

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

Some Fashions for Captious Sweet Sixteen

IN THE average American home today the phrase "sweet sixteen" is without meaning. The much-petted American girl comes into her kingdom so young these days that 16 is more apt to be cautious and aggressive than demurely sweet.

Miss Sixteen of 1908 knows what she wants, how she wants it and when she wants it, and, alas, very few mothers know how to temper her demands with a firm hand. In 90 cases out of 100 the girl of 16 or thereabouts, especially in cities, dresses too elaborately and too prettily for her years, and if her mother protests, the latter is accused of being vain and wishing to keep the daughter in short frocks and braided hair to preserve her own youthful appearance. Therefore Miss Sixteen demands and gets what she wants, because her mother would not be valorous for the world and Miss Sixteen is the worse for the yielding.

This little homily was suggested by the fact that the styles in frocks and trills for girls this season are bound to appear either a trifle youthful or altogether too grown up. There is no doubt that the young medium, but the wise girl and her wise mother will choose the younger models. The Directorate styles are not for the girl of 16. She must stick to princess effects for day wear and Empire lines for evening frocks.

Be careful in the selection of materials for the girl who would look youthful. Satins, which are so fashionable, have no place in the wardrobe of the girl still in school. Let her have evening clothes by all means, but they should be evolved from soft, inexpensive and simple materials, cashmere, lansdowne, velvets and a hundred and one novelty goods which appear under as many fancy names.

Every young girl needs a smartly tailored suit for street wear and serge or cheviot is by far better choice than a soft-finished cloth. These rough materials will stand all kinds of weather. The suit should be made of simple materials, such as serge, which we show today is becoming to the average figure. The coat is semi-fitted and has eddy shaped pockets, which will be the joy of every girl who has to write the fifty-bloody-letters skirt will relieve her of that "lanky" appearance. Browns and blues are the best choice of colors. The jacket should be lined in a contrasting color, such as blue or green, and with narrow silk braid and the trimming braid used should match the cloth in color exactly. The difference in the texture of the cloth and braid will be sufficient contrast.

With a suit of this character a young girl needs two or three blouses, one of soft French flannel in harmonizing colors, one in matching silk, and perhaps a wash and two.

For indoor wear the one-piece dress is certainly the smartest. The very thin girl, however, should avoid this style and effect the fluffy blouse. The semi-princess dress trimmed with large buttons, which is here illustrated, is a very practical model for the house dress of a girl of 16. Cashmere would be a charming material or a light-weight broadcloth, trimmed with satin-covered buttons and a simple guimpe of tuck net. For a girl of 15 I would prefer that the sleeves be made of material like the dress with just the yoke of net. The dress could be made a bit more elaborate by piping each seam with satin folds, or if the color of the dress is pale, a black seam could be outlined with narrow insertion of imitation Irish lace and yoke to match. To make a house dress like this model for girls of 16, require about two yards of double-width goods.

Sailor blouses, or as they are sometimes called, "Peter Thompson Suits," are still reigning favorites for school and every day wear. The pleated skirt is much more youthful than the gored models, and with these suits are worn long, loose blouses. Dark blue is a popular color and a deep red, called "drug of wine," is very fashionable just now. Nothing but French serge or French flannel will answer for such a suit. The braid should be sewn on by hand. It should be in contrasting color, preferably black or a novelty braid combining black, white and a color matching the dress itself.

The blouse which gives the sloping shoulder effect is the one the young girls are seeking just now, and nothing simpler than the above style could be found. It has enough fullness over the bust to make it becoming to the undeveloped figure, and no better material than such silk could be suggested for it. It would take about four yards of silk to make this blouse. A goods now found in smart shops, called woad tafetta, is admirably suited for such a garment, and

the blouse can be trimmed with bands over the shoulders, neck and cuffs, or simply finished off with silk stitching. There is a new fabric which is quite the rage for misses just now and presents a very stunning effect. It is a shepherd's plaid in red, blue, brown or black, and this is overlaid with a broad

save the band of matching ribbon about the crown. Window ties in every possible shade, made of heavy silk, these ties are worn with Peter Pan collar suits, or any blouse with a Peter Pan collar. Dogskin gloves for rough and ready wear. These gloves have but one button



A SMART SUIT OF SERGE.

stripe of soft broadcloth in the dominant color. Another smart combination was seen the other day in tan French serge, trimmed with a soft red and white braid. One of the newest shades for misses' house gowns is known as "mignonette green." Such a gown set off with a little green and black trimming with a touch of gold through it, is most effective.

