

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

Distinctive Touches in Tailor-Mades

The tailor-made suit has reached that point in the estimation of the average woman that it is her first purchase at the opening of each season. She may indulge in old conceits or try experiments with her blouse, frock which can be made over, or refurbished, but when it comes to the tailor-made in which she makes her appearance on the street, this must come from the hands of its maker absolutely correct to the smallest detail. She will take no chances on cloth, design or trimming.

The general tendency of the tailor-made suit this Fall is towards heaviness, and, also, somewhat toward fussiness. The mannish lines and cut have disappeared, save for storm suits and hard-wear suits for business women. The woman of leisure will find that the smartest suits are all tailored in finish only, being more elaborate than they have been in years.

The cloths employed are very heavy in appearance if not in actual weight. The smooth, silky broadcloth, supple and light weight, will be used only by the daring few who insist upon simplicity and slender proportions. The average shopper will fall into line and select one of the many heavy looking cloths. These are not necessarily rough, but they are worn in the most wonderful combinations of colors and patterns. Cloudy effects of all sorts prevail, and while stripes are much used, they do not appear in the bold, direct weaves that we had during the Spring and Summer. The darker stripes give the appearance of receding into the background or melting into the lighter one. Among the popular combinations along this line are black and leather color, green and brown, prune and black, a very rich magenta or a claret and plum color also combined with black. In fact, much dull, dark red, verging on purple, is shown, in combination with black, a combination, by the way, which we have not seen since our grandmothers wore it. More browns and greens are shown in combination than the long popular blue and green. As to plain colors, I should say that leather and all tones approaching it, such as yellowish-brown, burnt orange, etc., will be extremely fashionable, likewise extremely trying.

Some of the new goods are woven with borders, showing no stripes or dots as they did in the Summer, but queer conventional designs in dull colorings, such as Persian or Arabian. Large invisible checks and plaids in dark, rich colorings are shown in various weaves, but these are almost invariably overlaid with black or some dull green or brown. The subtle coloring is the thing, and it is a relief after the garishness of the past Summer.

Braid will be used in great quantities for trimming, also appliques of cloth outlined by braid. Buttons are very large, and collars and trimmings on cuffs show a marked return to velvet. The sleeves are very elaborate, and the pear-shaped armhole is in vogue.

Skirts vary tremendously. While there is a pronounced movement against the pleated skirt, as it was worn this past season, unquestionably pleats in various forms will appear on the new skirts. The plain skirt, however, has disappeared, and certainly all skirts are longer. For shopping and all ordinary street use, they hardly exceed the ground. For semi-tailored costumes, suitable for calling, church, etc., the skirt touches.

Four admirable models in tailored raiment are shown in the illustration. The first picture is a typical use of striped material, peculiarly suited to the tall, slender figure. The fabric is a soft, English suiting showing green and brown stripes. The skirt is a perfectly fitted princess pattern, cut almost to reach the bust line. It fits snugly about the waist and hips, then just above the knees shows inverted pleats which give it the necessary flare. The fine stripes in the skirt run around, and the trimming consists of two graduated bands of the same cloth with the stripes running up and down. The long, loose coat shows the vertical stripes, but in the sleeves a modification of the kimono pattern, the front, in green, is set off by straps of the goods braided in green soutache, which design is also used to outline the arm's eye and the slash of the three-quarter sleeve.

For a short woman all the stripes must run vertically and the bands around the skirt should be braided. The latter is joined to the upper section of the skirt as all the seams are joined with a fine under bias band of black broadcloth. The coat is semi-fitting with a Louis outaway effect in the front, and seems all underlain with black broadcloth. The buttons are covered with black cloth, and the entire effect is smart and simple.

The single coat shows what is being

and black, subtly woven. The skirt is a princess, cut with nine gored and a shaped flounce. The latter is joined to the upper section of the skirt as all the seams are joined with a fine under bias band of black broadcloth. The coat is semi-fitting with a Louis outaway effect in the front, and seems all underlain with black broadcloth. The buttons are covered with black cloth, and the entire effect is smart and simple.

