

BLACK HAT AND OTHER FASHIONS TRACED TO PARIS SADDENED BY WAR

French Women in Mourning Responsible for Sombre Chapeaux Now Ordered for Military and Military Trimmings, Finding in Styles, Were Prompted by Camp and Red Cross Scenes—American Buyers Active.



No. 1—Georgette Model of Black Velvet. With Straight Ostrich Tips Lying Flat on the Brim and a White Rose on the Side. No. 2—Bechoff-Black Model of Red Velvet With Cardinal Cape, Trimmed With Bands of Ostrich. No. 3—Beucllet Model of Gold Brocade With Lace Tulle and Jet Trimming. The Bottom of the Skirt is Short and the Edges With Skunk. No. 4—Suit of Brown Velvet With Flaring Coat and Full Skirt Which Hangs in Point Front and Back. Skunk Collar and Cuffs. No. 5—Smart Little Coat of Seal With Skunk Collar and Cuffs. The Vest is of Yellow Velvet. No. 6—The New Evening Models Show a Very Low Line at the Back of the Decollete.

(Copyright, 1914, by McClure Newspaper Syndicate.)

PARIS, Sept. 1.—(Special.)—First, it was the white tulle hat that the milliners offered as the last thing in headgear, and now it is the black velvet hat again.

Evidently there is no road that leads far away from this kind of millinery. It is not easy to tell whether the milliners want to get away from it, or whether they will not permit it to be easily seen, by watching buyers, that the preference goes toward black rather than any other; this could be sorrowfully explained if the buyers were French women who consider it in better taste to avoid colors while so many thousands of their country women are in mourning. The first was reached the first week of the war and was quite in keeping with the national air of solemnity which had these people bent to battle.

Americans Good Buyers.

But there are constant openings in all centers of fashion because the Americans are plentiful and seem to have money to burn, and no amount of it is not usual. This is for reasons of necessity, as every traveler has lost baggage somewhere along the line; also for reasons of employment to girls and women who have no other means of staying off starvation.

In this especial field the individual charities of American women have been numerous, but necessarily restricted on account of the paucity of carriage allowances and the restrictions of the railroads.

However, there have been new fashions galore, for the French designers had all their things ready by the time that the war broke out.

The great shops have been able to pull together a few clothes and the galleries Lafayette, as usual, have come to the front with remarkably good fashions at moderate prices.

At all the milliners the race is between the black hat trimmed with white, and the white hat trimmed with black. Women prefer the former, although there is no doubt that the lack of color tells seriously on the looks of the average woman. It is difficult to understand why every woman thinks she can wear all black. No amount of arguing will persuade her otherwise.

She will buy a hat in this somber shade, putting it on with any and every occasion, and that sense of security given by the tradition that black is the ace of trumps in the game of dress.

White Trimming Ordered.

This season, fashion has arranged a better scheme for her, so that her undoing will not be easily accomplished. It demands that the large black velvet surface be trimmed with white. Velvet flowers are not new, and waxed leaves, white silk roses, a plain band of grosgrain ribbon arranged in a flat bow are among the garnitures exploited.

Fewer turbans are seen than for three years. What the French call canottiers and are in first style, they are an enlarged sailor shape with a flat crown.

Nothing stands upright. All trimmings are low and have the effect of being plastered on the soft surface.

Many persons are disappointed that the promised fashion for velvet did not materialize. It is seen more in millinery than in gowns.

Drescoll shows more of it than the

other couturiers, especially in brilliant colors, as, for instance, in an infantry red velvet afternoon frock, quite transparent at the neck by reason of the use of white tulle. This kind of red is a difficult color, and no woman should buy it unless she is quite certain she can wear it and is financially able to reinforce it with other gowns.

Red Only for the Rich.

Only the rich woman can wear red clothes. They are only tolerable once in a while; as a steady thing, they are exhausting. A red hat is happily out of fashion. Red roses on black velvet hats are very well in their way, and the addition of a red infantry band of ribbon finished in a flat bow at the side is rather attractive above a young face, but there the usage of red on the head, ceases.

For house and theater wear, the couturiers are showing light red velvet frocks, made with wide outlines and waist lines that neglect to outline the slim line.

