

FALL FANCIES IN READY-TO-WEAR HATS---BY KATHERINE ANDERSON



The indispensable turban.

THE wise woman who can buy but one "dressy" hat does not invest in such a treasure at this season of the year. It is much safer to wait a few weeks and ascertain which of the styles are to become cheap and common. There are always certain features of the millinery modes which are easily imitated in the cheapest of materials, and which for this reason are crossed off the list by the woman who likes to consider herself well dressed.

The hat of the hour for the economically inclined woman is a ready-to-wear hat, which in dark shades is just the thing for wear with the last of her summer tailored gowns and the first of her fall ready-to-wear suits. In lighter colors these hats look very well with even more dressy frocks.

Opinion is divided as to the price which one is justified in paying for the first ready-to-wear hat. Some women buy the very best quality of tailored hats and make them last for general wear during the entire winter. These women have in addition what they call their rainy day hat, built on alpine or fedora lines, and trimmed with a band of leather or

plain silk, laid in folds. This hat matches in general tone the rainy day suit or coat and the better tailored hat is kept for wear with a tailored street suit which is not sacrificed to shopping tours and similar excursions on rainy days.

Young girls soon tire of the first felt hat, however. They are apt to select a pure white felt, a pale gray or a champagne color, and these soil quickly. The light hat is unquestionably the ideal one for first days, but nothing is uglier later in the season than a white hat which shows marks of dust and rain. It is a bad investment for the girl who knows she must make her fall hat play a part in the midwinter wardrobe.

On the other hand, if she can afford two tailored hats it will pay her to buy both of them now, and religiously lay away the darker one for winter days. The time for the selection of ready-to-wear hats is absolutely complete, and the stock of the factories and wholesale millinery stores is now spread upon retail counters.

If a girl buys her white turban now and leaves her darker hat for selection until November, she will find a poor assortment to choose from. To be sure, prices will be cut, but when she looks them over her mind will hark back to the more



A soft and becoming turban.

graceful shapes, the fresher colors, the more careful hand work, which she saw in the September offerings.

For the young woman, two shapes sold in ready-to-wear hats are the sailor and the modified, tailored director hat. For the older woman, and in truth, many young women are adopting it—the turban has no rival. It comes in so many shapes and in such a variety of materials and trimmings that the purse and the taste of every woman may be suited.

The sailors are smaller than in summer. A favorite model is the breton, slightly wider from side to side than from back to front, yet not quite so pronounced as it was during the sum-

mer. The brim rolls decidedly, and is almost invariably edged on the under side with velvet in a contrasting shade or with novelty braid. An effective model on the breton line shows a white felt with a rather large flat crown, encircled simply with felt and white surah silk. The brim is edged with a novelty braid in which golden brown velvet is the predominating note. Interlaced with white silk cord and a note of gold this is an ideal hat for wear with a golden brown dress in either plain goods or material shot with white.

The director hat shows a high crown, a brim flat on the right side, flaring on the left and bent down in

the back to meet the soft coil or "bun" in which the up-to-date girl knots her hair at the nape of the neck. The true director hat is trimmed very high in the front with plumes or flowers, but the tailored director does away with all high trimming. A stylish model on this line is a shaggy brown felt flecked with very light tan. The brim is faced with a fancy silk to match the light shade in the hat, and this is brought over the edge of the brim so that it forms a sort of puffing all round.

Around the crown is velvet of the darker shade; interlaced bands of velvet run down from the crown on the right side to the band of the brim



The Breton sailor.

at the back, with a long golden arrow twisted through. This gives a pretty finish to the back of the hat where it meets the hair. Under the flaring brim on the left side is fastened a flat braid in a dark shade of brown. There is absolutely nothing on this hat which the fall winds can tear or rumple. It is sufficiently simple for wear with a walking suit, while the light-colored silk facing makes it possible as the accompaniment of a more dressy costume. Later in the season the light silk facing may be removed and the darker shade of brown substituted, with perhaps a tiny line of fur on the top of the brim.

