drooping is generally more becoming to a growing girl than the hat of uniform width and droop all the way round.

Brown shoes, ties and hosiery remain in style, and the ugly custom of wearing

white stockings with black shoes or ties is dying a natural death.

A number of pretty designs for growing girls are shown today. Figure A shows a simple jumper which can be developed in almost any fabric, light-weight wool, velline, silk, or tub material. The costume from which it was drawn was made from natural toned pongee trimmed with

feature is the mandarin sleeve band, which falls over the puffed sleeve and gives breadth to the narrow-chested school girl.

Figure D displays a most pleasing jumper with pleats, suitable for girls thin and girls thick. The deep, pointed neck leaves room for a cunning tucked guimpe. The sleeves of the latter are plain puffs set



SERPICE JUMPER.

a novelty braid showing tan, brown and gold. The guimpe was of ecru dotted net and the girde was of silk like the jumper. The tucked blouse and skirt are most becoming to a slender figure.

Figure C shows one of the prettiest and most girlish of blouses for home wear and particularly for evening dinner, for which meal the average young girl now dresses with great care. It was designed in a finely figured net with trimmings of German Val lace, and its most fetching

off by the cape-sleeves of the jumper. This can be developed in percale, gingham, chambray or zephyr cloth.

Figure B is just the design liked by the little girl who knows how to keep clean. It is here shown in a blue and white gingham with deep collar or bretelle and turn-back cuffs of white linen, braided, which meet the average young girl now dresses with great care. It was designed in a finely figured net with trimmings of German Val lace, and its most fetching

that not an atom of the liquid gets into the eye itself, as this would be very dangerous. The lavender vinegar is made as follows: Lavender water, 1 quart; rosewater, 5 ounces; glacial acetic acid, 2 1/2 ounces.

Colorless lashes and brows are a real affliction, because the lack of color certainly detracts from the beauty of the face. The strength of the face therefore is not to blame a woman so afflicted for turning to dyes. There is no dye for the eyebrows and lashes that is permanent. One who begins to dye them, you must be resigned to repeating the process at least once in six weeks. If you have in your town an expert hair dresser, or barber, he is the man to do this work for you. The lashes in particular must be treated with infinite care, as a drop of the average dye is most painful to the eye itself. Experts often run a piece of the cardboard around the lashes to catch any dye that may drop from the brush. I would be very glad to furnish a formula for a dye on receipt of a stamped and addressed envelope, but I beg my readers to have it applied by someone who thoroughly understands the work.

KATHERINE MORTON.

ECONOMY IN SLEEVES

WHILE the newest styles in gowns show long and simple lines, the sleeves and yokes are most elaborate, and some of them intricate in detail. Therefore, in making over an old blouse, the most important question is, "How can I remodel the sleeves?" One thing is certain, you cannot depend on the old pieces left from the old blouse, and you do not think that entirely different material will do. Here you are mistaken. Rip up the old sleeves, sponge and press them. Then buy a little new material and make elbow sleeves contrasting in weaves but harmonious in color, using the pieces of the old sleeves for tiny bias bands about the cuffs, or shape circular ruffles at the top if there is enough. If not enough for the latter, the bias bands will be sufficient. Now inset a little yoke of the same, and this will give you a very up-to-date blouse. Nets are used with cloth, silk, linen and cotton fabrics.

The prettiest guimpes can be made of scraps of lace—a woman always tucks in her lace box—if only you had enough for sleeves! This is a question easily solved. Make the guimpe on a foundation lining, and use your precious bits of lace only where they will show under the jumper blouse. As to the sleeves, match the lace in edging of some inexpensive quality in same weight and tint. Make a foundation of white muslin, and sew the lace on this in three ruffles. This is one of the most popular sleeves this season.