Near the hips is a corselet effect of red silk that fastens straight down the front with red velvet buttons. By the way, there is no end to these corselet additions to every kind of frock, but the one intended for ceremonious evening wear. The kind that extended to the neck, ending in a white lace collar—the original that Premet brought out last Spring—has been superseded by another sign of the times, which undoubtedly had its origin in the former. Its popularity is another sign of the war; the fashions have of making an exaggerated bearing; and one gets new velvets to a convenient and wearable form.

Long Corselet in Vogue.

It is probable that we shall see too much of this form of jacket, or corselet applied to gowns this Winter, but that they have always disliked the use of this material for everyday purposes.

There are velvet coats, short, jaunty affairs that flare out from the waistline, but they carry skirts of cloth below them. Even these are not intended for anything but formal afternoon wear. Rough cloths maintain their position; and one gets new velvets until one gets into the realm of elaborate afternoon cloths; and in evening gowns satin and cloth tulle.

When the house of Callot showed its evening gowns, it did so mournfully, and yet it was the few purchases of the Americans for trade and individual use, that kept the workrooms open during this month and gave employment and money to hundreds of women and girls.

Whether the amount of money taken in balanced the amount of money spent in preparing the models, is a financial problem that no one can settle; but it had not been for the American trade during the opening, slight as it was in comparison to other years, there would have been far more hungry people in Paris than there are now.

Narrow Skirts Remain.

However, there was nothing philanthropic in the effort of the American buyers to get the clothes that represented the newest fashion, no matter how beneficial may have been its result. What they bought cannot fail to be of interest, for, as I have empha-

sized before, the Paris houses turned the trick in fashions during this month by having their regular openings and showing a new silhouette.

Premet puts it on a dark blue one-piece frock, using dull colors of silk, floss which match two pointed pieces under the places of the arms, and in front of the hips, and carry out the colors used in a belt that goes across the front, below the waistline and slips through two rings and a brassard is placed at the under-arm seams.

There are other kinds of brassards on sleeves made of plain bands of material with a symbol or ornament worked in the middle. Even when there is no application in color, there is a three-inch band that divides the upper and lower sleeves midway between elbow and shoulder.

It is natural that this sleeve should suggest itself to any designer in this time of the privations of government. It must give permission, or the brassard will be investigated. All the people attached to the various ministries, even in the humblest of government, wear brassards on the left arm to indicate their position; the Red Cross workers wear their badge, all the officials at the stations wear theirs, and the brassard is placed at the under-arm seams.

Brassard Use Barred.

The government rightly thought that too many people were taking advantage of the protective art in wearing the brassard; and the whole episode eventually gave rise to a fashion.

Kunders of Americans may have this sleeve in their gowns this Winter without realizing its significance and its origin. It is a good touch and provides a wide scope for ingenuity.

Remember that the sleeve is a part of the dominating sleeve in the outer garment is long, small, untrimmed, and set into a regulation armhole.

The gowns that are the only dress of the top part of the new coats there is not a fraction of an inch used at the top of the sleeve more than is necessary. The sleeve is made to fit on a corset; it was once, but is smoothly fitted into the shoulder.

When one uses the brassard on a blouse or best to put it on both arms and make it of embroidery, if possible.

It is still fashionable to use a broad band of material for a high collar, and the back, and this fashion has suggested the use of the material as a wide band on the sleeve.

The gowns that have bands are not applied; they are a part of the original sleeve, which may be cut with a kimono top, or in three parts. It is called a "drop in" and is a corset; it is a hole, or to omit one. Despite all the inconvenience of the baggy kimono shoulder, its use is continued by some of the designers.

American Buyers Disappointed.

The American buyers who were here for the openings—and they were few in number, because they were kept away from the city by the transportation—were disappointed in the fact that evening gowns remained much as they had been.

There was no definite departure, and she had outlined this departure in one gown that she exploited last Spring. It was called Eastern then, and Maynard, as the latter name is attached to everything that drops in a straight line from shoulder to hips.

