

WHAT WOMEN TALK AND THINK ABOUT

FACIAL MASSAGE CHARTS PREPARED BY AN EXPERT

Scientific Charts Showing How Each Facial Muscle's Tendency to Wrinkle Can Be Counteracted by Massage—Can Be Done Better at Home Than by an Indifferent Attendant in a Public Establishment.

To explain clearly the right way to massage a face it is necessary to use a chart. Photographs and descriptions of the process are useful to the student to a certain extent, but they can never be of the same valuable service to him as a chart. The chart outlines, as explicitly as the finger of the teacher, its lesson. It tells where the fingers should start their work, in what direction they should move, where they should stop. It teaches more quickly and more practically than a course of six months' study in a school could do. And yet, most writers in dealing with this subject omit the chart.

Many believe facial massage to be merely this—a good, hard rubbing of the face, continued until the skin is red and very warm, until the blood tingles thru the flesh and nourishes the tissues. This method of massaging, used by many of the proprietors of so-called beauty parlors, differs from scientific massaging in the same way that the method of the quack doctor differs from that of the graduate physician. Proper facial massage consists, it might be said, of three acts, and in each of these acts, as in a play, certain definite and set motions must be gone thru. To deviate from any one of these motions is to take away all the benefit of the treatment.



THE FIRST MOTION IN FACIAL MASSAGE.

A chart has been made of each act in massaging. Numerous arrows show what course the fingers of the masseuse should take over the face of her subject, and only by following these charts, which are studied and practised by every reliable graduate masseuse, can her work be successful. The charts were prepared by skilled anatomists in the following manner:

Plaster of paris impressions were made



THE SECOND MOTION IN FACIAL MASSAGE

of three old women's faces. The women chosen were terribly wrinkled—wrinkles in all directions covered their faces. The masks that were made were studied closely and compared. The directions of some of the lines on one face corresponded to those on another; some of them did not correspond. Then still more impressions of old women's faces were made, until, finally, the anatomists were satisfied that they had found every possible way a wrinkle could form. Then a drawing was made of a face, and on it were made lines to represent every wrinkle they had found in their investigations. This face was so criss-crossed with lines that three other faces were drawn and used instead of it. One-third of the lines were drawn in each face.

One of the specialists who helped to make the chart said:

"Wrinkles are formed by a stretching



THE THIRD MOTION IN FACIAL MASSAGE.

or by a sagging of the muscles of the face. Our object in taking from a number of faces the shapes of the wrinkles was to discover in what direction it was the tendency of each muscle to fall, and to form a crease when it was not properly nourished and exercised. We found that muscles around the eyes sagged in one direction, muscles in the cheeks sagged in another, muscles in the forehead sagged in still another direction. So, with every muscle, we studied, from the im-

pressions of the faces we made, in what direction the wrinkles would form. "To build up a muscle that is shriveled and sags, it is first necessary to nourish it. This is accomplished by rubbing into it a good skin food, by which it is made firm and healthy. But to invigorate the muscles of the face and give them their proper appearance, it is necessary that they should be in the position that they were before they sagged, or, as it were, fell. This replacing is accomplished by massaging, or rubbing back to its proper position, the muscle that, when relaxed, formed the wrinkle.

"On this basis we formed our charts for face massage. When a wrinkle forms on the face, an arrow was placed on the chart, crossing this wrinkle at right angles. In this way every wrinkle was sorted, and the arrows compared with an old person's face you will find that corresponding to every wrinkle on the face there is an arrow pointing the opposite direction of the chart.

"Masseuses have now something to go by. In following, with the motions of their fingers, our arrows, they know they are destroying the harmful tendency of every muscle in the face. Not only do they know them, in a young face where no lines have appeared they remove all fear of lines; in a face that is wrinkled they reach every muscle and build it up in the direction it should be built up in, and by consequence the wrinkles disappear. Compare this method of massaging with a miscellaneous rubbing and kneading. In the latter method, indeed, much harm is often done to the face by pushing downward muscles that should be built up, and vice versa.

"It is not only unnecessary, but injurious, to press the fingers hard on the face. The stroke of the fingers used should be gentle, delicate. To get the best results the charts are to be used in the order in which they are numbered, following slowly, with the fingers, each arrow about ten times. If the three charts do not fill the required time for the treatment—one treatment usually lasts forty-five minutes—repeat the motions in the same order. But give less strokes to each arrow if the time is limited, for to stop before chart No. 3 has been followed would be injurious.