The single coat shows what is being

were so arranged so as to look exactly vertical, with no braiding and nothing but a thin seam to show where they really belonged. Then there were strapped seams up and down the back and sides of coats until you couldn't rest.

Perhaps the merely incidental details of men's dress might not have been so demoralizing to all standards of taste and good form if they had not indicated a desire on the part of the ready-to-wear clothing makers to follow closely every variation in cut, with the object of creating if possible a new style for every season in cut as well as in finish. So the ready-to-wear garments have gone through changes of the most radical character.

There were shoulders so broad that the padding stood out on them in easily dis-

Signs of Age That Can Be Obliterated

THIS is the story of a woman who at 44 discovered that she was looked upon as "old," and how she turned back the leaves of Time. It is a fine object lesson, which every woman in the 40s should read, especially mothers in moderate circumstances.

This woman had few domestic worries. Her three children were devoted to her, and were approaching manhood and wo-

most contented woman, until one day, her family was discussing a recent marriage in their social circle. A clever business woman of 43 had married a young artist of 26, and dire results were predicted, including an ignominious finish in the divorce court.

"Why, just think, Mumsey," said the youngest daughter, "she's as old as you are."

The mother said nothing, but that night she said sharply as she noticed how it hurt her foot to press on the asphalt paving.

"You don't begin to worry about your health, mother," exclaimed her son, "you know it is just your years."

And that night the woman lay awake thinking hard and deep once more. The next day she went to see a successful woman physician.

"Sound as a bell," pronounced the doctor. "Not an organic defect in you anywhere. You are merely paying the price of indolence. That isn't gout in your foot. It's stiffness from lack of exercise."

"My, how indignant the mother of three did turn!"

"Why, I've been a busy woman all my life. My husband had a hard struggle and I did all my own work—"

"You did—yes," interrupted the doctor, "but now you do nothing that your daughters can possibly relieve you of, because they love you and serve you. The muscles you once used so vigorously are either flabby or stiff. You do not move around enough to digest your food properly. All the ear-marks of age with you are due to the indolent life you lead. You have earned your rest, but you, a woman, don't you take it, if you want to remain youthful—and a woman at 44 ought to be youthful in this day of advancement in therapeutics."

The doctor laid down a few simple rules, and the mother followed them.

First, she learned to leave the table with the sensation that she was not quite satisfied. She might eat a little more. This took away the flabby look over the abdomen and hips and under the chin.

Second—She walked on the fresh air every day, starting with a mile and running her record up to three miles.

Third—She went all over the house every morning and aired the beds, picking up each mattress by the edge on one side and turning it with a toss at least four times. Then she shook and beat the pillows; lifting them in the air above her head. This was fine for the beds and also reduced her abdomen, hips and waist measure, bringing her arms into better tapering curves, where they had been heavy and beefy-looking.

Fourth—She lay flat on her back in bed, night and morning and kicked as vigorously as any ballet dancer ever did. Eight times she swung up her right leg until it formed a right angle with the body, then she repeated this eight times with the left leg, alternated right and left on eight counts and finished by raising both legs vigorously in a V-shape. Finally she did morning she tried that, her legs ached so that she had to rub them. Today she can do the exercise 40 times and never feel it.

Directly she could do the exercise with ease when lying on the back, she stood on the floor and kicked out in front until she could bring her leg at right angles with her body. Finally she did bending exercises. Standing erect with her hands straight up in the air, the width of the chest apart, and palms forward, she would bend at the waist, the line until her arms swung forward, permitted the finger tips to touch the floor. Not another exercise did she undertake, and she is doing these yet.

After three months she has lost 15 pounds. She no longer suffers with numbness in her hands and feet. The settled, matronly look has practically disappeared, and she moves lightly and quickly with a brave suggestion of her old girlish lithe-ness. She took no medicine at all, and used for her complexion only a skin food for fighting wrinkles. The formula for which I will be glad to furnish my readers on receipt of a stamped and addressed envelope.