Perhaps you have a dress with short sleeves, and now that the freshneas has worn off, you wish it had long sleeves, so you could "get the good of it" for informal wear. This is easily accomplished. Some of the newest and best new models are showing sleeves which reach above the elbow or just below it, made from material like the waist inset. The sleeves of a woman's dress is procured by making a tight-fitted lining of white lawn, and over this a mousseline or fully under-sleeve of net or lace. This sleeve must come to the wrist, and must conform a point that runs down over the hand. You must put touches of the same lace on the blouse. Perhaps a little lace tie made of the net or a tuck-shaped necktie, but lace must be introduced in the blouse as well as the sleeve.

To illustrate the use of a variety of materials in making a sleeve, let us describe a gown I saw the other day, fresh from the hands of a French modiste. It was the simplest little lavender mull, with a full tucked skirt, shabazly devoid of trimming. The blouse was a surprise, and the sleeves—they were marvelous. The body of the sleeve was made in a little puff of all-over Val lace. Over this was a cap of Irish lace, which was a half-inch wide, and each medallion was edged with a tiny frill of Val lace. Let me add that this gown was worn by a tall, willowy girl, and it was perfectly suitable on a short, stout girl—but it will suggest to readers the idea of using up odds and ends of lace. By combining two or three different kinds at hand you, often, can make a new sleeve without buying any new material.

If your tailored shirtwaist is perfect good except that the lower part of the sleeve is worn out, cut off the sleeve just below the elbow and wear long white undercuffs of some plain material like batiste, dimity, etc. Take the old piece of the sleeve and patch under the arms, or wherever you may see the waist just about to break, and you will find that it will look new and fresh again. **MARY DEAN.**

TWO FISH SAUCES.

Tartar Sauce for Fish: Delicious with fried or boiled fish of any kind; also may be served with hamburger steak. One cup of mayonnaise dressing, one tablespoon each of capers, olives, green cucumber pickle and parsley. Chop the relishes moderately fine, and shake up in a piece of cheese cloth in the moisture of the mayonnaise. Then, a little at a time, blend these with the mayonnaise. Have the fish or meat very hot—the sauce is cold. Serve this sauce in a separate dish.

Tomato Sauce for Fish: This can be used with boiled or fried fish. Half a can of tomatoes, six cloves, three sprigs of parsley, one teaspoon of mixed herbs, one-half teaspoon of whole allspice, one-half teaspoon of peppercorns. Cook these together for 20 minutes. In another saucepan, melt and brown one tablespoon of butter, add to this two tablespoons of finely chopped onion. When the onion is brown add two tablespoons of flour, and allow this to brown. Now add slowly one cup of soup stock, then the cooked tomato mixture, simmer gently 10 minutes, and rub through a coarse sieve. This is served hot over the fish.

Egg Sauce for Fish: Cod is one of the cheapest fishes for boiling purposes, but served with a properly made sauce it becomes a real delicacy. Melt one tablespoon of butter in a saucepan, but do not allow it to brown. Add one tablespoon of flour and stir until smooth, flavor with half teaspoon of salt and one-fourth teaspoon of white pepper. Have ready one cup of hot milk, add this gradually, stir until it reaches the consistency of thick cream, then simmer very gently without stirring for three minutes. Add two hard-boiled eggs, chopped or diced, and, just as you remove from fire, one teaspoon of lemon juice and a tablespoon of chopped parsley. Do not allow it to boil after you add the lemon juice, and drain your fish absolutely dry before pouring the sauce over it, otherwise your sauce will become watery.

Hints on Good Form for the Dancers

IN this department last week we discussed subscription dances which young people can organize with the aid of a few married couples. This week we will go one step further and consider certain important points of etiquette which go to make the dances successful, friendly

to attend subscription dances, for the patronesses are also the chaperones. If the subscription dances are very informal, evening dress is sometimes not obligatory, but in these days in nearly all cities the young men who can afford to go out at all, can also afford evening clothes. Their initial cost is high, but

will not wash. Long gloves, and dainty slippers with silk or fine blue hosiery, must be worn with these frocks.

