

Ornate Touch Is Feature of Hats

Brims, Fancy Trim Bring Headgear Into Keeping With Costume.

Millinery has at last returned to a more feminine style of design. The return has been promised and anticipated year after year, but the mode that came in with radical fashions in general, observes a fashion writer in the New York Times, has been held to tenaciously and any departures from it have proved to be but passing phases. No type of hat has ever rivaled the vogue of the cloche, which came with the "pencil" silhouette and low waistline. This plain, matter-of-fact compromise between a toque and a poke, which all but completely conceals the coiffure, still carries on notwithstanding the eloquent appeals of artists and of the needleworkers, flower and feather workers, but since it will not be relinquished milliners are giving it a softer and more decorative aspect for the fall and winter.

This is to be seen in a large and varied collection of new hats, which are fine in quality of fabric and workmanship and especially beautiful in the use of colors, which are emphasized in 11 of this season's millinery. They are built close to the face, but in varying shapes create individual styles. The uncompromising, severely cut edge has been gradually fitted with curves and folds and with diversified treatments evolved into a brim of one sort and another. In even the slightest of these the outline is made to show the hair, and the original cloche thus becomes a flowering headress.

In the simplest tailored models the brim is cut close to the crown at the back and widens with the drooping line toward the front. Some of these shapes have a brim that is sufficiently wide to provide a shade for the eyes and which broadens at the sides in a manner that suits almost every type of face and coiffure.

Many clever ways of shaping this little brim are shown in the latest styles, each with but a slight variation, and all with utmost simplicity. The one apparent requisite is that the hat shall have something in the way of trimming. The utterly bald dome of felt that passed for millinery two seasons ago is not among the exhibitions of this autumn.

Tam in Several Models.

In one exclusive collection chosen with expert discrimination by a New York house are examples of exquisite workmanship on original designs. In this the tam is shown in several models of different colors and arrangement of trimming. One that will have grateful response for all-around wear is a black tam fitting close about the face and with mushroom crown. One side is drawn far down over the ear and is finished with a large choux of satin ribbon in three shades of rose, folded and plaited in stiff rows.

Another black tam has a crown of similar shape, on one side of which are seven two pompons of purple silk. This type of hat, which is an adaptation of the Parisian student's beret,



Medium Brim, Beige Felt, Trimmed With Brown Plush. Velours Toque With Cassowary Feathers Around Bandeau.

will be seen this season in different materials and colors and trimmed in various ways. Dark tams with a touch of brilliant color in a large rosette of ribbon, choux of velvet, silk tassel or fancy feather promise to have a vogue for autumn and winter.

The season is opulent in fabrics for millinery. Felt, particularly, is still fashionable. One model is made of a new kind called soliel and in a style that shows the hair is cut close to the head in front and has the crown stitched in creases that radiate toward each side, simulating a bow across the front. The back is long and two small silk pompons in tan and scarlet are attached to the brim over one ear.

A new version of the tam shape in beige has a mushroom crown with a cluster of tufts at one side toward the back, and a brown satin ribbon, drawn through slits along the turn of the crown to form large spots, is tied

in a bow at one side. A skull-cap model of the new felt in cafe au lait is stitched in ridges with an upward movement in front, where a brown novelty feather is fastened flat across the crown.

A hat of fine quality and color is made after the new Agnes poke all in one shade of beige with no trimming other than a large star-like flower of the material applied at one side. Two colors, burnt orange and nut brown velvet, are combined in a skullcap that is stitched to form a point in front, widening toward the back, where a row of flat novelty feathers is sewn across the edge.

Introduces Geometrics.

Since the couturiers of Paris have added lingerie, jewelry, other accessories and perfume to their wares, some have begun including millinery and are designing hats for the ensembles that are now so fashionable. J. Suzanne Talbot has long been making hats to go with her frocks and suits



Felt Patterned in Off-the-Face Fashion. An Extreme Design in Turban Style Offered by Reboux.

and was one of the first to bring the beret into conventional company. Among her new ensembles for fall, in which she introduces geometrics, are tailored suits made of several shades or colors, carried from bottom to top, which are finished with tams made of the same material. One of the smartest models from her studio also is made of black, white and metal gray, and the hat to go with it has a bandeau of black and white tassel on the tip of the crown. As an accessory to this distinctive outfit, by the way, Talbot shows a scarf of black fox.