"With the aid of these charts, to massage a face is a simple matter. First rub over the face a little cold cream and remove it immediately with a soft cloth. Any dirt that is on the face can be taken off in this way better than with soap and water. Then, with the tips of the fingers, apply enough of some reliable skin food to form a coating all over the face. Begin with chart No. 1 and with the ends of the fingers gently trace over the face the course of the arrows. Each chart is followed in succession, more skin food being put on whenever the skin has absorbed as much as it can take. Warrant another application. Any grease that remains on the surface of the skin at the end of the treatment should be wiped off thoroughly with a soft cloth.

"If you have your face treated at a public establishment, you should be very careful to choose one whose methods are scrupulously sanitary. In such places diseases are often contracted in places that are careless. Never let an attendant dig his fingers into the creases of your eyes, as has already been used. There are often to be found disease germs in these boxes from faces on which the cream has been used before you. In the best places a portion of cream is taken with a knife from the box and placed on a clean piece of paper for your use.

"Do not allow an attendant to wipe your face with a cloth that has been used in any way. These cloths should be sterilized each time they are used. These precautions are unnecessary at home, these precautions are unnecessary. And women will find that to massage their own faces at home, according to these charts, is more satisfactory than to have them massaged in an establishment. For in an establishment you are subject to an indifferent attendant who may, or may not, as she chooses, give you a careful, conscientious and sanitary treatment."

NOTES ABOUT WOMEN

Mrs. Agnes Smith Lewis and Mrs. Margaret Dunlop Gibson, Englishwomen and twin sisters, who discovered the Sinitic painting, have been awarded honorary doctorates in theology of Heidelberg university for that discovery and for other services to biblical scholarship.

Kong Tung Back, daughter of Kong Yu Wei, a leader of the reform movement in China, has arrived at Takoma, Wash., on her way to the Puget Sound Chinese. She is the youngest of twelve children of the Women's Chinese Reform association, three of them will go to Portland, San Francisco, Chicago and New York.

The University of Grenoble, France, which has 600 foreign pupils, has offered the chair of English to Miss Wilhelmina Jameson, an Englishwoman of 35, who is professor of English at the University of Scotland. This is the first woman ever admitted to the universities of France as an instructor.

Miss Jessie Gibson of Indianapolis, Ind., who was recently graduated from the Massachusetts Institute of Technology, has just entered into matrimony with her father, and is the first woman architect in Indianapolis.

Miss Elizabeth Pennell will write the authorized life of the late James McNeill Whistler. All of the great artist's papers and letters have been given into her hands. A happier selection for a biographer of Whistler could not have been made.

Miss Ada Swett of Chicago, well remembered as holding the position of government pension agent some years ago, has been made dean of a department in Ruskin university, which is coeducational, some twenty miles out of Chicago.

Princess Victoria Louise, Emperor William's youngest daughter, is taking a course of cooking under the direction of the chef of the imperial kitchen. The princess has a small kitchen of her own, and has already mastered the art of bread-making.

Miss Ida M. Tritt has been elected treasurer of the New York and Queens County street railway, in which position she has ten young women as assistants.

Miss Caroline L. Greisham, a clerk in the civil service bureau, has been detailed, as a result of recent disclosures of violation of the civil service regulations, to make a tour of inspection among the large post offices of the country and to act as a sort of "postmaster's adviser." Her principal duty will be to interpret the civil service regulations to the officials and point out any oversights or neglect to enforce them. Miss Greisham has been in the mission of considerable delicacy, but she is a woman of fact who will try to preserve amity and avoid needless conflict.

THE MATINEE GIRL'S SMART MATINEE WAISTS

HER NEW DEEP GIRDLES, AND HER HAND-MADE BLOUSES—SEVERAL KINDS OF LACE IN GOOD COMBINATION, AND NEW HINTS IN COLOR TONES



With the opening of the theaters the matinee girl has come back to town from her long joyous holiday, and prepared to do homage more fervently than ever to her favorite matinee idol.

But the reality and the ideal of the matinee girl does not always confine herself to one idol. She frequently has several, and she worships at their various shrines with a devotion which has perhaps its best expression sartorially. Usually she selects her masculine idol for the delightful way in which he makes love to the heroine of the piece; but as for the actress whom she worships, well there are a great many different reasons advanced to explain this adoration. One has such dear, cute little ways that you cannot help but love her. Another dresses so beautifully or another always wears her hair so becomingly that you are drawn to her. A third is especially designed for the matinee girl, almost despairs of ever being able to copy her, so she goes to observe as well as to admire her favorite stage exponent of the art of dress.

And the influence of the stage is very apparent in the matinee girl's new waists which she has had prepared in advance for the coming season. Of course, all the leading actresses wear imported gowns, and, therefore, the matinee girl is quick to seize upon and to make her own any point which she sees in the gowns of the stars. She is so quick and eager in her adaptations and adoptions of the new fashions that the uninitiated might almost think they had been especially designed for the matinee girl herself and none other.

