STIFF, BLOCK, DERBY STYLE HATS HAVE CERTAIN VOGUE ON SOME

Velvet Model in Softer Frames for Face Is Fashionable—Variation of Mushroom Shape Considered Unusually Becoming—Ostrich Never More Fashionable—Feather Trimmings Used in Every Conceivable Way.

Stiff Derby Style Has Certain Vogue

Variation of Mushroom Shape Unusually Becoming

Never Was Ostrich More Fashionable

ON women who can stand the severity of the stiff, block derby shape, these hats are very dashing and smart, but most faces require a softer frame for the face. The hat illustrated here is a velvet model in a derby shape that is extremely fashionable just now. At the side, near the back, is poised a big Paradise feather in shades of gray and orange. The great neckpiece of orange fox fur repeats the note of the hat and the combination is both striking and smart. Hat and fur neckpiece accompany a simple afternoon gown of dark gray permo fabric—a wool and mohair weave admirable for between-season wear.

The lines of this velvet hat are especially good, for the trimming is so arranged that there is not a harsh break in the outline anywhere. The hat is a new Paris model—a variation of the always-popular mushroom, though this new mushroom shows more of the hair than used to be the case. Huge, soft roses of silk in shades of yellow and bronze trim the crown and the leaves are of bronze-green velvet. The hat itself is built of bronze-green velvet and matches a crepe de chine costume of the same shade, trimmed with frills of ecru lace.

Feather trimmings are used in every conceivable way. Not only do tall tips tower above the hat, but soft wreath trimmings encircle low-crowned shapes. The hat pictured here is a girlish model of old blue-moire silk, faced with velvet of the same lovely blue color. The ostrich wreath is white, and tucked among the feathery trimming is a velvet bow in the soft pink shade of a mermet rose. This hat is part of an October trousseau, and is intended for wear with a visiting gown of stone-gray crepe de chine, worn with gaiter boots of patent leather with French heels and buttoned tops of stone-gray suede.

CHOICE IN THIS SEASON'S HATWEAR IS BETWEEN GRACE AND JAUNTINESS

Large Shapes With Soft Outlines Are Becoming to All Faces—Derby Effects in Beaver Are Dashing but Trying—Ostrich Seen Everywhere—Plush Is Rival of Velvet—Tones Are Subdued.

ONE may choose between grace and jauntiness in selecting the Winter hat for formal occasions. Both characteristics are seldom seen in the same model. Either the shape is enormously large and rather flat, with soft, indefinite outlines, and trimming arranged in picturesque, becoming effect, or the hat is an audacious affair that requires utmost distinction of bearing, or great piquancy and charm of personality to carry it off successfully.

In the latter class come the derby-crowned hats, which are stiff affairs of beaver, with round crowns and brims curling up the least bit at the sides, while they droop decidedly at front and back. Such a hat would be trying to the loveliest face and only the tall woman with some "presence" and perfect poise should affect such a hat. Usually a single long feather sweeps backward over the edge of the brim and downward to rest on the shoulder. This increases the impressive character of the hat, but makes it even more difficult to carry off successfully. A hat of this sort was seen at the Ritz last week, with a Directoire gown of black charmeuse, accompanied by high-heeled buttoned black satin boots.

Personality Chief Feature.

In amazing contrast to these Lady Gay-Spanker types of millinery are the floppy-brimmed models of soft fabric, which throw a shadow of charm and mystery over the plainest face and make a pretty woman entrancing. Yet, strangely enough, there are women who are distinctly dashing in the Lady Gay-Spanker sort of headgear, yet look foolish in a drooping picture hat. "It's all in the personality," asserts one clever little milliner in New York; "in the personality and the type. The face and figure have little to do with the becomingness and suitability of a hat. It must suit what its wearer is, as well as the physical tributes with which she has been endowed."

