

# THE LURE OF FALL MILLINERY

## Fitting the Hair to Her New Hats



TAILORED HATS FOR EARLY FALL WEAR.

The Merry Widow sailor demanded a massive softness, the fall hat goes further and demanded not only a massive coiffure but one that is solidly built, banked, so to speak, to withstand the pressure of the heavy fabric in the hats. The woman who has "rattled" her hair and piled it lightly on her head will have no chance against the new hat, but under the soft waves she will literally have to pack a support of pompadour, "rat," transformation, puffs and switches. It is estimated by up-to-date hair-dressers that at least one pound of false hair will be needed to support the modern millinery confection.

Now this is a serious matter, not only for the purse but the hair health of the woman who insists upon being in fashion. One season of excessive false hair and heavy hats will endanger the health of her hair for life. It is most important first of all that she keeps her scalp in a—1 condition, and not indulge the foolish custom of pulling false hair on her head when she is not wearing a hat. The woman who is in business had best eschew the heavy hat for regular wear, otherwise she must wear masses of false hair all day. Let the enormous hat, demanding an excessive pompadour and coiffure be worn only for dress when the hat is not to be removed, then the difference in coiffure will not be noticed. This means that some of the false hair can be laid aside with the hat when in the house, because when the hat is worn no one can guess at the amount of hair worn beneath it.

Ventilate the hair night and morning, shaking it away from the scalp to counteract the weight and heat of the false hair. Keep both your own and the false hair very clean. Shampoo the scalp regularly and clean the false hair with gasoline or naphtha, never with water.

Select a clear day to clean the false hair and if possible do it outdoors, or on a porch. Comb and brush the false hair carefully, then roll it round and round, like a corkscrew, keeping the ends of the switch, pompadour or puffs pointed down, and dip it in gasoline. Do not shake or rub it in the gasoline, but dip it up and down very lightly; then squeeze out all the moisture. Hold it in one hand and with the other beat or smooth it downward very carefully with a soft old towel, and hang in a draught to dry. If you have puffs, while they are wet roll upon round sticks, (long clothespins will do) and when they dry they will retain their curl. But bear in mind that hair must not be rubbed like cloth, nor dipped in water. In either case it will rat up beyond restoration to evenness and smoothness.

False hair, however good, fades, and this means that at intervals it must be touched up or dyed to match your own hair. This may be done at a hair-dressing establishment or if you are expert with dyes, I will be pleased to furnish you with formulas which you can use with safety on false hair.

In selecting false hair do not be hasty. If you must buy the ready-made, inexpensive brands, take time to study the market—carelessly, going from shop to shop until you make your hair as perfectly as can be done in cheap makes. The woman with coarse hair in brown, brownish-black, chestnut or reddish brown and bright gold will have little trouble. The hard-to-color to match is the peculiar drab-brown with a glint of gold in it. Very fine hair, like spun silk, must be matched with expensive live hair only. It cannot be matched in the cheap brands and a switch of this fine hair costs from \$10 up. Puffs in the same weight are the same price.

Chinese hair, cleverly treated and bleached to match American hair is the cheapest on the market and in fact is just as healthy as what is known as live hair from the heads of European peasant girls. But it weighs very heavily and therefore is dangerous to the overheated, over-weighted scalp.

Katherine Higgins

### GRAPE RECIPES

**Grape Catsup:** This is a delicious side dish with turkey. Take very ripe grapes—wild ones preferred but domestic ones will answer—and cook them until the skin and the pulp separate. To five pints of the grapes, add three pounds of sugar, one pint of strong cider vinegar, ground cloves and ground cinnamon to suit individual taste. Boil all together for fifteen or twenty minutes, put up in small jars and seal tightly.

**Unfermented Grape Juice:** A most appetizing drink, said to be a great tonic. Wash the grapes thoroughly, and cook in porcelain kettle. Under no circumstances use an iron pot for this. Cover the grapes with cold water and bring to the boiling point. Strain grapes and juice in cheese cloth bags, and let the juice stand until perfectly clear. To each quart of juice add one-quarter of a pound of sugar—white. Boil again and skim. While hot put into bottles and seal the cork with wax, so that they will be air tight.