So with one handsome skirt of velvet or cloth she will have a variety of waists which will give an impression to the casual looker of quite an extensive wardrobe.

Of course, white will appear as the prime favorite, and these she will have in all the newer silks, wools, lousines, pean de eygne, satin damasse, etc. The so-called "off color" whites and the champagne shades will be also seen extensively, and many and various are the blouses that are being worn. No matter how loosely or artistically the waist may be draped, the lining must fit without a flaw and be snugly boned to the figure. The outer material is then adjusted so that all the pretty curves of the figure are apparent, and the baggy, blousy appearance which an unlined waist presents is then avoided.

Handwork, of course, is a prominent feature of all of the matinee girl's waists, and many of them are the handwork of their fair wearers who have made their own waists during the summer take their dainty form rather than spend their time and energies in knitting golf waistcoats and sweaters. The girl with brains and good taste to guide her fingers can have a number of smart waists which will look as tho they cost over so much, and in addition she has the satisfaction of knowing that her own hands will have an individually about them which can never be attained in the ready-made or dressmaker-made waist.

The matinee girl with the slender figure will have her waists of softly folding silk, with a square yoke extending all the way across the shoulders, so as to afford all the possible breadth to the figure, while the lower part of the corsage will be shirred in lengthwise tucks over a heavy cord and draped softly across the chest, falling in loose folds into the shallow belt. This same soft shirring is applied to the sleeve cap, which heads the full puff, and a cute little pointed cuff of lace falls over the hand.

Fragging, caststitching and all the Mexican drawnwork stitches have lost none of their popularity, and the clever matinee girl has produced some effects in these which the other side of the footlights might be proud to copy. Milliner's folds of the silk are manipulated in cunning patterns, and the fancy stitches, done in heavy silk thread, give them almost the effect of a new innovation in lace and lace making. On the round yokes, made of the folds and fragging, there will be applied tiny, fluffy little ruffles of eoru Valenciennes, which gives an effect of dainty simplicity. The yoke will be outlined with a narrow pattern of the folds cunningly joined together with lace stitches, while down the front box plait, tenehriffe medallions make a good showing towards making the waist line look more slender.

And then several kinds of lace will be used with telling effect on the one blouse. The combination of Russian guipure and the Maltese or Honiton patterns is one that is well liked, and little scraps of lace, such as are found in almost every girl's bureau drawer, will be cleverly utilized and made to do duty for all that they are worth. One waist in the wardrobe of a matinee girl is reserved, she tells her friends, to wear to the opera alone, and this is the pale shade of changeable pink peau de cygne, with a silvery sheen to it in certain lights. This, the girl proudly says, is trimmed with scraps of family lace, and so cleverly are they combined that the effect is most harmonious. The yoke is fashioned of tucked pink mousseline with alternate rows of Honiton and Maltese lace applied. A broad band of Russian guipure conceals the spot where the blouse is shirred on to the yoke, and further curved away from the bust, the pink peau de cygne being shirred and puffed between. With this she will wear a deep girdle of pink liberty ribbon, just one shade darker than the waist, well boned and fastened with a smart little clasp at the side.

Hand-run tucks are, of course, apparent on all the new waists, and quite a clever idea is to use stripes of these tucks on the bias and caststitch these together with silk of either a matching or contrasting shade. These are put together so that the excess form a V, and when the intervening stitching is well executed a novel and exceedingly fetching effect is produced with very little trouble. Sometimes the tucks are run and are decorated either with little medallions or silk crochet rings.

And, speaking of crochet, many of the matinee girls have learned to make this Irish crochet and display yokes and insertions on their matinee waists which they have fashioned themselves. A yoke of the Irish crochet with a heavy fringe, either in silk or in linen threads, makes a very smart shoulder and, indeed, will be one of the features for theater wear during the season. Hand-embroidered polka dots of various sizes are another expression of individual taste, and when worked in the soft pastel shades on any of the new white or champagne silks are sure to be not only effective but original as well.

The fancy for braids and cords and drooping pendant effects generally seems to have extended from the coat to the corsage, and many of the new waists which have fashioned themselves, a yoke of the Irish crochet with a heavy fringe, either in silk or in linen threads, makes a very smart shoulder and, indeed, will be one of the features for theater wear during the season. Hand-embroidered polka dots of various sizes are another expression of individual taste, and when worked in the soft pastel shades on any of the new white or champagne silks are sure to be not only effective but original as well.

