

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

The Cure of the Fall Millinery

NO siren ever called men to danger and destruction more effectively than do millinery openings lure women into bankruptcy of dress allowances. The enticements of the Fall openings are many and deceptive. At first glance, the average shopper will decide that all styles are extreme and she must be resigned. If she selects her hat on this supposition, she is making a grave mistake, because after the exaggerations of the Fall openings will come a reaction in favor of more sane styles. The very milliners who declare that everything will be very high or very wide or very bizarre find that there remain yet a few women of pithoric purse who refuse to be made into millinery spectacles, whereas the fashionable designer is forced into the making of sane hats for sane women.

This much in warning. Do not buy your Fall hat, which may have to last you well into the Winter until you have studied the millinery field thoroughly. Do not pin your faith to the milliner's statement that only the extreme styles will be worn. Believe me, good designers already admit that the extreme styles of the moment will be revised and modified within a month's time. The American woman simply will not be made to look like a frump, and selecting an extreme style of millinery for general wear, not occasions, stamps the woman as the frump, the person of hopelessly bad taste.

Naturally the first question raised at Fall opening was this: "What will replace the Merry Widow sailor?" And the answer is: "The English walking hat, crossed with a man's silk tie."

Not a promising outlook, is it, especially for the middle-aged woman of conservative tastes? And the oddest thing about the situation is that the woman who wore the Merry Widow sailor is quite sure that she can swing to the other extreme and look smart in the severe English hat which the milliner world is trying to popularize.

This English hat—which paradoxically renewed its vogue in Paris—is perhaps the most trying shape that was ever invented by hatmakers. It has absolutely no one softening or redeeming feature. It is harsh, unyielding in every line. It does not shade the face, but sets forth every defect of feature or complexion most relentlessly. It requires the most perfect grooming and the most correctly tailored gowns to accompany it. It makes the tall woman look absurd and the thin woman look gaunt, yet oddly enough it makes the stout woman look too funny for words. It demands a Juno figure, Venus features and coloring, Diana hair, and Psyche hair, whereas the astute millinery designers offer it to the American woman. If the American woman were the wonderful creature pictured by the artist and illustrators, this compliment might be taken seriously, but, alas, hats are worn by average women, not artists' models.

Therefore I say again and again: "Study yourself and your style and be not urged into buying hats which, however smart, will make you look absurd. Tell a milliner that you intend to alter the hat modified and it will be altered."

The first impression gained at a millinery display today suggests a tendency in either breadth or height, and appalling weight of frame and trimming, which will entail the use of much false hair. In addition to the walking hat described above, there are many large and bizarre shapes. The Merry Widow shape, probably a trifle larger in diameter, has a higher crown and bent in the back. Another large hat, suggesting the Summer picture hat, but trimmed with wintry fabrics, is as broad as the Merry Widow, but

droops on the sides, suggesting the big sunbonnet or scoop-shaped hat. In fact the extreme hats upon these lines seem almost to touch the shoulder. Fluted brims appear, and while there is no bandeau, the brim is sharply flitted on the left side. Crowns are generally high, some running up absolutely straight and others graduated, smaller at the top than where they join the brim, like a peach basket. What few touches are shown at all have elaborate fluted brims and a very heavy look.

In the matter of fabrics, the silk-covered hat undoubtedly leads, and the old-fashioned ribbons or ottoman silk is greatly in evidence, which alone adds

correct size for the new, spreading hats, cost \$12 a pair. The bows are equally large and heavy, requiring from eight to ten yards of ribbon for their correct development. All the new ribbons are soft, with a wonderfully beautiful sheen. Quantities of gilt buckles and those made from cloth of gold are used. In fact the trimmings are all decidedly garish.

In colors contrast of some sort is absolutely essential. The various tones of one color, harmoniously mingled, are not sufficient. Black silk hats have underbrim facings of leather color, bright blue, etc. Leather color, any

The Monogram Fad.

Girls have gone monogram mad, might be thought by the way initials are in evidence. The background may be silk, satin or wash material; it may be leather or metal; in some way or another the owner's monogram is introduced, and by no means inconspicuously, either.

Belts and purses, it might be said, are quite incomplete without initials. The monogram buckle is by no means new, for girls adopted it last season. Variations of it are among the novelties, however, and is chiefly in shape that this is accomplished. Three large script letters, making a long, narrow clasp, is one new

Society's Decrees as to Calls

ENTER the season of calls. And with it, much uncertainty in the minds of the socially inexperienced. Who calls upon whom?

The problem is one of many small but significant and important subtleties. First, as to the calling cards, which fashion has altered somewhat this season. The small card is the thing, for matron, maid or man. The bit of Bristol board is just large enough to hold the name without crowding, with very slight distinctions as to the shape and size of the oblong, according to the

socially two cards, one of her own, bearing her day at home in the left-hand lower corner, and address on the lower right-hand corner. All street numbers are written out until they pass the hundred mark, thus: "Eighteen West Twenty-third street," but when it passes the one hundred mark it is: "205 West 114th street." Never abbreviate the words "street," "avenue" or "place."

