

are given by the softer sex to face framing, or, in simpler language, to the choice of their hat.

In choosing a hat for our customers, or in imposing our opinion on them, the first consideration is the shape and character of the face. I make a point of talking for some moments with a new customer on any subject which comes uppermost, so as to see how her face varies. There are women whose faces sadden, and whose eyes grow deeper when they smile. Early Victorian suits these faces best.

A woman with this depth in her expression would not look well in a galante or flat creation, with but little ornament upon it, even although such a hat would probably suit her face well indeed while in repose, and in such things as this, I would point out, lies all the difference between a face framing artist and a mere modiste.

GENERAL IMPRESSION AN ERROR.

There is a general impression that big women need big hats, and that small hats are for small women only. This, like most generalities, errs in a want of detail, for, like those verbs in French whose irregularities give such dreadful trouble to the learner of our language, not only do the exceptions in face framing prove the rules but they far outnumber them.

A broad face, with a fine, broad forehead, coiffe en bandeaux, a full, round neck, and a soupçon of double chin, will, if the eyes be good and nose and mouth not too small, look best in a large hat, raised on one side, with a buckle and a feather, a chapeau cavalier. But if—and this is one of nature's little witticisms—the nose tip in this face be, as it so often is, a dainty retroussée, the chapeau cavalier would be impossible, for it would give the wearer the appearance that her head was trying to free itself and fly away from the shoulders. A hat like that is what we call un chapeau qui enlève, a hat which carries off and lends a certain dash, and this the upturned nose tip does itself without extraneous aid, so that the chapeau cavalier would be an exaggeration and most inartistic.

SOME REQUIRE SEVERITY.

Again, just as there are pictures of great beauty, Burne-Jones' pictures, for instance, which, in the framing of them need a plain severity, so there are perfect faces which need plainly severe hats. For these, a thin face, forming to an oval at the chin, with well marked eyebrows, a straight, thin lippered mouth, and a large nose, a perfectly plain hat which overshadows the face, is the best. In fact, the more we work upon face framing the more we find that eyes and nose are the two portions of the face which give us the most trouble. The form of the hat must be in sympathy with the nose. The character of it—its soul, if I may say so, must be in harmony with the expression of the eyes. Mouth do not bother us particularly, for they go with the eyes almost invariably, and grave, grey eyes will rarely have a roselined mouth and dimpled chin beneath them.

The modiste who wishes to do more than merely match a dress with her creation and to hat her customer, instead of simply putting a hat on her must know her and know something of her. My experience teaches me that one of my assistants who knows a customer will succeed in framing her face with greater ease than a more skillful one who does not know her, and I make a point of either knowing each individual customer myself or taking care that my daughter or one of my premieres does so.

FASHION DOESN'T ALWAYS SUIT.

It is, of course, a great mistake to fancy that because a particular style of hat is fashionable it must suit every face. But there are managements I do not think there is an English word exactly to express it, for modifications mean too much and accommodation means too little—which may be made with fashion, and so adapt the fashionable hat to a face which at the first flush it would not appear to suit.

A striking woman ought to wear a striking hat, but it must not be an exaggeration, nor must a woe face be allowed to sink into insignificance under a hat too big for it, or to be made to pass unnoticed with too plain a one. Hats are a combination of face frames and face backgrounds. In choosing them the face must be carefully studied

by an expert and the hat suited to it.

My last word is, "Don't trust your looking glass too much." Take your modiste's advice as you would listen to that of your doctor, for she knows your face, not as you yourself fancy that you know it, but as it really is, and knows by her experience how that face and the hat she gives you can best be blended into one harmonious whole.

In Canning Time.

Perfect cleanliness and the best materials procurable spell success in canning. The cans with the best make of top known—the self-sealing—should be of the first quality. "Bargain sales" of sugar and of preserving cans are a delusion and a snare. With the cans called "seconds" while they are all right for holding groceries or fruit which is to be used at once, the money saved on a few dozen cans purchased for use in preserving will be lost many times over in spoiled fruit and disappointment. As for the sugar, it is sufficiently difficult at all times to procure unadulterated sugar.

An agate or porcelain-lined kettle of medium size should always be used for cooking the fruit, and this kettle should be used for no other purpose. A tin saucepan is an abomination. Do not, for economy's sake, use a kettle in which summer after summer successive crops of fruits have been cooked. In these days agate ware is sufficiently cheap to be within reach of all. Glass utensils of all kinds have been placed upon the market. With these it is possible to be chemically clean. A porcelain-lined colander, or strainer, is sold for use in canning, and scales with a glass pan or tray, glass measuring cups, ladles and skimmers are to be found, all at reasonable prices. These should be put away by themselves in perfect condition each time they are used, and kept for the one purpose—canning. A square of white table cloth to set the cans and utensils upon is also an aid to cleanliness in canning.

