# CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

## ODD BODICE IN DEMAND

SO many shirtwaists are being bought and made, and there is stil such demand for the smarter odd bodice, that there seems no likelihood of these useful garments being shelved in the near future. All sorts of dainty wash textures turn out the every-day garment, while for skirts suitably elegant, the finer ones cannot be too exquisite.

But lovely as these last are, it is the more modest thing which is most needed. The plain, stylish shirtwaist, with the coat and skirt gown which goes with it, represents the last notch for comfort and practical wear, and in the wardrobe of the Summer Girl will be seen a number of models, the materials in these ranging from board-like linens to the finest textures.

The body portion of the practical shirts differs little from those long seen. Many models show the old Gibson shoulder pleats, the best pocket, and plain French back, while the front tucking and fitted backs of other familiar styles are still favored. It is in the sleeve that the greatest changes are being made, and though not nearly so close as those of dressier waists, the sleeves of the favored shirtwaist are decidedly small.

The enormously high stocks are also giving way, to a large extent, to stiff linen collars and turn-down ones of linen, muslin and embroidery, which are most becoming to a youthful throat.

Everywhere these stylish waists give delightful hints to the expert needlewoman, for hand-embroideries, hand-run tucks and drawn threads distinguish the majority. Indeed, the girl handy at her "seam" will dwell, as you might say, in the shirtwaist paradise this Summer, but many of those unacquainted with the gentle art of the needle will have to stand outside the gates. The ready-made shirtwaist of proper cut and material is not the inexpensive trifle it looks. Five dollars is asked for quite simple effects, and if hand-work is rampant, the price may go far into the twenties. The price of one white embroidered linen waist of almost severe plainness was $60!

Immaculate neatness is indispensable for these wash garments, and that means numbers, and numbers mean time for the work, so the home-sewer should look at once to her Summer supply of waists. The quantities of material needed seem small as compared with those required by former models, and the snug fit and little sleeves do much to suggest the slimness at present so desirable. In fact, though a shirtwaist model is scarcely the one to advise for a stout woman's bodice, even the over-sized shirtwaist can be made to suggest a good figure.

The style and fit of the corset is an important factor in all good results, and as the newest corsets are low at the bust it is often necessary to wear a support here. Upon the belting of the shirtwaist much also depends, so remember that a narrow belt gives always a slimmer effect than a wide one.

This week's designs give four of the season's new styles for waists, and each one would prove a simple task to the expert sewer.

A dainty little waist can be made from the design with low collar and elbow sleeves (Fig. A). Four yards of material 21 inches wide, or two yards 44-inch width, would be needed for a medium figure. Here the waist is made of white linen with clusters of round pearl buttons down the pleats of the front. The low collar may be sewed to the neck or else be detachable, and if a thin material is used, the soft tie could be of the same. An edge of lace around the collar, cuffs and down the front pleats would be a smart note for a soft, fine texture, and if embroidery is to be utilized on a heavier one, it should likewise be on these details. Thin linen, batiste, dimity, lawn, and light-weight flannels are all suitable for this pretty little model.

The second "shirt" (Fig. B) is still more practical than this, for since women have taken up the ungloved fad for Summer the lengthening of sleeves is now necessary for the note of propriety with street wear. Three and one-half yards of material 21 inches wide, or two yards 42 inches wide, are the requirements of this model, and it may be made in any recognized shirtwaist texture.

This style would be smart for the upper garment of a neat shirtwaist dress, for these admirable frocks, with their spotless qualities and becoming simplicities, are still seen in vast numbers. A pretty striped lawn with a white muslin flounce lace-edged down the front, would also realize in this model quite a smart waist for a good odd skirt. These fussy front fixings show on quantities of the waist in fine materials and plain cuts.

