CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

Braid Queen of Summer Trimmings

FASHIONS and fads move in circles, but not in nearly half a century has braid enjoyed the vogue of the present season. It appeared in small quantities on Winter frocks of 1907-8 and by Spring it was generally shown in all the shops. Just now, with Summer gowns on the work tables and overflowing the wardrobes, it is everywhere the most striking feature of midsummer modes.

Cloth and silk dresses are encrusted with it, vests and vestees are almost solidly braided, and thinnest of fabrics, like habutai silks, mulls, all-over laces, batistes and nets are fairly weighed down with it.

In a way, this is rather a fortunate form of trimming for the home dressmaker, for if she masters the somewhat simple art of braiding flatly and without puckering the fabric beneath, she can secure very elaborate effects at little cost. On the other hand, braid illy applied or carelessly combined with other trimmings will ruin an otherwise effective costume.

The new braids come in all widths and weights and weaves, from the finest of wash soutache, to the most marvelous of silk braids interwoven with lace or hand-embroidered motifs on silk. The novelty braids show most elaborate patterns, and often three or even four colors in combination. Much tinsel thread is also shown in the newer braids intended for trimming silk or net frocks, while the wash braids are combined with heavy, washable laces. Incidentally, all wash braid should be shrunk before it is applied to tub frocks. Otherwise the trimming will probably shrink and the fabric will not, thus giving the entire gown the appearance of having been drawn out of shape by the application of the braid.

Soutache braid either matching or harmonizing with the fabric is first aid to the home dressmaker, and if it is to give best results a simple pattern must be chosen and carefully outlined by the use of perforated paper or accurate measurements with a basting thread. For instance, perhaps you are making a circular skirt with a shaped flounce above which you want a braided pattern. If the material is silk or linen, shape your flounce, baste it under the upper section of the skirt which is to be braided on the edge, and hang the skirt perfectly. Then rip off the flounce section, marking clearly where it is to be attached and proceed with your braiding. If you want a square scalloped effect on the upper section, cut it in square openings, absolutely even in shape and size, face on the under side, outline with braid, and then inside of each square or scallop braid an accurate geometrical pattern. This may be a diamond, each successive line of braiding making a smaller diamond until in the center you have just a knot of braid. Or you can interlace or cross your braid. Or you can trace a small Greek key or Wall of Troy pattern inside each of the squares.

The bodice must be similarly braided. If you have diamonds of braid on the skirt, outline your chemisette or yoke with smaller braid diamonds with two or three fine lines of braid runing on either side. If you use an interlacing or crossing pattern, then trim the bodice with buttons made of the cloth and criss-crossed with the braid.

Several designs are shown today that admirably introduce the use of braiding. Figure A is a nine-gore circular skirt and a loose-fitting jacket which develops splendidly in the new rough silks. As here shown it was in Copenhagen blue silk, finished with stitched bias bands at the foot of the skirt and around the entire jacket. Inside these bands ran the home-made trimming, a lovely combination of amber-colored silk and Copenhagen blue soutache braid, with French knots. The simplest geometrical design was cut from the amber silk and applied to the frock, then outlined with the fine silk braid against which, on the outer edge, French knots of Copenhagen blue and amber silk floss were embroidered.

In a natural colored pongee silk, the motifs outside the stitched bands could be of heavy lace, like guipure, filet or point de Venise, and a novelty braid, showing natural color, pale blue and pink, or green and lavender could be used.

The tailored costume of dinely striped French cloth, Fig. B, has a nine-gored circular skirt, and natty jacket with cutaway effect in the front and a Louis line in the back. Each gore is outlined almost to the knees with a combination braid pattern, which appears also on the jacket. In this case tan and golden brown appeared in the cloth and golden brown in the braid. A half-inch braid, showing brown, tan and white, outined the design, and inside this the finest of silk soutache in golden brown was criss-crossed like a fine-mesh net.

The skirt in Fig. C gives one of the very best effects obtainable by the use of braid, and the design can be applied to silk, cloth or tub fabrics. The skirt consists of alternate plain and pleated gores, nine in all. The plain gores or panel effects have a design in braiding near the foot, while the pleated gores are set into braied yoke pieces that come down well below the hip. For such a design the braiding pattern known as the arabesque is most suitable.

Fig. D shows a most effective linen blouse over a guimpe of embroidered batiste. The sleeve caps and upper part of the linen overblouse are cut in deep scallops, each faced, outlined with braid and finished with a braided trefoil pattern. It will be noticed that the trefoils are larger at the lower points of the opening, back and front, than on the shoulders. Great care must be taken to apply the braid thus, for heavy ornamentations on the shoulder detract from the good lines of the entire figure.

