

CORRESPONDENCE PAGE OF FASHIONS AND BEAUTY

THE ORNAMENTAL SIDE OF DRESS

Main effects in dress are seen on every side. But it is no use to deny that the ornamental drapery holds the first place in fashion's favor. Among the ready-made garments it is well high impossible to find a reasonably priced one of good plain effect. But if one grows at the fancies displayed on every side, it can be seen, nevertheless, that the fussed and one way of trimming offer at least many good suggestions for the making over of old clothes.

Let us take the high fancy girdles, the boleros of many sorts, and the vast effects alone. Here are a dozen pretty ideas for picking out last year's dress, for putting two materials together, and quite a good half dozen different sorts of trimming.

The color schemes appear at first glance eccentric in the extreme, for there are rich, dazzling hues with grays as dull as the foundry's smoke; coral or pale blue with violet; green with amber; everything under the sun with brown and black and white.

The many tunic effects are equally liberal in their whispered words to the home sewer, for over a dull gray satin slip a blue spangled net may be draped, and this, in turn, may show if gray border, while many a giddy overcoat may be of one color and the rest of the dress of quite another. A band bordering, suggestive of the entree, outlines a number of the tunic, which, if they are not over-shirts, are high-waisted, or Greek draperies, or effects which more than suggest the old-time polonaise.

It would be putting on foolish airs to say that these tunics are not pretty, for they are all stylish and graceful and highly esteemed by the smart woman. And, after all, it is this lady's opinion that counts.

As to sleeves, a plain sleeve is only seen in a severe tailor dress. All the rest are draped and braided and made in sections which fall over lace and other gaudy underleaves, these giving more ideas, by the way, of how to make over and use up things on hand.

The designs shown this week embody some of the more popular ideas in dress ornamentation and they have been chosen with an eye to the needs of the woman who must make her own dresses and get them up with the utmost economy besides. Figure A—Here is a house dress with a plain skirt, a Greek tunic, and a very elaborate girdle. For a dressy house occasion the skirt could be in any delicately colored silk, the tunic of thin wool in the same color, and the bodice of lace. Again, a very plain lace or net waist on hand could be used for the top of this dress, and new veiling could be bought for all the bottom.

The girdle and tunic border would be of the dress material as here, and braided with soutache or embroidered; and if there is very little stuff the skirt would be patched under the tunic at the sides without showing.

For the medium figure the bodice decoration will require three-eighths yard of material 22 inches wide, with two yards of silk, or four yards of soft ribbon, six inches wide, for the suspenders.

Figure B—One phase of the modern polonaise is here shown, and a dress model could be made in more suitable material for a young matron, whose hair, by the way, could be fixed on the evening occasion as in the model's. I draw attention to this point, as the illustration has been made to show off the style of hair fixing that would go well with such a frock.

Silk, cashmere or velveteen could be used for this dress. But, if something less expensive is needed, the cotton crepes supplied for evening would be admirable, and a plain or flowered ribbon would charm the finish.

The simplicity of the drapery here shown defies worry, for it is possible to cut each half of this tunic in a single piece and use a double row of stitching for the waist gathering. The plain sleeves, with their border finish, are very stylish, and at a pinch the tassels which finish the ends of the drapery could be the cotton ones supplied for wash curtains.

With an eye to the fact that these things would be acceptable, for with a colored dress the white tassel could be overhung with narrow ribbons in the same shade, and be exceedingly stylish. As the dress is made of a material of pale violet veiling with a border of cream canvas worked in dim green. The vest is of cream colored batiste, and no more would be needed for the frock.

Figure C—Bodice decorations such as these are much worn, and they are as desirable for new dresses as they are for making over old ones.

Every material, from braided velvet and cloth to beaded and spangled net and lace, may be employed for such fixings, and it is quite possible to cut the gown stuff out in this way and edge the ornamentation only with some contrasting trimming. It surely does not take much thought to see how prettily and usefully one of these fixings would set off an old party waist, concealing the worn places under the arms and the skirts of gowns, or even elsewhere. The rear drawings show how absolutely without intricacy the

foundation plan of each fixing is; and as to the elaboration of the completed effect that is entirely a matter of individual taste.

Made as illustrated, of braided and embroidered net with fancy braid edges and ball and tassel fringes, these bodice decorations could be used for several dresses, especially if they are in black or in a blend of rich tints which would go well with anything. Both trimmings could also be worn over high gowns with perfect taste, and less than one and one-fourth yards of net or lace would be required for either design for a medium figure.

arm covering would be part of an elegant street dress, or else appear in a fine odd waist for a smart tailor gown.