HILDA LARSON GOES TO EUROPE

IX.—SHE VISITS HOLLAND.

"Seems if we can't ever be thankful 'nough to Christpher Columbus for discoverin' us, for if it hadn't been for him we wouldn't ever have to go to Europe for us to do all be there. An' I, for one, am ready to begin celebratin' his birthday jes' as we do Washin'ton's and Lincoln's an' the other men's who helped make the 'Nited States, for, seems if they had ought to be treaded alike, an' when you're in Amsterdam an' smellin' of the canals, why some way you feel 't Christpher Columbus was jes' 'bout the biggest of 'em all."

"Ever since I've been ol' 'nough to follow, I've been hearin' how clean the folks were in Holland," an' even in London there was a woman who says to me, says she: "You'll like Hollan', for the Dutch are that clean you could eat your dinner off the pavin' stones," says she. "I had 't been in Amsterdam an' was minutes 'fore I disagreed with her, an' I says to Mrs. Gray, says I: 'D sooner eat offen the Nicotolee avens pavement,' says I, an' I water, for it's all a lie. I dunno how folks get their reputations for doin' things, but, seems if, you once get talked 'bout for somethin' it won't ever be forgoten. Thee's Mr. Woernes, down in our block. Folks are al'ys sayin' how shifless he is, but as he says: 'A man can't work 'th all his heart 'less his heart's in his work.' He tried mas' ev'ry kin' of job there was for a spell, but he couldn't fin' one that suited him, so he stopped at home an' the neighbors called him names an' Mrs. Woernes took care of the family. 'I'm not lazy,' Mr. Woernes used to say, 'but unluckily, I dunno as Mrs. Woernes' heart was in her work, but she did 't same's if it were. There's mighty few folks do what they want to, an' mos' of us are pretty glad to get the chance to do what we can, seems if. But that was five years ago, an' the Mr. Woernes they've been workin' seven days a week since he foun' somethin' 't suited him, the neighbors haven't forgoten an' he'll be called 'shifless' long after he's all buried. It's easier to 'member some thins' an' to forget others, seems if."

"Well, as 'twas sayin', we went to Hollan', an' it was jes' good luck, 'less us, in Rotterdam. Mrs. Gray went out 'th other folks if she can get outside it, an' she sphen 'half a day lookin' for a boat 't sailed right from London an' when she was on it she gave a whole night to wishin' she was off. Folks 't are set in their ways want to pay for their seat an' a well traveled road's generally a safe one. Howsumever, she didn't think of that till we were on the boat a-sailin' down the river, then, in 'n hour and a half, she was in Rotterdam, an' she wouldn't see a gooseberry or a piece of oak toast for a spell, when we heard somebody screamin' an' yellin' an' saw the sailorman a-runnin' to the front of the boat like they were havin' a race. When I see folks a-goin' any where quick, I jes' want to go with 'em, an' I was glad I did when I saw 't we

seems if you can fin' 'sociations' moos' places, if you look for 'em, I didn't say anythin' to her 'bout Mr. Potter's bull, tho I wanted to for I don't care much for 'em, but I was afraid to say 'bout Mr. Hill's pasture two years ago this very summer. I was some 'sprised when Mrs. Gray took us to a 'big buildin' in The Hague an' says she, 'Now, we'll see Paul Potter's bull,' says she.

"Mr. Potter's got quite a stable," says I, a-followin' her in an' I wouldn't be noore stumped. If Queen Alexander would take to callin' me aint 'I was to see that bull was aint 'a picture painted by Mr. Potter. It's a good picture, 'I'm not findin' fault 'th the paintin', but when you've come from Englun' a-lookin' for a live animal, why a picture isn't the same, tho when it's of bulls I dunno but what it's better."

"There were other folks there 't didn't seem to know any more'n I did 'bout that picture, for as we were standin' lookin' at it I heard a woman read outten her guide book: 'Bull after Paul Potter, and I can see the bull all right, Mamie,' says she, 'but I can't fin' Paul Potter,' says she, jes' as if it was a puzzle picture like those 't used to be in the newspapers."

"We went to the queen's palace at The Hague, too, an' I guess there weren't many places in the house we didn't peek into. The hired man showed us all 'round, an' I dunno which admited things mos' him or us. 'Isn't it homelike?' he 'rent' us, over an' over again, an' tho it wasn't a bit like Mrs. Gray's house on Lowry Hill or my room 't I'm at in Minneapolis, we says it was."

"Mrs. Gray was considerably int'rested in the queen's wedding, p'resen's an' seems if there couldn't have been much in the rooms 'fore she was married or use they took the other things out. I couldn't be felt sorry for the queen, when I thought of her openin' her wedding p'resen's, for seems if it couldn't have been very ex-hill'ratin' takin' off papers when all you kept findin' was great big vases or else bigger things than those you see in Lake-wood cemetery."

