

THE GLASS OF FASHION

Smart New York Women Use Triple Full Length Mirrors.

THE FLOWER TRIMMED VEIL.

Spring Hats Bring Teeth and Nose Into Prominence and Play Hide and Seek With Wearers' Faces—Models More Eccentric Every Day.

Dear Elsa—Dick has just given me an Easter present that is going to be the comfort of my life. Yes; I know that in the proper sequence of things I should have been so delighted and surprised (I bought it myself) to find the gift in my dressing room on Easter morning, but the truth is I just couldn't wait a day longer without a peep into my full length triple mirror, for that's the present I should be receiving on Sunday morning, April 11. I do wonder, though, what I really will find beside my breakfast plate on this auspicious morning. But it's too hor-



IN BRONZE GREEN STRAW.

rid of me even to auto-suggest the idea of another gift. Still, I would give Dick a jolly good hug if he remembered how I liked that—No; I won't even tell you what it was. It's too grasping—in fact, piggyish—of me.

But to describe this mirror. Every woman nowadays who goes in for dress as a fine art—and most all New York women do—are obliged to own one of these glasses. When fashions are so freakish one cannot run the risk of appearing in a more outlandish guise than Mme. la Mode intends one should. One does not feel safe in being assured by one's mirror that she is well put up from one vantage point. She must be sartorially perfect from every angle. Now, this is exactly what the triple mirror does for you. And if used faithfully—sounds like a patent medicine ad, doesn't it?—at each dressing you know to a certainty whether you turtletail your neck or carry it gracefully poised, whether your Dominican gown with its penitential lines makes you resemble Friar Tuck in his monk's robe or whether your Psyche would meet the approval of the early Greeks. As for your hat—why, a "chopping bowl" affair even has attractions viewed from the right angle triangle of a triplicate. You know what a vast difference the least difference in the adjustment of a chapeau means to femininity, exactly the difference between good looks and ugliness.

That awfully good manicurist I have told you about uses a triple mirror when she works with the hands of her



A FRENCH MODEL.

patrons. In this glass she shows them how to avoid unsightly poses of the hands that are seen by their neighbors at card table or dinners.

The way I'm booming these mirrors will probably lead you to suppose that I have the agency for disposing of them. Unfortunately this luck goes to a Fifth Avenue firm. But I am crazy over the thing and just sporty enough to risk seeing myself as others see me. Of course I'm not often satisfied with the result; but, as Browning says, the possible best is a comfort to achieve.

And talking of Browning reminds me of Dick's latest piece of impudence. You know, dear, we have just organized a literary club in our neighborhood, and the other afternoon I found Dick home when I came from the last meeting. "Well," he asked cheerfully, looking up over the top of his paper, "what was the topic under discussion by the club this after-

noon?" For a minute I couldn't think what we had been talking about. Everything was so stupid. Then finally I blurted out: "Oh, yes, I recollect. We discussed that horrid woman that's moved in across the street, and Loggfellow." I actually failed to realize what I'd said until a perfect howl greeted my abstracted ears. Nasty of him, wasn't it?

I am absolutely fagged out from trying to run a spring hat to cover that I could wear without looking a fright in, and I think I have succeeded in capturing the brush, to use a hunting term, in the chapeau of bronze green straw I have sketched for you. In the season's medley of shapes this is a very conventional model, but it has a signature inside the crown that would satisfy any woman of its chicness, even if she overlooked the lovely great white marsh roses about the crown and the long ends of bronze velvet ribbon that tie under the chin. The average hats of the spring are wildly eccentric, and they grow worse and worse. There is more than one queer shape. There's the funnel, the flowerpot and the large spreading tray from which to select, but there is one trait common to them all—they play hide and seek with their wearers' faces. Two features these hats do bring into prominence—the teeth and the nose. So if a girl has a good set of teeth and a bad nose, or the reverse, she's between the devil and the deep sea, and it would be better to select a model more impartial in its demands. But you, dear, are fortunate in having a face any hat would be proud to adorn.

The newest thing in veils has flowers attached at the top, where it is arranged about the hat. I saw a stunning woman at Sherry's the other afternoon wearing a small blue turban in dull, spiky straw, with a face veil of blue net caught irregularly around the top with tiny shaded pink and red roses. This veil was put on in such a way that the roses outlined the crown, and there was no crushing or catching of the flowers, as is the case when the veil is adjusted over the flowers. Just try the effect of a similar arrangement and see how fetching it is.

Elizabeth X. has just called me up on the phone and asked me to go with her to the Colony club to see the loan exhibition of household arts of the eighteenth century. This is the smartest woman's club in the country. Mrs. John Jacob Astor, I think, is the president, and I will have lots to tell you about what I saw when I "take my pen in hand again" to give you a prosy glimpse of the doing of "little old New York." Until then, yours lovingly,

MABEL.

A WEDGWOOD ROOM.

This Shade Will Be Pretty In Spring Redecoration.

There is just a certain wedgwood blue that is exquisite with a putty colored wall. It is not well to use this combination in a north light, which needs the warmer colonial yellow, but it may be held in reserve for the room having a southern or western exposure, with its softer light.

The putty color is colder and less yellow than the colonial shades—as if a touch of gray had been dashed in—but there is still enough of the creamy tone left to blend with the wedgwood blue of the hangings.

These curtain goods may be found in such inexpensive materials as galatea, cotton poplin and Japanese crepe, all of which are more recent arrivals on the decorator's counter than denim and burlap.

Several pieces of old mahogany, a peacock screen and a bowl of polished brass are the needed touches in this chaste little room.

Balance In Furniture.