Among the novelties seen in the shops particularly for misses are:

Large beaver sailors with brims turning down in a modified mushroom style. They are worn without any trimming

—a large white button sewed on, as the patent clasp has proven impractical for many reasons.

Ready-made bloomers for long walks and general outdoor wear. They are found to be a great saver of laundry. These bloomers are made of pongee silk or soft woolen materials.

A new hair ribbon sold under several fancy names, and which does not crumple when you go from this climate on and take a quick glance at your figure. See how you are carrying yourself. Just about three or four of these illuminating views of yourself as others see you will set you to thinking about your carriage. The angle of your hat, the powdering of your nose, will sink into insignificance compared to the fashion in which you miscarry your clothes.

"But," perhaps you exclaim, "how can I tell when I am standing or walking correctly?"

Here is a simple test. Take a heavy book, weighing not less than two pounds, and place it on your head. It falls off when you think you are standing in an absolutely correct position, then there is something wrong. If you can balance it when walking, your carriage is at least correct.

Is the correct standing position the head is in a line with the rest of the body, not thrust forward nor held backward. The chin is in, the chest is thrust out, the abdomen is depressed and the knees are straight, not wobbly or uncertain. The heels are together or with one just an inch in advance of the other, and at an angle of not more than 45 degrees, nor less.

To thrust the head forward is an affliction. The sunken chest and round shoulders indicate poor health. The abdomen thrust forward suggests slovenliness.

I would not attempt in this small space to tell you how to walk correctly, for if you have an awkward or slouchy walk you need actual lessons from an expert, and I consider a first-class dancing master an expert teacher of correct walking. He will show you how to step forward on the toe and ball of the foot first, instead of on the heel. He will correct the unsightly habit, acquired by some women, of throwing the feet out toward the side when walking and the equally bad habit of dragging the feet. He will

Correct Carriage and Walk Is Secret of Style

DEAR, worried woman, in the throes of changing styles and a corset transformation, stop worrying about the desecration of Dame Fashion and the whims of corsetists, and look to your carriage and walk. The modiste does not live, the corset-fitter has not yet been born, who can give you the lines attained by standing and walking correctly. Try as these two experts will, they cannot hide the defects which follow a "sloppy" carriage and a slouching walk. Learn how to hold yourself and how to walk, and you can snap your finger at the changes decreed by those who make fashions.

The new corset, fitting like a relentless hardness from bust to far below the hip line, will make you woefully uncomfortable, but it will not give you an attractive figure nor yet bestow upon you that aristocratic "style." You can attain that only through good carriage, which provides the perfect structure upon which good clothes may be hung and look smart.

Give the woman who slouches or lounges or "stumps" the latest triumph from Paquin's or Worth's and she will yet look like a frump.

Do you know how to stand correctly? Perhaps. But knowing is one thing, putting your knowledge to practical use is another.

The other night at a smart playhouse I saw a willowy actress in one of those new hipless gowns or glistening rose-colored satin. That is she thought she was willowy—but she was only angular. She actually thrust out one hip when she stood and walked, until it looked like a hook on which to hang a hat.

After the play a pretty girl who preceded me up the aisle, dressed in a beautiful pearl-gray opera cloak with a beautiful one-shoulder fully an inch and a half higher than the other.

One of these defects are due to actual physical deficiencies. They are due to habit, and a habit which can be cured.

A most common cause of bad carriage in women is some bad habit contracted when going to school. Perhaps you carried your books in the crook of your right or left arm, bracing them on the hip. Naturally, you threw out the hip to support the books without any weight

on the hip and keeping your shoulders absolutely on a level.

You never fail to glance in a mirror as you pass it in elevator, store or shop window. And what do you study? The angle of your hat, the set of your veil? Let them go from this time on and take a quick glance at your figure. See how you are carrying yourself. Just about three or four of these illuminating views of yourself as others see you will set you to thinking about your carriage. The angle of your hat, the powdering of your nose, will sink into insignificance compared to the fashion in which you miscarry your clothes.