Her daughters were greatly exercised over the experiment, and they do not like to see their mother working as old, around the house, but she undertakes no unduly heavy tasks, only those which provide needed exercise. She told her family she was getting indigestion. Not for the world would she admit that she had looked Old Age in the face and wept. But they are wonderfully proud, and I hear the elder girl tell a friend recently: "Indigestion is such a dreadful thing. Mother is a different person since Dr. Blank has treated her for stomach trouble."

Every woman, however situated, can follow these simple directions. The exercises will cure that drabby feeling when you wake in the morning, and your complexion will improve your complexion. And your eyes will shine again when you realize that you are really getting the best of old Father Time.

KATHERINE MORTON.



UP-TO-DATE SUGGESTIONS FOR TAILORED SUITS.

The gored skirt has a pointed tunic, the coat is extremely short-waisted in keeping with the skirt, which runs up in a high, fitted girde effect, and the only trimming on the coat consists of the striped material for reverse, collar and cuffs, and huge buttons made of black silk braid laid in coils.

The third figure portrays one of the best designs in the Louis tailored suits,—and such a combination, Louis lines were not in high favor. If the tailoring on these oddly shaped garments is not perfect, they quickly degenerate into shapelessness.

done with vests. In this instance, a plain leather colored vest finishes a coat of black and leather color mixed, with heavy trimmings of soutache braiding on the plain cloth. The three-quarter sleeve is the very latest cut, running from the inside seam round to the elbow, while had only one. Every variety of an over-worked imagination was described as the last cry of real fashion in London.

All this originality and change of detail in ready-to-wear clothing was something new. The manufacturers until about seven years ago confined themselves to a certain standard and inconspicuous cut that did not possess striking features. The novelties in men's dress were introduced always by high price custom tailors. Makers of the clothes turned out in large quantity avoided fashions not established.

Their first departure from this rule came when the short coats and loose trousers suddenly were declared the proper style. Certain firms entered into rivalry with the custom tailors who were turning out these grotesque suits. They were successful in selling large numbers of them and from that day the custom made tailors have been slow in comparison with the manufacturers in inventing freak fashions to attract the attention of buyers and to keep up the delusion that the styles for men really do change every season and there is always something new to be had.

That the so-called college element in these fashions was emphasized shows to what a youthful and unthinking kind of public they were appealing. If it happened that in the flush of youth and good looks undergraduates and those nearer a university than a public school and are, therefore, most enthusiastic patrons of everything of a collegiate character manage to look well in these freaks, how did the fat man of middle age appear?

Now there is a sharp demand for the freckless in dress and the makers who meet it this Fall are going to have the business. Just how much some such regulation was needed is shown by several of the preliminary fashions put out tentatively last month by manufacturers as feelers to discover how they would go.

One showed a coat in a gray mixture with a collar and cuffs in a solid gray, and the same bit of sartorial sensationalism was repeated in a brown, a light green and a blue suit, the collars and cuffs being made of a darker shade of the goods.

Another effort to see how much the public would stand was in the shape of an ulster. In it the heavy turned back cuffs and the broad collar were made in another material altogether; that combined the prevailing color of the garment with a black or white check. For instance, a brown ulster had the collar and cuffs made of a check of brown and white.

As if this were not freakish enough for one season, a Western manufacturer put on the market a coat with a collar made out of what looked like alligator skin, although in reality it was a brown cloth made to resemble alligator leather. Waistcoats were also made of this material and so were cuffs of overcoats. Compared with this the new style of making the collars on coats of striped goods is comparatively modest.

manhood in a very satisfactory, well-bred way. Her income was comfortable and permitted her to enjoy many small luxuries. She could afford a Turkish bath at regular intervals. She employed an expert facial masseuse to keep her complexion in good condition. She was able to indulge a long-felt yearning for silk hosiery, and when she was tired and wanted to make a round of calls she could hire a coupe.