The beauty of the turban is the way it fits to the hair. At first glance the well-fitting turban and the carefully groomed and waved hair seem to possess a subtle unity. The turban which does not fit the head well, which leaves a gaping space between the hair, causes harsh lines and makes the wearer look old. The turban demands a liberal showing of hair around the face, and it is a great mistake for one who dresses her hair tightly and severely, drawing it away from the forehead, to don a turban.

There are two distinct models in turbans, one that seems eminently fitted to the woman who dresses her hair high and the other for the one who wears it at the nape of her neck. The latter is longer from front to back and droops a trifle more. The favorite combination in turbans seems to be felt, with plain or fancy vel-

velts; for the more dressy turbans all velvet is used with coque feathers and metallic ornaments. A few bird of paradise aigrettes are seen on turbans; also roses in the beautiful but quaint shades which are to be used next winter. The latter are shown in shades of orange, red or green, such as never a rose bloomed in. The handsomest flowers have crumpled petals of silk showing half a dozen shades in a single rose. These are much used with the velvet turbans.

A striking example of the velvet turban shows a champagne colored fabric laid in heavy folds and brought to a decided point in front. On either side of the turban, almost covering the brim and meeting in a point at the back over the hair, are two coque breasts in soft tone; on the right side a bold color effect is obtained by the use of copper ornaments, which blend oddly but harmoniously with the paler shades of the hat. A brown velvet hat with the regulation hussar coque breasts in the changeable shades of green and brown is equally effective and more durable.

There can be no greater mistake than the purchase of cheap coque feathers. They go down before the first wind storm and are not to be repaired. Even the small hussar plumes, which irreverent shoppers have dubbed pine trees, should be selected with care, and one that costs less than \$1.25 represents a sheer waste of money, as the feathers are merely pasted on a canvas foundation and yield both to moisture and wind.

THE MAGIC MIRRORS OF JAPAN

EARLY voyagers to the Far East—the whalers of New Bedford and Salem—brought home wonderful tales of the things to be seen in the land of the Little Yellow People. Occasionally they brought one of the little yellow people themselves, but more often they brought Canton ginger, silks, ivories and bronzes of curious workmanship.

In the great Salem museum these articles are to be seen to this day, and there is still an atmosphere of romance—the romance of the sea and far-away countries—about the silent halls which only echo to the footsteps of the wayfarer who happens to remember that his ancestors were among those who went down into the sea in ships, and returned with gifts of silk and jade and crystal to those who had been left behind.

Once one of these voyagers—the captain of a whaler—returned from a cruise in Japanese waters and brought back a story telling how the people in that country made marvelous mirrors of bronze which, if held in the direct rays of the sun, cast a reflection upon a screen clearly outlining the design carved upon the back of the mirror.

Skeptical folks told the captain of the whale ship that they would have to see this marvelous thing with their own eyes before they would believe it. Thereupon Captain Alexander Johnson, of the schooner "Sally," sailed away again. Three years later he returned, bringing with him a mirror of bronze. On the back was carved the figure of a dragon and a butterfly, such as only the workman of Japan know how to engrave upon copper, bronze and gold.

He gathered the doubters about him, stood in the sunlight, and allowed the rays of the sun to fall upon the brilliantly polished surface of the mirror. The reflection was cast upon an opposite wall, and there, plain in the sight of the skeptics, shone the figures of the dragon and the butterfly, just as they were carved upon the back of the mirror. This same mirror, which in 1784 was brought from Japan to show to the people of Salem, is still to be seen, for it has been kept as an heirloom in the family for more than a century.

Here follows a true story of the magic mirrors of Japan:

In the village of Hakata, a day's journey from Tokio, there is the street of The Prayer to the Gods—a long, twisted street, filled with the most amazing color, for Hakata is the Village of the Girdle Weavers.

There are many dyers of silks thereabouts, and the silks hang in the sunlight, stretched after the dyeing on great bamboo poles to dry.

