

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

Picturesque Spring Millinery

LET Mrs. Diogenes, with her husband's famed lantern, start out tomorrow in search of a simple, unpretentious, conservative hat—and she will have as difficult a time as did her husband when he started out to find an honest man. Evidently there are to be no simple, ladylike little hats in this year's Easter parade—unless a few brave women defy the millinery world and have something simple and ladylike made to order.

The woman who trembled in the face of last Fall's millinery openings is destined to have nervous prostration before she has rounded up this Spring's offerings. While standing before a smart show window a few days since, my attention was caught by dependent tones on my right.

A comfortable, matronly person of about forty was clutching her companion's arm and studying the picturesque display before her. "Mary," she murmured in the tone of one doomed to folly, "do you think you and I will really come to anything like that? Those overturned wash basins, and quart measures, and floral topknots! My goodness, there isn't one commonplace hat in the lot."

She struck the keynote of the season's display. It is not common sense—but, oh, how lovely! And if just the right check not held of that demurest shopper, her hair was fluffed to just the right stage of youthfulness, and an overturned flower pot of quart measure or butterbowl, with lighted flowers would change the tired-looking matron into a most ladylike person.

For the season is nothing, if not youthful, and a clever milliner can fit one of those absurdly youthful models to a middle-aged face with pleasing results. It is purely a matter of selecting the right colors and twisting a ribbon here, the brim there, and tucking in a flower at the last point.

It is a season of odd shapes and unimitated variety in materials. A clever girl can even take the last season's small straw shape and make it over into one of the new big shapes by alternating the straw with shirtings or pleatings of net. You can dye old straw broad and be almost sure of striking a desirable color, for the more peculiar the coloring, the more smart your hat is considered. The only good combination of colors is black and white, and often these colors are so arranged as to be garish. Hardly any hats appear in two or three tones of the same color. Generally the colors are strongly contrasting.

If the frame of the hat is brown, the facing may be a grayish blue that is almost but not quite an Alice blue, and the trimmings with the violets and pink roses, or like American Beauty roses.

A favorite combination is pale pink and blue for delicate hats, and the deeper tints for the more robust. One of the French hats at a recent opening was a picturesque shape with brim drooping in the back and on the right side, and falling straight over the face and on the left side, while the crown was almost thimble-shaped. The brim was of figured net, with a narrow fold of pale blue mirror velvet on edge. The crown was overlaid with enormous rose petals, overlapping each other. In the front of the hat was a huge chon of pale blue mirror velvet finish, hanging on one side, generally in the front. For silk house frocks or Empire lines, these wash effects are done in chiffon, mousseline or some other diaphanous fabric. A woman recently seen at a reception had on a frock of dotted silk in white and black. Around the neck of her robe and outlining the square neck, which was filled in with a chemise, were bands of black embroidery, and folded around the waist, over hips and up to the bust line as described above, was one of the new folded girdles of soft black silk. A great black hat and black gloves completed the costume, which was striking but possibly only for the very tall, slender woman.

At the same reception, notable for elegant dressing, were seen several of the new rough silk suits, made with tulle skirts and loose Louis coats. One of these in various shades of dull blue with patches of green in the embroidery, was outlined around tunic, sleeves and deeply cut yoke with embroidered bands in blue, green and gold. Just a touch of this embroidery about an inch wide appeared between two folds of the blue cloth in the girdle.

On a linen suit in natural color was seen a matching set of collar, turnback cuffs, smart little tie and girdle, done

against which delicately tinted but very large pink roses nestled.

Another smart, low-crowned sailor was of burnt orange satin straw, the brim faced with natter blue tulle closely shirred, the crown hidden by wired loops of natter blue velvet ribbon and masses of American Beauty roses.

Vividly tinted flowers are the most noticeable feature of the season, and one of the most extravagant. A full-sized American Beauty rose costs \$2.50, half-blown buds and foliage in proportion. When a mass of flowers is added to sweeping spray or several ostrich plumes, \$30 is a moderate price for the hat.