Callot shows one gown that is so strikingly like the model for which Worth has always been famous; and one has an intuitive feeling that this is the real thing, although it is not. It has a wrapped bodice that goes in a slightly bias line under the arms, has a simple draped skirt with a long line of black.

Callot shows one gown that is so strikingly like the model for which Worth has always been famous; and one has an intuitive feeling that this is the real thing, although it is not. It has a wrapped bodice that goes in a slightly bias line under the arms, has a simple draped skirt with a long line of black.

It is quite unlike anything Callot has done for years and is distinct departure from her method. It is probably a trifle more transparent above the bust than Worth allows, but everyone knows that Callot caters to the kind of women that like a sensational touch.

The difference between this gown and what Worth would make is in the absence of rhinestones; that celebrated house never relinquishes this kind of garniture and is using it today.

Worth, by the way, like Paquin

Americans and find them eagerly at work, and this one form of ornament, Dorena, will go back to America as souvenirs of one of the most terrible Summers that most Americans have ever spent.

You see, it is hard to keep on the subject of fashions, and yet it is a safety valve to have to do it. In writing them in this corner of the boulevard when the Grand Republic was going down.

Fashions keep one's mind off the war for a moment, and this is a good thing, as there are new fashions introduced by the courageous couturiers every day or so, the work of a fashion reporter.

Coat Reaches Knees.

Therefore, to business: There is this new coat by Cheruit. It reaches well over the knees—a fact which you already know—and it ripples from waist to hem and has a straight unbroken slim line down to the fingers, with flairs at every point except the waistline.

So much for the outline, but this description does not cover any of the complicated method that has been adopted to build this coat. No American cutter will be able to achieve it without a pattern.

The pelum, for example, gains its flare by being built from godet sections only a few inches wide. You can imagine what a quantity of material is below the waist! Then there is a seam around the hips where the full pelum is joined to the untripped, and part. As this seam does not go across the back it dips downward and makes two lines on each side of the spine.

Under each arm there are from five to eight "seams" which have their nucleus in a large thick arrowhead of self-colored embroidery and each seam divides into two lines, one on each side of the fabric, all of which runs to the pelum.

One woman likened their appearance to the steamship maps showing dotted trans-Atlantic lines, which are now mere mockery. No wonder she looked at them mournfully; she had tried five steamship tickets and had not left the U. S. day doing it, in a futile effort to get back to New York.

War Creates Styles.

It is well known that two of the best designers in Paris, called their work of creating styles from camp and from the Red Cross hospital, so this may account for the fact that the new sleeve is so simple and untripped.

Premet puts it on a dark blue one-piece frock, using dull colors of silk, floss which match two pointed pieces under the places of the arms, and in front of the hips, and carry out the colors used in a belt that goes across the front, below the waistline and slips through two rings and a brassard is placed at the under-arm seams.

There are other kinds of brassards on sleeves made of plain bands of material with a symbol or ornament worked in the middle. Even when there is no application in color, there is a three-inch band that divides the upper and lower sleeves midway between elbow and shoulder.

It is natural that this sleeve should suggest itself to any designer in this time of the privations of government. It must give permission, or the brassard will be investigated. All the people attached to the various ministries, even in the humblest of government, wear brassards on the left arm to indicate their position; the Red Cross workers wear their badge, all the officials at the stations wear theirs, and the brassard is placed at the under-arm seams.

Brassard Use Barred.

The government rightly thought that too many people were taking advantage of the protective art in wearing the brassard; and the whole episode eventually gave rise to a fashion.

Kunders of Americans may have this sleeve in their gowns this Winter without realizing its significance and its origin. It is a good touch and provides a wide scope for ingenuity.

Remember that the sleeve is a part of the dominating sleeve in the outer garment is long, small, untrimmed, and set into a regulation armhole.

The gowns that are the only dress of the top part of the new coats there is not a fraction of an inch used at the top of the sleeve more than is necessary. The sleeve is made to fit on a corset; it was once, but is smoothly fitted into the shoulder.

When one uses the brassard on a blouse or best to put it on both arms and make it of embroidery, if possible.

It is still fashionable to use a broad band of material for a high collar, and the back, and this fashion has suggested the use of the material as a wide band on the sleeve.