She thought herself, on the whole, a

in the dark she thought it all out. She had no business to look old, and if she did not look old her daughter would not imitate such a naive and telling comparison.

The next evening she went for a trolley car ride with her son, and turned quite irritable when she noticed how harshly she was looked from the car, while the impatient conductor kept one hand on the bell cord.

"I must be getting a touch of gout,"

designed to wear under a coat, as in fact it is put in the set of a winter jacket. So far, the smart neckwear firms are showing the modified ruff only. Two widths of pleated ruffing are employed, the smaller about two or two and a half inches high, turning upward and touching the ears, the wider anywhere from four to seven inches, turning downward and spreading out over the shoulders.

The upper and lower ruffing are joined by strips of embroidery or by fancy ribbons to match the gown in coloring. The embroidery strip is preferable with plain fine linen or lawn ruffings, or with those made from hand or machine embroidery. In fact, any sort of fancy material. But when lace is used, the introduction of velvet ribbon or a fancy Dresden or Persian ribbon is very effective. These ruffs, like the ones intended for outdoor use, fit the neck snugly, and there is no visible opening back or front, the entire throat being encircled. They have unfortunately taken the place of the graceful stock and jabot, and are very trying to the average face.

MARY DEAN.

Renewal of Neck Ruff in Pronounced Form

THE neck ruff in most pronounced form will be one of the features of Fall and Winter modes. This is sad news for the stout woman with round face and short neck, but it will rejoice the heart of the thin, sharp-

you will be distinctly in fashion's swim.

For earliest wear on the street, you will find useful the net ruff, double box pleated through the center and finished with stiff ribbon bows. As a sample, take a rich cream-colored net, dot it with chenille or velvet, or even silk or satin circles, edge with ribbon velvet in varying widths, and fasten snugly around the throat with a stiff bow of ribbon. The long loops and ends are little used.

How strange these ruffs set can be judged from the fact that they come in sizes, No. 14 up, just like collars.

For evening wear the ruff is generally made of delicately tinted net or chiffon, preferably the net, such as cream, white, baby blue, palest pink, corn-yellow, apple green, exquisite shades of lavender, violet and mauve, either in double box pleats or rose pleating. Between the rose pleatings are caught delicate fronds of ostrich. Again, the ruff is made of marabout, interspersed with ostrich fronds. And a very lovely evening ruff shown at a lingerie shop on Fifth avenue was made of rich old Spanish lace, rose pleated, with exquisite little moss roses tucked here and there in the lace.

Later in the Fall, heavy silk, satin and ribbon ruffs will be substituted for the net and other flimsy materials, and in these Ottoman and heavily figured silks will appear. The Ottoman silk is heavily corded and comes in all the rich colorings to match Winter suitings. A ruff made of this stands out briskly enough to suit Elizabeth herself. When the figured silk is used, it is generally in two tones of one color, in fine stripes or dots, the only exception being the Persian patterns, or what might be described as the old brocade shawl patterns in silk. These are made up very stiffly with a finish of narrow velvet ribbon, matching in hue the predominating color in the design.

For evening wear, you will also see ruffs combining lace and fur, especially rows of tiny fur heads running through the center of the pleating and used as a clamp in the front. But remember that under no circumstances must you have floating ends or ribbons of severe and starch, and you will be wearing the mark. Use thin, transparent stuff instead of severe starched linens, or embroideries and laces, and

feared woman to whom fussy neck dressings are always becoming.

If you want to know what the real ruff is, study a picture of Queen Elizabeth, and then modify her enormous ruffs to twentieth-century daintiness. Make them soft and fluffy, instead of severe and starch, and you will be wearing the mark. Use thin, transparent stuff instead of severe starched linens, or embroideries and laces, and



Braiding and Vest Effect for the Fall Jacket.

feared woman to whom fussy neck dressings are always becoming.