And among the most beautiful of the picture models is a Suzanne Talbot hat, just arrived, to complete an October trousseau. This hat is built of soft black panne velvet and has a low, draped crown, which is large enough to fit well over the head. The brim is a facing of black tulle, a wire frame, the velvet drooping softly beyond the edge of the broad brim by two inches or so. Under the brim is a facing of black tulle, not one layer of tulle, but 10 layers, each layer extending beyond the brim to the edge of the velvet. The effect of the velvet and soft padding of black tulle, drooping about the face, is exquisitely soft and becoming. This hat is trimmed with three thick, soft black ostrich feathers poised at one side in the Prince of Wales arrangement.

Paradise Plumage Exclusive.

Feathers are paramount. It will be a sad Winter for the ostriches—in the way of adornment—for surely every one that has a tall feather has been bereft of it, to provide plumage for my lady. There are long plumes that reach to the waistline, and there are short, fluffy tips, that curl over the crown of the hat. There are feather-wreaths and pompons and brushes; feather quills, feather wings—even feather tassels. Of all the feather trimmings, the Paradise plumage has gone up so high that those trimmings are out of the reach of the average woman, and of course this keeps them in distinctive exclusiveness.

The feather tassels are new and particularly interesting. The hat brim flares upward and away from the face, and at the apex of the flare is poised an ostrich pompon. Depending from the pompon are long strands of the ostrich which are brought down against the outside of the flaring brim and caught fast, the ends of the strands spraying tasselwise over the hair and sometimes over the forehead, almost into the eyes. Even more unique than this arrangement is the boa-plume, which first encircles the hat and then reaches down over the edge of the brim, and encircles the neck in becoming boa fashion. When the boa becomes too warm indoors, the long plume is flung back and falls anywhere from the waistline to the knee, according to how much one has paid for it—a pretty penny, as may be imagined.

Felt Out of Fashion.

Felt has been relegated to second place this Winter—that is, it is used for utility and knockabout hats, but seldom for models intended for formal wear. Such hats are built of velvet, of plush, of taffeta and moire silk, of gold lace and other rich fabrics, more or less draped and arranged over graceful frames. The shapes of the picture hats are astonishing. Few of them are alike on both sides, the roll of the brim being usually much more pronounced at one side than at the other. And nine out of 10 hats have rolled-up brims; the decided mushroom shape is the exception, and fearful and wonderful are some of the roll-brim effects. These hats do not appear as large as they really are, for the head size is always so roomy that the big shape settles well down over the head and the line is so perfect that one scarcely notes where hat ends and head begins. Most of the shapes call for low hairdressing to hold out the brim at the back and keep it from resting comfortably on the shoulders, and though with the chic little turbans and evening bonnets or caps, the hair is often dressed high on the top of the head. The big picture model for wear in the afternoon requires a substantial chignon of coils or braids at the back.

Plush is enormously fashionable and velvet will have to content itself with a second place this season—as far as millinery is concerned. Black and white plushes are used together effectively, sometimes the black plush brim having a crown of white plush, and vice versa. Plush is also combined with satin and with moire; the latter silk being especially rich and beautiful with plush and velvet fabrics, though black hats are always worn by some women in Winter time, because of their rich becomingness and the fact that the black hat "matches" everything. The really smart colors this year are the so-called "eclipse" shades—that is, taupe, smoke gray, elephant and a dark reddish purple called prune. Amber is seen on some smart hats in the form of ornaments. These hats in quiet "eclipse" colorings are often relieved by brilliant color touches, cleverly introduced. For example, a stunning black velvet Leontine model for restaurant wear has a brim facing of shirred white maline and the brim is pinched up at the left side, into the cleft thus formed being thrust three plush roses, one white, one begonia pink and the third black with a gold center. Rose trimmings are frequently introduced in this three-flower effect, sometimes three shades of pink being used with good effect. A splendid bronze-green model, by Marie Groset, has a cleft brim in which are set three plush roses, one bronze-green with gold bead heart; one pale yellow and the third deep amber color.

Aigrettes Go At Angles.