The most extreme conceit in millinery brought out this season has been designed by Talbot, a medieval cap-shaped bonnet that is drawn over the head, tied with long strings under the chin and gathered into a stiff little brush tail at the back.

As viewed by Mme. Zayda Ben Youssef, director of the recent pageant of the Retail Millinery association, the cloche has been a sort of artistic life-saver through radical changes. In its many variants in design and color, she says, it goes well with the best modes of the season. It will be seen widely this fall, she believes, in the new millinery fabrics, the felts, velours, velvet and the hairy cloths.

A high light of the recent pageant was an evening hat, inspired by her. The idea was born at Paris, last year, when some of the most advanced couturiers introduced a toque of tulle or other sheer stuff to match the hair or to reflect faintly a tint in the gown. Feathers, tip ends of ostrich or fancy fowl feathers were dyed in delicate tints and made into fitted turbans, a fashion that is being reproduced this season over here in a much greater range of colors. The hat shown at the exhibition, which is being made by several designers here, is so tiny and so flexible that it can be tucked into a purse or pocket and put on or taken off on occasion. It is made of luxurious velvet, metallic brocade or tissue, with paillettes or crystal embroidery. All of these reflect the elegance of an evening hat offered within the past year by J. Moullet, a skull shape completely covered with crushed grapes and leaves in slightly toned-down colors.

Embroidered With Brilliance.

Another outstanding accomplishment of the dressy type of hat is that, large or small, embroidered with brilliant. This has been inspired by the vogue of black in gowns, especially velvet, among women of fashion. The hats are designed to offer a flattering contrast to the gown. They are not all of the skull shape, but come also in medium and large-brimmed sizes. They reverse the conventional order of contrasts in a costume, but quite in keeping with our period.

Apart from the crystal hats, all of the elaborate styles are presented in a variety of colors. These include gray flower and fruit shades and the rich, more quiet tones, among which are tortoise brown, Napoleon, Nattier, king, flag and water blue, Spanish vine and all of the wine shades, gray, tending to oxford and gunmetal, and green in the bluish tones.

Gray is regarded by designers as the high fashion note of the season, and is used more especially in felt

HOW

MICROSCOPE IS UTILIZED IN SOUND MEASUREMENT.

It is certainly odd that the microscope is better than the ear for measuring some sounds, but this is true. In determining the pitch of very high notes, it has been found that the ear cannot be depended on, and more than one investigator has therefore turned to the microscope for aid. Sound is a phenomenon of vibration, and the pitch of any musical note can be determined if the sound wave corresponding to it is in any manner rendered measurable.

One authority has solved the problem in this way: He covers a plate with a thin layer of a mixture of olive oil and stearine, the surface slightly ridged by rubbing it delicately with the finger. To a high-pitched tuning-fork a short hair is attached and a similar hair is fastened to another vibrating body, such as a rod, whose pitch is known. The ends of these hairs trail across the prepared plate as it is passed rapidly over them, and thus is marked upon its surface a double series of wave lines corresponding to the periods of vibration of the fork and the rod. The microscope is then called into action in order to compare the length and depth of the waves, and thus determine the musical pitch of the vibrating fork, with an accuracy not attainable by the ear alone.

How Nonshatterable

Glass Is Turned Out

The type of nonshatterable glass used in windshields and windows of automobiles consists of three layers. The two outside layers are plate or sheet glass. The middle layer is a transparent sheet of cellulose material, like celluloid, which may, in fact, also be used. Two pieces of glass and one piece of this material are first cut to the exact size and shape of the desired windshield or window. This must be done with care, because after it is finished it cannot be cut or altered in size. The three layers are held together and put through 17 different processes, including elaborate chemical cleaning, pressing between huge presses (which exert many tons' pressure on each piece of glass), heating, grinding and polishing and sealing. The three laminations become so closely welded together that they are actually one piece. In thickness it is the same as ordinary glass.