If you want to know what the real ruff is, study a picture of Queen Elizabeth, and then modify her enormous ruffs to twentieth-century daintiness. Make them soft and fluffy, instead of severe and starch, and you will be wearing the mark. Use thin, transparent stuff instead of severe starched linens, or embroideries and laces, and

To Make Heavenly Hash

REMOVE carefully the rind, white membrane and seeds from two large, choice sweet oranges, peel one large banana, seed half a pound of Malaga grapes, shred two slices of pineapple, cut three apricots into small cubes. The above makes a very good combination, but other fruits can be substituted. Mix these together in a deep bowl and pour over when cool a thick syrup made of one pound of sugar and one cupful of water boiled to the consistency of honey. If convenient, prepare this fruit and syrup the day before. Let it remain on the ice until ready to use. Then arrange in a glass dish, sprinkle with a cupful of chopped almonds and then three tablespoons of freshly grated coconut on top. Garnish with a very good combination, reserved for this purpose. This could be served either on dessert plates with natural leaves forming a wreath around the edges, or in tall stem glasses set on plates covered with lace paper doilies.

Etiquette: The Young Man at the Wedding

THE receipt of a wedding invitation thrusts the young man with mixed emotions. If he is socially expert, he is and is perhaps one of the bride's party, usher or best man, he accepts his role as part of his duty during the season. He knows there will be certain features of the wedding ceremony and incidental entertaining which he will enjoy especially if the bridesmaid is attractive girl. In fact, it means little more to him than an invitation to a dinner or dance, all part of the social game.

But the business man who goes in little for society, but is socially or commercially connected with one of the contracting parties, likewise the young man just entering the portals of society, view the square envelope of creamy whiteness with dubious sensations.

In reality, a wedding is not a function to be dreaded by guests. It takes little time and its etiquette is extremely simple.

The ordinary guest who receives an invitation to a church ceremony does not send a written reply. If, however, the invitation ceremony is performed at the bride's home or the cards to the church ceremony include one to the wedding breakfast at the home, or the letters R. S. V. P. are engraved in one corner, then regrets or acceptance must be sent to the bride's parents in whose names the invitation are issued.

If the ceremony is at home, followed by a large general reception, no acknowledgment is considered necessary, but the groom's name should be mentioned by messenger cards that will arrive at the home on the day of the ceremony, advising these to the parents.

The gift is always sent to the bride, even though the guest may be the friend of the groom. If it is silver or engraving is used, then the bride's initial, not the groom's, is used. The gift may be sent by messenger cards that will arrive at the home on the day of the ceremony, advising these to the parents.

his arm. At the house he leaves overcoat and hat and sticks in the dressing-room. A guest is expected to arrive at either the church or house at least five minutes before the ceremony, so that he will not contribute to the confusion directly before the entrance of the bride party.

After the church ceremony, if he is not invited to the wedding breakfast or reception, he does not see the bride party again. If invited to the reception, he is invited to the wedding breakfast or reception, he does not see the bride party again. If invited to the reception, he is invited to the wedding breakfast or reception, he does not see the bride party again.

Directly the newly married couple return to town and send out cards giving their night or dining at home, the man who was a guest at their wedding must plan to call on one of the dates named, the sooner the more courteous.

FRUENON STANDISH.

and also to the parents of the bride. If a buffet breakfast or luncheon is served, he is then at liberty to mingle with other guests and find his way to the dining-room, where refreshments will be served by maids or waiters. At a general reception, the guest may slip away after having paid his respects and partaken of the hospitality set forth. When the wedding is small and informal, guests generally remain and see the bride couple off. Sometimes after the departure of the bride and groom, dancing is enjoyed by the young people.

Directly the newly married couple return to town and send out cards giving their night or dining at home, the man who was a guest at their wedding must plan to call on one of the dates named, the sooner the more courteous.

FRUENON STANDISH.