Straw, fancy braids and laces are all dyed in the most brilliant tones. Among the favorite colorings are golden brown (with a decided accent on the worn golden), violet verging on purple, American Beauty and raspberry, forest green, lotus or seaweed blue, and all shades of duller blues such as natter, copenhagen, etc. Mauve and gun metal are the only dead colors noticed, and even these, if in straw, have a dash of color in the trimming.

From Paris comes word that later these vivid colors will become cheap and undesirable, and then more subdued and restful tints will be in demand. To meet this emergency, foreign looms are turning out trimmings in "ashes of roses," "ashes of violets," greens and blues that apparently have passed through a crucible and all burnt shades of brown and yellow, many of which will be combined with white or softest gray shades for millinery.

Of the making of shapes there is practically no end. The hat can be neither too large nor too small. All it must avoid is monotony in shape and tint. The sailors for wear with tailored suits are tremendously broad and with a very flat crown absolutely round. They are raised slightly on a bandeau and worn at a low tilt, upward on the left side. The flat crown is hidden by masses of trimming which, to be very correct, must be applied flatly. Broad, flat Alsatian or "Widow" bows are used for this purpose, and a favorite mode of trimming is low billows of mirror velvet, in which many broad-winged birds nestle.

If the sailor is not broad and flat, it is narrow and high, with a crown out of all proportion in width and height to its absurd little brim. Quite frequently these sailors have billows of ribbon or net on the edge of the straw brim.

Speaking of flutings reminds me that the Louis XVI toque, with frills of lace, entwined with gold beads or lace, and tiny flowers, is again in favor as an evening or very dressy hat. Another French hat recalls the reign of King Henry, for it is distinctly a period or costume hat generally in coloring made to match exactly the brilliantly-hued gown. Around its sloping crown is a band of brilliant embroidery, Japanese, Chinese or Persian, which harmonizes with the costume and likewise appears in the vest. Upon such a hat many plumes are used, one at least falling over the forehead and the remainder, rising, cockade-like, on the side of the hat. Incidentally the coque pompon, so popular during the Winter, has been replaced by a pompon of coarse leaves, curled or flatly tinted or frosted. Some of these are ten or twelve inches in height, and are used on the so-called walking hats.

MARY DEAN.

Vexing Problem of Girdles

THE problem of girdles is one of the most serious with which the home dressmaker must cope. The day when a neat leather belt in subdued coloring for the dark tailored suit, a white leather belt for Summer frocks, and perhaps one pretty silk girdle for Summer effects, were all-sufficient, is now past. The up-to-date girl has practically a girdle for every gown, and one which seems either a part of the gown or made especially to harmonize with it.

The stout woman solves the problem by having a narrow stitched girdle to match all her tailored suits and a few flat, narrow folds of silk or piping of velvet or silk on the girdle of her dressier garments. But the thin woman and the moderately heavy tall woman are fairly reviling in girdles.

The fat of the thin woman is the wash-girdle which runs into a tunic. This is a strip of broad, very soft and pliable silk, which, though carefully laid in flat folds, to keep the waist small, gives the appearance of being wrapped. Original fashion not only around the waist line proper, but over the hips and up close to the bust line. This may be finished with buckles or flat buttons in decorative design. It may have loose, soft ends with fringe

finish, hanging on one side, generally in the front. For silk house frocks or Empire lines, these wash effects are done in chiffon, mousseline or some other diaphanous fabric. A woman recently seen at a reception had on a frock of dotted silk in white and black. Around the neck of her robe and outlining the square neck, which was filled in with a chemise, were bands of black embroidery, and folded around the waist, over hips and up to the bust line as described above, was one of the new folded girdles of soft black silk. A great black hat and black gloves completed the costume, which was striking but possibly only for the very tall, slender woman.

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BASKET SHAPE IN FANCY GOLDEN BROWN STRAW, AMERICAN BEAUTY ROSES.



PERIOD HAT FOR SILK OR CLOTH COSTUME—FINE STRAW WITH BAND OF EMBROIDERY ON CROWN.

in heavier ecrú linen, with scalloped edges and dots of golden brown mercerized floss.