How Molasses Saved Ship

Another of the weird tales of the sea is that of the steamship Dora, which fought a nearly losing battle in the tropics. The Dora took on her cargo of molasses at Havana and Antilla. Two days out for New York the hurricane burst. For hours all hands battled to guide the tossing vessel through the fury. The master, Captain Rush, knew that all, when poured on a raging sea, will calm the furious waves, and wondered whether or not molasses would have the same effect. As a last resort, he ordered the cargo to be pumped overboard. Not until more than 70,000 gallons had been emptied were the waters still enough to insure safety. Then the pilot kept the vessel within the stifled area until the hurricane had passed over.

How Sugar Gives Courage

That chemists of the future will not only create life, but find ways of altering personal character by chemical compounds, is the opinion of Dr. Edwin Slosson. Such things as individuality, fascinating temperaments, and charms of vivacity are due to definite hormones, some of which are already known as chemical compounds, he tells us. Courage is due to sugar, and a variation of a few hundredths of 1 per cent. in the glucose of the blood may make the difference between cowardice and courage.

Even sex may be regarded as a chemical affair, which might be regulated by small amounts of certain compounds in the blood or food.

How to Have Small Feet

Doctor Lepape, of Brussels, has, in the last few months, devoted most of his practice toward making Cinderellas of women whom nature had not actually intended for the glass slipper. His patients are able to wear the smallest shoe by just having the little toes amputated. The operation makes a difference of three sizes in shoes. There are at least fifty well-known women of society in Brussels, London and Paris, including a few American women, who no longer have their small toes.

How Dust Causes Rain

Condensation centers, nuclei, are essential to the formation of cloud and therefore of rainfall. These nuclei may be dust particles, especially of certain kinds, such as sea salt, or even, it is believed, molecules of certain sorts that have great affinity, as we say, for water. The air always contains an abundance of such nuclei, so that adding more dust to it neither increases nor decreases the probability of rain.

How Almonds Grow

The almond is the stone or kernel of the fruit of the almond tree. The fruit is a drupe with a thin, hard covering, which splits open when ripe.

WHY

Falling Chimney Is Broken While in the Air.

Why tall chimneys break as they fall is explained by C. O. Sandstrom of Los Angeles, Calif., in a letter to Power Plant Engineering (Cleveland). The matter, he says, has impressed some people as paradoxical. When reaching an angle somewhat more than 30 degrees from the vertical, diagonal cracks appear; at about 45 the chimney has broken into two or more pieces, with the upper surface bent forward as though the outer end were impeded by an external resistance of some kind. He proceeds:

"One explanation of the upward curve of the chimney is the resistance offered by the air, an idea which may be dismissed because the fractures appear in the chimney when its velocity is slight compared with that necessary to cause rupture by wind-pressure. The fractures are the characteristic shear, or diagonal-tension kind, common to tests of beams.

"In its movement downward, the chimney is subjected to centrifugal force by reason of the constantly changing direction of its particles, and to the pressure of the air by reason of the rapidly increasing velocity of fall. Both these forces increase with the descent, and aid, although slightly, in the transverse rupture of the chimney.—Literary Digest.

Why Fishes Have to

Come to the Surface

Fish generally come to the surface when the water becomes foul and deficient in oxygen. Usually the upper layers of water are richer in that element. Popularly fish are supposed to come to the surface to fill their air bladders with air. According to the United States bureau of fisheries, the chief function of the air bladder, which seems to be homologous with lungs in higher vertebrates, is to adjust the specific gravity of fish and to aid them in maintaining their equilibrium. There is no connection in most fishes between the air bladder and the respiratory system, the air bladder being a blind sac which is filled with gases absorbed from the blood. All fishes respire by means of the gills. However, in a few fishes—the bowfin and fresh water gars, for instance—the air bladder is connected with the gullet by a duct and it serves as an accessory or supplementary organ of respiration. Ichthyologists suppose that such fishes come to the surface and protrude their snouts occasionally in order to gulp down air, which becomes mixed with the water passing through the gills.—Pathfinder Magazine.