The gowns that have bands are not applied; they are a part of the original sleeve, which may be cut with a kimono top, or in three parts. It is called a "drop in" and is a corset; it is a hole, or to omit one. Despite all the inconvenience of the baggy kimono shoulder, its use is continued by some of the designers.

American Buyers Disappointed.

The American buyers who were here for the openings—and they were few in number, because they were kept away from the city by the transportation—were disappointed in the fact that evening gowns remained much as they had been.

There was no definite departure, and she had outlined this departure in one gown that she exploited last Spring. It was called Eastern then, and Maynard, as the latter name is attached to everything that drops in a straight line from shoulder to hips.

Callot shows one gown that is so strikingly like the model for which Worth has always been famous; and one has an intuitive feeling that this is the real thing, although it is not. It has a wrapped bodice that goes in a slightly bias line under the arms, has a simple draped skirt with a long line of black.

Callot shows one gown that is so strikingly like the model for which Worth has always been famous; and one has an intuitive feeling that this is the real thing, although it is not. It has a wrapped bodice that goes in a slightly bias line under the arms, has a simple draped skirt with a long line of black.

It is quite unlike anything Callot has done for years and is distinct departure from her method. It is probably a trifle more transparent above the bust than Worth allows, but everyone knows that Callot caters to the kind of women that like a sensational touch.

The difference between this gown and what Worth would make is in the absence of rhinestones; that celebrated house never relinquishes this kind of garniture and is using it today.

Worth, by the way, like Paquin

made a showing in London during August, and had now opened the hour to catch whatever American trade is passing.

To sum up the situation in evening clothes: One can go on with the styles of last Winter. Satin is again used,

Answers to Correspondents

BY LILLIAN TINGLO.

PORTLAND, Or., Sept. 8.—Will you please give me a recipe for Yorkshire pudding? Should the oven be moderate or rather hot for baking it? Also, please give a recipe for small breads that would like the "pudding" as possible. Thanking you very kindly, MISS G.

Yorkshire Pudding—Mix a smooth, thin batter with 2 eggs, 1 cup milk, 1 cup sifted flour and one-half teaspoon salt. Have ready a baking tin, about 12 inches square, hissing hot and containing very hot fat. Pour the batter into this and put into a hot oven. Bake 15 to 20 minutes, until not only very brown but well browned, but until it is firm enough not to fall when taken from the oven. Cut in squares and serve with gravy. The fat may be brown gravy. As a "daughter of Yorkshire" I can assure you of the "geniueness" of this recipe. It is important to have the pan, the fat and the oven all very hot or the "pudding" will be a heavy, doughy mass.

A recipe for tomato catsup was given recently, September 25, and, think, but here is a somewhat different one. Tomato ketchup with green peppers—Four quarts sliced ripe tomatoes, 3 green peppers, 2 tablespoons onion, 1 onion finely chopped, 4 tablespoons salt, 1 quart vinegar. Cook until soft, then put through sieve and add 2 very white peppers, 2 tablespoons mustard and 1 tablespoon allspice. Boil slowly three hours and seal when cold. The onion or the peppers or both may be omitted if the simpler flavor is preferred. Clove of garlic is added by some makers. See also the answer below to Mrs. W. H. C.

Portland, Or., Aug. 27.—Will you kindly print in The Sunday Oregonian a recipe for piccalilli, made without boiling? Thanking you for many interesting recipes, MISS H. N.

The delay in answering your letter is due partly to recent illness and absence from Portland and partly to the fact that I am not clear as to what you want. Piccalilli is a hot mixed mustard pickle containing onions, cauliflower, cucumber beans, small peppers and radish pods. It is a sharp, hot, spicy dressing, but "piccalilli" is a green tomato sliced pickle, without mustard. American recipes under the name of piccalilli are made from a chopped green tomato and cabbage relish to a slightly sweetened mild mustard pickle made with cucumbers, cauliflower and onions. Please write again, give me a hint of what you had in mind and I will try to give you a prompt answer.

Portland, Or., Aug. 27.—Kindly give in The Sunday Oregonian a recipe for quince honey sauce (for omelet), Southern style, with spices, preferred. MISS W. H. C.

