

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

Fixings for Summer Wardrobe

NO matter how carefully a season's wardrobe has been prepared, there is always something which is lacking at the last moment. This may be a single trifling thing which a rush to the shops will at once supply, but quite as often it is some supplementary article found absolutely necessary to make a garment becoming.

For the lack of this dressy girdle, or more becoming girdle, or dainty lace edge collar, the effect of the dress is nil. The oversight must be remedied nine times out of 10, with home sewing, and then, if the sewer has been wise in her generation and bought the pretty remnants which are needed some time or other in every sewing household for just such touches, the labor is diminished by half. For it is far easier to shape a pretty thing from generous lengths of material on hand than it is to make it from a skimpy guessed-at quantity.

As black is so generally becoming, I would advise all gatherers of fixing remnants to consider lengths of rich black satin, silk or taffeta. Unnumbered and most beguilingly, sashes and scarves on colored dresses are in black, and the sharp contrast is far richer than when the costume is all in one color. But the black note is meant for the belt and sash alone, or the bias cravat which ties at the throat and is finished with gold or black tassels.

For the indispensable gumpie which so many Summer dresses need, the pretty scraps of net and fancy lace which are sold so cheaply everywhere are found most useful when on hand, as well as any thin white material out of which collars, cuffs and jabots may be turned. In fact, if one keeps her wife-for the remnant fever is a species of epidemic when carried too far-the daintiest flummies can be turned out at home for less than half the cost of the same thing in the shop. Besides, there will be a deal more individuality if the sewer has taste of her own, and paints her work, as you might say, with the roses of her own heart.

The designs shown today have all been selected with fixing remnants in view, and each picture represents some very useful addition to most wardrobes. Figure A is a semi-princess dress of two shades of mauve challie, trimmed with a ribbon in the same tones and touched up with hand embroidery. The banding forms a short waisted bodice effect and V shaped velt, this admirably setting off the tucked gumpie of cream net. The "rising" here is the gumpie, whose collarless style is delightful for Summer, and whose sleeves are made in the one-piece manner so stylish and becoming to the arm.

Plain and figured net, point d'esprit and a thin lawn or dotted muslin are suitable for this, while the costume itself would be very pretty for a novice, or other semi-dress home occasion. The gumpie itself calls for two yards of tucking or plain material.

In figure B is displayed an under slip which would quite beautify a thin white dress for a young girl. In fact, scarcely any garment in a girl's wardrobe can be more useful than this one, for it permits one dress to seem like two. If a plain white slip is worn at other times, it can be made from flowered silk or lawn, or of some daintily striped or creased material. When it is designed to wear under a net or mousseline slip for evening, the low neck and short sleeved cut is preferable, but for a simple frock for day use the high cut shown by the smaller drawing might be preferred. The quantity of material required for a 14-year-old girl of medium figure would be 7½ yards 32 inches wide.

Charming bodice decorations are displayed in drawing C, these showing two which are much to be desired. They can be utilized for new gowns and made in materials to match in color, or be the ravishing touches that some skimpy and not too becoming frock in the wardrobe needs.

The upper fixing of the illustration is made of cashmere with soutache braid as trimming, and is fast with black velvet ribbons, while the lower garment is of satin, richly embroidered, and its sash portions of soft muslin silk. Less than three-eighths of a yard of cashmere in the usual width would be needed for the first fixing and the bordering shoulder straps and lacing demand only 6½ yards of ribbon.

The dressier one below calls for the same measurement in ordinary satin width, and four yards of soft ribbon six inches wide for the sashes. If a soft lousine silk is preferred for these, only two yards is needed, and for a really splendid evening dress the graceful scarfing would be most effective if of some spangled net or gilt gauze.