Smiling through the gateway of the street of The Prayer to the Gods there is the calm, dreamy face of the great Buddha. But only the head is to be seen. The statue is not yet finished, and no man knows when it will be, for the head is of bronze, and all the rest will be of bronze, but only of a quality which is made from the bronze mirrors which are brought as sacrifices to Buddha by the women of the province. Great heaps of these wonderful bronzes lie about the unfinished statue, all carefully wrought in wonderful designs.

To understand the great sacrifice that has been made, it must be remembered that there is an ancient proverb in Japan which says that the mirror is "the soul of the woman."

By this it is meant that the mirror, by association with its mistress, comes to absorb her very being, and to reflect her character, her joy, and her sorrow. The mirror is therefore a woman's most precious possession. These mirrors—the souls of women—wait their time until they shall be moulded by the artisan into part of the statue of the calm god who smiles through the gateway in the street of The Prayer to the Gods.

But what, the scientists ask, is the cause of this phenomenon of the back reflection? A Chinese philosopher, writing in 1260, says: "Now the cause of this arises from the employment of two kinds of copper of unequal density. If on the back of the mirror a dragon has been produced while casting it in the mold, then an exactly similar dragon is deeply engraved on the face of the disk. Afterward the deep chisel cuts are filled up with denser copper, which is incorporated with the body of the mirror by submitting the whole to the action of fire. Then the face is planed and prepared and a thin layer of tin is spread over it. When a beam of strong light is allowed to fall on a mirror prepared in this way, and the image is projected on a wall, bright and dark tints, corresponding to the design, are distinctly seen."

Sir David Brewster believed this to be true, and he fetched one of these magic mirrors to England in 1832. It was exhibited to great numbers of people, who were told that the Chinese philosopher was right. All was well till some doubting person scratched a supplementary design on the back, and that, too, was reflected on the screen, so the explanation did not explain, after all.

The Chinese say they are "mirrors that let the light through," and Aulus Gellius, a Roman scientist, upon observing them, said: "Sometimes they let the light through, and sometimes not."

The Antiquity of Drawnwork

It is a curious fact that the variety of needlework commonly known as Spanish or Mexican "drawnwork," now so popular among American women, did not originate in either of those countries.

The native needle-women of Mexico and Spain have, however, helped to bring it to a very high degree of beauty; but in the days of King Solomon, and in truth, long before those of Italy, Peru, the West Indies and other lands. Indeed, some of the finest developments of the art of drawnwork have originated in this country and in England.

Drawnwork is of great antiquity. It is said to have been first made by the ancient Sidonians in the days of King Solomon, but, without going back so far as that, it is certainly the fact that it was used by Roman Catholic dignitaries on their ecclesiastical garments in very early times.

When the tomb of St. Cuthbert was opened at Durham, in the twelfth century, the shroud was found to have a fringe of linen threads an inch long, surmounted by a border "worked upon the threads" with figures of birds and beasts and trees. These statements, made in the old Monkish chronicles, clearly suggest that drawnwork was used upon the shroud. In Prague Cathedral there is preserved a vestment of linen drawnwork which was made by Queen Anne of Bohemia in 1527. Another still extant specimen of ancient "drawnthread work," as it is called in the catalogue, is treasured in the British Museum. It dates back to 1588. Charles V. commonly wore a cap made of drawnwork, and drawnwork was frequently worn by Queen Elizabeth, according to the very elaborate description of her costumes handed down to us.

From the time of the first incursion of the Turks into Europe drawnwork has been a favorite pursuit among Turkish women, especially in the harems. They are said to have learned it originally from Italian women who were made captive in the days when Ottoman galleys ravaged the Mediterranean.

The popular "Bulgarian embroidery" originated in Constantinople. During the Bulgarian atrocities and the Russo-Turkish War, many thousands of Bulgarian women were torn from their homes and made prisoners in the harems of Constantinople. They were clever embroiderers, but they knew nothing of drawnwork until the Turkish women taught them. Then they combined the two arts, making a drawnwork foundation for their embroidery and thus obtaining much better effects.

Real Turkish Coffee.

