

GREEK COIFFURE IN VOGUE

HAIR WORN IN A SOFT MASS (CONFINED BY A FILLET.)

The New Hairdressing Not the Old Time Psychology—Jewel Worn on the Forehead—Broad, but Not Here—Empire Combs to Demand—Culture Ornaments.

Gradually the coiffure has accommodated itself to the modish frocks, and though many women cling to one style of hairdressing year after year few women with pretences to fashion are now wearing the large pompadour or the high coil or coronet.

The knot has dropped lower, the pompadour has subsided to fluffy softness on top or given way to a part and it is at the sides that one finds the extension which is to assist the back puffs and curls in filling in the angles of the big crowned, low set hat.

Individuality of coiffure is an admirable thing and the woman who has found the one style of hairdressing best suited to her features and head shape will do well to hold fast to it, even if it is an anachronism with her latest Directoire frock; but ordinarily laziness or lack of taste prompts clinging to a familiar coiffure instead of trying new lines.

It takes time to do one's hair well, whether the coiffure is elaborate or simple in character, and the so-called Greek coiffure now in vogue, which is not the old



CHARMING NEW ORNAMENTS FOR THE HAIR.

time Psyche and which with skill may be made fairly becoming to almost any woman, demands intelligent and understanding handling. There must be no old-fashioned knot, though one sees such hideousness occasionally even in the advertisements of hairdressers.

Rather there is a soft mass of hair spreading from the crown of the head down toward the neck, and any pads worn under the hair are adjusted low at the neck and at the sides. There must be no sharp angles. Even if a very soft, full Psyche knot is the basis of the arrangement little puffs and curls are used to soften all the angles, and these supplements are of the most inconsequential, natural sort, instead of the obviously artificial set puffs that were so lavishly used last season.

Often a large barette supports the loose luxuriant mass, and very beautiful things are offered in these barettes, ranging from handsomely cut tortoise shell to jeweled networks of varying value. Some of the loveliest evening barettes are of pearls or diamonds, set, as we have indicated, in fine network design.

The fillet in one form or another is, of course, brought into prominence by the semi-classic styles of coiffure, and the changes run upon the one idea are myriad, while occasionally new Oriental suggestions appear.

The fashion of wearing a jewel suspended by fine chains in the middle of the forehead has returned in both London and Paris, though this mode is rather too radical for any general acceptance, and we have seen only one instance of it this winter in New York, when a lovely slender blonde with fine classic features wore a Directoire frock of white and gold and the modern version of a Greek coiffure with fine golden laurel sprays pointing forward and downward at each side of the front and holding suspended

from their tips by an almost invisible chain a single large brilliant. This stone fell a little over the forehead just below the part and was immensely becoming, though such an arrangement requires an exceptional face.

Empire combs have come back with the Empire coiffures and in Paris and London there has been a rage for the genuine combs of the period, very high prices being paid in many cases for the antiques. Even where the stones used are not real gems, the design and workmanship often give real value to these combs; but excellent reproductions have been made from many of the most attractive Empire designs, and these will content the woman who does not care to spend a large sum upon an ornament which is likely to be but a passing fad. Dealers in antiques tell us, however, that they have sold a number of the genuine old combs, chiefly in dull gilt and pearls.

Ribbon wound in and out through the hair and passing entirely around the head in fillet fashion is a simple, effective adornment much in use, especially for girlish coiffures, but this arrangement must of course have a careless grace, and we have seen some ribbon fillets drawn tightly around the head which were sad parodies upon the mode.

Sometimes a flower or other ornament at the left front supplements the ribbon, but a soft knot will answer the purpose if it is effectively tied and placed. Gilt gauze ribbon is much used for such fillets and is pressed into service too for many of the more formal coiffure ornaments.

Three strands of such gold gauze, plaited or intertwined and finished with a knot of gold or a gold rose, make a pretty fillet, and silver ribbon is used.

Among the more bizarre ornaments which cross the front of the coiffure in one, two or three bands and finish in round jeweled bosses above the eyes or over the ears, one finds gold or silver

gauze used for the bandage and twined around with strings of small pearls, while the round ornaments are thickly studded with pearls.