In drawing D are seen the little Dutch collars now so popular and pretty for young girls. Any scrap of linen would make each design, and the simple thing is fitted in needlework the trifle may become a thing of exquisite daintiness. Such white collars are sold in all the shops, but they may be better made at home, and finer laces if made at home, and for

those to whom dead white collars are unbecoming a most stylish departure is possible. A little imported pongee frock seen showed one of these neat neck fixings in the gown material, with needle work of bright scarlet. Another dress-a charming little conceit in soft gray silk-had

partures from prevailing styles effect a look of eccentricity. But when it comes to taste and ample time, may do wonders with a garment and employ all the pretty odds and ends accumulated this long while. These sensible women, and those who



FIGURE A—A USEFUL SLIP.

the collar and jabot of deep yellow batiste, finished with narrow gullings of pure white footings. Both gowns showed what wit and taste could do with a little variation of the conventional thing.

In conclusion, let me touch again upon sewing. Fashion is a quite certain of your taste—this is essential to obey when it concerns the important features of a get-up, such as the lines of a costume or the shape of a hat, for here marked de-

direct the greatest markers themselves, are really the best dressed in the world of women. They make a point of not following the mode of fashion which turns every street corner, and set the pace for a number of their own ideas.

So if you are quite certain of your taste—this is essential to obey when it concerns the important features of a get-up, such as the lines of a costume or the shape of a hat, for here marked de-

Beauty Formulas for the Light Purse

EVERY woman wants to be beautiful, but few can afford to spend much money for the various articles required.

So, for the economical, all those who care for their looks and do not mind a little extra trouble for their preservation, I shall tell what can be done with the simple things which lie at the door of home. True, my recipes require sometimes a little spending, but as the shepherd told the city child who wished to buy the rainbow above his head, "You cannot buy rainbows for a farthing piece." Still, the cost of the extras will be very little, and when all the "pretty charms" are labeled and standing in a row in a neat closet, think of the fun of telling an admiring friend, "And I made them all myself."

What are the fundamental needs of woman's secret toil? The refreshing and restoring bath, the fragrant toilet water which sweetens the skin and closes the pores against cold; the cold cream for removing cosmetics and improving the complexion; powder; rouge; Well, all of these things (except the bath water, of course) may be found in the following inexpensive materials—cucumbers, rice, oatmeal, strawberries, garden violets and roses, in rice and potato flour. So get out the old crockery mortar which belonged to your grandmother, go hunting the hedge sweetness of the garden, examine your pantry's stores and run the sewing machine for an hour. This last to make the bath bags.

Oatmeal bags are frequently used by professional beautifiers in their high-priced baths. They soften the skin and give it a satin softness, besides imparting to it a delicious odor. Make a week's wash of these cloth in sizes to hold

loosely two cups of oatmeal, which is mixed with other things in this way:
Oatmeal 5 pounds
Florentine orris root (powdered) 1 pound
Almond meal 1 pound
Old castle soap scraped to a powder ½ pound
Drop one of these bags in a warm bath.

A simple and delicious face powder may be made in all the flower months by gathering any sweet blossoms—roses, violets and jessamine are the choicest—and burying them in finely powdered rice or potato starch and orris root, in proportions of one part of orris to three of starch. Renew the flowers every day for a week, when the powder should be delightfully perfumed.

The rice powder itself may also be made at home, but as it is tedious work, and the "boughten" sort is very cheap, consider spending a few pennies here.

The blush for my lady is made of strawberries—the sweet red and pink things so excellent for the complexion as well when eaten with milk and sugar. Select the reddest and ripest berries and compose the bloom in this way:

Strawberry Blush.
Fresh, ripe strawberries 3 quarts
Distilled water 1 pint
Put these in a fruit jar and place that in a saucepan of water over a low fire to bubble for two hours. Strain twice through cheese cloth and when cold add:
Deodorized alcohol 12 ounces
Russian laniglass (dissolved) 30 grains
Pure camelline 15 grains
Oils of roses 4 drops
Oil of neroli 2 drops

Keep in a cool dark place and apply with absorbent cotton.

The new come to the necessary cold cream. This can be made of lettuce or cucumbers. This formula is good for either:

Vegetable Cold Cream.
Cucumber or lettuce juice 2 ounces
Spermaceti 1 ounce
White wax 1 ounce
Oil of sweet almonds 3 ounces

Select the green stuffs in the fresh and ripe condition which would be needed for the table; cut and chop fine; pound to a paste in a crockery mortar, and extract juice by squeezing through a gauze bag. Like the strawberry blush, this is preserved for a longer period if kept always in a chill place, and I know of no better one than a cemented or earth-floored cellar. Small quantities may be put in a jar for weekly use.