"They're very 'lan'some,' says the hired man, an' it really seemed as if he adored 'em. 'They're very large,' says Mrs. Gray, says she. 'I never saw larger,' says she, an' she never did, for they aren't made. 'The hired man was 't interested in our int're's 't after we'd seen all the state p'artmen's, he shut the door an' the whis-pered would we like to see the queen's own private rooms. There wasn't any two 'plions 'bout that, an' he went up-twin' 'round to see if any one was near. 'Run when I tell you to,' says he, a-peerin' between two vases like he was goin' to make off with one. 'An' when he gave the word we ske-daddled down that royal hall in that royal palace like we were chicken thieves, 'n' ran right into the queen's own sittin' room an' slammed the door behin' us quick as could be. 'This is her majesty's own room,' says he, a-smilin' as if he already had his feet in his pocket, 'an' this is the private drawer in her majesty's private desk."

says he, a-takin' out a little box from somewhere in the desk. 'It's a secret drawer,' he explained, politely.

"Mrs. Gray looked at me an' I looked at her, an' we both wished the same thing—'t the little queen had some other place where she could hide things, for seems if her private drawer wasn't very private nor secret when even the hired man knows where it is. 'I was astin' Billie that night what place he liked the best,' an' he says, 'Yo-holland, 'cause they make the best raisin' bread there."

"Europe isn't anythin' but a big bakery to Billie, but I dunno as that's any more 'n lookin' at it as a dressmaker's shop or a jewelry store, an' that's what more 'n one grown-up we've met this summer acts as if it was. We can't all think the same thing 'bout the same thing, but we haven't any business to believe 't we've the only right thought, seems if."

MISS ANDERSON TO GO EAST

Another Talented Minneapolis Musician Will Engage in Concert and Recital Work in New York.

Altho Minneapolis has such a well deserved reputation as a musical center she cannot always keep the young musicians whose ambitions call them to a larger field. Those who have left to try their fortunes in the east have been marvellously successful both on the stage and in concert work and the long list of well known artists who claim Minneapolis as their home city is steadily growing. This fall Miss Wilma Anderson will go to New York to busy herself with recital and concert engagements. Miss Anderson is one of the most talented of the younger pianists and her work has roused enthusiastic commendation from the music lovers. She has been an active member of the Ladies' Glee Club, and many of the new waists which she frequently applied in lengthwise rows.

Miss Anderson will be occupied until January with recitals and private musicales. With the beginning of the year she will leave with her brother and sister, Mrs. and Mrs. C. D. Roehr, for an extended concert tour, which will take them as far west as Kansas City and Omaha. They have formed their own company which is already favorably known as the Anderson-Roehr Concert company and will be joined by a cellist. Mrs. Roehr is a very talented violinist and Mr. Roehr has a splendid tenor voice. He has been studying in New York for over a year and will be an important member of the quartet. Mrs. Roehr and Miss Anderson spent some time in Belgium studying about four years ago. Miss Anderson was a pupil of Van Boocroft and has delighted the Ladies' Thursday Musicals by playing a number of manuscript compositions of her master. She has not done much in the way of composition herself yet but her ambitions are unbounded and what she has composed has roused the greatest expectations among her friends.

Mrs. E. V. Bennett of Peoria, an old friend of the Andersons, has written a poem which she calls "Certain Artists' Hands," and which she has dedicated to Mrs. Roehr and Miss Anderson. The stanzas are full of grace and beauty called forth by the skill which lies in the fingers of the two artists. One of the verses is as follows: Each finger's soul to its fellow sings, And all to the over-soul; Each finger's soul to its fellow sings, At the supreme control. Of a master's sway; each swaying true To a master's will. ZACK HORNER REAL. Mother Goose we have known for some time, was a "truly" person who lived in Boston and wrote the famous plays for her grandson. But the fact that Zack Horner ever existed in the flesh will be news to many of us who were brought up from Boston on the classic rhymes among which he figures. "Another admired debaitee," says a London society paper, "is Miss Cecily Horner, daughter of Mr. and Mrs. Horner of Yale Park, Somerset, and direct descendant of Little Horner—a truly important personage, by the way. Both Miss Horner and her mother used frequently to sit to Burke-Jones, and their features resemble each other, and even in the class of studies she has the 'Aurora' in the 'Goddess' quadrille 't the Durbar ball."

MISS WILMA ANDERSON. A Popular Young Pianist, Who Will Try Her Fortune in New York.