On a costume of blue linen, the collar, tie and girdle were embroidered with Wallachian work, in rich shades of blue and green, with a few touches of red. Neatly all these girdles are fitted to the figure, comparatively few belts of uniform width being offered.

The girl who goes in for sports still loves her leather belt, and two designs are shown in these, both of soft, pliable leather. One is in glaze kid, two shades of the same color interlaced like a fine checker-board pattern, and finished with a harness buckle. The other is in two shades of suede leather, the lighter tint overlying the darker, and cut out to give a stencil effect. The buckle on this is more ornate, generally a heavily chased.

A few plain gold or silver buckles and belt pins are shown. What is known as green-gold, German silver, and dull flange, are popular, and odd stones of all sorts are used for settings, such as jade, coral, lapidulari, onyx, etc.

DEADLY TOOTHBRUSH

By St. Paul Pioneer-Press.

To a vast number in the English-speaking world the lack of a toothbrush is an evidence of arrested development, of incomplete civilization. The regular care of the teeth is commonly urged on children as one of the chief evidences of respectability; not less important, indeed, than fairly correct spelling. It is assumed, too, that in the vigorous and frequent use of the toothbrush lies protection against the malignant designs of the countless bacteria that live their lives in the mouth. Dentifrices alleged to be antiseptic are supposed by most persons to be sure death to the invaders.

One physiologist was skeptical on this point, and after an investigation he affirmed that all germs easily survive these applications. In despair he had every tooth in his head drawn, saying the only safety was in artificial teeth. Bacteriologists also speak of the extreme difficulty of keeping the cavity free from germs; more, one medical man asserts that the toothbrush is a constant menace to the health of its users. The profession seems determined to rob us of our most cherished prophylactics. We are warned that the cold bath, long held to be a superb tonic, is a common cause of sudden death. That even soap produces physical debility. The first argument of the enemy of the toothbrush is hardly convincing. Because consumption is most prevalent among races which use the article it does not follow that the disease is an effect of that use. In that way we might charge consumption to the wearing of pocketties. It may be true, doubtless, it is true, that the toothbrush is always loaded with micro-organisms; that in order to make it aseptic it must be subjected to strong chemical germicides or to prolonged boiling; and that the brush is seldom, if ever, thus sterilized. All this



For Wear With Lingerie Frocks.

does not imply that we must taboo it. Without it or an efficient substitute the mouth must continue to be the favorite lair of many kinds of microbes. It is possible, of course, for the stiff bristles to abrade the surface of the lining membrane, thus giving dangerous lodgment to disease germs; but the healthy mouth is not often injured in this way and, anyhow, it is an accident easy to avoid. The cavity is full of nooks and corners and anything less searching than the bristle brush will hardly dislodge the bacteria. It may be significant that the doctor who falls foul of the toothbrush does not mention a single instance of serious disease which could be ascribed to its use.

But he brings another charge against this respectable instrument. He holds it responsible for the greater prevalence of affections of the teeth in this country, as compared with Europe, where it is much less popular. "To see a middle-aged or even young person in America with healthy teeth is a rarity; even young ladies of 18 usually expose one or more artificial teeth made of gold," says the physiologist. When the children of the tenements who never saw a toothbrush are reported by the school physicians as almost invariable victims of horribly decayed teeth, a gold tooth is better than an aching void.

It would be rash for the layman to deny that the toothbrush is sometimes, by the means by which disease enters the system, but the doctor, at least, has not made out his case. Perhaps his substitute for what he calls the "deadly" brush is efficient, but it would be a beastly nuisance. But at any rate here it is: "A piece of aseptic absorbent cotton about the size of a walnut, should be soaked in fresh water and made into a puffer. Tooth powder is put on it, and, holding it between the thumb and index finger, the teeth thoroughly cleansed."

Chocolate Kisses.