Hair was not included in my list of absolute beauty requirements, for the good reason that hair is a field in itself, and needs a whole article to do its benefits justice. But if you want hair which will materially improve in three months' time under what I may call a kitchen unguent, get several beef marrow bones and try out their heating fat for a scalp grease. Clarify this, perfume with violet or any other scent, and apply the oil with the fingers of both hands directly to the scalp.

Never was there a more healing and nourishing oil for the scalp than beef marrow supplies, yet while telling me that their mothers always employed it upon their flourishing heads, their childhood, many of my correspondents declare they themselves had no faith in its good results. The moral is obvious—none of us is as wise as our mothers. For every one of these dear women correspondents were losing their hair.

KATHERINE MORTON.

MOURNING GOODS

CACHEMIRE de sole is the latest of the expensive materials for mourning. It comes in pure silk and in a mixture of wool and silk. Its weave is that of cashmere, or rather that of Henrietta cloth, which resembles it. It is, however, much thinner than cashmere, and exquisitely fine in texture. The cachemire de sole in pure silk looks like its lusterlessness very much like the silk and wool mixture, but is, of course, much cooler for Summer wear. Nothing takes the place of these two materials for expensive gowns.

In silks armor is that chosen for mourning goods. Armor is not a new silk. It is a lustrous silk, plain on the back, with a crepe-like surface, and is used for making clerical gowns. This is worn by older women and for cooler days than those the Summer promises.

For ordinary street wear, traveling and roughing it, serge still holds its own over the popular broadcloths which are chosen by those not in black. The luster of the broadcloths forbids these to be used by those who pay attention to the conventionalities of mourning.

The wool volles are still preferred for afternoon, and those milder festivities that are permitted to those in mourning. It is observed that these volles are sometimes ornamented with the lusterless bead passementerie that formerly was so much in fashion. Boloros and yokes, as well as other forms of this sort, accompany volles gowns.

For evening wear nothing takes the place of chiffon cloth. This material conveys a sense of elegance as well as of beauty, and lends itself to the present fashions, which it may be remarked, are yielding more and more to graceful drapings. The restriction against the sheath gowns, especially in the thinner stuffs, is gaining headway from day to day.

Crystalline, a mixture of cotton and silk, this and not so lustrous as volles, is a new material very suitable for those who wear light mourning, and for young girls in black. These gowns are trimmed with taffeta ribbons which add vivacity without seeming frivolous.

A black cotton net, fine in mesh and embroidered with dots and bands along the selvage, is used for inexpensive Summer gowns. These are self-trimmed, and very pretty for one season's wear. Japanese silks are always considered desirable for ready wear in mourning. And it is worth remarking that there is a variety that has been so treated that it is not affected by rain. The showing of rain drops has hitherto been one of the objections to Japanese silk.

There is still our old friend, black dotted Swiss. In a wardrobe now preparing for a young girl in light mourning is a dress of black dotted Swiss, trimmed with bows and knots of black taffeta ribbon. Such a gown is expected to last through two seasons.

A Delicious Breakfast Dish for Two: Cut four hard-boiled eggs in slices and place them in an earthen baking dish. Into a pan on the fire put a little chunk of butter, a tablespoon of flour, and about half a pint of cream. A dash of salt, and a dash of thyme added are nice, but not obligatory. When the mixture boils put on three or four

tablespoons of Parmesan cheese, which is sold grated in the shops. Then pour all this over the eggs, sprinkle bread crumbs over the top, and bake brown in a hot oven.

The Parisienne is always anxious to follow fashions in jewelry as in dress, and just now she has given her undivided attention to the turquoise.

Figure A—Semi-Princess Gown.

Figure B—A Useful Slip.

Figure C—Bodice Decorations.

Figure D—Fancy Dutch Collars.

Figure E—A Useful Slip.

Figure F—A Useful Slip.

Figure G—A Useful Slip.