Aigrette trimmings now slant at weird angles. Sometimes the tall, thick aigrette seems to be poised exactly upright against the hatbrim, when the hat is viewed off the head; but the hat is probably donned at a decided angle; the aigrette takes a backward, almost horizontal sweep, when the finished effect is achieved. An extreme model by Virot shows a hatbrim turning up steeply at the front for six inches while at the back there is scarcely any brim at all. A stiff brush aigrette stands out straight at the back, exactly at right angles to the uprising brim in front. Off the head, this hat is a veritable caricature, but when on the high brim slopes backward and not straight up, and the long brush aigrette slants downward in chic and graceful manner. Sometimes long wings are poised up-side-down on the hat, their long tips meeting at the back, far beyond the hatbrim. A hat of this sort was noted recently at the Plaza. A pretty young woman removed her loose limousine coat to reveal a graceful frock of taupe-colored permo stuff—a worsted and mohair weave of softness and luster—and the charming frock was matched by a taupe-plush hat having two immense taupe wings shading to coral at the tips. An ornament of dull silver and coral was placed across the front of the hat between the wings. Patent leather boots with taupe-colored buttoned tops accompanied the taupe frock.

FOOTWEAR DISTINCTIVE FOR VARIOUS OCCASIONS

Sturdy Walking Boot Goes With Shopping Costume, Another Style With Luncheon Gown and Daintier Type for Carriage Wear.

HIGH BOOTS NOW WORN BY WOMEN.

INDOOR and outdoor footwear are distinctly different in style now. The sturdy walking boot worn with the shopping costume is not "de rigeur" with the handsome bridge or luncheon gown, and the dainty boot worn with the bridge or luncheon gown would not do at all with the trailing theater gown designed for carriage or taxi-cab use. Street boots have invariably welted soles and the heels are straight, though they may be high if one pleases, the curved French heel and turned sole being worn by women of good taste only with indoor or carriage costume.

Three correct street boots are pictured. The practical walking boot of tan leather with its buttoned top, moderate heel and well-rounded toe will appeal to the woman who likes trim and dainty footwear that is at the same time practical and sensible in type. The laced storm boot is a splendid model for Autumn tramping in the country, for rainy-day use and for the school girl's wear at college or out-of-town boarding school. This boot is mannish and sporty, with a perforated vamp and moderate heel. Both of these tan boots are built of a new leather which may be perfectly cleaned with soap and water without the least injury to the color or the luster of the leather.

The patent leather boot is practical for street wear, yet dainty enough to accompany a dressy gown. It has smart lines, a high Cuban heel and a buttoned top of gray suede.

Successful Gardener Uses Manure Generously

Knowledge of What Plants Need and What Results From Use of Different Foods Essential.

BY LOUISE BRYANT.

IN order to understand how and when to give our plants a fertilizer we should first know why it is needed at all. Plant food is made up of 13 chemical elements. Three are taken from water and air, nine from the soil and one from decaying organic matter, like pieces of roots, leaves and stems. All fertilizers really contain nitrogen, potash and phosphoric acid. Nitrogen is necessary to any plant and it is the element that is obtained from the decaying organic matter. It promotes the growth of the leaves and branches. Phosphoric acid is particularly good for flowering plants and potash strengthens and builds up the wood and fruit.

If you have already mixed cow manure or some other good fertilizer with your soil before planting, your plants will not need any more fertilizer until that is exhausted. When a plant ceases to thrive, loses its vigor and the leaves are small and dwarfed, you may be sure that the nutritive elements in the soil have all been taken up. One of the great advantages of using a fertilizer is that it will not be necessary to repot plants so often. Under proper care they can be grown in the same soil a long time. Most authorities agree that liquid manure is the best and safest of all fertilizers. The rule to follow in preparing it is this: Take a bucket or a barrel into which you have placed dry manure, pour hot water over this and allow it to stand. When you are ready for it, pour in more water and use a rather weak solution about the color of weak tea, on your plants. Every ten days or two weeks is often enough to use it.

Bone meal is also an excellent fertilizer because of its plenteous nutritive qualities. For immediate effect use fine bone meal. Mix it with the soil about the plants. For each pot plant a teaspoonful once a month is sufficient.

Fertilizers given to flowering plants about to bloom will be of wonderful benefit. The flowers will be larger and the color better.