The patronesses stand inside the entrance of the dancing-room, to receive arrivals, precisely as they would in their homes. They must remain there until the dancing begins, and even during the earlier numbers, several of them should remain in line, while others join the dancers. The patronesses also see that subscribers and guests are introduced and that "wall flowers" are rescued, and they remain until the last young girl is safely bundled in their wraps and started off for home. The husband of a patroness is precisely like any other man guest. He does not stand at his wife's elbow during receiving hours, but he is her able lieutenant upon the floor and in making introductions.

Young men who come alone should always make a point of stopping to greet each patroness, and if they dance, it requires or endeavors to secure a number on each card. That is a courtesy due to patronesses. The young man who knows few girls present, looks to the patronesses and their husbands for introductions, while the young man who is well known may introduce his less-favored man friend, always making the girl in question in advance. However, whether she wishes to meet "Mr. So-and-So."

The young man who brings a girl to the dance must wait for her near the dressing-room, escort her to the ballroom and, allowing her to enter first, greet the patronesses after her. He generally secures the first and last dance with her, and escorts her to supper if refreshments are served, but he does not monopolize the greater part of her dances before she even enters the room.

As soon as a man is introduced to a girl, he asks for her card, or requests that a dance be reserved for him. This request is simply worded: "May I write my name down for the first disengaged dance, Miss Jones?" or "I hope there is a dance or two left for me?" The girl must respond promptly, and having promised a dance, keep her promise. If she does not care to dance with this particular man, after watching him dance with others, then she may plead weariness, and sit the dance out with him. But she cannot refuse to keep her engagement with him and then dance off with another man. This is not coquetry, but rudeness.

After a dance, the man escorts the girl to a comfortable seat, and remains by her side for a moment or two. It is extremely rude to leave a girl as if you could hardly wait till the dance was concluded. If the music begins for the next dance before anyone claims his ex-partner, the young man may instantly excuse himself and seek his new partner.

Sometimes when patronesses are lax in the performance of their duties, or a young man who is somewhat slow in making a stippled time, a girl may suggest to the young man she knows that she would like to have the newcomer introduced. "He seems to be having a rather slow time. Let us make him feel at home." But as a rule it is safer for a girl to let the men demand the introductions.

The man who has come alone may leave the dance at any time he desires, but if he goes before he fulfills his dancing engagements, he must apologize to the girls in question, and if possible provide other partners. This hint for the young man who may be seized with a headache or receive a business summons. Only such reasons would excuse his departure. The young man who brings a girl must wait for her to suggest departing, unless some thing unforeseen and unusual arises, in which case he must arrange for her proper escort home in his absence, and a substitute for his numbers on his dance card. He must also apologize for his abrupt departure to the patronesses.

Every guest, man or girl, must bid the patronesses good night on departure. **PRUDENCE STANISH.**



TUCKED BLOUSE FOR EVENING WEAR.

and free from all friction and misunderstanding.

If you will remember, the subscription dance is one to which everyone invited, girls and men alike, subscribe a fixed sum to meet expenses. His finances are generally managed by a committee, and Mrs. Grundy is represented by three, four or even more patronesses, all married women.

This gives us three types of guests whose bearing toward each other will make or mar the series of dances—patronesses, men and girls. First, as to patronesses. These take the place of hostesses and are the only chaperones needed at a subscription dance. That is, mothers may feel quite comfortable about allowing their daughters

with good care they will last many seasons. An evening suit means also a white vest, white gloves, white linen and a white tie. Patent leather dancing pumps also should be worn, and black hosiery.

The patronesses and the girls wear light frocks, preferably cut in dancing length, i. e., one and one-half inches from the ground. Decollete is not essential, but some slight low-cut effect around the throat makes the frock more appropriate. Evening frocks that will launder, such as lawn, batiste, are used almost as less practical materials for dancing, and one white dress worn over a variety of delicately colored slips in thin silk or even lawn, with a touch of the same color in girde or sash or fichu, is better than a variety of very cheap gowns that

which has been greased with a little butter. As soon as this has cooled enough to handle, add one teaspoonful of tartaric acid and the same quantity of extract of lemon, work them into the mass. The acid must be fine and free from lumps. Work this in until evenly distributed and no more, as it will tend to destroy the appearance of the candy.