Here is a Turkish receipt for making Turkish coffee obtained in the Syrian quarter of New York, where the finest coffee in the world is sold at five cents a cup in restaurants which are exact duplicates of those in Smyrna and Beirut:

Put three lumps of sugar into a little pot, turn in the water, and bring it to a boil. Then put in two teaspoonfuls of very finely ground Mocha coffee. As soon as the froth rises, lift the pot and tap the bottom until the froth disappears. Do this three times. Then turn the coffee into delicate china cups, giving each cupful a share of froth.

The coffee should be freshly roasted and ground, and the grounds should be so fine as to pass the palate unnoticed. Turks always drink the grounds, considering them, indeed, to be the best part of a cup of coffee.

Paper Tissue Sets.

For picnic lunches or lawn parties or for informal use at summer cottages pretty tissue paper table sets are now made. There are twelve doilies, twelve napkins and one cloth in each set. The doilies are round and the cloth, made up of squares like the napkins, is about two yards long and a yard and a quarter wide. There are borders of flowers around the smaller pieces, and on the cloth the flowers are put in square designs. The sets are decorated with roses, violets or ferns.

New Form of Entertainment.

At a luncheon a short time ago a new form of entertainment was provided by the guests themselves. The hostess asked each one to come in some way representing her fad; then the guests were supplied with pencils and cards and the one who guessed the greatest number of hobbies suggested received a prize. One girl, who wished to show that she was fond of music, had fastened to her dress a picture of a crying kitten with a bandaged head—mieu-sick.

How Doilies Originated.

How many women who use doilies know the origin of their name? They are called after Colonel D'Oyley, the first English Governor of Jamaica in the time of Cromwell. The first doilies were made in Jamaica from lace-bark by the natives, and sold to the early English settlers. Hence they found their way to England and the American colonies, carrying their name with them.

They Like Homer Sometimes.

"It's a strange fact," said the college professor, "that the very students who don't like Greek in my classes are the ones who yell for 'Homer' at a baseball game."

COOKING AND SERVING CORN

FROM August until even as late as the middle of October corn is at its best in New York City, as well as in many other large cities in the United States that are supplied with vegetables from large market gardens and farms. Every two weeks from the last of April until the first week in September evergreen corn is planted by the gardeners at these places, so that they have, from the first cutting to the last, a fresh supply of this most delicious of vegetables for the markets.

Corn is essentially an American food product, and only Americans know how to cook, to serve and to eat corn. It is often amusing to see foreigners attempt to manipulate their first ear of corn. The writer dined with Anton Seidl one evening soon after that great conductor came to this country, and among the dishes served was corn on the ear. When the corn was served poor Seidl took an ear and laid it on his plate. Then he looked at it in a quizzical way for a few moments, and at last, much to the amusement of everyone at the table, took his knife and tried to cut the ear of corn in slices. At last the person sitting next him came to his rescue and showed him how to eat corn, for which Mr. Seidl was most thankful. He soon became devoted to this American dainty, which, he said, was only fed to horses in Europe.

It goes without saying that corn in the ear is most acceptable, either roasted or boiled, but there are many other excellent ways of cooking corn. Corn should be cooked as soon as possible after it is cut from the stalk, and it should be young and tender. Only the evergreen corn, known as the sweet corn, is fit for the table, and of the sweet corn the two varieties known as the "shoe peg" and the "country gentleman" are the best. In buying corn, get that with the husks or backs a deep, fresh green. To test it, strip down the husks of each ear and thrust the thumb nail into several of the kernels in the ear. If the milk flows freely it is all right.

The great fault with the average cook is that he or she cooks corn too long a time. Corn should never be boiled when served on the ear for more than five minutes. Many of the southern cooks, who are famous for cooking corn, do not let corn boil at all. They just let the water come to the boiling point, then stand the kettle back where the corn will just steam until it is served.