I do not believe in the use of ammonia as a fertilizer. It is not a plant food; it is merely a stimulant. As the aim of a true gardener is the steady and healthy growth of his plants, temporary greater activity produced by ammonia is not advised.

A Vacation at Home.

Harper's Bazar.

When, after the holidays, my family reduced itself to two, I decided to have a rest and a change; and I decided, furthermore, that the very best place for both was right at home, where I had all the comforts that would be lacking elsewhere. Every one needs both rest and change, and many need them much oftener than they can get them, but I was convinced that they were largely a matter of mental attitude.

The only preparation for the mental trip was to set the house in perfect order and lay in a supply of simple eatables. I made no engagements for a week, so that there would be no obligations. Then I sat down with a good book, shut my eyes, and was off on the boat of imagination, sailing to the land of dolce far niente. It took only a minute to reach there, and what a glorious time I had!

I read for hours at a time, with never a twinge of conscience; I wrote long letters; I spent half-days in the library, browsing; I sewed if I wanted to; I took naps in the daytime, and in the evening I went early to bed or else I coaxed The Other One—who, unfortunately, wasn't on a vacation—to play a game with me.

I had a delightful week, and woke up one morning home again, rested, with happy memories and ready to take up responsibilities once more.

French Widows Remarry.

London Chronicle.

Statistics compiled by the municipal council show that most widows in Paris take a second husband within 18 months of the death of the first. The remarriage of widows constitutes a long-standing grievance among spinsters. In 1733 a monster petition was presented by the unmarried girls of Carolina begging that a law might be passed forbidding widows to marry a second time. Their demand, however, was not acceded to. There used to be a law in Portugal by which widows older than 50 were forbidden to marry, "because experience shows that women of that age commonly marry young men of no property, who dissipate the fortunes which such marriages put them in possession of, to the prejudice of the children and other near relations of their wives."

PICTURE SHAPE HAT IS GREAT FAVORITE FOR EVENING WEAR

Irregular Hat Shapes Beloved of Fashion Now and Some are in Peculiar Models—Low and Broadbrimmed Variety Meet With Approval—One-sided Effect of Rolling Piquant.

Picture Shape with Oddly Placed Plume

One Sided Effect of Hat is Piquant

THE broad-brimmed, low-crowned model, which makes a frame for the face and hair, is always a favorite for evening wear and this season these broad-brimmed, low models are extremely fashionable. The hat pictured has a gold lace crown and a brim of taupe-colored satin, faced with taupe velvet. The feather at the back is in shades of pale yellow and taupe, and is curling over the edge of the brim. The hat accompanies a gown of taupe charmeuse worn with patent leather boots having buttoned tops of taupe cloth.

Irregular hat shapes are beloved of fashion just now, and seldom does one see a rolling brim model that turns up alike on all sides. This Virot hat for dressy wear has a decidedly one-sided effect, the brim at one side dropping close to the shoulder, while at the other it flares away, almost half a yard beyond the face. The hat is of white brocaded silk, faced under the brim with dahlia red velvet. The thick ostrich tips poised at the back match the dahlia velvet, and a band of red fox around the crown adds further color.

CHIC NECK FIXINGS TAKE FORM OF STOCK

Soft Grayish Brown Veils Worn by Very Smart Women and Are Most Becoming—Artificial Support for Hair Banned.

PRETTY little neck fixings for dress-up wear are in the shape of tulle stocks, with soft choux at the front, ornamented with a pearl bead clasp. Sometimes the stock fastens at the back and there is a pearl bead collar, made of three or more strands of pearl beads, joined at intervals with little rhinestone set slides. The stocks come in white and pale colorings, and look very fresh and dainty, worn with a tailored coat suit and smart hat at the matinee or at the noonday restaurant luncheon.

Charming blouses of all-over embroidery have medallions of cluny lace, set between lines of narrow Irish ladderwork. These blouses fasten at the back, but have the long, wrinkled sleeve, which is the sign manual of Fall fashions. Most of the sleeves now are cut two or three inches longer than the length of the arm requires; the edge of the sleeve fastens snugly at the wrist with hooks and eyes, and the excess of length wrinkles slightly on the forearm, producing the modish mousquetaire effect.