In Fig. E is shown the simplest trimming for linen suits. Here you find the overblouse and sleeves laid in broad tucks, a deep chemisette of finely tucked lawn, outlined by wash braid and fine crocheted buttons.

On the delicately tinted linens and lawn, such as pink, blue lavender and yellow, white braid is much used, but on white frocks the best effects are secured by the use of white braiding only. The colored braids are very apt to "run," even in the hands of the most conscientious laundress.

MARY DEAN.

NARROW AND WIDE BRAID FOR OUTLINING JACKET AND SKIRT OF FRENCH NOVELTY CLOTH SUIT.

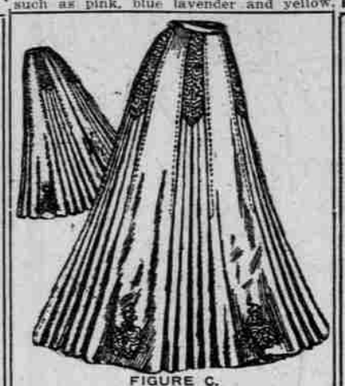

FIGURE C.

FIGURE D.

FIGURE E.

SILK AND BRAID MOTIF FOR TRIMMING COSTUME OF ROUGH SILK.

Good Form When Telephoning

THE telephone habit has assumed such large proportions that some space should be devoted to the subject of telephone etiquette. There are so many things that should be done at the telephone and so many more that might be left undone.

For instance, what is the really correct way to call or answer a call? Central opens the conversation with "Hello," and your answer should come quickly, "277 Main, please."

The "please" takes less than a second and "Central" does hear it.

According to business rules in a large city (and they are very good for social usage, too), the person who gets your call does not say "Hello," but repeats his or her own number, "277 Main," simply to show you that you have your number. For instance, in the Western Union offices employes at the telephone do not say "Hello," but respond to a call with "Western Union," and you start directly with your message or conversation. Big department stores use the same system.

If you have called up a store or office, you then say: "I wish to speak with Mr. Jones," and nine cases out of ten the telephone operator will reply: "Who wishes to speak with him?"

Right there the average woman commits her first offense against telephone etiquette by saying sharply: "Never mind; just tell Mr. Jones some one wants to speak to him."

In nearly every business establishment, telephone operators are instructed to secure the name of the party on the wire, before making connection with extensions or summoning the party named. This is particularly true in the case of busy men and women who cannot be interrupted by unimportant telephone calls. It is also true in stores where employes are not permitted to answer a call, save when it comes from an important customer.

And this brings us to the question of telephone consideration. How many girls who "just love to talk over the 'phone realize how they embarrass young men in stores and offices? More than one courtship has faded through the overzealous use of the telephone by a thoughtless girl. Employers do not want their young men clerks to waste time talking social matters over the 'phone, and the right sort of young man wants to attend to his employer's affairs during business hours and use the telephone later on.

Another type of woman who makes telephone trouble in office or store is the fussy wife who is forever calling her husband and telling him the most trivial domestic matters, or worse still, convincing herself that he is really at the office and not "tearing around with some horrid man."

Respect your husband's or sweetheart's business hours. If something really important arises, some question which must be settled, like a sudden summons from town or a request to make up a dinner party that night, conclude your conversation as quickly as possible and do not add to the necessary remarks a long, lingering tale of gossip you have heard during the morning.

In many households where servants attend the telephone, they are also instructed to inquire the name of the person who makes the call, and to take messages in case the mistress is out or so engaged at home that she cannot come to the telephone. In this case you either leave your number or word that you will call later. Never argue with a servant as to why her mistress cannot respond to the call. It is as underbred as to question the maid's statement that her mistress is out when you are so informed at the door.

When you are connected with the wrong number, do not assume a bored or angry tone. Bear in mind that you have annoyed the party called by mistake, and say "Beg pardon" as if you meant it, not as if you had a grievance against the party who dared to answer through the mistake of another.

Do not deliberately wait until your friend is at dinner and then preface your long-winded chat with the remark: "You'll forgive me for calling you just at dinner time, but I knew you'd be at home then, and I didn't want to waste my call." This hardly consoles her for chilled soup and lukewarm fish and the reproaches of her family when you finally release her and she returns to the table.

When men call women, even from their offices, they should remain at their end of the wire until the woman responds. Many men tell the operator to let them know when the lady responds, and the latter is kept waiting while the busy man concludes a letter, or runs into the next office for something. If a man takes time to call a woman during business hours, he should at least show her the courtesy of calling her properly and being at the phone when she answers.