The Etiquette of Mourning

AT the outset it seems that if anywhere etiquette is out of place it is when the head is bowed with affliction and the heart torn with grief.

But when one comes to think of it, there is no time when the nerves are so sensitive and when both body and mind are in need of protecting influences. One wishes to feel the sympathy of friends, yet the bruised spirit shrinks and quivers at the least ill-considered touch. Etiquette then comes in as one of those protecting influences by which sympathy may be proffered on the one hand, and grace-

maids and others of the household have new and exacting duties.

If one is not intimate enough to present a card in person, the card is sent by mail and generally with a pencilled word, "with sympathy," or some kindred phrase. This seems but slight attention when the sympathy is keen and when the heart prompts something more. Nevertheless, such matters are regulated by good taste and a knowledge that even in the house of grief there are many important things to engage the attention, and the inmates must be left free to give their minds to such matters.

The reason that the death notices in

has been abused; but the request, "kindly omit flowers," is only intended for those who might incur the expense of sending them for conventional reasons only. All flowers at funerals should afterward be sent to hospitals or to the sick poor.

After the funeral all cards and telegrams should be answered by a return card on which is pencilled, "Thank you for sympathy," or some other brief personal expression. This card—and it may be added here, all the stationery—is surrounded by a modest black line. These lugubrious bands of black that were formerly in vogue have passed out with what is known as "decent mourning." In this respect, a significant, momentous change has taken place.

It is the great house of mourning in London which gives the mode to all the world, even to Paris. It was observed when Queen Victoria died that Alexandra and all the royal Princesses wore long veils over their faces, but these were so thin that their faces were plainly seen beneath. In England mourning is very greatly lightened, and dress is rarely worn except by those who cling to old fashions. We are scarcely so advanced in this country, but we, too, have lightened not only our mourning, but lessened also the periods of time in which it should be worn.

The long crepe veil worn at the funeral is never worn again. Indeed, many of the funeral directors supply the crepe veil for the funeral, as they do the other accessories. The mourning of a recently made widow, whose name would be instantly recognized, may be described. Her mourning was placed in what is known as the "best hands."

The headpiece for it was something between a hat and a bonnet—was draped with a thin black veil, and was as described with a thin black veil, and was worn over the face in front, and not below the waist in the back. It had no widow's cap. The widow's cap is no longer obligatory. In fact, it has come to be considered in the light of a "property," and as the note in mourning is to avoid everything that is conspicuous, the widow's cap is in many cases not worn. On the other hand, as it is frequently becoming, and rather fetching, it is sometimes preferred.

The gown of this young widow was the new cachemire de sole, which resembles Henrietta cloth, but is much thinner and more supple. This gown was made with perfect simplicity, and was without trimming beyond a little crepe at the neck and cuffs. The material was cut out. It was accompanied by long coat, also without ornament, but both coat and gown being distinguished by their perfect fit.

If one were to sum up the etiquette of mourning today, it would be in the phrase, "think of the living." Mourning must be simple and inconspicuous, so there is less of seclusion and withdrawal from the ordinary events of life. Those who mourn are certainly not expected to frequent the theater or opera, but they are to go to see their friends, and take up new duties, rather than relinquish them. The widow wears her mourning a year, but other members of the family wear it only a conventional number of months.