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on the arm. As a result, your one hip is more prominent than the other. If you are young you can correct the defect by eternal vigilance, holding the protruding



MISSIE'S FANCY BLOUSE.

give you lessons in callisthenics by which you will secure balance.

If you do not stand or walk correctly, by all means spend less money on your clothes and more on physical culture. Ten dollars' worth of lessons along these lines will make a ten-dollar frock look smart, and the lack of the lessons may ruin the appearance of a gown costing 450 or more.

Learn how to sit properly. Do not slouch in a chair. In the chair with the middle of your back touching the back of the chair, your entire frame slumped and your head hanging forward. The spine must be erect in the chair, not the support should come at the base, not in the middle of the spine. Remember that your waist line forms the hinge on which you bend, never your shoulders or the small of your back, as some girls seem to think.

And if you are round-shouldered or have one shoulder higher than the other, to be sent me a self-addressed and stamped envelope, and I will send you some exercises to correct the habit which is endangering the French-frock ever designed. KATHERINE MORTON.

As a matter of fact, the foundation of all cookery, good and bad. Moreover, says the London Express, there is not one of the affected onion despisers who does not eat them, and enjoy them, without knowing whence comes the subtle aroma, which is so alluring and individual. This is where a good cook excels.

The ancient Egyptians considered the onion almost too sacred to eat, and had a mitigated veneration for it, which may, or may not, have been inspired by their gourmet-priests. It must always be remembered, in this connection, that in recent times it is a horticultural fact that the excessive taste of the onion has been very much mellowed.

In "The Quack of the Air" Ruskin attributed the degradation of peasant life very largely to the use of the rank-scented onion and garlic. This is absurd, although it must be remembered that throughout our literature we find frequent references to the grossness of their odor. Take, for instance, Bottom's directions to the clown: "Most dear actors, eat no onions nor garlic, for we are to utter sweet breath."

Among the many quaint traditional attributes of the onion is the old garden-er's belief that the Rose Queen, the Onion, and puts forth its sweetest blossoms when planted in profusion. Alphonse Karr, in his "Journé de Monsieur My Garden," speaks of yellow garlic (the "moly" of Homer): "It is more than it appears to be; it has the power of keeping us safe from enchantments, spells and evil presages. A crow may fly past you on your left hand, but you need not entertain any fear if you have yellow garlic in your garden."

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Onions are quite the best nerve strengthener known, no medicine being equally useful in cases of nervous prostration or so quick to restore and tone up the jaded physical system. The very bourgeois French Soupe à l'Oignon is a truly wonderful nerve tonic, and, properly made, one of the most delicious preparations in the world.

Again, the onion absorbs all morbid matter in its neighborhood. It has been found on more than one occasion that during an epidemic of cholera a string of onions hanging in a house amid other household articles were all infected because unintelligible disease and black, but proved thereby protective to the inmates of that particular house. An onion enthusiast, writing of Italy, says: "All the social atmosphere of that delightful land is laden with the fragrance of the onion; its odor is a practical democracy. In the churches all are alike; there is one faith, one smell."

The famous and famous Beau Brummel, in the height of his glory, was asked whether a gentleman might eat onions immediately before going into the company of gentlemen. No man of well-looking and well-assisting he replied, "that on entering a ballroom he can afford to handicap himself with a strong odor."

The naturalist, Frank Buckland, had the highest opinion of onions as a cure for insomnia. "I am sure the essential oil of onions has specific powers in my own case it never fails; if I am much pressed with work and feel that I am not disposed to sleep I eat two or three small onions, and their effect is magical. The usefulness of the onion as a means of divination must not be forgotten. In Folkland's "Plant Lore and Legends" he quotes a verse common in his time in the country of Devon, which, in a modified form may, it is said, yet be met with:

In these same days young wanton girls Do search for marriage bells, That shall their husbands be; Four anyone, five, or eight they take, and such names as they do fancy meet, and less than that they think upon. Then near the church they set, and that same onion then That first doth sprout, each surely bear the name of their good man.

Another and possibly more practical use for onions is conveyed in this old recipe: "Onion Juice conyented on the bald head, in the sun, bringeth the hairs againe very speedie." This, surely, must be one of the cheapest hair-restorers on the market. Onion plaster for bronchitis, onion breath for influenza, and onion poultice for chilblains are all housewifely and old-fashioned remedies.