To boil corn in the ear, select the best corn to be had, cut off the stalk end, remove the outside husks, turn down the inside husks and remove all the silk. Then turn back the inside husks over the ears and, after all are

prepared in this way, put the corn in a big kettle over the fire. Pour in enough cold water just to cover up level with the corn in the kettle; then cover the whole with a thick layer of the outside husks, put the lid on the kettle and let the corn boil gently just five minutes after the water comes to the boiling point.

Serve the corn in its husks on a big platter, cover it closely with a big, folded napkin, and you will have the very perfection of corn boiled in the ear.

To roast corn to perfection one should build a big fire of hardwood twigs out in a field, and, after the twigs are burned to a bed of coals, rake them apart. Put the corn in, then rake the coals up over the corn and let it roast till the husks are all curled off and the corn is a rich brown.

Corn may be roasted in a coal stove by removing the husks and laying the ears on the live coals, turning the ears as fast as they brown on one side; and it may be roasted in a gas range by putting the ears under the flame of the broiler and carefully watching and turning it. Corn roasted in this way is good, but, of course, in no way comparable to that roasted in the fields.

An excellent dish is corn pudding, served as a vegetable at luncheon or dinner.

To prepare this dish, grate the corn from nine good-sized ears, then scrape the remaining pulp from each cob. Mix this with the yolks of two eggs, well beaten; a teaspoonful of salt, a teaspoonful of freshly-ground pepper, a tablespoonful of butter, and a teaspoonful of sugar; then stir in a pint and a half of milk and cream mixed. Last of all, stir through the mixture the whites of the two eggs, beaten to a stiff froth, put the mixture in a well-buttered pudding dish, and bake in rather a quick oven not over half an hour. Serve hot.

Green Corn Soup.—Grate and scrape the corn from enough ears to make one pint of pulp. Break the cobs in halves, put them in a kettle with enough cold water to cover them; cover the kettle, and boil the ears briskly for half an hour. Then strain this water into another saucepan and let it boil down to less than a pint.

When reduced to the proper quantity, add to the corn water the corn pulp and let it simmer five minutes; then season with salt, a little sugar and a dash of pepper. Add one pint of hot cream, one tablespoonful of butter and a heaping tablespoonful of flour dissolved in a little milk. Let the whole just boil up after the flour is in. Put a tablespoonful of finely chopped parsley in a soup tureen, pour in the soup and serve.

JULE DE RYTHER.

French Canada's Busy Women

The French Canadian women in the province of Quebec are the busiest of their sex in the world. They are miracles of industry, and yet from morning to 'night their work never seems to be finished.

They have the breakfast ready for the men-folk at six in the morning; attend to the numerous children, for the French Canadian "habitant" always has a large family; give the floor of the living-room its daily scrubbing until it shines like a new pin; put on the soup for dinner; make the bread; spin, weave and sew; feed the chickens; lend a strong hand in the field work; keep their husbands' cash and accounts, and lead the family prayers after the day's work is done.

If we visit Madame Jeanne Baptiste in the afternoon, we shall find her sitting or standing at her loom—the good old hand loom that has woven the clothes of the family for generations.

On this loom she weaves not only clothes, but carpets, coverlets and blankets. To help out her small supply of fresh wool, she tears up the old material of worn-out coats and trousers and weaves it over again. It is slow work, but when it is finished the garments are slow to wear out. They last more than twice as long as those which Madame could buy in the shops of Quebec.

At another homestead the American tourist who goes to French Canada in the summer may find the women of the house weaving, not cloth, but sheeting of an imperishable quality. She has made the linen herself from the very beginning. All she asked of her husband was that he should bring the sheaves of flax from the field. The breaking of it on the wooden "breze," the spinning and the weaving, have all been done by her own hand.

Lemon and Soda for Ink Stains.

Lemon and soda take out some kinds of ink stains. Put the garment on which there is a stain in the sun. Sprinkle the spots with soda and then slowly pour on a few drops of lemon juice. Keep adding soda and lemon juice until the spots disappear.

Lamp Shades for Electroliers.

The geisha lamp shades which have been so popular for a year or more now come in small sizes for electroliers. For a cozy corner, tea table or the dining-room table they come in sizes small enough to shade candles.