Never talk private affairs over a public telephone, unless you are sure that the booth is sound proof. The girl who quarrels with her sweetheart in the corner drug store and the wife who berates her husband for not coming home on time to dinner, at the grocery where she trades, belong in the same ill-bred class.

And lastly, do not impose upon your host or hostess, either in private home or office. Remember that in most cities each call is charged up to the lessee of the telephone. As a guest in the suburbs, do not use calls to town unless you intend to compensate your hostess or offer to do so as if you meant it.

Do not use the telephone in a man friend's office because you happen to be in the neighborhood. Far better to pay 5 cents at the public telephone in the the nearest drug store. The man may not resent the 5-cent call, but he will resent the fact that you make a convenience of his office and force him to wait politely while you chatter to some friend, when he needs the telephone for his own business affairs.

PRUDENCE STANDISH.

Good Treatment for Freckles

BETWEEN her love of outdoor life and sports, and her fear of freckles, the thin-skinned girl certainly has her troubles at this season of the year. She thinks that now she must choose between a golf or tennis record and her fair complexion. In a way her fears are groundless, especially if she has what might be called Summer-sunshine freckles only.

There are two sorts of freckles, those which come from the direct rays of the sun in hot weather, and those which remain the year round, stubbornly refusing to yield to any sort of treatment, and which are known as "cold" freckles.

Cold freckles are practicaly incurable. The only thing a girl can do is to prevent their increase in number and darkening in color by the most painstaking protective measures. Many women write to me asking about various "skinning" processes. This means the complete skinning of the face, or removal of the scarf skin by a most painful process. And sad to relate, as soon as the scarf skin grows again—the freckles will come with it!

So I say to the girl who has all-round the-year freckles, accept what you have philosophically and try to prevent more from appearing on your face.

The simplest and safest lotion for reducing the coloring of "cold" freckles is lemon juice. If your skin is not too tender, apply the lemon juice plain; if the skin is very tender and reddens under the touch of lemon acid, mix glycerine and rosewater in equal proportions and add lemon juice as strong as your skin will endure it. This amount can be ascertained only by actual test.

If you have only a few freckles and these far apart, touch each freckle with a fine camel's hair brush, dipped in the lemon lotion, say night and morning. If the freckles are peppered thickly all over your face or in certain parts of the face, dip a clean bit of old linen in the lotion and mop the affected parts with it.

This same treatment may be used by the girl who is bothered by Summer freckles only. In her case, the lemon juice will cause the annoying blotches to disappear entirely, while it will only fade "cold" freckles.

But even more important than the use of this lotion is your care of the skin whenever you go out, either for Summer sports or mere walking or driving. Prepare the face very carefully. First rub a good cold cream thickly into the pores of the skin. Massage this in as thoroughly as if you were taking your daily beauty treatment and wipe off any excess of cream with a clean piece of old linen. Then apply very carefully a pure face powder. I can recommend for this purpose no better cold cream than the one whose formula was given in these columns last week.

As to powder, if you are not sure as to the ingredients in the one you ordinarily use, make your own powder. It will cost you just as much as the proprietary article, but you will have the satisfaction of knowing that it will not injure your skin.

Here is a simple formula for a harmless face powder:

In a glass jar mix four ounces of pure talcum powder and eight ounces of pure distilled vinegar. Let this stand corked in a dark place for two weeks, shaking it once a day. Filter the mixture through coarse brown paper to get rid of all the vinegar, then turn the moist powder into a jar filled with distilled water, rinse and shake thoroughly. Finally, filter again, and mix the powder with 15 grammes of spermaceti ground very fine, three grains of carmine and just enough violet toilet water to form a smooth paste. Put this mixture in a porcelain bowl or jar and cover with a piece of linen while it dries out. When dry and finely powdered, pack away in jars or boxes, and keep free from dust.

The girl who "freckles" must not go bare-headed even at tennis or golf. She must train herself to wear a shade hat of some sort, best of all, one of the ruffly-fluffy sunbonnets which will not in the least detract from her appearance.

When driving, motoring or going for long walks, she must don a veil, one in either brown or red being best, as these two colors break or reject the blue and violet rays of the sun so conducive to freckles. The veil should be of chiffon, or silk, never an open-mesh veil with dots.

Two simple remedies within the reach of every girl in the country are ripe tomatoes, which may be split and used to rub the face, and horse radish mixed with sour milk. The latter is said to be the very best preventive and cure for Summer freckles. Scrape horse radish very fine until you get a teaspoonful. Mix this with a cup of sour milk. Allow it to stand six hours, and apply two or three times a day with a soft linen cloth.

KATHERINE MORTON.

Many Wolves in Upper Michigan.

Detroit Free Press.