The festooned sleeve suggests gayer occasions—reception and theater bodices, opera waists, dinner frocks and what not. Yet the last sleeve is definitely simpler than the first in point of making, for it is only a plain sleeve of flowered silk draped with chiffon caught down with large fancy buttons. This gives a splendid idea for renewing the old bodice, for quite a cheap net could be used for the draperies, and tiny ribbon rosettes could take the place of the more expensive buttons.

The long moqueletaire is in fashion, but it is a trifle second-class even in afternoon frocks. It has been modified to a wider shape that does not hug the arm so closely, and has more grace than the former pipstern.

Possibly the preferred sleeve for evening is the one that is almost straight from shoulder to elbow, is of transparent fabric and usually different from that used in the gown.

Thinking every minute—and sometimes showing it hatefully—that if John had married Mary Jane Wilson, or some other long ago sweetheart, they would have liked it better. But that is all the more reason for our wisdom and patience, all the more reason for our perfect behavior on the days that count in family life. We have got to make John see that he is MORE related to us and to the "children" at Thanksgiving than to his beloved old father and mother, by forcing, with our good sense and tenderness, these same stranger parents to regard us not as disappointing daughters-in-law but as dear daughters. We must see the children a good example as to how they must bring up their own future spouses to respect and comfort us later on, for the house divided against itself now is pretty apt to have some wings and stories of the same sort in the future.

So, in order that all our lives as wives and mothers may be as much of a Thanksgiving as is possible—as full of the byrnie holly and fat turkey that life allows—let us each start the ball rolling toward this end with this humble Thanksgiving prayer:

O Lord, give me the sense to overlook trifles, and help me to love my husband's father and mother more dearly.

Figure D—These two sleeves might be dubbed, like the hair tonic sign, "Before and after using." For the plain drawings show the sleeve before the ornamentation is put on, though the foundation model is proper for any plain sleeve.

Tucked cloth, combined with messaline or chiffon, or crepe de chine and chiffon, with the outer arm trimming of braid of some sort, would be the combination used by a smart dressmaker for the trimmed sleeve at the left, and the

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Dinner Menus for the Week

- BY LILLIAN TINGLE
- Tuesday.**
Vegetable Broth
Short Ribs of Beef, Parboiled and Browned Potatoes
Celery and Cheese Salad
Fresh Apple Sauce
Ginger-Cookies
Coffee
- Wednesday.**
Tomato Bouillon
Oyster Stew
Creamed Carrots
Baked Potatoes
Cheery Salad
Orange and Pudding
Coffee
- Thursday.**
(Family Thanksgiving Dinner)
Celery Consomme
Roast Turkey, Chestnut Stuffing
Cranberry Sauce
Brown Sauce
Mashed Potatoes
Scalloped Celery and Onions
Lettuce Salad with Cheese Balls
Apple Pie
Pumpkin Pie
Fruit and Nuts
Coffee
- Friday.**
Celery Consomme
Turkey, Slices, in Sweet
Potato Border
Brown Sauce
Cranberry Jelly
Hominy
Cheery Salad
Orange Jelly with Cake
Coffee
- Saturday.**
Rice Souffle
Potatoes Au Gratin
Baked Onions
Cheery Salad
Chocolate Pudding with Cream
Coffee
- Sunday.**
Cream of Celery Soup
Roast Leg of Lamb, Currant Jelly
Mashed Potatoes
Brussels Sprouts
Apple, Nut and Raisin Salad
Maple Cream
Coffee
Sponge Drops
- Monday.**
Barley Broth
Sliced Lamb, reheated, Brown Sauce
Mini Grapes
Baked Potatoes
Creamed Carrots
Cranberry Sauce
Cranberry Tarts
Coffee

Exercise for Proper Breathing.

A German gymnastic instructor has pointed out the fact that many girls leading a sedentary life, breathe from the bottom to the top of the lungs. Now, in order to breathe from top to bottom try this physician's exercise as practised with the "breathing rod." An ordinary broomstick, rubbed smooth and shortened a little, serves for the apparatus. Take the "down" position by hanging the arms straight down at the sides, hands with palms inward, grasping the stick.

Next raise the rod to the second or "up" position, in this way expanding the chest lengthwise. For the third position pass the rod behind the neck, strongly bending the elbows. If you find this at first a little difficult, persevere, for by this act you will perform a "most important part of the business of breathing." You are imitating that natural breather the baby, as he takes his first air.