Pretty and necessary ornaments for a swagger shirtwaist effect such as shown in Fig. B., are handsome belt buckles in artistic design and shirtwaist rings. The stones in these match and the metal may be either gilt or dull silver. As for the gems, all are false and all exceedingly handsome, as they imitate to a nicety the beautiful false gems of French manufacture. Fifty cents will buy an effective buckle, and one dollar the ring, which is worn on the little finger of the left hand. Shirtwaist rings of pure gold, whose richly colored stones seem really magnificent, cost five dollars each.

FIG. B—A POPULAR MODEL.

The third waist (Fig. C.) is in blouse or jumper style over a lace under one. This charming bodice suit is itself especially to a costume in one material, though it would lose nothing through contrast with an odd skirt. The slight fullness of the front is still Fashion's device for slight figures. Two and three-fourths yards of material 21 inches wide would be needed for the blouse and four and three-fourths yards of velvet ribbon, this for medium size. The under bodice calls for lace or net, and one and three-eighths yards 44 inches wide would be required for either textile.

The last bodice (Fig. D.) represents something particularly suited to the dressiest day wear. Three yards of material 24 inches wide, or one and three-fourths yards 44 inches wide, will make the bodice proper. For net already tucked to be used for the stock and guimp, five-eighths of a yard would be necessary. The banding about the neck and the falls at the side could be in the skirt color.

Plain cloth skirts, cut with almost riding habit snugness, and dropping on the floor all around, are much seen with fine bodices. Many beautiful nets and laces in the exact tone of the material used for the skirt, shape numberless fancy waists, though it is necessary always to keep these for their own particular skirt.

The best of the elegant odd bodices repeat somewhere the note of the skirt, women of taste and ingenuity adding these themselves with many a ready-made waist.

Say the old skirt to be used is of dull coral cloth and there is a scrap left over from the making. This the genius of the needle turns into a delicate bias or piping, which is used to outline the stock and sleeve edges of the cream or white lace waist. Tiny buttons covered with the same may also be applied in small numbers with good effect, and if needlework is possible, a touch of stitchery in coral silk would give the last note of continuity. After all, it is still upon the endless little things that the right effect depends.

MARY DEAN.

## THE LADY AND HER SPEECH

BY her choice of language is a lady first known.

Let us begin with the word lady itself. It is a much ill-used and by no means appreciated noun, for when correctly employed it expresses an essence no other word can so quickly convey.

In America a lady is an educated person of perfect social tone, who gives in dress, language and kindness of heart an instantaneous impression of class and breeding. The heart open to sympathy and understanding is as necessary for ladyhood as anything else, for no flinty-hearted being of either sex is over-honored by the appellative "gentlewoman" or "gentleman." Hence, to call the average man or woman of one's acquaintance by these honorable names is to show our inefficiency in the matter of language.

However, the phrases, "She is a lady," or "She is a perfect lady," are not often employed by persons of punctilious speech. "She is a fine woman" is far more usually heard and in this case the "lady" is understood.

Elegant is another exquisite word enormously misapplied. Elegant designates the finer qualities of a person or object. A dress of rare color, make and material may be elegant; a grand lady's or gentleman's manner elegant. But we cannot have an "elegant time" or "eat an elegant dinner"; for enjoyment means a pleasant or an unpleasant time, and a good or bad dinner, though the manner of serving the latter, all the table appointments and the deportment of the hostess may be eminently elegant.

Tasty is a rock upon which the most pleasing aspirant to social honors may be shattered. This abominable word, which is most often applied to food, has no legitimate place in the English language. One says a dish is "appetizing," not "tasty," so turn your memory away from the word when you see it; for though cooking receipts may give it, it it tabooed by polite society.

A splendid English authority on the propriety of speech gives the following simple rules:

Always select word calculated to give an exact impression of your meaning.

Let your articulation be easy, clear, correct in accent and suited in tone and emphasis to your discourse.

Avoid a muttering, stuttering, guttural or lisping pronunciation.

Let your voice be preferably low and quiet and eschew a garrulous propensity. Great talkers, unless of surpassing wisdom or of delightful delivery are generally great bores.