Quince Honey—For every pound of ripe quince allow one pound of sugar and one cup of water. Make a syrup and boil to the thread stage. Meanwhile grate the quinces and add to the syrup, boiling about 15 minutes, or until thick and honey-like. Seal like jelly in small glasses.

Spiced Tomato Catsup—One peck ripe tomatoes, 4 onions, 1 quart vinegar, green peppers, 3 cups brown sugar, 2 tablespoons ground ginger, 3 tablespoons each black pepper, mustard, cayenne and paprika (in a bag), cinnamon, allspice and mustard seed. Cook the vegetables in their own juice for 2 hours. Rub through a sieve, add the spices and vinegar, boil 2 1/2 hours, or until thick, bottle and seal while hot.

Spiced Tomato Catsup II—One half peck tomatoes, 1/2 cup salt, 1 cup sugar, 6 large onions, 1 quart vinegar, 2 prepared nutmegs, 1 teaspoon each of cloves, cinnamon, allspice, cayenne, 2 grams each of mace and nutmeg. Prepare as above. Both these are of Southern origin.

Portland, Or., Sept. 8.—Kindly publish as soon as convenient (1) a recipe for mushroom catsup; (2) just how are tea balls made? (3) How can I make a good, as the usual method—measuring and steeping three minutes? M. B. B.

Mushroom catsup—Put fresh mushrooms, broken in pieces, into a jar with salt sprinkled between the layers. Let stand three days, stirring every day. Use about three cups of salt per four quarts mushrooms. The mushrooms should be wiped and the ends of the stems cut off. After three days drain without pressure. To one quart liquor add one tablespoon spice, one tablespoon ginger, one-half spoon mace, one teaspoon cayenne, one teaspoon each of nutmeg, allspice and cloves. After reduced one-third and bottle while hot.

The "queensings" of the mushrooms may be used for thicker "second catsup" for use in sauces.

A stronger flavor of mushrooms is obtained by using only one teaspoon whole peppercorns and one teaspoon mace and boiling the clear liquid obtained as above until reduced one-half.

A teaball, containing a suitable measured quantity of tea, is placed in the teapot or cup (according to the amount of tea desired) and boiling water is poured on. After a time, from three to six minutes, varying with the kind of tea and the taste of the maker, the teaball is withdrawn and the tea may be served at once or kept hot, under danger of "oversteeping." No tea should remain in contact with the water for more than six minutes, at the most, and the tea ball is convenient in securing this without the pouring of the liquid from one teapot to another. The teaball is sometimes made of a paper teapot and is raised above the water by a little chain and hook when the time is up.

Teaballs, or covered perforated teapots, are convenient for making single cups of tea without a teapot, either for a solitary bachelor or spinster, or for a teacup of three-fourths "drop in" for tea, and for each of whom the fragrance of a perfectly fresh infusion is thus secured. The tea is, you see, made by the usual method; teaball or no teaball.

Portland, Or., Aug. 18.—I am taking the liberty of writing you asking if you kindly give me some information which I the result of my inquiry, and which I understand you gladly give through your association with the Oregonian.

First, a good Welsh rabbit recipe. Kindly give me all the little essential points to keep the sauce from curdling, and a great deal of tulle, but the drape is dropped to the knees and is no longer at the hips. There is a marked tendency, however, on the part of one or two good houses, to bring back the high décolletage of the Moyaen-age. It is undoubtedly ugly!

BATTLE NAMING DIFFICULT

Front of Many Miles Includes Several Towns Along Line.

LONDON, Sept. 25.—The modern battle line is so long that it can no longer be indicated by the name of a town or

GIRLS' HAIR BEAUTIFUL, LUSTROUS, FLUFFY, WAVE, WAR—25 CENT DANDERINE

No More Dandruff or Falling Hair—A Real Surprise Awaits You.

To be possessed of a head of heavy, beautiful hair, soft, lustrous, fluffy, wavy and free from dandruff is merely a matter of using a little Danderine.