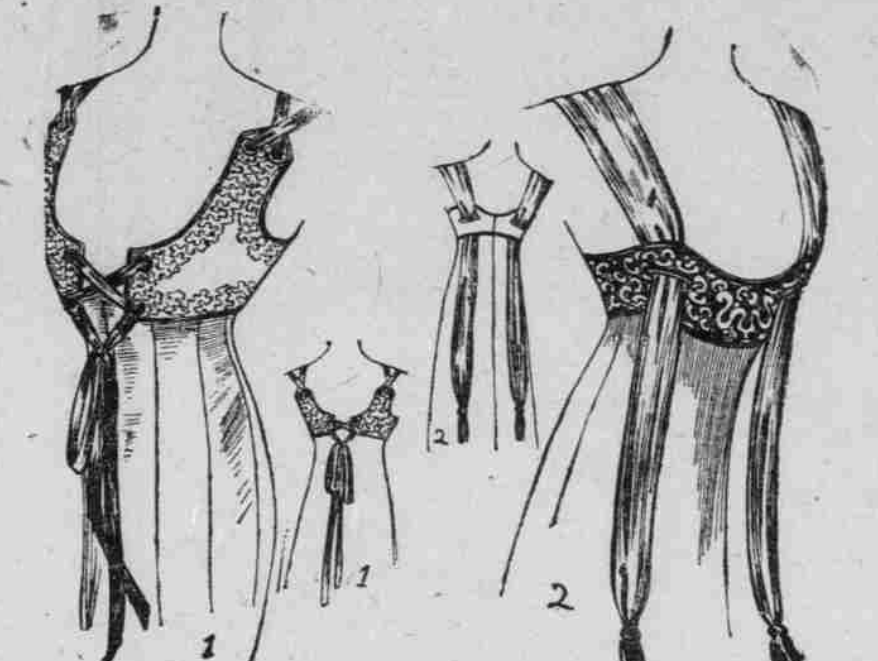


FIGURE C—BODICE DECORATIONS.

fully accepted on the other. It furnishes a language which each understands, a graceful, eloquent language, whose meaning is conveyed without speech. It is necessary, then, that we first acquire this language, for the promptings of the heart are not always the best teacher.

In the more formal societies, the news of death is immediately recognized by means of a card is obligatory. If one is going to the house and leaving a personal card. It is not the custom at this visit to enter the house, or to leave flowers; one must not insist, even to that extent, on the attention of the mourner within. This personal recognition of the sorrow that has befallen the house by means of a card is obligatory. If one is from home, the telegraph carries the message, but never the telephone. A telephone message is intrusion, since it demands response from some one within the house, and at such a time even the

newspapers are daily and so carefully read that they occasion the amusement of "face thoughts." This is a widely apart, and meeting so rarely as people do in cities, one might fall through ignorance to perform those conventional acts of sympathy toward those who are afflicted. The custom of funeral invitations no longer holds, the newspapers performing their office.

Not to go to the funeral of an acquaintance is an omission that requires explanation or apology. This last rite of friendship and respect is one to which we all owe obedience, and which it is our right to expect in return. On the other hand, no one who is not bound by ties of sufficient intimacy is expected to attend a funeral. Anything that might seem like curiosity either of person or place is to be avoided.

As we all know, the tribute of flowers

the face will look too broad. It is my aim to hide the ears all but the plain lobes, but I will confess that I do not always succeed.

"Careless hair is never good at dinner. The hair should be dressed until each lock lies just as it should and each little hair takes on its proper curl. If the hair can be worn plain it should be made to shine, and the woman who can part her hair and drape it over her ears must be careful to dress it picturesquely or it will be trying. Men don't go to dinner to gaze upon plain faces. They want beauty and vivacity."

"When I go to get a woman ready for dinner she will usually tell me that she wants her neck filled in a little, which in many cases she wears a long lace sleeve. It is a sort of concession to the season. Just the same the beauty specialist must carefully make up the arms and neck, for lace is a treacherous substance in that it shows the skin right through its meshes."

"The bleaching of the neck during March is difficult, for the winds play and havoc with the skin. But the beauty woman, by getting in early and working late can generally keep her patronesses looking pretty. She must study each individual skin and adapt her treatment to special needs."

Dinner Table Beauties Made to Order

AM busy each day between the afternoon hours of 3 and 7. During this time I prepare women for the dinner table, I make dinner table beauties to order."

The speaker was a woman who makes a specialty of preparing women for evening, but more particularly for dinner.

"The dinner table beauty," she went on, "is the most potent and the most important figure at a dinner. Look down a dining table and notice the pretty women. They are kept busy on either hand, while the man across the table tries to get in a word now and then. If it is a pretty woman who counts at a dinner."

"Women realizing this ask to be made beautiful at dinner. 'Make me pretty just this evening,' they plead with me, 'and I'll tell you how I can help you again.'"