Some Parisian belles have taken up a type of Empire coiffure even more extreme than that of which a description has already been given. This shows the hair parted and quite flat on top, waved in very large soft waves and drawn down over the ears and even falling against the cheek. Below the ear it is used for loosely backward and fastened into a showering cluster of little curls set just below the crown of the head and reaching to the neck.

With this coiffure one of the flat fillets may be used, or the round jeweled ornaments already mentioned may be passed over the ears, but the mode is not likely to find a great many adherents.

Three lines of wire threaded pearls with ornaments of some kind at the ends are often used to confine a low fluffy

pompadour, which asserts itself in waves around the strands, and ribbon wound around wire or heavy cord is made upon the same general lines.

Wreaths of very tiny gold or silver roses, with a large cluster of foliage or a large rose for finish, are liked, as are the wreaths of small gold or silver leaves, but the wreaths now encircle the head instead of being half wreaths such as were used for many seasons.

One does not see many soaring egrets and cypresses such as were popular with the high coiffure, but occasionally some such ornament is combined with a fillet or wreath, and as has been said before there are still numerous women of extreme modishness who wear their hair high because the lines of a high coiffure are more becoming to them, and with these high effects the feather ornaments are still liked, though they usually droop and fall to the side instead of standing stiffly upright as they once did.

MORE EVENING PARTIES NOW

HARDER TO GET MEN TO APPEAR IN THE AFTERNOON.

The Evening Wedding in a Fair Way of Revival—Dinners and Musicales More Common Than for Years—Increase of Outdoor Sports a Chief Factor.

That evening drawing-room entertainments are bound to come back is generally admitted by the wisecracks in things social. For this reason: It is a natural outcome of the present day popularity of outdoor sports and country life with the class which sets the pace and the fashion for social entertainments.

Not so many years ago, evening musical receptions and weddings were quite the thing in the most fashionable circles. Persons who were posted in the what's what of social observances never dreamed of holding elaborate social functions in the afternoon, and except perhaps on a Sunday afternoon men young or old never dreamed of putting in an appearance at afternoon social affairs. It was perfectly good form to hold the coming-out receptions of even the most prominent debutantes in the evening, to receive friends and family at the house after the wedding, and to hold the housewarming of the bride's first series of receptions took place in the evening.

For the last ten years or so it has been different. To be married in the evening was to put oneself down as hopelessly

unfashionable. Evening house entertainments other than dinners and dances were practically wiped off the slate of fashion, and the latter with few exceptions have been given for young persons. What is more, men, young, old, middle aged, have been expected to present themselves at the noon and the middle of the afternoon wedding ceremony, at the afternoon musicales and at homes at the coming-out teas.

In the opinion of one hostess the change has come none too soon. For the last two or three years the number of men at even the biggest and bravest afternoon weddings has steadily dwindled. Young men in particular have shown a more and more marked dislike to turning up in a private drawing room at any time of the day earlier than the dinner hour. Their defection is a good reason for this. Their defection is not due to a lack of appreciation of invitations or any lack of interest in those who give the entertainments, but to more enticing ball evenings.

Younger men, if one of their number is to be believed, are too eager for outdoor sports. Country clubs haven't been multiplied around New York for nothing and country houses are not kept open all winter long simply to give employment to a large force of servants.

"In short, it must be an entertainment of an extraordinary character that will lure men to one's house of an afternoon these days," said a woman with two pretty daughters.

wasn't a corporal's guard of men in sight from beginning to end of the reception. Presumably the men were off skating or autoing or doing something else more to their mind than paying a social call. I, for one, couldn't blame them. The visitor, though, did notice the dearth of men callers, for she spoke of it afterward, remarking that she supposed in America the men had to work too hard to go to social affairs in the afternoon. Whether any one unheeded her or not I'm sure I don't know.

"Now, had that reception taken place in the evening, with some added attractions like music and a few card tables, it would undoubtedly have gone off much better.

"At several of the largest church weddings of this winter I have been surprised to see new filled solidly with women, most of the men present belonging to the bridal party, and to find so few men even at the house. Now,adays if one wants to get a glimpse of a man in the afternoon it is better to make a date with him for tea at one of the hotels. Men for some reason or other will often drop in informally at a hotel restaurant or tea room when they show a disposition to give a wide berth to private drawing rooms.