Estimates by the Federal Biological Survey to the effect that there are perhaps 200 timber wolves in Upper Michigan are declared by woodsmen to be far under the mark.

There are 15 counties in the peninsula and there are wolves in every one of them, particularly in the great stretches of wilderness with which the region abounds. Probably as many as 500 wolves have been killed the last year it is figured; still there appears to be as many of the animals in the woods now as 12 months ago.

The Luce County Board recently approved the payment of bounties on 30 wolves, amounting at $30 a head to $900, and in Dickinson County bounties were paid on 17 wolves and 19 wild cats.

Genius and Obesity.

Strand Magazine.

The annals of genius are filled to overflowing with the names of men who toiled and achieved fame under a full habit. Nothing can be more unjust than the gibe about "fat and folly" and fatness and indolence. Martin Luther was as fat as Calvin was thin; Ernest Renan's obesity did not obscure his insight and brilliancy.

Many writers and speakers have too long spoken invidiously of fatness, but the best retort we have been able to glean in our researches into this weighty subject is that of C. H. Spurgeon, the famous preacher. "People," said Spurgeon, "say I am fat. I am not fat. I am bone and flesh. My limbs, thank God, are amply clothed, and I am in my right mind."

Moose Drink at a Pump.

Kennebec Journal.

James Tibbetts, of the Neck road, Benton, has been entertaining strange company for several days. Early last week Mr. Tibbetts went to the barn and turned out his stock. When he stepped into the barnyard a few minutes later to start the water at the pump he was surprised to find a bull and a cow moose apparently waiting for the water.

Mr. Tibbetts went directly to the pump and began raising water for the stock. As the water poured from the spout into the big trough among the first of the animals to reach it were the strangers. Each moose drank its quantity and then slowly walked past the farmer to a low place in the fence where each vaulted over and struck off across the field in the direction of the woods.

Every morning since the creatures have appeared in the barnyard when Mr. Tibbetts has turned on the water. The strange part of the affair lies in the fact that the farm is well watered by three small brooks which keep running all Winter and the Sebasticook River is but a few hundred yards away. It is possible the creatures have discovered something in the brooks and in the river which sets their taste going in another direction, for they are watering regularly at the Tibbett's pump.

The moose have never bothered the cows or the oxen of the Tibetts herd, and the latter have never apparently paid any attention to the presence of the strangers.

Spring in England.

Arthur Stringer in Everybody's Magazine.

The flowering quince flames up the cottage walls;
Remote and soft the first low cuckoo calls;
The skylark weaves its airy tower of song;
The telltale swallow-wort is thick along
The grassy lanes, and o'er the softening green
Of hedge and muffled wall the peachboughs lean,

The drowsy wash of lowland air with Spring
Seems drowsier, the bees are on the wing,
And throstles from the quiet churchyard sing
Where wallflowers from the crannied tombs make sweet
The winding lane, the narrow village street.
The young girls in the quiet doorways dream,
The upland plowman whistles to his team,
Where merrily blow the grasses in the breeze
All starred with cowslips and anemones.

And old men sit a-dozing in the sun,
And count their wall-tree blossoms one by one,
And hear the low-toned bell call down the hour
With drowsy tongue from out the old gray tower
That seems to call its children back again
To sleep beneath the sunlight and the rain.

And down the soft and dreamy afternoon
The old bells tinkle out some old strange tune;
And all the world seems old, and mid the green
Lie ruins dark, deep glories that have been.

Oh, this is not the careless joy and song
Of Youth! These are the beauties that belong
To twilight countries old and wise in tears,
To hills and homelands heavy with their years!
Too overscored by Time and Tragedy
Each soft green valley seems too dark for me.
The child of casual years and younger land,
To know, as England knows, and understand!

FRIVOLITY IN FOOTWEAR

EVERY season brings some fresh freak or fad for the Summer girl, and this year it is footwear. Never in the history of fashion have we had such frivolities in shoes and slippers, such variety in shapes, such vividness in tints.

And in this respect, footwear is a matter of evolution. We started with white canvas footwear for the Summer girl, got around to fancy spats or gaiters for the Fall girl, cloth tops to match frocks for the Winter girl, and here we are, plunged in real footwear frivolities for Summer, 1908.

First in the list of frivolous things come the patent leather vamps with uppers to match the gown exactly. You can have this in cloth or leather. That is, if your frock is of lavender silk incrusted with lace, your shoes will be high, with patent leather vamps and uppers of lavender cloth or leather, the patent in either the kid glove or suede finish.