It was Louis Pasteur, the great chemist, who originally dubbed the onion "the foundation of all cookery," and he certainly knew what he was talking about. He is the most democratic and most aristocratic of roots, "a radical of the radicals," and yet one without which the King's table would be incomplete. To despise it is to once vulgar and ignorant.

The Girl and Her Young Men Friends

WHAT a lot of pleasure in life the girl owes to her men friends—yet how many perplexities these same men friends occasion! You will notice that I do not refer to the heartaches men can cause, because they form another story. Today we are going to talk just about men friends—not the man you girls really, truly love or who love you.

You see, I receive many, many letters from girls asking how to treat men in their own homes and in public, what presents they may accept or give and scores of similar inquiries. Often I wonder if all these girls are motherless, or is the American mother so absorbed in making both ends of the family income meet or getting through with the Fall sewing, that she cannot be troubled with questions.

Just for half an hour I mean to usurp the place of these mothers who must be so very busy, and talk frankly with their girls.

One girl writes: "I spoke of an acquaintance the other night as a gentleman friend, and a lady who was visiting us laughed. Why?"

Not having been present, I cannot explain just why the guest laughed, but I can imagine. It was because this girl spoke of a man as her gentleman friend. That little phrase is obsolete, fallen into disuse. In the good old days we had gentlemen and ladies who were in a class by themselves and deserved the title, but of late years the words have been so abused that they are no longer good form. The poor little sweatshop girl whose escort to the Hackman's annual ball may be a third-rate pugilist, always calls him her "gentleman friend," consequently girls who are up to date have "men friends."

Then the dreadful problem of calls from men—how many girls write about that!

"May I ask a man to call upon me?" Certainly you may—but not the first time you meet him, unless it is at a house party or week-end stay where you become friendly at this, your first visit to a mutual friend. Generally a girl waits until she has met a man several times before extending the favor, for as a favor she must regard it.

The man who asks the privilege of calling may place the girl in a most embarrassing position. For some reason she may not desire to have her ac-

quaintance advance further, and yet she dislikes to appear inhospitable. A man will show in little ways his desire to continue the acquaintance. A girl does not invite a man who is clearly indifferent to her. And the simplest mode of invitation is to say, "We are always home Sunday afternoon and evenings," or "whatever time you and your mother arrange to be at home together."

If the new caller is an American man,



A SIMPLE SCHOOL DRESS.

leave you to entertain the man. This is a custom in all American homes, but first he should certainly meet your mother, or father, in case your mother is dead, whoever is socially the head of your house.

But if he is a foreigner, do not take this chance. In Europe a chaperon is always present during a man's call, and

you may introduce him to your parents, who are then at liberty to retire from the parlor to the library or sitting-room, and

city to see a girl he does not become a guest at her home upon his own suggestion. If he writes of his coming and the girl's family desire to entertain him, the letter of invitation is written by the mother or by the girl in her mother's name. If he is a stranger to the family, she should arrange to stop at a hotel and call on her after registering at the hotel, disposing of his luggage and removing all trace of travel.

A girl writing to a mere man acquaintance addresses him as "My dear Mr. Smith," and not until he is counted as an old friend does she address him as "Dear Jack." Her subscription must be equally unaffected and impersonal, "Yours sincerely," or "Very cordially yours," never "lovingly yours." Save something for your engagement letters, do!

A man who is merely a friend does not call often, but once a week on a girl, and if they are living in different cities they do not write often (than once a week).

A girl never accepts expensive presents from a man to whom she is not engaged. Flowers, books, bonbons and music or some trinket pertaining to the girl's particular hobby, like photography, golf, etc., are permissible, never jewelry. And she never suggests that a man take her to any place of entertainment, theater, driving, etc. The suggestion must come from him.

And last there is the girl who writes, "What shall I do if a man kisses me unaware?" I do not want him to do this, but I do want to tell his friendliness. My answer to the girl is, "Do not try to keep his friendship. He is not the type of man whose friendship is worth while." FRIENDS STANDISH.