"Five years or more ago the custom of making Sunday afternoon calls was universally followed by men young and old. The girls were sure to see their men friends on Sunday if at no other time. Then the week end practice called a halt to that. Go into any drawing room now of a Sunday afternoon and one is likely to find a man or two of course if the hostess is receiving, but seldom are there those young, more popular men. The latter it is safe to say are spending Sunday several miles from New York.

"Recent evening receptions with music given by Mrs. William D. Sloane, Mrs. William K. Vanderbilt, Jr., Mrs. John Innes Kano and others have been duplicates almost of those given by former generations of fashionable hostesses, and the success of these affairs achieved shows the drift of things. At each of them there was a crowd of men, which also is significant.

"It is significant too that in the most fashionable circles the ordinary afternoon 'at home' has been dropped almost completely. Unless it is for something quite out of the way 'at home' cards are no longer set out, intimates making dates for meeting over the telephone and the others relying on meeting at hotels and places of amusement.

"Bridges clubs have given a blow to the exchange of afternoon calls between women, and it is a sign of the times that not even the most fascinating of the women's afternoon bridge clubs, including the best players, has succeeded in inducing men to join.

"It goes without saying that there are as many men as women who like to play bridge. It is equally certain that fewer men than women in good society care to play cards of an afternoon.

THE ECONOMICAL BEAUTY

LESSONS FROM VIENNA FOR THE AMERICAN WOMAN.

Secret of Being Chic Always Without Spending Much Money—Economy in Gloves, Automobile Bouquet, Old Lace and Complexion—Near White.

"It makes no difference at all how much you spend in being beautiful," said a woman who gives lectures on beauty culture. "A woman can spend \$10,000 a year and still be ugly. Another woman can be exquisite on \$300.

"The Viennese woman is the most beautiful in the world, yet the most economical. She wears always the right things, while her face, her hair, her hands and her manner are lovely.

"I am thinking now of the automobile bouquet without which no beautiful Viennese is complete. Natural flowers are at once wind blown in an automobile, but the Viennese woman sits proudly in her auto or her taxi with her corsage bouquet reposing in her coat front. The flowers are artificial, but there is more to them than mere resemblance.

"The correct automobile bouquet, as worn by the Viennese woman or the French woman, is made of artificial flowers highly scented so that they will hold their odor in a gale, and in the very middle of the bouquet is one single natural flower. The effect is most charming.

"In the middle of a highly scented bunch of delicate silk violets there stands out one big natural orchid, and in a great round bunch of chiffon forget-me-nots there is a big red American beauty rose off a real bush. The result is both economical and satisfactory.

"The secret of looking chic always is nothing more than an understanding and a practice of personal economy. The American woman, lovely though she undoubtedly is, looks chic only upon occasion. The truth is that she cannot afford to look chic all the time.

"Now the Viennese woman or the French woman is always chic. She makes a study of her dress and her gowns and beauty preparations, and her effects are chosen so carefully that she cannot help looking well.

"Perhaps there is running through my mind at this moment something a Viennese woman told me about kid gloves. The American woman makes it part of her religion to be well gloved, but her views cost her an immense sum.

"The Viennese woman of whom I am thinking showed me two pairs of glove tops. They were of sixteen or more button length and they had been in service for three years. Several times a year new hands had been stitched into these tops at the wrist, but as they were of one button length and picked up at bargain times they were inexpensive.

"For the most part, so she told me, she chose flesh tints and colors a little away from white, as they did not soil and wore longer. 'It is one reason why we Viennese women have the name of being so well groomed,' declared she, 'namely, our great particularity as to gloves. We do it upon a fraction of the money spent by our American sisters.'

"It is a treat to see the Viennese woman manufacture old family lace. She has a great deal of the real article presumably on hand. Yet even real lace will wear out, and in these days of much wearing of lace the best and finest are toughest and the most warranted of old family lace will give way some time. Then what is one to do except to manufacture more?

"I have seen a Viennese woman take a piece of new lace and by judicious treatment make it suddenly look very old. She dipped it in gasoline, and then in yellow ochre and essence of sassafras, and when she had finished she had a lace with just the right touch of creaminess.