Soft Gray Veils Worn.

From that mysterious place whence fashion fads emerge have come taupe lace veils. Just at the moment the very smart woman wears, not a black face veil, but one of a soft grayish brown color, which is usually most becoming. These taupe veils are worn with black and blue hats, as well as with hats in the taupe coloring. An attractive woman, lunching at the Plaza the other day, wore a very well-cut tailored suit of taupe colored permo fabric—the lustrous mohair and worsted weave which French couturiers favor for demi-saison wear—a cocked hat of taupe bengaline, trimmed with a pert, out-slanting ostrich brush and a taupe colored, dotted veil. Her patent-leather boots had buttoned tops of taupe cloth.

Shell pins, combs and barrettes of all sorts are very fashionable just now, and sometimes a single coiffure will show two or three large headed pins, a couple of combs, thrust along the sides of the knot of hair, and a handsomely carved barrette. For evening wear these shell ornaments are in very ornamental styles, gold and silver being inlaid in the shell or sunken jewels being added. Pearl-studded ornaments are especially popular, for pearls are the craze this Autumn. The coiffure illustrated is designed for theater wear and all the hair is massed at the back—the most conspicuous part of the head at the theater. Among the soft, thick coils—which may or may not be the natural possession of the wearer in these days of wonderful matched artificial tresses—are thrust several pearl-studded amber combs, and the effect is very rich as well as very graceful. The contour of the head is emphasized by the coiffure, and in the front the waves of hair are soft and unstudded.

No artificial support is permitted in the front of the hair nowadays. Rats and cushions are the worst of bad taste, and the hair is kept soft and fluffy by frequent shampoos and wavings. If the forehead is high it must be covered for foreheads are as much out of fashion as ears these days. After the hair has been parted, draw the waved locks softly down on the forehead to form loose scallops at either side of the part. Push the big, soft scallops constantly together at the base of the parting, and by and by the hair will become trained to keep this deep wave, and the forehead will look much lower than it really is. After the hair has been dressed for the day, with thumbs and forefingers loosen the waves at either side over the ears until the effect of the coiffure is soft and graceful, though the firmly pinned knot, the large shell pins and the barrette hold it securely as it should be held for the day's length.

One is fairly dazzled by the magnificence of the new evening cloths. Wraps of brocade, plush, gold lace and fur mount into the four-figure prices, and the gowns, even for debutantes, are of heavy brocades or beaded nets, and glitter in the most sophisticated fashion with diamante fashions. An evening gown noted this week at one of the important openings, was of blue and black brocaded velour—the sort of material that was made into stately window hangings in the Victorian era. Above the waist was apparently nothing but swathings of white tulle draped over sapphire-studded net in a pale flesh tint. Buttoned boots of blue satin matched the gown, and rhinestone buttons made the boots very gay and brilliant.

TEA ICE CREAM—Boil a quart of milk and then pour it over one ounce of tea leaves; let steep covered for five minutes. Strain into a bowl over a caramel made of two ounces of sugar. Beat the yolks of eight eggs with one-half pound of powdered sugar; stir the milk into this mixture, and place the whole over the fire, gently stirring until it thickens.

REDUCE FAT

NATURE'S WAY

Slim Elegance of Figure Means More to a Woman Than Beauty

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Health and Beauty Advice

BY MRS. MAE MARTYN

R. M. S.: Sallow complexion, liver-blotches, pimples and other eruptions of the skin indicate the need of a good blood-tonic and liver-regulator. Dissolve one ounce of kardene in one-half pint of alcohol (not whiskey), add one-half cupful of sugar and enough hot water to make a full quart. Take one tablespoonful five minutes before each meal. Kardene purifies the blood, arouses the liver, clears the skin, restores lost appetite and tends to strengthen and build up the entire system.

J. W.: You can add greatly to your beauty if you rub pyroxin on your eyebrows with finger end. This makes them grow thick and silky. Applying pyroxin at lash roots with thumb and forefinger makes them grow long and curly. Use caution and don't get pyroxin where no hair is wanted.