Beware of such vulgar interpolations as "you know," "you see," "I tell you what," etc.

Pay a strict regard to all the rules of grammar, even in the most intimate and private conversation, for a bad habit once caught is difficult to overcome.

Above all, let your conversation be intellectual, graceful, chaste, discreet, edifying, profitable and kind.

In this simple and short list is comprised all the fundamentals of correct speech, for if one follows the rules of grammar and avoids coarse, unkind and unprofitable discussion, speech cannot help wearing the right stamp.

One is never too old to acquire the right methods of speech, and a little cultivation in this respect is nothing to blush for. Correct language, with a certain elegance of delivery, are magnificent weapons for business and social success, and they are edged tools, besides, for warding off vulgar and undesirable acquaintances. The woman who says "dandy" with every breath, who talks of "fellers," who says "sure" and commits a dozen other sins of rhetoric, has no fondness for the one of well-bred speech and noble thought.

Water seeks its level, and so while getting rid of the wrong acquaintances, the way is being paved all the time for the right ones.

Begin your private lessons by listening to the sound of your own voice. If it is loud and harsh, drop your tone and soften the articulation. Imitating Southern dialect is good practice for nasal, unmusical voices; though, of course, such lingual gymnastics must be taken in private and dropped before the world.

Read good books after the grammar lessons are learned, for a good book is the finest teacher of language the world knows. Stevenson and Emerson are famous knights of the beautiful Word and Thought.

However, you are not asked to follow in the footsteps of these great leaders in elegant language. All that the polite world requires is that you shall be correct in grammar and employ a tone of voice which is pleasing to the decent ear.

For those whose vocabulary is so limited as to produce shyness in company, the study of another language is often a great help. Even reading a big, good dictionary is an aid to fluency with words; and since, thereby, the reader gets an exact knowledge of their meaning, there is no danger of their being misapplied.

It is a wonderful thing to have rare and beautiful words at one's command, but we must look out always for the foolish vanity which created Mrs. Malaprop. Sheridan took this famous name for this delightfully funny character from the French expression mal a propos, which means to do a thing wrongly. Mrs. Malaprop cannot open her mouth without raising a shriek from the audience. So if we cannot be really fine, let us cultivate a speech so simple that it will pass unnoticed.

Simplicity is, after all, the basis of fine language, while absolute silence, if allied to dignity of presence, may even give the impression of learning. The Bible warns us that out of the heart comes speech. So look to the thought first—see that it is as shining as a star. Then proceed with your simple English, and all will be well.

PRUDENCE STANDISH.

## Menus for Week

BY LILIAN TINGLE.

**Tuesday.**
Steamed Clams or Mussels.
Braised Tongue. Spinach Puree.
Riced Potatoes.
Chicory Salad. Fruit Charlotte.
Coffee.

**Wednesday.**
Creey Soup.
Beef Balls in Batter. Lyonaise Potatoes.
Horesradish Sauce.
Asparagus Salad.
Moulded Rhubarb with Cream.
Coffee.

**Thursday.**
Cream of Asparagus Soup.
Rolled Flank or Round Steak.
Celery Stuffing. Brown Sauce.
Browned Potatoes.
Grape Fruit or Orange Salad.
Bread Pudding with Sultanas.
Coffee.

**Friday.**
Jambolaya of Rice and Shrimps.
Savory Omelet with Asparagus Tips.
Apple, Celery and Pimiento Salad.
Jam Roll with Cream.
Coffee.

**Saturday.**
White Soup with Leeks.
Brown Lamb Stew with Vegetables.
Potato Border.
Watercress Salad with Cottage Cheese.
Stewed Black Figs.
Coffee.

**Sunday.**
Vermicelli Soup.
Roast Veal, Bacon Garnish.
Mashed Potatoes. Stringless Beans.
Peach Pickles.
Artichoke or Tomato Jelly Salad.
Burnt Almond Parfait. Little Cakes.
Coffee.