Why Men Love Dogs

I never knew a dog to betray his master, to give him evil for good, to return kindness with ingratitude, to forsake him when friends, or wealth, or reputation were lost. Such dogs have their influence over my own life. I am not ashamed to say that when they died I have known the bitterness of bitter tears and dug their graves with a heavy heart.

Have they souls? I wish I knew. But no man knows. Still I wonder if all that intelligence, that devotion, love, fidelity, the things we deem highest in our human kind, vanish into utter nothingness when they leave us.—Chicago Post.

Why "Rule of Thumb"

Originally the phrase "by the rule of thumb" literally meant measuring with the thumb. In the clothing trade, as well as in carpentry, a thumb or thumb's breadth was taken to equal one inch. By extension, rule of thumb is used figuratively for any simple and roughly practical method of measurement based on practice and experience rather than scientific knowledge. The term was so used already in the seventeenth century. In 1692 a man named Hope, writing on fencing, said: "What he doth, he doth by rule of thumb, and not by art." There is a Scotch proverb: "No rule so good as rule of thumb, if it hit."—Pathfinder.

Why Abbreviation Prevails

It is a mystery to many people why "ib." should be used as the symbol of pound when that word contains neither an "i" nor a "b." However, "ib." is a contraction of "libra," the Latin word for pound. Strictly speaking, the plural of "ib." should not be formed by adding "s," because the Latin plural of "libra" is "librae." The error has been repeated so frequently that "lbs." is recognized by the leading American dictionaries and may now be regarded as good usage.—Exchange.

Why "Taboo" Originated

The word "taboo" seems to have come into the English language for the first time through the great Eighteenth century explorer, Captain Cook, brought by him from Tonga. It refers to certain objects or persons whom to casually touch is to incur unpleasantness or disaster—things and persons not to be lightly approached. Taboo was evidently invented by primitive man, chiefly in the Pacific ocean area, to re-enforce his inadequate police system of protection by religious restrictions and was remarkably effective.

Why He Is a "Middy"

The term "midskipman" for cadets originated in the British navy about 200 years ago. The men who were going through a course in training to become officers were assigned quarters amidships on the lower deck. Hence the name.—Washington Star.

The Mysterious Car

By WILFRED BROWN

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HARKINS hurried out of the office building, found his car in the customary spot, disconnected the locking device with his key, and in a moment was threading his way among the north-bound vehicles; out on the parkway he speeded, for the night was cold and clear, and the tang of early autumn was in the air.

In Westchester, a cozy bachelor dinner awaited him, then an easy chair, a pipe and book by the log fire. Why hurry? he asked himself doubtfully, as he swung around a curve into a lonely stretch of road.

Something cold and hard touched his right ear. He did not move his head. He knew that some one was holding a gun. "What do you want?" he called back.

"Stop!" It was a soft feminine voice, but very firm.

"The female of the species!" he ejaculated, bringing the car to an abrupt stop.

"Turn around and drive back to 220 Broadway," commanded the voice. "On the way!" called Harkins cheerily. "Anything else, ma'am?"

No answer, but the something cold and hard still irritated his ear. He hoped she knew what she was about—he didn't, but he obediently swung the car about and headed for his office. He had a great respect for firearms; he had served in France and he knew how short-tempered a gun could be. At Columbus Circle he stopped.

"I'm going to look around," he announced. The gun left his ear, but when he still turned his neck he found the rear of the car in shadow and only the gleam of the still menacing weapon.

"Miss Hold-up, put down that gun or I shall call a policeman," he yelled. "You? Call an officer?" She was contemptuous. "Drive on, please, before I turn you over to the police for stealing my car."

"Your car?" he blurted; but the policeman's whistle ordered them to move with the traffic. "Your car?" he repeated over his shoulder.

"Certainly, or my father's car. You are very daring—but please go back to 220 Broadway."

In amazed silence he did drive back to the office building, but it was dark and deserted save for scattered lights.

"What shall I do now?" he asked patiently.

There was a silence, then in a wavering voice she answered helplessly. "I don't know! I never arrested a man before!"

"Neither have I," he confessed, "but perhaps this officer on the corner can straighten things out."