The wife also has double cards, carrying her own and her husband's name. "Mr. and Mrs. James Barton Davis." No initials are used, every name being spelled out. This card the wife uses for paying duty calls for her husband

The man's social card bears his home or club address, never his business address. A physician or dentist must have two distinct cards, social and professional.

It is well to have these cards engraved and ready on your return to town. Send out the cards, indicating your day at home, to all names on your visiting list. It is equally important to have made a calling calendar of your acquaintances, all those who are at home on certain days in one group. This saves confusion in giving your calling obligations paid.

Men should plan on keeping up certain Sundays in each month to paying their calls, as once the social season opens, they are apt to be engaged night after night. Sunday afternoon one evening calls are permissible for men and women engaged in professions or business. Typical home-staying women are expected to pay their calls between 2 and 5 o'clock, week days.

Women never call upon women in the morning save by special appointment, perhaps to discuss a charity movement, investigate a servant's character or some similar matter of mutual interest.

The woman newly arrived in a neighborhood or town waits for old residents to call, unless she happens to meet or know an elderly woman of prominence who does not keep up her calling, and who invites the newcomer to call upon herself.

Women returning from the country exchange calls according to their various relations. For instance, if you have been entertained by a friend during the Summer at her country home, you call upon her directly she returns to town. If you were entertained by another woman at dinner, say a night or two before you left, your Summer lunch, you still owe her a dinner call, and it must be paid within a few days after her return. If two women were at dinner together, and one of the same date, and calling relations are to be resumed, the younger woman calls on the elder, an unmarried woman calls on her married friends, and a young woman who wishes to maintain her position in society is most punctilious about calling on the elderly hostesses directly on her return.

These first calls are most important. If you wish to be considered diplomatic and smart, appear at the first day at home named on cards you receive. It indicates that you are back in the social game. In arranging your calling list, be sure that if you do not call upon a woman within a month or six weeks after her return, she may consider that you desire to drop the acquaintance. In case of illness in the family, the daughters may call in the place of the mother, or the mother may take her daughter's card with her own and explain the absence of the invalid.

When women meet at the home of mutual acquaintances, it is the privilege of the elder woman to invite the newcomer or the younger woman to call, naming her day at home. In response the younger woman not only calls but bears calling she may mail to the woman introduced her own card, bearing the day on which she is at home.

When a girl meets a man for the first time, she does not ask him to call. If he makes the request, she grants it, but clearly as a favor, never again. After meeting him several times and assuring herself that he would be an addition to her circle of acquaintances, she may then call. The younger woman may mail to the elder woman to invite the newcomer or the younger woman to call, naming her day at home. In response the younger woman not only calls but bears calling she may mail to the woman introduced her own card, bearing the day on which she is at home.

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TAILORED HATS FOR EARLY FALL WEAR.

to the weight of the hat. Beavers are in vogue, the old-fashioned satin-covered frames are in again, and yet many felt hats are also shown, in combination with heavy silk trimmings. The velvet hat seems to have suffered a total eclipse.

In trimmings the willow plumes have disappeared and fancy feathers have supplanted them. Ostrich plumes are seen with graceful, moderate curling of the tips, but they are used in combination with "fancies" as the milliners call the made feathers, wings, breasts, etc. The opeyre egret is the most fashionable trimming of the moment, and the new ones for the extreme walking hats are so high and thickly massed that they represent an investment of \$25 each.

The wings most in vogue, showing the newest color combinations and the

shade of burnt orange in fact, forms the most approved combination with black. Green seems in great demand, bronze, peacock, olive, hunter and bottle. Reseda is not noted very generally.

Among the color combinations seen are these: Black ottoman hat with facing of natter blue silk, fancy wings of great size in blue, green and gold, with huge buckle of gilt.

Dark green heaver, trimmed with leather-colored ribbon and four plumes, one green, one brown, one blue and one leather-hued.

Black ottoman hat, faced with geranium-colored silk, trimmed with geranium-colored plumes and black egret, four-inch buckle of opalescent enamel with gilt flange work.

thing. In another pluckin bell the letters, of medium size, frosted gold, are sunk into the leather, the clasp being invisible. In still another they are formed of nail heads and arranged to go directly across the back. Thus one sees them in all styles that ingenuity can suggest, not all could be called large. Without exception they accomplish the purpose of decoration for which they are intended, and it is perhaps for this reason that script letters are more popular than any other style.

The flowing lines and curves are lighter and more graceful in design than old English or plain letters.

On purses the letters are governed entirely by the size of the postmonnaie, but as a rule the initials are detached rather than being run together.