**Grape Mousse:** Cook enough grapes, so that when strained they will make one large coffee cup of pure juice. Stir this into a pint of very heavy cream. Add one tablespoonful of lemon juice and enough sugar to sweeten. Whip this with cream whipper until very thick, and pour into a mold. Pack in freezer, covering with salt and ice, letting it stand four or five hours. Replenish the ice if necessary. Turn out on platter to serve and sprinkle nuts over the inverted mold.

**Grape Butter:** Separate the pulp and the skins of the grapes. Do not boil the skin. Boil only the pulp and strain through a coarse sieve. Mix with the skins and then measure together. To each quart of grapes, add one pint of sugar, and cook until thick and jelled.

### ONLY TALKS.

The man who does the most talking about charity often loses his escape before the hat is passed.

O siren ever called men to danger and destruction more effectively than do millinery openings. The enticements of the fall openings are many and deceptive. At first glance, the average shopper will decide that all styles are extreme and she must be resigned. If she selects her hat on this supposition, she is making a grave mistake, because after the exaggerations of the fall openings will come a reaction in favor of more sane styles. The very milliners who declare that everything will be very high or very wide or very bizarre find that there remain yet a few women of plethoric purse who refuse to be made into millinery spectacles, wherefore the fashionable designer is forced into the making of sane hats for sane women.

This much in warning. Do not buy your fall hat which may have to last a season into the winter until you have studied the millinery field thoroughly. Do not pin your faith to the milliner's statement that only the extreme will be worn. Believe me, the designers already admit that the same styles of the moment will be used and modified within a month's time. The American woman simply will not be made to look like a frump, and selecting an extreme style of millinery for general wear, not occasions, stamps the woman as the frump, the person of hopelessly bad taste.

Naturally the first question raised at fall opening was this: "What will replace the Merry Widow sailor?"

And the answer is:—"The English walking hat, crossed with a man's silk tie."

Not a promising outlook is it, especially for the middle aged woman of conservative tastes? And the oddest thing about the situation is that the woman who wore the Merry Widow sailor is quite sure that she can swing to the other extreme and look smart in the severe English hat which the millinery world is trying to popularize.

This English hat—which paradoxically renewed its vogue in Paris—is perhaps the most trying shape that ever invented by hat-makers. It is absolutely not one softening or redeeming feature. It is harsh, unyielding in every line. It does not shade the face, but sets forth every defect of feature or complexion most relentlessly. It requires the most perfect grooming and the most correctly tailored gowns to accompany it. It makes the tall woman look absurd and



HEAVINESS IS A CHARACTERISTIC FEATURE IN FALL MILLINERY.

the thin woman look gaunt, yet oddly enough it makes the stout woman look too funny for words. It demands a Juno figure, Venus features and coloring, Diana carriage and Psycho hair, wherefore the astute millinery designers offer it to the American woman. If the American woman were the wonderful creature pictured by versifiers and illustrators, this compliment might be taken seriously, but, alas, hats are worn by average women, not artists' models!

Therefore I say again and again—"Study yourself and your style and be

not urged into buying hats which, however smart, will make you look absurd. Tell a milliner that you insist upon having the hat modified and it will be altered."

The first impression gained at a millinery display today suggests enormity in either breadth or height, and appalling weight of frame and trimming, which will entail the use of much false hair. In addition to the walking hat described above, there are many large and bizarre shapes. The Merry Widow shape, probably a trifle larger in diameter, has a higher crown and is

What few toques are shown at all have elaborately fluted brims and a very heavy look.

In the matter of fabrics, the silk-covered hat undoubtedly leads, and the old-fashioned ribbed or ottoman silk is greatly in evidence, which alone adds to the weight of the hat. Beavers are in vogue, the old-fashioned satin covered frames are in again, and yet many felt hats are also shown. In combination with heavy silk trimmings. The velvet hat seems to have suffered a total eclipse.

In trimmings the willow plumes have disappeared and fancy feathers have supplanted them. Ostrich plumes are seen with graceful, moderate curling of the tips, but they are used in combination with "fancier" as the milliners call the made feathers, wings, breasts, etc. The osprey algette is the most fashionable trimming of the moment and the new ones for the extreme walking hats are so high and thickly massed that they represent an investment of \$25 each.