Next to the highly tinted uppers come pumps of black patent leather with a band of cloth or vividly tinted leather around the instep. This may match the frock, or, for general wear, it may be of vivid yellow chamois. For house wear, you will see patent leather pumps finished with bands of tinsel ribbon, silver, gold or copper.

White canvas shoes have given way at really smart Summer resorts to pumps and ties in natural colored chamois skin or patent leather with chamois skin in combination.

Among the novelties noted for house wear are slippers of brocade, with a rose or other flower at the point of the shoe, outlined with iridescent beads, gold, silver or pearl or rhinestone. Three straps appear on these slippers with buckles to match the beading or jeweling on the toe. Another conceit showed a slipper of softest brown suede picked out with a pattern in topaz, while an exquisite gray suede slipper was studded with opals and had opals in the buckles.

A great deal of white beading is used to trim both black and brown shoes, and brown suede ties with buckles of copper were worn by a smartly frocked girl at a recent studio tea.

By contrast, hosiery worn with these fancy shoes and pumps is extremely plain. Solid colors in fine lisle and silk come to match all the new shades in costume fabrics, but the openwork stocking and its gaily embroidered cousin have retired in the face of the very frivolous shoes.

MARY DEAN.

England's Largest Landowners.

Tit-Bits.

The Marquis of Stafford, who is in his 20th year, is heir to the most extensive domain, if not the largest rent roll, enjoyed by any subject of King Edward.

More than 1,000,000 acres in England and Scotland are under the lordship of his father, the Duke of Southerland, while the Marquis of Breadalbane, who is probably the next largest proprietor in the kingdom, does not own half that amount of land.

The Song of Toil.

Chicago Post.

Sing me the song of the hammer blow
As it clangs on the iron beam;
Sing me the song of the forges' glow
And the white-hot rivet's gleam;
Chant me the strain of the trudging feet
In the deep drumbeat of toil,
For the song is sweet in the busy street
And across the upturned soil;
Sing me the song of the brawny hands
And the shoulders ridged and wide,
Where the muscles rise like to cable strands
With the might of a strong man's pride;
Voice me the chant of the fingers skilled
And the rising dome and wall,
For the Lord hath willed that the men who build
Shall be honored over all.

Ye that have sung us the songs of war
And coying songs of love,
Know ye what labor was given for
And the grace 'tis fashioned of?
Know ye the song of the ancient years,
Of the rule and plane and plow—
The chant that cheers every one that hears
As it echoes to us now?

It echoes on through the centuries
In the rip of the swinging saws,
And it shakes the souls of the men of ease
Till it gives their dreamings pause.
It has surged its way o'er the desert sands
And through cities long forgot—
For the strength that stands in a strong man's hands
Is a strength that falters not.

Sing me the song of the clanging sledge
And the wrinkled, sweating brow,
Of the foot that steps on the sky's thin edge
And the form that does not bow.
For I know that deep in the hearts of men
Is the song they hear at length;
It shall rise [illegible]
It shall rise again as it pealed forth then
In the might of lusty strength.

CUSTARDS FOR SPRING

WITH the approach of warm weather, heavy desserts should be avoided, and unless fresh fruits are served for the final dinner course, something extremely light should be substituted. Here are some excellent custard preparations:

CHOCOLATE CUSTARDS.—Melt a square of Baker's chocolate in three tablespoons of sugar in a double boiler; add a quart of milk. When warm, pour over five eggs, white and yolks beaten together. Pour this into small earthen cups or a pudding dish. Whichever is used, set the receptacle into a pan of boiling water and bake in a moderate oven until firm. A pinch of salt and half a teaspoonful of vanilla will improve the flavor of this dish.

TAPIOCA CUSTARD.—Put a pint of rich milk and two tablespoons of fine tapioca into a double boiler and cook slowly until the tapioca is quite transparent. To this add the yolks of two eggs well beaten, mixed with a pinch of salt and three tablespoons of sugar. Stir this and let it cook slowly until thickened. When the custard is quite done, add the whites of the eggs which have been beaten to a stiff froth, take from the fire and beat until quite cool, and add half a teaspoon of vanilla extract. If lump or pearl tapioca is used it should be soaked for several hours before using. If the top of this pudding is dotted with crabapple jelly it adds much to the appearance and the flavor.

SPANISH CREAM.—Beat the yolks of four eggs and four tablespoons of sugar together until very creamy. Cover half a box of gelatine with a little milk to dissolve it. Heat one quart of milk to the boiling point, and add the dissolved gelatine, the eggs and sugar, and let it thicken, but do not let it boil. Remove from the fire, beat occasionally until perfectly cold. Then stir in lightly the whites of the four eggs, which have been beaten to a stiff froth, flavor with vanilla and set on the ice to cool.