Patrolman Ditty listened to their tales. The girl spoke in a low, cultivated voice, saying that she had driven the car downtown that afternoon on her father's office, had locked it with the safety device and taken the elevator to his private office. Finding him in conference with a client she had gone back to the car, settled herself in the tonneau and in the gloom of the raised top had napped a little.

"I woke up out on the parkway," she ended, "and so I groped and found the place where my father keeps his plate—and I made the thief turn and drive back here."

"See your license, miss," growled the officer.

She produced it and also repeated the car number.

The officer poked around the machine with a searchlight. "Wrong dope on that, miss," he came back to report. "This is the same make but a different number. Now, young fellow, I think I'll lock you up."

He took the girl's name and address, put her in a taxicab and then commanded Harkins to drive to the police station.

"Why did you let the girl go?" asked Harkins, peevishly. "She had my car."

"She's J. R. Porter's daughter—she's all right."

At the station house Harkins was permitted to use a telephone. He called J. B. Porter's apartment. A clear, sweet voice responded: "I am sorry, but my father is not at home. Any message?"

"This is Harkins, Mr. Porter's legal associate. I am in the Tombs. The Tombs?" she gasped. "I am so sorry."

"Thank you," he grinned into the transmitter. "My automobile was stolen—or taken by mistake and here I am!"

"Oh! How strange—you were arrested because some one stole your car?"

"Well—she said my car was her car—and with the evidence all against her she got away—" he sighed deeply. "Got away?" came the faint echo.

"Because she mentioned her father's name—and they won't let me talk any more—say I'm talking too much."

"Coming right down," he heard before an officer elbowed him away from the instrument.

Then came J. B. Porter, shaking with laughter, and a lovely girl who clung to her father and begged Harkins' forgiveness for her blunder. J. B. Porter balled his future son-in-law (none of them knew the fact just then) out of jail, and all went happily thereafter.

Harkins says the pleasantest hours of his life were spent in the Tombs prison, and as for a bachelor home in Westchester—why, a New Jersey home, a log fire, two easy chairs, and no book at all is much to be preferred.

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Holy Ghost Fathers Go To Africa Mission

New York, Sept. 21. — Five Holy Ghost Fathers set sail for the East Africa missions from New York on the S. S. Paris at midnight tonight. They will go to Paris, then cross through France and sail again from Marseilles October 11 for their final destination on the East Coast of Africa, where the Holy Ghost Fathers have extensive mission fields. Every year in September a large number of Holy Ghost Fathers from the United States and all parts of Europe set out for the African mission fields both to establish new missions and to replace those missionaries who return home for a rest. The new missionaries are: the Rev. Thomas Rodgers of Devon, Pa., and the Rev. Joseph Dooley, C. S. S. of Waterbury, Conn., assigned to the mission district of Baginoya, East Africa, over which Bishop Wilson, C. S. S., presides; the Rev. Francis Conroy, C. S. S., of Philadelphia, and the Rev. James Moran, C. S. S. of New York, assigned to the mission district of Kiffa, Njara, East Africa; and the Rev. John Marx, C. S. S., whose destination is the island of Zanzibar.

These young priests were ordained about a year ago with nine others by the Rt. Rev. Bishop Niles of Hartford at the Holy Ghost Scholastic "Retraite" in Norwalk. Most of the other nine have been assigned to the Holy Ghost Fathers Colored Missions in the United States.

Georgetown Alumni In Philippines Elect

Manila, Sept. 17. — Attorney General Delfin Jaranilla was elected president of the Philippine Chapter of Georgetown University Alumni at its first fall meeting. Other alumni elected to office are: Judge Anastacio R. Teodoro, vice-president; Representative Jose P. Melencio, secretary; Senator Alfonso P. Dones, treasurer; and as members of the executive committee, Attorneys Salvador Abad Santos and Felix Bautista. Representative Angel Sunico, Dr. Marcela Noble and Counselor Juan Ventanilla.

The Georgetown Alumni Chapter plays an important part in Philippine life as its members hold high positions in professional and social circles. Its annual banquet is one of the social events of the season.