Traveling bags for girls who will move about this Summer are not considered equipped until the owner's initials are put on. For this the letters are as plain as those in the alphabet of a child, and each is separate. They are placed quite near the top, at the middle of the side. Occasionally they are to be seen on the end, but this is regarded as a freak. Brass letters are preferred to those of nickel.

The newest key rings that girls may have for themselves or use as gifts end in a single initial letter. The plain cushion for hammocks or lounging chairs are embellished in huge initials, sometimes of trees.

Wash blouses show the monogram done, preferably in small letters, on the left side of the front; hostery, has a single letter on the instep.

age and sex of the owner. The only card which has any size at all is that for typographical reasons, is larger than that of a single person. The card is quite thin, dead white, with old English type preferred. No script is used this season, and if the purchaser cannot afford an old English die, then let her use the block type, never script.

Every member of the family has its own card. The wife needs prac-

when the latter cannot flee business and accompany her, as in the case of paying a call to one who has entertained them at a dinner or dance.

The eldest daughter has a card inscribed "Miss Grant," unless the family name is a hyphenated one, when the card runs: "Miss Burden-Grant," but never does she use her Christian name. The younger daughters attach their Christian names, thus: "Miss Emily Grant." The address and day-at-home are used on the daughter's cards, as well as the mother's.

Prudence Standish.

Fitting the Hair to the New Hats

If the Merry Widow sailor demanded a massive coiffure, the Fall hats will further demand not only a massive coiffure but one that is solidly built, banked, so to speak, to withstand the pressure of the heavy fabric in the hats. The woman who has "ratted" her hair and piled it lightly on her head will have no chance against the new hat, but under the soft waves she will literally have to pack a support of pompadour, "rat," transformation, puffs and switches. It is estimated by up-to-date hairdressers that at least one pound of false hair will be needed to support the modern millinery collection.

Now, this is a serious matter, not only for the purse, but for the health of the women who insist upon being in fashion. One season of excessive (long) clothespins will do, and when they dry they will retain their curl. But bear in mind that hair must not be rubbed after it is wet with water. In either case it will rat up beyond restoration to evenness and smoothness.

False hair, however good, fades, and this means that at intervals it must be touched up or dyed to match your own hair. This may be done at a hair-dressing establishment, or you are able to do it at home. It is best to furnish you with formulae which you can use with safety on false hair.

In selecting false hair, do not be lured by the cheapness of the ready-made, inexpensive brands, take time to study the market thoroughly, going from shop to shop until you match your hair as perfectly as can be done in cheap makes. The woman with chestnut or reddish brown and bright gold will have little trouble. The hardest color to match is the peculiar drab-brown with a hint of gold in it. Very fine hair, like spun silk, must be matched with expensive live hair only. It cannot be matched in the cheap brands, and a switch of this fine hair costs from \$10 up.

Puffs in the same weight are the same price. Chinese hair, cleverly treated and bleached to match American hair, is the cheapest of the market, and in fact is just as healthy as what is known as live hair, from the heads of European peasant girls. But it weighs very heavily, and therefore is dangerous to the overheated, overworked scalp.

KATHERINE MORTON.

Hair Should Be Dressed to Suit Face

THERE is a personage in Paris who could tell you why the styles in hairdressing change, and, what is more, he could accurately predict the coming hairdressing fashions. He knows why you rolled your hair over a pompadour last year; why some women are wearing their hair this season, and why still more will dress the hair in madonna style next year. He not only predicts the styles but he sets them.

This great French hairdresser, unlike Marcel, has never given his name to a wave yet to a pompadour. He designs "whole coiffure effects," leaving it to his assistants to carry out his ideas. He merely suggests the pictures.

This hairdresser, whose business is so extensive that he maintains what might be called a hair orchard of his own, is the proprietor of a shop where women go when they want to create a sensation in hairdressing. His success is based on his ability to design coiffures which suit the faces of his clients, bring out their good points and conceal their defects. Once when asked how an ugly woman should dress her hair, he said:

"She should try to conceal rather than to show. The ugly woman has usually one good point, and this is her forehead. She can at least show a smooth, fair brow."

"It would be a mistake to hide this forehead, so the skillful hairdresser lifts the hair from the brow and exposes the one good point. The rest he will hide as much as possible."

On being pressed to tell how the hair can be made to hide the features without giving a grotesque appearance to the face, he said:

"Hiding the features, it is quite easy to do. The ears are seldom or never pretty, and the obvious course is to curl the hair so that it conceals the ears."

"There can be a drapery of hair in the shape of a wave coming down, so as to hide the upper part of the ears. Little ringlets will now conceal the lobes should they be big and ugly."

"The cheeks, if thin, will look fuller if the hair is dressed wide. If the complexion is poor the hair can be puffed at the sides of the head and curled at the temples, so as to cast a slight shade over the face."