**Monday.**
Tomato Soup.
Minced Veal in Potato Crust.
Lima Bean Salad with Chives.
Canned Raspberry Pudding or Shortcake.
Coffee.

**A Serenader.**

Birmingham Age-Herald.

"I love you," sang an ardent swain,
"Far more than words can say."
A bulldog came upon the scene—
The young man sneaked away.
Although 'twas true he loved the maid—
No Romeo could beat him—
He didn't love her quite enough
To let that bulldog eat him.

## POWDER PUFF AND RUGE POT

FIG. C—A CHARMING BODICE IN JUMPER STYLE.

ONCE upon a time it was no sin to use cosmetics. Great ladies stained their cheeks, kohled their eyes and dusted on their "white" in the presence of distinguished visitors; and to appear in society without these aids to beauty was actually to establish oneself as a person of defective taste.

But fashions for the toilette change, and men and women change with them, so that today the open use of cosmetics represents, as it were, one of the seven deadly sins. Yet when done with a delicate art the offense is pardonable; and since it is done to a large extent very badly, it seems to me only right and proper to tell the right way to use cosmetics. As Confucius pithily remarks, "Even in killing men, let us observe the rules of propriety."

A decent restraint in the use of cosmetics is not as easy as you would think, for the eye grows drunkep at last with color, and taste is blunted by excess. So since the actual offense lies in looking painted and powdered, start your toilette of loveliness with the idea that you will underdo it rather than overdo it. A little pallor or sallowness is far better than a mass of red and white which stands out from the face like a foolish mask.

The stage gives magnificent suggestions for the use of cosmetics. The most harmless rouge advised is grease paint, which comes in stick form and in small pots. This is said to be less drying than a dry rouge, and more natural than a liquid one. Three grades of red—light, dark and medium—suits it to every complexion. Black, brown or blonde cosmetics are the stage names for the pencils which darken eyebrows and eyes, and when buying these many a society woman goes to the good places which sell theatrical supplies. "Complexion sticks" are tinted cosmetics which suggest as nearly as possible the natural coloring of the skin.

These are often applied first—after the cold cream rub, of course—to give a foundation to the other things used, but for day they are only advised where it is necessary to cover up some disfiguring mark, such as the dark red birthmarks which so distress a pretty woman. In such a case, the complexion stick is rubbed directly upon the blemish until it has paled or is hidden, and then the spot is covered with powder.

As to powder, the simpler the ones used with rouge the better, as it is really the thick, fast-sticking white which gives the improper and clownish look.

Scented talcum, rice, or wheat powder and prepared chalk are the only secure powders for a sensitive skin. If you must have something more concealing and fast than these, be sure you match your complexion with the powder tint, blonde, brunette or pink. Buy always the best cosmetics, for it is only in this way, and through a careful preparation of the skin first, and an even more careful cleansing of it at night, that you will keep your complexion. The delicate pores of the skin have no fondness for the grease and dust blanket.

Start the cosmetic toilette by washing the face with warm water and a good soap. This rests and softens the skin, so that the red and white will blend with it and not lie outside in a solid, unnatural sheet. Then rub in cold cream with brisk, yet gentle massage, and sit down to your dressing table to a good 20 minutes of toil, seeing to it that all the implements of war, as well as a hand glass, lie in line before you.

The rouge is put on first, the brows and eyelids darkened next, and the powder applied last of all. A soft spun silk, linen or cotton rag, is indispensable, for this must smooth down hard edges till the line between the color and natural skin is lost.

To apply the rouge, dig a right-hand finger into the red and rub it over all the points which have ever displayed a hint of natural rosiness. Some faces need a touch of rouge upon the chin and lips, a faint tinting of the eyelids, and a decided rosiness for the lobes and curl of the ear. The lid-tinting is to give the ball of the eye fullness, and the chin, lip and ear touches make the cheek blush seem more natural.