It is easy and inexpensive to have nice hair, and lots of it. Just get a 25-cent bottle of Knowlton's Danderine now—all drug stores recommend it—apply a little as directed and you will have a head of hair that will give you the appearance of abundance, freshness, fluffiness and an incomparable gloss

and lustre and try as you will you cannot find a trace of dandruff or falling hair; but your real surprise will be after about two weeks' use, when you will see new hair—fine and downy at first—but really new hair—sprouting all over your scalp—Danderine is, we believe, the only sure hair growth destroyer of dandruff and cure for itchy scalp and it never fails to stop falling hair at once.

If you want to prove how pretty and soft your hair really is, moisten a cloth with a little Danderine and carefully draw it through your hair—taking one small strand at a time. Your hair will give you a new look, and you will have new moments—a delightful surprise awaits everyone who tries this—Adv.

and a great deal of tulle, but the drape is dropped to the knees and is no longer at the hips. There is a marked tendency, however, on the part of one or two good houses, to bring back the high décolletage of the Moyaen-age. It is undoubtedly ugly!

Answers to Correspondents

BY LILLIAN TINGLO.

PORTLAND, Or., Sept. 8.—Will you please give me a recipe for Yorkshire pudding? Should the oven be moderate or rather hot for baking it? Also, please give a recipe for small breads that would like the "pudding" as possible. Thanking you very kindly, MISS G.

Yorkshire Pudding—Mix a smooth, thin batter with 2 eggs, 1 cup milk, 1 cup sifted flour and one-half teaspoon salt. Have ready a baking tin, about 12 inches square, hissing hot and containing very hot fat. Pour the batter into this and put into a hot oven. Bake 15 to 20 minutes, until not only very brown but well browned, but until it is firm enough not to fall when taken from the oven. Cut in squares and serve with gravy. The fat may be brown gravy. As a "daughter of Yorkshire" I can assure you of the "geniueness" of this recipe. It is important to have the pan, the fat and the oven all very hot or the "pudding" will be a heavy, doughy mass.

A recipe for tomato catsup was given recently, September 25, and, think, but here is a somewhat different one. Tomato ketchup with green peppers—Four quarts sliced ripe tomatoes, 3 green peppers, 2 tablespoons onion, 1 onion finely chopped, 4 tablespoons salt, 1 quart vinegar. Cook until soft, then put through sieve and add 2 very white peppers, 2 tablespoons mustard and 1 tablespoon allspice. Boil slowly three hours and seal when cold. The onion or the peppers or both may be omitted if the simpler flavor is preferred. Clove of garlic is added by some makers. See also the answer below to Mrs. W. H. C.

Portland, Or., Aug. 27.—Will you kindly print in The Sunday Oregonian a recipe for piccalilli, made without boiling? Thanking you for many interesting recipes, MISS H. N.

The delay in answering your letter is due partly to recent illness and absence from Portland and partly to the fact that I am not clear as to what you want. Piccalilli is a hot mixed mustard pickle containing onions, cauliflower, cucumber beans, small peppers and radish pods. It is a sharp, hot, spicy dressing, but "piccalilli" is a green tomato sliced pickle, without mustard. American recipes under the name of piccalilli are made from a chopped green tomato and cabbage relish to a slightly sweetened mild mustard pickle made with cucumbers, cauliflower and onions. Please write again, give me a hint of what you had in mind and I will try to give you a prompt answer.

Portland, Or., Aug. 27.—Kindly give in The Sunday Oregonian a recipe for quince honey sauce (for omelet), Southern style, with spices, preferred. MISS W. H. C.

Quince Honey—For every pound of ripe quince allow one pound of sugar and one cup of water. Make a syrup and boil to the thread stage. Meanwhile grate the quinces and add to the syrup, boiling about 15 minutes, or until thick and honey-like. Seal like jelly in small glasses.

Spiced Tomato Catsup—One peck ripe tomatoes, 4 onions, 1 quart vinegar, green peppers, 3 cups brown sugar, 2 tablespoons ground ginger, 3 tablespoons each black pepper, mustard, cayenne and paprika (in a bag), cinnamon, allspice and mustard seed. Cook the vegetables in their own juice for 2 hours. Rub through a sieve, add the spices and vinegar, boil 2 1/2 hours, or until thick, bottle and seal while hot.