All Lengths in Sleeves.

It is a happy fashion that allows a woman to wear her sleeve at any length. This is true this season. Evidently we are not to have one rule which must not be broken.

The full puff to the elbow, finished with a ruffle, seems to be the only sleeve that is not allowable. All other kinds are permitted.

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BEAUTY OF GIRLISH COIFFURES

It was my intention today to tell simply of pretty ways to fix the hair at Thanksgiving—ways that would not be out of place at the home dinner, and deal prettier than she was yesterday. But since all hair-dressing involves big business nowadays, I feel inclined to laugh my boat of beauty from the grumbling dock.

Oh, me, what false ideas so many girls

don't know in the least how abnormal and pitiful her head seems to sensible human eyes.

I have encountered her bither and you, at the theater, behind the counter, in the beauty maker's parlor, where she should never have been, and always I have wanted to say, as it was my privilege to say once in a fiction story to a foolish young person, "Honey, does your mother know you do it?"

Actually, I have felt like taking those

braids about the head, woven sometimes with a gauze or silk scarf, one which seems like the old Psyche knot, with lovely additions, and one which makes her young head look like a sweet, round, waved rosette.

A frame completely round, and with a hole at the nape portion, is used for this last style. The hair may be parted or combed back on pompadour over the frame, the ends of the top hair going through the hole one way and those of the lower strands going through it the other. This "tie" fastens the cage securely, and if the ends of the hair are not long enough to make a braid which must go all round the head, they are fastened over with a soft nape puff, a wide folded scarf of ribbon, gauze or silk going about the head, with a side bow or rosette finish.

Completed, this coiffure shows at the back of the head a large oval bulge, over which the hair lies with large artificial waving. At the front, sides, and nape of the neck, the locks are pulled loosely to effect a soft puffing broken in line at intervals and held in place by the surrounding bandeaux.

The Psyche effect, which is called the Grecian, is also made over a frame designed for the purpose. This like that for the first coiffure, is of invisible wire, but with a hole in the center, and it covers the entire back of the head. While the hair is flowing the frame is attached tightly with pins, and the side locks and back of the hair, which have first been widely waved, are combed over it and fastened down like a flat bun.

Five or six puffs are then placed with a pointed effect on top of this, the ends of the natural hair being rolled over to make them. A wide braid completely wreathes these puffs, a bow or flower finishing the wide effect at the forehead. The front of the hair is parted directly at the middle of the left eyebrow and is pulled out to fall in two loose, deep waves over the forehead.

Such a hair arrangement is luxurious and charming in the extreme for the faces that can wear it, and if the hair is not long enough to make the circling braid, it is easy enough to have the waves of ribbon or gauze or flowers.

In fact, if you have your hair waved to some extent, well brushed and glossy, and if there is only a handful of hair, as in the case of a young girl, a number of ways, by using other pretty and most suitable ornaments for young girls, don't forget the dazzling red and gold leaves that Autumn has left you here and there, the red berries, and coarse meadow ferns; for all of these are shown in the artificial hair garnishings and so are eminently stylish and proper for coiffure purposes.

In the way of a dressing for the hair—for the locks must shine with mirror brightness to have the coiffure look just right—let me advise the following: Oil of rosemary, one ounce; oil of almonds, three ounces; oil of mace, 25 drops.

Rub this only upon the scalp, and very little of it at that. To wave the hair, use rags, or else an iron-never too hot—as big as the lower part of the forefinger.

KATHERINE MORTON.

REAL "OLD FASHIONED GARDEN" PERFUME

Did you ever wander through an old fashioned garden in the Spring? You probably have fragrant memories of the delightful blend of many odors, of which lilac blossoms put forth the sweetest and most lasting. ED. PINAUD is the only perfumier who ever succeeded in imprisoning the very soul of the lilac—his product, called

ED. PINAUD'S LILAC VEGETAL

is a world famous French extract, used by people of refinement for the handkerchief, atomizer and bath. It is fascinating, lasting and penetrating, yet refined and exquisitely delicate. We want you to have a sample—it will prove its sweet value for itself. Will you write to-day to ED. PINAUD'S American offices? (enclose 4 cts. in stamps). You can buy a 6 oz. bottle from any drug or department store for not more than 75c., if you do not want to wait for the sample.