For this sweet, powdered or confectioners' sugar (XXX) is best. Pound together in a mortar, one pound of the sugar and two ounces for squares of baker's chocolate. When thoroughly mixed pass through a fine sieve, and add the whites of two eggs beaten to a stiff froth. Have ready a sheet of tin without any sides and covered with buttered paper. Drop the mixture on this, a heaping teaspoon at a time, and bake slowly.

Chocolate Macaroons.

Grate four ounces of baker's chocolate, and sift with one and one-half pounds of powdered or confectioners' sugar. Blanch and grind in your meat-chopper 12 ounces of shelled almonds. This means that the almonds must be weighed after shelling, not before. Beat the whites of three eggs to a stiff froth. Mix the above ingredients and a teaspoon of vanilla together in a porcelain bowl, drop on buttered paper and bake in a moderate oven.

The Coiffure of the Moment

MILLINERY eccentricities, such as those thrust upon the feminine world this season, make serious demands upon the woman in the matter of hair-dressing. The average woman has not sufficient natural hair to support the up-to-date hat, so we will first consider how to make the most of the hair she has, and then how to build up the coiffure with artificial hair at the least expense.

Heavy, oily or matted hair will not build the correct coiffure of the moment. "Ratted" effects are completely out of date. The woman with very dry, crinkly hair must apply brilliantine to secure the correct, satin-like sheen, while the woman with damp, oily hair must wash it frequently, or apply a lotion which absorbs the oil and makes the hair fluffy. This lotion for oily hair has been published very frequently in this department, but I am always glad to furnish the formula to my correspondents upon receipt of a self-addressed envelope. Beatrix writes, "I was chided at the average druggist or beauty shop, but as several correspondents have asked for a formula to prepare this necessary toilet article at home, I am giving it herewith:

Brilliantine—Castor oil, 4 fluid drams; sweet almond oil, 3½ fluid ounces; glycerine, 3½ fluid drams; Jockey Club extract, 2 fluid drams; alcohol enough to make 8 ounces.

The simplest and most popular method of dressing the hair starts with either the Marcel or Louis wave, arranged in a pompadour and finished high on top of the head with either masses of curls and puffs cunningly combined or with a switch or the natural hair arranged in loops. The woman who has little hair should depend upon her natural tresses for the pompadour and buy the switch, puffs or curls necessary to build up the coiffure proper. Unless what is known as the transformation or false pompadour is adjusted by an expert, it gives the appearance of a wig. It is also far more expensive than the switch or puffs.

Incidentally keep your artificial hair as clean and fluffy as your natural hair. Wash it, brush it thoroughly, never allow it to mat, and your dearest enemy will not guess that you are wearing false hair.

Do not use hot irons on your hair either for the Marcel wave or loose wave. Patent curlers, for both, and in fact for the loose, irregular wave there is nothing better than a flat, old-fashioned kid curler. The big, thick curlers make a large, broad wave, the smaller ones a finer, closer wave.

A very good Marcel waver recently placed on the market is shaped like a long steel hairpin with a hook at each point. Through these points a ribbon is run which is a trifle longer than the hairpin. The ribbon is divided into strands and woven in and out over both steel pin and ribbon, then the pin is withdrawn, leaving a combination wave of hair and ribbon. The design of the ribbon is the hair forming a semi-circle. In this way no pins are left in the hair and the wearer can sleep in comfort.

Many women write to me that merely moistening the hair before applying curlers is not sufficient. To such readers I will be glad to supply a formula for a lotion to keep the hair in curl.

In preparing to weave your pompadour, divide the hair all round the head about two inches deep. Allow this to hang over the face, ears and nape of neck, and, gathering up what is left at the crown of the head, either twist it lightly or braid and then twist it temporarily according to the amount of waves. Now wave the hair either with irons or patent curlers, as you choose (the latter will require at least an hour's pressure), and then bind around your entire head close to the edge of the scalp, a ribbon or cloth bandage about two inches wide, which holds the entire pompadour away from the edge of the scalp and secures the peculiar "set-back" effect, which brings the pompadour up to date. This means that there will be the effect of the pompadour starting about an inch or a lotion to keep the hair in curl.