To lay down a set of rules for arranging the furniture in any room is obviously impossible, as fittings differ so radically. But there are certain things that can be done successfully with furniture and others that spoil the appearance of the most expensively fitted apartment. First and foremost of these is to "balance" a room, meaning by that not to get all the heavy pieces or all the large pictures on one side. If, for example, there is a large sofa against one wall, across from it there should be a table or something like that to preserve the equalities. It need not be exactly across, but somewhere on the other side, to avoid looking as though, were the floor swung one side, it would go down and the other come up. In rearranging a room the rugs, if any are used, should be taken up and the floors left so that the chairs, etc., can be easily moved to experiment for the best placing.

To Protect a Bureau.

One housekeeper who has mahogany bedroom furniture and a careless family has hit upon a way to protect the top of her bureau. She buys a remnant of white oilcloth and has it cut to fit the top of the bureau. This is put on beneath the ordinary bureau cover.

Naturally, a cover that is not transparent must be used, but those of plique or heavy linen are both smart and serviceable, and the oilcloth not only keeps the wood from scratching, but prevents more serious scarring from hot curling irons or dropped matches.

Willing to Oblige.

"Scuse me, ma'am," said the husky hobo; "but, ez youse kin see, I ain't hardly got a rag t' me back. Can't youse do sumthin' fer me?" "Certainly," replied the kind lady. "Here's the rag bag. Help yourself."—Detroit Tribune.

CARE OF FROCKS AND WAISTS

How to Keep Them Clean and Tidy With Little Trouble.

Don't in the interest of cleanliness turn your frocks inside out before hanging them away. As the outside is looser than the lining, this method of hanging produces creases and quickly ruins the set of the skirt.

If the gown is very delicate in color, put the skirt on a hanger and inclose it in a bag of blue muslin. Take care that the bag hangs from the hanger and not from the skirt itself, as the weight may wrinkle it.

If a sachet is attached to the hanger the skirt is pleasantly scented.

Waists may either be hung in bags or, preferably, should be laid in boxes or bureau drawers, with each box stuffed with tissue paper and the sleeves also filled with it. Cover the waists with blue muslin and, if possible, do not put another waist directly on top of an under one. With a little contriving this can be managed by overlapping them so the crushable parts are free.

See that all spots are covered with French chalk before being put away and that all necessary stitches are taken. This may take time when one is tired, but it prevents annoying delay when in a hurry to wear the frock again. The chalk can be easily shaken out when the gown is needed. It has a wonderfully cleansing effect, with little trouble.

How to Keep White Hair White.

There is nothing more beautiful and soft than snowy white hair, if it is snowy, but if it is yellow and streaked it is far from pretty. Some women who have never been considered more than passably good looking are decidedly pretty after their hair turns white, and for this reason, if for no other, too much cannot be said against dyeing one's locks. White hair is becoming to almost all women, and when well groomed it is a thing of loveliness.

Hair tonics containing glycerin are likely to discolor the snowy strands. Eggs make an excellent shampoo for silver tresses, and a little ordinary wash blimp should be added to the last water that the hair is rinsed in. An excellent shampoo that is preferred by many white haired people is made by dissolving an ordinary cake of castile soap in a quart of water and allowing it to boil down to a pint. When it is cool add one pint of bay rum, one tablespoonful of borax and thirty grains of bisulphate of quinine. This not only is cleansing, but the borax and quinine make it a tonic benefit to scalp and hair.

How to Wash White Silk.

If one desires snowy whiteness, silk should never be allowed to become badly soiled—that is, so that the silk is yellow. Dust the garment and wash in rather warm, not scalding hot, water with white soap. Rinse well, the last water being quite blue. Hang up and allow to get just dry enough to press nicely with a warm iron. If this is followed out, white silk will stay white. Care must be taken with the blue water not to have it too blue and yet blue enough to help the silk retain the "new" shade. Should silk merely need sponging, no iron should touch the surface. If rolled while damp on a broomstick, it will dry in a day or so. When there are grease spots, apply the time honored remedy, powdered magnesia, to the wrong side under a cold pressure, then after some hours rub off, and if the silk is not wholly cleansed apply again.

How to Keep the Neck Pretty.

To keep the neck pretty one should be very particular about her collars, for tight collars bring on endless ills from a beauty standpoint and a dark line very difficult to remove, to say nothing of the headaches and flushed faces. To remove the dark collar line about the throat apply peroxide of hydrogen with a bit of absorbent cotton. Dab it on at night after thoroughly washing the neck. Leave it on all night, then wash off in the morning. Repeat this treatment until the stain disappears. Another way to get rid of the unsightly collar line is to rub cold cream well into the throat and allow it to stay on all night. In the morning bathe with hot water and use a good soap.

How to Clean Furs.

The fur pieces that are badly soiled can be cleaned by heating salt and cornmeal in a dishpan until it is warm to the touch, brushing this through the fur. When rubbed out the pieces will be free from dust. If the boning is greasy rub the satin part with a sponge dipped in any liquid cleaner. White fur can be cleaned with flour and salt. Often the skin can be beautifully cleaned by merely covering it with dampened fuller's earth, leaving it on the satin until it is dry enough to be brushed off. Do not use water to clean it or it will shrivel the hide.

How to Cleanse Sponges.

Soiled sponges can be quickly freshened by rubbing the juice of a lemon well into them, then rinsing several times, first in hot water and then in cold. An occasional sun bath is excellent, and a thorough washing with ammonia water every few weeks should not be omitted. In using a sponge for a young child, or, indeed, for any one, no matter how carefully it is supposed to be washed, it should be run through very hot water before using.

How to Prevent Eggs From Bursting.

Eggs when boiling frequently burst. This is caused by their being too full of air and may be prevented by pricking one end with a needle before putting them into the water. This makes an outlet for the air.

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