The wings most in vogue, showing the newest color combinations and the correct size for the new spreading hats cost twelve dollars per pair.

The bows are equally large and heavy, requiring from eight to ten yards of ribbon for their correct development. All the new ribbons are soft shade of burnt orange in fact form the most approved combination with black. Green seems in great demand, bronze, peacock, olive, hunter and bottle. Reseda is not noted very generally.

Among the color combinations seen are these:—

Black ottoman hat with facing of natter blue silk, fancy wings of great size in blues, green and gold, with huge buckle of gilt.

Dark green beaver, trimmed with leather colored ribbon and four plumes, one green, one brown, one blue and one leather-hued.

Black ottoman silk, faced with geranium colored silk, trimmed with geranium colored plumes and black algette, four inch buckle of opalescent enamel with gilt flaggee work.

Black ottoman silk, faced with geranium colored silk, trimmed with geranium colored plumes and black algette, four inch buckle of opalescent enamel with gilt flaggee work.

Mary Dean

### Up-to-Date Linings and Findings

FEW years ago when we invested in material to make a dress, we had likewise to invest in quantities of "findings" and linings. Whole bones were no small items. Draps, braids, velvet, bindings, inside beltings, etc., were among some of the many little things which went to make a dress complete. But today, we need few of them. Granting that when the dressmaker's bill comes home, you will find the usual charge for "findings," you will see no heavy whole bones and other old-fashioned findings.

Owing to the fact that all clothes will be sheath fitting, the linings are soft in texture and must cling to the figure. Hair cloth and buckram have no place in the gowns of today. Starchy taffetas, have given way to clinging silks without dressing of any kind, such as tulle or liberty. A year or so ago they gave weight and body to a dress, but now they must cling to the figure and stand out as little as possible. If silk linings are beyond the limit of your purse, then do not buy heavy cotton linings with highly glossed finish, but turn your attention

to no one shape will fit thousands of different necks. Many women invest in these collar foundations, and then complain that the dress is not comfortable about the throat. The collar must be made to order for every individual neck. Chiffon or mousseline de soie should be fitted to the neck, and then boned, after which the material can be put on this foundation.

All "strasses" still open down the back, and this calls for innumerable hooks and eyes. Cheap ones are a bad investment. Get those which are warranted not to rust. More than one good evening gown has been ruined by hooks which have rusted from the perspiration of the wearer. Then too, the warranted kind will not break nearly so easily as the cheaper grade. Eyes should only be sewn on where they will never be seen—such places as the inner lining, etc. If necessary for the outside of a dress, then little loops should be made with silk twist. Narrow inside belts are always advisable, as they keep a gown in place. But they need not be tight and bind the wearer. Make them just a comfortable fit so as not to allow the gown to slip crooked about the waist line.

### Practical Table of Weights and Measures

Liquids.	Sugar.
One pint of liquid equals one pound.	Two cups of granulated or brown sugar equals one pound.
Two gills of liquid equals one cup.	One pint of sugar equals one pound.
Four cups of any liquid equals one quart.	Two cups and a half of powdered sugar equals one pound.
Four teaspoons of liquid equals one tablespoonful.	Miscellaneous.
An overflowing tablespoonful of liquid is equal to a wineglassful.	Ten eggs equal one pound.
Butter.	One pint of chopped meat equals one pound.
One cup of butter equals one-half pound.	There are thirty tablespoonfuls of coffee in one pound.
A pint of butter equals one pound.	Four large stalks of celery will make one quart when dried.
"Butter the size of an egg" equals two ounces.	Two quarts of ice cream will serve ten persons.
One tablespoonful of butter equals one ounce.	One quart of water ice will fill ten punch glasses.
"Butter the size of a walnut" equals one ounce.	A chicken weighing 3½ pounds before cooking will make a quart of meat dried when cooked.
Flour.	One quart of chicken meat and one quart of celery dressed with mayonnaise will serve ten people.
One quart of sifted flour equals one pound.	A fifteen pound ham will weigh only about seven when boiled.
Three cups of cornmeal equals one pound.	One and a half pounds of butter will spread one hundred slices of bread for sandwiches.
Four cups of bread flour equals one pound.	
Two tablespoons of flour equals one ounce.	