PARFUMERIE ED. PINAUD
DEPT. 26
ED. PINAUD BLDG., NEW YORK

How I Keep My Hair Young and Beautiful

By Mabel Graham

I know that every woman desires beautiful hair, and if they will follow my rules they will have as fine, soft and fluffy hair as I have. In the first place I wash my hair well once or twice a month with a shampoo made as follows: Take half of a 10-cent cake of pure castile soap, shave fine, dissolve this in half a pint of water with aid of gentle heat; when dissolved beat in the yolk of one egg and juice of one lemon; stir until cold. Rub a little of this into the roots of the hair, and rinse thoroughly with warm water and dry. I also use a quinine hair tonic freely, which keeps the scalp clean and the hair in a beautiful and healthy condition, and is especially good for dandruff and falling hair.

I find the best tonic can be made by mixing a half pint of alcohol with half a pint of water and adding one ounce of beta quinol fluid. This makes a her own combing; and if she is bent upon ornament she uses simple ribbons, or tinsel bandeaux or gauze scarfs or real buds or leaves or berries.

Three entire styles she effects—one with a middle parting and a wreath of

girls in my arms and crying over them. I have felt like asking them to let me take them home and fix their hair. And once I did ask this of a friend's daughter, and she said she would do it for me.

So to begin, remember, if you are a young girl, your Thanksgiving coiffure—and every other one, also—must be suited to your years. You must not wear false hair at all, and as few cheap shell pins and slides as is consistent with keeping your hair up neatly. Then you must remember every day of your life that hair which is dusty or unbrushed, or touched with kumarruff, or any other blight, is only made the more unpleasant with a fancy arrangement.

The well-dressed head is, first of all, clean; the locks are brushed, as if brushed every night and morning; they smell sweetly as new mown hay. All of which means that the toilet of the hair itself—the shampoo, the night and morning brushing, the sunning and airing, the massage, etc.—is the foundation of a stylish and becoming coiffure. Dame Fashion is a faulty lady, but untidiness is not one of her moral defects. You can never be too clean for her, and when it comes to hair—tousled, unkempt, soiled hair—hair foolishly and unsuitably arranged—she seems to put up this sign over her salon:

NO CRIMINALS ADMITTED.
There you are. She looks upon badly treated hair as a crime. And so do I.

As to pretty hair arrangements for young girls, they are few and very definite in their exactness, and if you will only look at any well-dressed girl you meet, who is going by with a sensible and equally well-dressed mother, you will see how to do it.

How does this girl, as right in all her ways as the other girl is wrong, fix her hair for the little entertainments her mother gives in her own home?

If her hair is straight, she must wave it, for waving is the fashion. But to build out the widths, and heights, and depths necessary, she uses cages of invisible wire instead of the rats which are so heating, and which, in the end, cause the hair to fall out and look like dead chaff. Or if she has rats—they are often quite as unpleasant as the word—they are tiny things of real hair, sometimes her own combing; and if she is bent upon ornament she uses simple ribbons, or tinsel bandeaux or gauze scarfs or real buds or leaves or berries.

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FIGURE A.

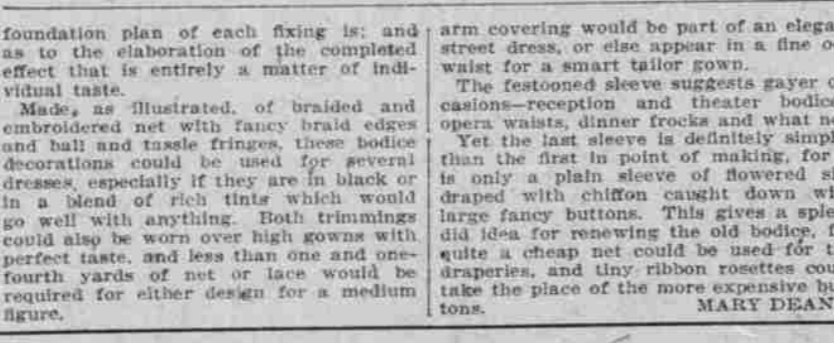


FIGURE B.