Plainer Attire for the Men

THE approaching season is likely to witness a change in the polioy wear clothing, and it is probable that for at least a season or two they will be somewhat more conservative in their styles. The creation of exaggerated modes with the idea of keeping up the impression that styles for men change every season just as feminine fashions do has been pushed just about as far as it can be. The bounds of good taste were passed long ago and the inevitable result was foreseen by skillful observers, but nobody thought the game would ever be overplayed to the extent that it has been.

The most striking of the ready-to-wear garments are now grotesque in their finish on account of the effort to make them appear different from the models turned out the year before. It is not possible to fool enough of the public all the time to make the production of such freak clothing profitable. So the garments put on the market next year by the far-seeing makers are likely to be free from such faults.

One need only take the matter of the finish of the sleeves of men's coats to

realize how far this desire for the unusual has gone. It was not more than five years ago that the London tailors, whose fashions remain the standard whatever else may be said about them, began to send over sack coats and even dinner coats with a narrow turned back sleeve. This was regarded as rather striking fashion in those days, but it was gradually adopted by well-dressed men here.

Among the best of the custom tailors it has passed into a standard fashion. Customers may or may not like it. Just at present, as a matter of fact, the man in favor. In any case it is not regarded as a matter of great importance in the make of a coat, but it was just the opportunity that makers of cheap ready-to-wear clothes were looking for.

They did not do a thing to that cuff. They cut it broad and they cut it narrow. They put it on straight and they put it on with a point; they braided it, they put a button at the end of it and they played all sorts of horse with it. They could in this way give the retail salesman a chance to say: "See the new style cuff. Just the latest thing from London. All the best dressed men in New York are wearing this cuff."

Then there was a temporary transfer of attention to the pockets. They were covered with flaps that buttoned down or they were put in at such a slant that it was hard to get the hand into them. Then they

realize how far this desire for the unusual has gone. It was not more than five years ago that the London tailors, whose fashions remain the standard whatever else may be said about them, began to send over sack coats and even dinner coats with a narrow turned back sleeve. This was regarded as rather striking fashion in those days, but it was gradually adopted by well-dressed men here.

Among the best of the custom tailors it has passed into a standard fashion. Customers may or may not like it. Just at present, as a matter of fact, the man in favor. In any case it is not regarded as a matter of great importance in the make of a coat, but it was just the opportunity that makers of cheap ready-to-wear clothes were looking for.

They did not do a thing to that cuff. They cut it broad and they cut it narrow. They put it on straight and they put it on with a point; they braided it, they put a button at the end of it and they played all sorts of horse with it. They could in this way give the retail salesman a chance to say: "See the new style cuff. Just the latest thing from London. All the best dressed men in New York are wearing this cuff."

Then there was a temporary transfer of attention to the pockets. They were covered with flaps that buttoned down or they were put in at such a slant that it was hard to get the hand into them. Then they

realize how far this desire for the unusual has gone. It was not more than five years ago that the London tailors, whose fashions remain the standard whatever else may be said about them, began to send over sack coats and even dinner coats with a narrow turned back sleeve. This was regarded as rather striking fashion in those days, but it was gradually adopted by well-dressed men here.

Among the best of the custom tailors it has passed into a standard fashion. Customers may or may not like it. Just at present, as a matter of fact, the man in favor. In any case it is not regarded as a matter of great importance in the make of a coat, but it was just the opportunity that makers of cheap ready-to-wear clothes were looking for.

They did not do a thing to that cuff. They cut it broad and they cut it narrow. They put it on straight and they put it on with a point; they braided it, they put a button at the end of it and they played all sorts of horse with it. They could in this way give the retail salesman a chance to say: "See the new style cuff. Just the latest thing from London. All the best dressed men in New York are wearing this cuff."

Then there was a temporary transfer of attention to the pockets. They were covered with flaps that buttoned down or they were put in at such a slant that it was hard to get the hand into them. Then they