Mrs. D.: Those ugly hairs can be quickly banished from your face with a paste made with powdered delatone and water. This paste should remain on the hairy surface two or three minutes, then rub off and wash the skin and every trace of hair has vanished. The delatone treatment never fails and leaves the skin free from spot or blemish.

Annette: The affliction of over-fatness is to be deplored at any age, but it is a positive calamity to a young and pretty woman to become too fat in these days when fashion decrees the slender figure the only correct one. You can reduce your weight almost at the rate of a pound a day until you reach normal if you will dissolve four ounces of parnotis in 1½ pints of hot water and take a tablespoonful before each meal. You can buy parnotis from any first-class druggist. It is a harmless fat dissolver, and those who take it marvel at its wonderful effect. It makes one look and feel younger, brighter, more buoyant and energetic.

Fannie R.: To be sure a face lotion is far better than face powder, but you will have to be careful what you use, as most "liquid face powders" contain injurious ingredients, that are likely to ruin your complexion. Try this inexpensive one, which is all right: Dissolve four ounces of spurmax in a half-pint of witch hazel or hot water and add two teaspoonfuls glycerine. Rub this on your face, neck and arms, and it will give your skin a very pleasing, delicate tone. This lotion does not show or rub off like powder and will remove that shiny, sallow look from your skin. This preparation is a wonderful skin-beautifier and I find it excellent for rough, red or sallow skins, freckles and skin-pimples.

Mrs. David O.: The only reason why many hair and scalp specialists advise against frequent shampooing is the danger that comes through the use of soap and inferior shampoos, which contain "free" alkali or other ingredients injurious to the hair. If your hair is thin, very dry or oily and looks so dull, "stringy" and unkempt a few days after shampooing, try cleansing with a teaspoonful of canthrox dissolved in a cup of hot water, then rinsing thoroughly with clear water. You can use this shampoo as often as you like, as it will benefit your hair and scalp wonderfully. It will relieve that itching sensation and make your hair beautiful, fluffy and appear twice as thick. This shampoo dries quickly without any danger of streaking or discoloration.

Miss H. L.: If you only knew what was in the cheap, greasy cold creams you have been smearing on your face, you would never use them again, as they are really harmful. Never use anything but a greaseless cream if you don't want hair on your face. At a small expense you can prepare an excellent complexion cream-jelly by stirring together and allowing to stand over night two teaspoonfuls glycerine, one ounce almozoin and one-half pint cold water. Use this regularly and it will clear up your complexion wonderfully by removing all dirt and oil. It will also remove quickly those blackheads and other effects of hot weather such as freckles, tan and roughness of the skin of which you speak. This is the only reliable cream I have ever found for removing wrinkles without leaving the skin rough and flabby after massaging and for reducing the size of large, dirt-collecting pores.

Victoria: Your scalp needs a good, stimulating quinine hair tonic to remove the dandruff, stop irritation and falling hair. Get from any drug store one-half pint alcohol (not whiskey) and one ounce quinzoin and mix it with one-half pint water and you will have a much better tonic than any of those ready-prepared tonics you have been buying. Brush your hair daily and twice a week apply this tonic to the scalp, rubbing it in gently. This will do wonders for your dull, lifeless, falling hair, and put your scalp in a healthy condition. This tonic will make your hair soft, silky and lustrous. Keep the scalp clean by frequent shampoos with canthrox and you will not have further trouble with your hair.

Enid S.: Your headaches and generally despondent feeling very likely come from your weak, inflamed eyes. You should attend to the matter immediately or you may have to wear glasses permanently. Get an ounce of crystos and dissolve it in a pint of water. Put a few drops in each eye two or three times a day and I am sure it will strengthen your eyes wonderfully and remove your eye troubles generally. I find this a splendid remedy. It does not smart the eyes and is fine for dull, tired, sore eyes that have that overworked feeling.

Read Mrs. Martyn's book, "Beauty." $5.—Adv.

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