Leave this application to sink into the skin and proceed with the dark cosmetic. Except for the fairest women, who use a blonde pencil, brun (brown) is the best color for this. Follow the natural eyebrow line with the pencil, and never make a mark, if you can help it, on the bare skin. Then rub the dark pencil across the palm of the left hand, and with a clean finger of the right gather up this soft brown, blonde or black dust and rub it delicately over all the eye covering.

A hard line made by a dark pencil under the eye is very bad; but few persons not in Beauty's secret will be able to suspect the artificiality of the improving overshadow made in this way. But the red and the black are only a breath—they must seem the reflection of the ball of the eye through a thin lid.

You, now come to the important "makeup" rag, and with one corner of this go over the rouge, and with another over the lids, till your own mother could not tell where her daughter begins and art ends. Then dust on the powder, smoothing that with still another corner of the rag.

Thus should a woman use cosmetics, if at all, and thus the offense of employing them is lessened appreciably.

KATHERINE MORTON.

**Various Uses for Bananas.**

Few persons know the convenience and delicate taste of cooked bananas. Few not to bananas born realize their nutritive value. Yellow bananas can be employed in many excellent ways. They are fine plainly boiled in their skins and served with cream or sweet butter for breakfast. They may be boiled with salt pork, or baked around a leg of fresh pork (peeled in last instance), or fried and served with broiled lamb kidneys and bacon. Used in this way both the kidneys and the bananas take on an aded flavor by being together. Select fruit which, while ripe, is yet perfectly firm. Ten minutes are required for boiling, and five or a little more for frying. The fruit will let you know when it is done, for it falls into a pulp as easy to digest as baby food. Baked bananas may take the place of potatoes on a luncheon table, as they are excellent with all meats. Bake them in their skins in a hot oven, and punch them occasionally with the fingers to see how they are progressing.

**A Send-off.**

Wallace Irwin in Collier's.

Say, Teddy, we have joked about those Spectacles and Teeth,
We have joshed you on your strenuous proclivity;
Now a little word, at parting, for the heart that beats beneath
And the purpose that was true to your activity.
For you're going—for you're going, and we scarce believe it's true;
Yes, a sort of lonesome feeling, like an arrow, shoots us through—
By the lawn that got the scrubbing
And the trusts that took the clubbing,
'Twill be many a cold, hard Winter ere we see the like of you!

Here's a bumper to you, Teddy, and so-long to you!
See the manhood of the Nation rise and throng to you,
Let the predatories roast you—
We, the people, rise and toast you
In a cup of glory, Teddy—and so-long to you!

You were often hard to follow in your chase for bull and bear;
And your walks with Army Captains—my, you piled it so!
Say, we almost choked to see you board the Congress in its lair
And emerge without a bump—and O you liked it so!
You were never dull or clammy—you were either pleased or vexed,
And we woke up mornings asking, "What will he be doing next?"
Will he give the railroads Hades,
Or express his views on ladies,
Or impale some rabbit faker on a pointed moral text?"

Here's a bumper to you, Teddy, and so-long to you!
Here's a banzai and a broadside and a song to you—
By the slaves that you have fathered
And the masters you have bothered,
We, the people, wake the welkin—and so-long to you!

You have bred a bunch of language that will live beyond its day;
You have told the truth where lies might be defensible;
You have butted in where angels would have fainted dead away,
Yet your madness has been always common-sensible.
You have raked the old traditions of the barnacles that cling,
You have whizzed into the Bee Hive where the Nation's honey hung,
You have spotted out the shirkers,
As they fed among the workers;
And there's been an awful buzzing from the drones—when they were stung!

Here's a bumper to you, Teddy—and so-long to you!
Here's the send-off of the Nation free and strong to you;
Go and rest in wild Zambezi,
Hunt the lion—oh, that's easy—
You have bagged some big ones, Teddy—and so-long to you!

FIG. A—FOR HOT WEATHER WEAR.

FIG. D—FOR VERY DRESSY WEAR.


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