"The imperfections are thus concealed to some extent. It is better to have no imperfections, but if there are any, then they must be overcome."

The Fall hat must be taken along when one goes to the hairdresser. Few hairdressers these days can do the hair effectively unless they can see the hat which is to be pinned upon the coiffure. The very wide sailors require hair parted on top and much puffed at the sides, with a low bun in the back. The

mushrooms require a higher hairdressing. The ornamental little touques can have a round complete coiffure, with the curls of puffs to show around the touque.

The hat plays a very important part in the hairdressing scheme. Unless one is made for the other, the result will not be good.

Hairdressing itself depends upon many things besides hairpins. To keep waves in shape different preparations must be used.

There is a story told that Marcel in his first days of fame made himself known from one end of Europe to the other by a job which he performed upon the head of a Russian Empress. She had summoned the French hairdresser to St. Petersburg that he might do her hair for a great court fete. Arriving three days too early and being unable to remain, the Frenchman shrugged his shoulders to signify that it made no matter.

"I will do the hair of Your Majesty to stay three days, three weeks or even three months," he said.

His words were no idle boast. The story says that he waved hair of the Empress did indeed last three months. But Marcel found it did not pay to do hair in this fashion, for the reason that it killed business.

"Better to do it so that it stays in one single week only," said one of his assistants.

A good shampoo in borax and warm water is considered essential. The water should be soft, and made still softer with a cup of oatmeal water stirred in. Then a teaspoon of borax is added, and finally a dash of alcohol. If the hair is getting gray the alcohol is omitted.

The curling fluid should differ in various cases. Obstinat hair is made to curl with quince-seed tea. A tablespoon of quince seed is boiled in a pint of water and the clear tea drained off. This moistens the hair, which is put up in curls.

There are heads that curl beautifully with this lotion. Others are better with the glycerine and rosewater treatment. A teaspoon of glycerine to half a cup of rosewater will make a heavy, coarse head of hair stay wavy pretty well.

Orange flower water, sprayed upon the front hair before it is waved will assist in keeping the hair in good shape. But the dampness must be pretty well dried out or the hair will scorch and change color.

Impness must be taken out of the hair and a little temper be put into it. This can be done sometimes by shaking the hair in the air.

It can be sprinkled with tepid water and fanned dry. A certain amount of electricity, so the hairdressers tell you, gathers in it, and the hair waves in much better shape.

Obstinat hair may be treated with olive oil, which must be poured upon



HEAVINESS IS A CHARACTERISTIC FEATURE IN FALL MILLINERY.

Some Grape Recipes

Grape Catsup—This is a delicious side dish with turkey. Take very ripe grapes—wild ones preferred, but domestic ones will answer—and cook them until the skin and the pulp separate. To five pints of the grapes, add three pounds of sugar, one pint of strong cider vinegar, ground cloves and ground cinnamon to suit individual taste. Boil all together for 15 or 20 minutes, put up in small jars and seal tightly.

Unfermented Grape Juice—A most appetizing drink, said to be a great tonic. Wash the grapes thoroughly and cook in porcelain kettle. Under no circumstances use an iron pot for this. Cover the grapes with cold water and bring to the boiling point. Strain grapes and juice in cheese cloth bags, and let the juice stand until perfectly clear. To each quart of juice add one-quarter of a pound of sugar—white or brown, if preferred. While hot put into bottles and seal the cork with wax, so that they will be air-tight.

Grape Mousse—Cook enough grapes, so that when strained they will make one large coffee cup of pure juice. Stir this into a pint of very heavy cream. Add one tablespoonful of lemon juice,

and enough sugar to sweeten. Whip this with cream whipper until very thick, and pour into a mold. Pack in freezer, covering with salt and ice, letting it stand four or five hours. Refreshen the ice if necessary. Turn out on platter, garnish with sprig of nutmeg or the inverted mold.

Grape Butter—Separate the pulp and the skins of the grapes. Do not boil the skins. Boil only the pulp and strain through a coarse sieve. Mix with the skins and then measure together. To each quart of grapes add one pint of sugar, and cook until thick and jellied.

Chops Garnished With Artichokes—These chops are cut from the rack an inch thick, the bones removed, and the meat turned and tied with the rough pieces. They are then struck with the flat side of a cleaver to flatten them a little. First broil the chops, spread them with butter and sprinkle them with chopped parsley, pepper and salt. Arrange them symmetrically on a platter and place on each one an artichoke bottom holding a little good sauce, such as Bearnaise or Hollandaise, or even melted butter, and a few green peas. Artichoke bottoms come in cans and can be purchased from a grocer. The French kind is best.

Grape Mousse—Cook enough grapes, so that when strained they will make one large coffee cup of pure juice. Stir this into a pint of very heavy cream. Add one tablespoonful of lemon juice,