"For it is a bother, this making ordinary women beautiful, and the beauty culturist would gladly turn her attention to easier lines of work. Still, I would pay handsomely, and during the busy seasons one is kept busy from early in the morning until the late dinner hour, for women are willing to sit all day with fully dressed hair rather than run the risk of not being pretty at night."

"The first attention to the hair, which must certainly shine. The woman who sits unattended at the dinner table with the lights falling upon her locks must have hair that glows. I use the Japanese method."

"Taking a piece of velvet I rub the hair well with it. Sometimes I put a few drops of oil of roses on the palm of my hand and with this I rub the hair. Then I polish it with a velvet pad and finally with a velvet brush, the kind one uses upon a silk hat. The hair now glows gloriously. Then I wave it."

"Tons dry out the hair, so I put it up in waves, pressing them with a tepid satinet of ext. weight. When I take down the waves they fall in great ripples that are as natural as life. After this the arranging of the hair is easy."

"The tiara is an ornament that is seldom becoming. It is too bright; it flashes too vividly above the woman's face; it robs her eyes of their luster and takes the gaiety out of her complexion. So when there is a tiara in the jewel case I beg leave to fasten it well back upon the head so that it does not show from the front."

"Well do I remember my first experience in this line. I was dressing the hair and neck of Bernhardt away back in the '90s, when Mme. Bernhardt held her own with the professional beauties of the day. Seeing her wonderful tiara I seized it and fastened it in the top of her red gold hair."

"Stop!" cried she. 'Impossible! Take it off! Can you not see that it kills my eyes and my skin?'"

"Then this wonderful woman, bringing out triple mirrors, proceeded to dress the back of her head and the back of her neck. Her gown was cut low in the back and her hair arranged elaborately for a back view. On the back she piled all her ornaments. Positively there was not a jewel visible from the front."

"When she had finished the effect was simply marvelous. You felt the jewels without actually beholding them."

"Of course I am aware that a woman could not dress her hair for the dinner table in just this way, but she can do a great deal. She can at least keep flashing gems away from her eyes."

"After my hair-dressing is done—and the girlish culture is the prettiest in a woman's dress—pink roses and delicate soft green leaves—I turn my attention to the complexion."

"I love a gay skin, yet I know that rouge is impossible. So I try the effect of icing the cheeks."

"Every woman knows that a brisk drive will make the cheeks red. The air beats the skin until it glows. When I cannot provide a brisk drive I fan the face cool and I apply ice done up in a bit of soft

the face will look too broad. It is my aim to hide the ears all but the plain lobes, but I will confess that I do not always succeed.

"Careless hair is never good at dinner. The hair should be dressed until each lock lies just as it should and each little hair takes on its proper curl. If the hair can be worn plain it should be made to shine, and the woman who can part her hair and drape it over her ears must be careful to dress it picturesquely or it will be trying. Men don't go to dinner to gaze upon plain faces. They want beauty and vivacity."

"When I go to get a woman ready for dinner she will usually tell me that she wants her neck filled in a little, which in many cases she wears a long lace sleeve. It is a sort of concession to the season. Just the same the beauty specialist must carefully make up the arms and neck, for lace is a treacherous substance in that it shows the skin right through its meshes."

"The bleaching of the neck during March is difficult, for the winds play and havoc with the skin. But the beauty woman, by getting in early and working late can generally keep her patronesses looking pretty. She must study each individual skin and adapt her treatment to special needs."

The name in the hem marks every Kayser glove. When you see it, you have the perfect silk gloves. For 25 years, they have been the standard gloves of millions. Without it you get inferior gloves, yet pay the Kayser price.



"The Kayser"
Patent Finger-Tipped Silk Gloves

Behind every Kayser glove is 25 years of experience. It is the Kayser pure silk fabric. The tips are double; the fit is perfect. The exquisite finish is due to fifty operations.

There's a guarantee in every pair. Every woman wants the Kayser—the gloves she has always worn. And every woman can get them, at the price of the poorest gloves, by looking for the name in the hem.

Short Silk Gloves, 50c, 75c, \$1.00, \$1.25
Long Silk Gloves, 75c, \$1.00, \$1.25, \$1.50

JULIUS KAYSER & CO., Makers, New York