Peanut Taffy.

One pound of brown sugar, quarter of a pound of butter, one quart of peanuts toasted, a light brown sugar, one cup of sugar and butter in a skillet with two tablespoonfuls of water, let this boil until the taffy is a clear, dark

color, then stir in the peanuts, boil for 15 minutes.

Have ready the griddle on which breakfast cakes are baked and drop one spoonful of taffy on at a time; it will cool quickly, and makes pretty cakes. Soapstone griddle is the best, as it cools the taffy quickly and does not retain heat.

Walnut Creams.

One cup of granulated sugar, half cupful of hot water, boil hard for three minutes or until it jellies in cold water, cook it and beat fast until it creams, spread on a platter and put on walnuts split in half.

Hints About Beauty of Eyelashes and Brows

LAST week we talked about the health of the eye itself. This week our interest will be centered on the frame of the eyes—the lashes and brows. Without health these cannot be beautiful. Like the hair on the head, they must be fed from within. It is almost

pathetic that women will spend hours coloring and penciling their eyebrows and using cosmetics on their lashes, when the same amount of time spent in legitimately treating the scanty brows and lashes would give permanent and much more pleasing results.

First, it is well to find out whether

the scanty, irregular growth of lash or brow is caused by a diseased condition of the roots of the hair. For instance, sties will kill the growth of the lashes. When sties have become almost chronic, reduce your diet and avoid over-spiced foods and alcoholic liquors; then bathe the eyes twice a day with camomile water, which any druggist can prepare for you. A very simple ointment for sties and one which is sometimes used by oculists for inflammation of the eyelid, is this: Blend with one tablespoon of thick sweet cream, one grain of yellow oxide of mercury. Rub gently into the affected parts.

If there is neither inflammation nor a tendency to sties, but the growth of hair is scanty and irregular, try cutting or clipping the lashes. This can be done with small curved, very sharp scissors with a steady hand, once a month for four months, precisely as you clip your hair. Then apply quinine lotion to the base of the lashes where they join the flesh. Mix five grains of sulphate of quinine with one ounce of sweet almond oil and apply night and morning with a fine sable pencil or tiny brush.

Various pomades are useful in promoting the growth of the eyebrows, but first these should be perfectly shaped. If there is too much hair growing out stubbornly near the nose, some of these superfluous hairs should be removed with tweezers, and the hairs directly over the center of the eye encouraged to grow. If the hairs straggle or show a tendency to bushiness, they may be trained by the use of gum tragacanth, or quince seeds. Dissolve the gum or seeds in just enough elder flower or rose water to give the consistency of mucilage, such as you buy at shops, strain this into a little spon jar, and every night before retiring, dip your eyebrow brush into the mixture and brush the obstreperous hairs into the shape or arch you wish your eyebrows to form. An eyebrow brush is shaped like a toothbrush on square lines, but is very tiny. It can be bought for about 10 cents at any drug or department store, and should be found on every toilet table. Let the gum remain on over night, wash off in the morning with warm water, drying the brows carefully and brushing them into shape again with a clean eyebrow brush.

Women who have a tendency to dandruff, especially brunettes, sometimes are troubled with dandruff in the brows as well as on the scalp. This can be reduced by just dipping the eyebrow brush into alcohol or even a strong cologne water, and brushing well into the brows.

An excellent eyebrow and eyelash tonic is this: Take two and a half ounces of lavender vinegar; one and a quarter ounce of glycerine; two drachms of fluid extract of laborandi and agitate until thoroughly blended. Apply to the brows with the eyebrow brush, and to the lashes with a tiny camel's hair brush. The brush must be gently dipped into the lotion and lightly passed over the edge of the lid, and great care must be taken



JUMPER DRESS IN PERCALE.



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