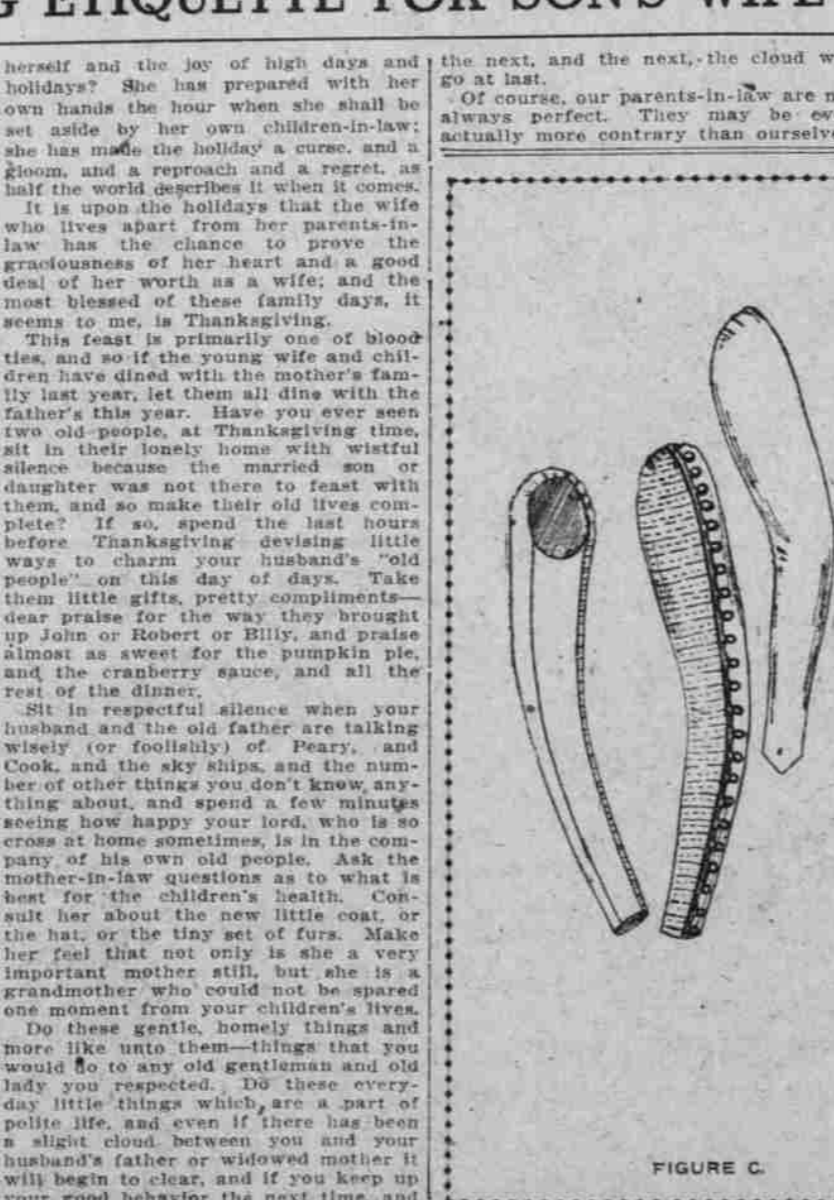


FIGURE C.

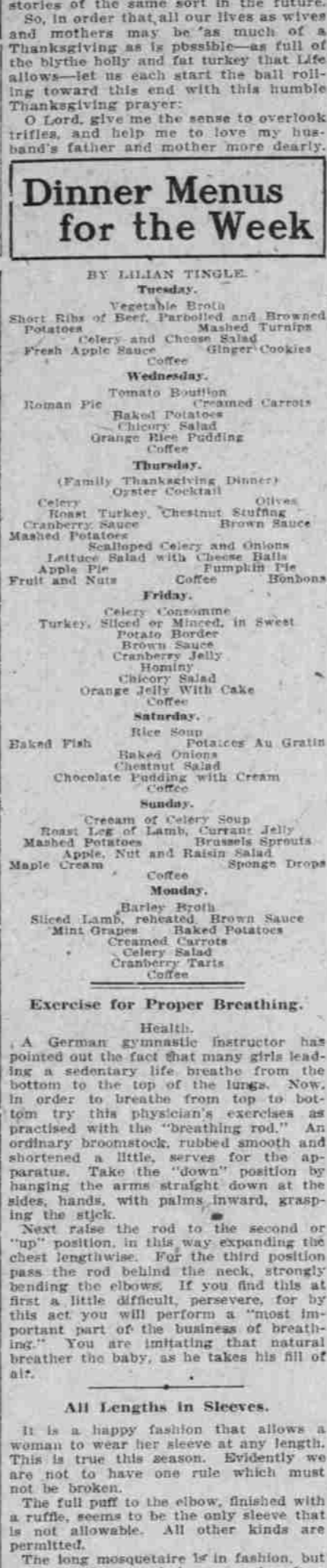


FIGURE D.



FIGURE A.