The Good of Onions as Food

THE dislike of onions is a mere affection of gentility. No healthy man or woman ever really disliked onions, but owing to faulty gastronomic perspective it has been thought "nice" to pretend that their flavor and savor are obnoxious.

As a matter of fact onions are the foundation of all cookery, good and bad. Moreover, says the London Express, there is not one of the affected onion despisers who does not eat them, and enjoy them, without knowing whence comes the subtle aroma, which is so alluring and individual. This is where a good cook excels.

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Flora McFlimsy Up-to-Date

FLORA is going to a dance tonight and her gloves have not come home from the cleaner's. I must hurry downtown for a new pair because the shops are all closed when she gets away from the office.

This was Mrs. Blank's excuse when called and hatted, she met a caller at her front door. Away she rushed to the elevator railway station, and the caller glanced at her pithily.

"I never knew the time that Polly did have anything to wear—and yet she draws a good salary. I wonder what's the matter?"

"The matter" is Polly's mother, who has not taught Polly how to take care of her clothes.

Polly has a lovely evening frock which demands spot-on white gloves. She bought a pair of gloves especially to wear with that frock, but one Sunday afternoon when she wanted to pay some calls she found that her 12-button white gloves were soiled, also her tan-colored gloves, also her chamouis gloves—so she rumped up her party gloves and forgot to send them to the cleaner. Her mother paid four dollars for another pair of shoulder gloves—because Polly forgot to send them to the cleaner in time.

Then Polly had a lovely old rose house frock of softest cashmere. Around the bottom it became discolored, Polly said, "Oh, let it go. When it gets real dirty I'll send it to the cleaner." This she did—and the cleaner made a mistake, used the wrong cleansing fluid, rotted the pretty cashmere, and closed the incident by paying Polly a just about one-third of what the gown was worth.

Now do you understand why Polly never has anything to wear?

Perhaps you think that taking great care of her gowns makes a girl fussy and old-maidish, but she can do this without being objectionable or priggish.

When she comes home from the party at midnight or later, she need not fling her dress across a chair. Instead she should put it in place upon the padded coat-hanger and leave it out where she will see it first thing in the morning. If she is not too tired she will look it over before retiring, and if there are any bad spots show rub a little magnesia, which costs five cents a cake, on the spot. In the morning, if the spot does not come off with brushing, she should place the fabric over some folds of old cloth or blotting paper and with an inflammable cleansing fluid rub out the stain. The longer she leaves a stain in the fabric, the less liable it is to come out.

If her gloves are not badly soiled, she will rub them with magnesia and lay them away in blue tissue paper. Slight soil will come off 24 hours later with brushing. If they are very much soiled the very next morning she will stretch them on a cloth-covered board outdoors and rub them with gasoline, then leave them to dry in the sun and air, and finally lay them away in blue tissue paper with sachet bags.

She never puts away a hat without brushing it thoroughly. A hat well cared for will last an entire season. Any reputable milliner will refurbish the hat purchased from her for a song. A good felt or beaver can be re-blocked, broken wings can be mended or renewed, ribbon can be sponged and made into fresh knots. But if you toss your hat all covered with dust into the box, the dust will become ground into the fabric and shape, and neither can be renovated.

Girls are more apt to abuse their shoes than any article of clothing. Never put shoes away wet or muddy. Put them on shoes trees, rub them with vaseline to remove the mud or prevent hardening and have them polished the first thing next day.

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Girls are more apt to abuse their shoes than any article of clothing. Never put shoes away wet or muddy. Put them on shoes trees, rub them with vaseline to remove the mud or prevent hardening and have them polished the first thing next day.

MARY DEAN.

Now do you understand why Polly never has anything to wear?

Perhaps you think that taking great care of her gowns makes a girl fussy and old-maidish, but she can do this without being objectionable or priggish.

When she comes home from the party at midnight or later, she need not fling her dress across a chair. Instead she should put it in place upon the padded coat-hanger and leave it out where she will see it first thing in the morning. If she is not too tired she will look it over before retiring, and if there are any bad spots show rub a little magnesia, which costs five cents a cake, on the spot. In the morning, if the spot does not come off with brushing, she should place the fabric over some folds of old cloth or blotting paper and with an inflammable cleansing fluid rub out the stain. The longer she leaves a stain in the fabric, the less liable it is to come out.

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