"One trouble in early spring is, as every woman knows, with the complexion. The face tones do not go well with the new tints. The complexion looks ragged when viewed from under the brim of a fresh young straw hat. How to make the skin look summery and ripe is a study for the woman whose countenance has the tired look of midwinter. Here the Viennese woman excels again.

"As soon as the first spring herbs grow out of the ground she gathers them and makes a tea which she uses upon her skin. She makes hot herb lotions and she takes them in good Southern fashion, both internally and externally. It is a case of bleaching the skin with herbs. It is an inexpensive form of cosmetics.

"Then come the fruits, and these she uses in quantity. She eats them, to be sure, but she does that which is more important from beauty's standpoint—she uses them as skin bleaches. Nor does she use them promiscuously. She uses certain bleaches to get certain tones or colors.

"The juice of ripe strawberries mixed half and half with tepid water will act as a bleach upon a dull skin, giving it a pure rose color and a fine grain. The woman who is going to wear a rose hued gown. Those who want a lighter tone can use ripe cucumbers, which give the skin a clear pearly tint which goes well with all the shades of blue.

"Women who want to wear violet must use real bleaches upon the skin. A cut lime, dipped in water and hastily used as a scrubbing brush upon the countenance, and just as hastily washed off, will act as a skin bleach, as will a mild lemon or a tart orange.

"A ripe tomato is a bleach for the deep brunette who would wear gold, and where lettuce is obtainable in quantities one can make a wonderful lettuce lotion which clears the face. It is a matter of study, the use of these bleaches, and the woman who wants a new gown should experiment a little with her complexion before she decides that the gown is possible.

"It is another treat to see a Viennese woman willow a feather. It takes her many days, for the feather must be wet until it droops. Then each of the feathers from the bird is dipped in a tiny twist of paper so that the end will curl. When the papers are removed the feather willows in a manner to bring joy to the heart of the woman, who has saved \$20 by doing the work herself.

"Still if a woman has not had experience perhaps it will be cheaper for her in the long run to employ outside talent; but the foreign woman begins in the cradle to learn the little useful arts in order to look nice and to save money for herself and her family.

"Perhaps it can be readily stated that the French and the Viennese women look chic because of two things—perfect grooming from the top of the carefully scolded head to the tips of the long, slender shoes, and elegant grooming from the exquisite jewel which lies hanging from its slender chain upon the throat

ROMANTIC TALE OF A CITY.

Begun on Harbors of Tree Trunks in a Labyrinth. New a Metropolis.

The story of the founding of the City of Mexico is one of the most extraordinary tales in history. It happened in 1325, at least, it began a long time before that, but was an accomplished fact about 600 years ago.

In the first place, says the Rosary Magazine, imagine an almost inaccessible mountain, crowned with a valley at the height of 8,000 feet above the level of the sea. In the centre of this valley was an immense lake. When the Aztecs arrived, led by the priests of the God of War, they found it in the possession of hostile tribes.

For that reason, and because the priests declared that in a certain part of the lake where there stood an elevation of stones an eagle had been seen devouring a serpent, they began the construction of the city on this spot, immediately over the deepest waters of the lake. There and long existed a prophecy among the Aztecs that their wanderings would end when they should have reached a place where the priests would behold an eagle resting on a cactus plant, devouring a serpent.

Confident that they had found the spot ordained to be their abiding home, they began to construct rafts of the trunks of trees, covering them with thick layers of earth, upon which they built rude huts of more or less solidity. Groups of dwellings soon began to form themselves in regular order, thus determining the primitive streets of the new city.

They also constructed boats and oars of different sizes useful in peace and war, and while certain of their number occupied themselves in defending their homes and brethren from the onslaughts of hostile tribes, others continued to improve and enlarge the new city. Gradually the lake was filled up, and terraces arose, one after another, in the place once occupied by the deep waters.

This was in itself a herculean labor, unsurpassed in ingenuity and durability by any similar work of ancient or modern times. Upon the first of these terraces was constructed the Teocalli, or sacrificial temple. It was begun in 1316 and not completed until 1325, a period of 100 years, from which time may be dated the official foundation of Tenochtitlan, to-day the modern City of Mexico.

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