If your pompadour is not thick, then it is better to get a fine rat of wool, not cheap, hair on which to build your coiffure. Do not rat the hair—i. e., comb it backward on the under side. This breaks the hair.

When you have built your pompadour, see what can be done with the hair you braided or knotted at the crown. The dressy coiffure shows either puffs or a combination of puffs and curls, and unless your hair is very long you can soon learn to make puffs, rolling them over your finger and finishing them smoothly with a bit of brilliantine. For evening wear, a bit of tulle, ribbon or velvet or even a wreath of wax flowers may be

coiled in and out of the puffs and curls. For ordinary wear, the puffs or switch arranged in loose coils or loops, the piled well on top of the hair, and the correct ornament is a rather high back comb. Side combs may also be used to hold the pompadour in place, but the high back comb is essential.

The low coiffure is seen only on the heads of very young girls, and in truth only a well-built, solidly thick coiffure will support the new hats.

In buying false hair, remember that a switch is a better all-round investment than puffs or short curls. You can never work the latter over into a switch, but with a good switch you can build puffs. When you buy false hair, save until you can buy what is known as live hair. Never buy a very cheap switch, because dead hair, laid against your own live tresses, is like one rotten apple packed among solid ones in a barrel. The germ of death spreads.

KATHERINE MORTON.

ETIQUETTE OF THE CHURCH

NOT SO long ago one of the country's leading magazines created a veritable tempest in a teapot among church people by publishing the experiences of a strange young woman who attended services in many cities and was often treated rudely, almost invariably ignored by members of the various congregations.

Aside from the ethical side of the question, the duty of the church member to the stranger within the church doors, this series of articles raised the question in more than one church: "What constitutes church etiquette?"

There are various points which indicate good form among regular or occasional church-goers. One of these is dress. Loud, garish or careless dressing for church is extremely bad form. One woman wears a costume fit only for a reception, with a multi-plumed hat and floating veil, while her neighbor goes to the other extreme and thinks that any old thing is good enough for church wear. Between these two is the happy medium.

A well-made, not too severe tailored suit with matching waist in subdued coloring, or a two-piece suit of cloth, silk or velvet, according to the season, with a separate coat or wrap not over-trimmed but of elegant material, a small hat or top and tan shoes, are the things which make a sensible church outfit. Over-trimmed short jackets with elbow sleeves and long white kid gloves, enormous hats loaded down with feathers or flowers, and striking veils with huge dots or embroidered hems and long floating ends, are not good form at church. Indeed, many conservative women do not wear veils at all in the church, but remove at the entrance the small mesh veil which has protected the hair outdoors.

The well-dressed man in church wears dark striped gray trousers, a dark, green or white waistcoat, black frock coat, high stick hat and grey gloves. In the matter of ties, any subdued coloring is good form, black, dark blue, green, grey or white silk. Striking colors like purple, orange or red are not good form for church wear. A cane may be carried to church even by a young man.

Next to the frock coat comes the English walking suit, which has rather a long coat, and the man of limited means who cannot include in many ways should reserve for church wear something dark and unobtrusive, never wearing the striking check or stripe which he may use for business.

If you are a pew-holder, especially in a large and well-attended church, have a distinct understanding with the ushers regarding the occupancy of your pew. If you do not wish strangers seated there, because you may have guests of your own to completely fill it, notify the ushers to this effect. And having consented that a certain number of strangers may share your pew, do not treat them as if they are intruders. For the time being they are your guests. See that they are supplied with hymn books, the ritual, etc., and when the service is over, express the hope that they enjoyed the service. A few pleasant words of this sort do not bind you to recognize these transients should you meet later on the street.

Home-Made Chocolate Sweets.

The combined flavor of vanilla and chocolate seems particularly pleasing to the American palate, and when preparing sweets for home consumption or sale, the amateur candy-maker will do well to bear this fact in mind. As Easter sales are low in order, we are giving some reliable receipts for chocolate sweets that are sure to find ready sale.



BUTTERBOWL HAT CROWNED WITH MORNING GLORIES FOR WEAR WITH DRESSY SILK SUITS.