Spiced Tomato Catsup II—One half peck tomatoes, 1/2 cup salt, 1 cup sugar, 6 large onions, 1 quart vinegar, 2 prepared nutmegs, 1 teaspoon each of cloves, cinnamon, allspice, cayenne, 2 grams each of mace and nutmeg. Prepare as above. Both these are of Southern origin.

Portland, Or., Sept. 8.—Kindly publish as soon as convenient (1) a recipe for mushroom catsup; (2) just how are tea balls made? (3) How can I make a good, as the usual method—measuring and steeping three minutes? M. B. B.

Mushroom catsup—Put fresh mushrooms, broken in pieces, into a jar with salt sprinkled between the layers. Let stand three days, stirring every day. Use about three cups of salt per four quarts mushrooms. The mushrooms should be wiped and the ends of the stems cut off. After three days drain without pressure. To one quart liquor add one tablespoon spice, one tablespoon ginger, one-half spoon mace, one teaspoon cayenne, one teaspoon each of nutmeg, allspice and cloves. After reduced one-third and bottle while hot.

The "queensings" of the mushrooms may be used for thicker "second catsup" for use in sauces.

A stronger flavor of mushrooms is obtained by using only one teaspoon whole peppercorns and one teaspoon mace and boiling the clear liquid obtained as above until reduced one-half.

A teaball, containing a suitable measured quantity of tea, is placed in the teapot or cup (according to the amount of tea desired) and boiling water is poured on. After a time, from three to six minutes, varying with the kind of tea and the taste of the maker, the teaball is withdrawn and the tea may be served at once or kept hot, under danger of "oversteeping." No tea should remain in contact with the water for more than six minutes, at the most, and the tea ball is convenient in securing this without the pouring of the liquid from one teapot to another. The teaball is sometimes made of a paper teapot and is raised above the water by a little chain and hook when the time is up.

Teaballs, or covered perforated teapots, are convenient for making single cups of tea without a teapot, either for a solitary bachelor or spinster, or for a teacup of three-fourths "drop in" for tea, and for each of whom the fragrance of a perfectly fresh infusion is thus secured. The tea is, you see, made by the usual method; teaball or no teaball.

Portland, Or., Aug. 18.—I am taking the liberty of writing you asking if you kindly give me some information which I the result of my inquiry, and which I understand you gladly give through your association with the Oregonian.

First, a good Welsh rabbit recipe. Kindly give me all the little essential points to keep the sauce from curdling, and a great deal of tulle, but the drape is dropped to the knees and is no longer at the hips. There is a marked tendency, however, on the part of one or two good houses, to bring back the high décolletage of the Moyaen-age. It is undoubtedly ugly!

BATTLE NAMING DIFFICULT

Front of Many Miles Includes Several Towns Along Line.

LONDON, Sept. 25.—The modern battle line is so long that it can no longer be indicated by the name of a town or

GIRLS' HAIR BEAUTIFUL, LUSTROUS, FLUFFY, WAVE, WAR—25 CENT DANDERINE

No More Dandruff or Falling Hair—A Real Surprise Awaits You.

To be possessed of a head of heavy, beautiful hair, soft, lustrous, fluffy, wavy and free from dandruff is merely a matter of using a little Danderine.

It is easy and inexpensive to have nice hair, and lots of it. Just get a 25-cent bottle of Knowlton's Danderine now—all drug stores recommend it—apply a little as directed and you will have a head of hair that will give you the appearance of abundance, freshness, fluffiness and an incomparable gloss

and lustre and try as you will you cannot find a trace of dandruff or falling hair; but your real surprise will be after about two weeks' use, when you will see new hair—fine and downy at first—but really new hair—sprouting all over your scalp—Danderine is, we believe, the only sure hair growth destroyer of dandruff and cure for itchy scalp and it never fails to stop falling hair at once.

If you want to prove how pretty and soft your hair really is, moisten a cloth with a little Danderine and carefully draw it through your hair—taking one small strand at a time. Your hair will give you a new look, and you will have new moments—a delightful surprise awaits