To make sure that each jar is perfect, fill with cold water and turn upside down, after screwing the top on as tightly as possible. If it leaks at all,

discard it, for fruit put up in it will spoil. There are successful canners who maintain that it is all right to use rubber rings year after year, so long as they are whole and are boiled before using, but as rubber rings are very cheap, it seems unnecessary to run the risk of using old ones.

An oil stove or gas range makes the work of canning far easier. They are cooler than a wood or coal range, and the heat is even. The fire does not require replenishing from time to time, and when the flame has been adjusted the question of heat is disposed of till the work is done.

Jelly bags should be made at home. They are three cornered in shape, preferably of flannel, and at least half a dozen should be in readiness for the canning season.

In making jelly take care not to squeeze the straining bag, as it impairs the clearness of the jelly. While the juice is cooking, place the sugar in a pan in the oven and heat through; take care that it does not burn, and stir it about from time to time, so it will heat evenly. When the fruit juice has cooked for 20 minutes pour the sugar into it a little at a time; the sugar being hot does not lower the boiling point, and jelly made in this way will always "jell." If the sugar does not hiss as it touches the juice it is not sufficiently hot. Let it all boil up together for a few minutes after the sugar dissolves, and then pour into a pitcher, tying over the nose of the latter a piece of cheesecloth, first wet in cold water and then wrung dry out of very hot water. Pour the juice into the glasses through this cloth, discarding it for a fresh one as soon as it becomes covered with pulp. This final straining is little extra trouble, and makes the jelly clear and sparkling, as jelly should be. Tin covers are not advisable for jelly, as they are apt to must and impart a disagreeable flavour. Paraffine paper is considered best for the tops of jelly glasses. Tie the paper firmly in place after the jelly is cold, moisten it with water, and it will adhere closely to the glass. If paraffine wax is used it should be put on in a thin layer, as a thick coating is apt to shrink and leave the jelly exposed. Cover the jelly while it is cooling, as it makes an excellent culture medium for germs, and set in a cool place. A layer of granulated sugar placed over the top of the jelly just before the paper is put on will prevent the formation of mould.

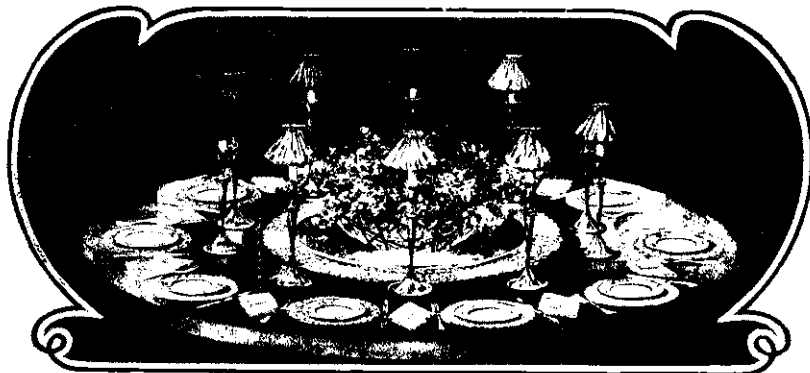
To all such fruit as grapes and peaches which do not give a clear jelly, a little apple juice should be added. This

will not destroy the flavour of the grapes. With apples, except in the case of crabapples, some other fruit should be used to give flavour. A small quantity of the jarlings and cores of quinces will flavour a large amount of apple jelly, but the seeds should never be allowed to get into preserve or jelly, as they will make the one sticky and prevent the other from being clear. A rose geranium leaf, bruised slightly and left on the top of the jelly while it is cooling, also imparts a delicate flavour.

Dead-ripe fruit seldom "jells" properly. It is better that it should be a little underripe, both for this purpose and for ordinary canning.

To make a thick rich syrup, such as is used for quinces and citron, measure two pounds of sugar to two quarts of water, place it over the fire and cook for half an hour. The fruit should be placed in this syrup a little at a time, so that it can be removed with a ladle and filled into the cans before it has a chance to become mushy. Fruit keeps its shape much better if it is not stirred while it is being cooked. To keep it from burning, wash four or five large marbles and drop them into the pan when the contents begin to boil up. As the contents of the kettle are agitated in cooling, the marbles roll about and keep the fruit from burning. The marbles should be used for jam and cut-up, as well as for stewed fruit. A hard, tough fruit, like quinces or citron, is much improved in flavour and appearance if the pieces are placed in a soup plate and set inside a steamer. When they are sufficiently soft, make a syrup of sugar and water, adding the juice which exudes while the fruit is steaming. Drop the fruit into this, and cook till it is soft enough to be pierced with a straw, and is the desired shade. Long cooking makes quinces dark red and citron a peculiar dark shade.

For the first four weeks after making preserves, jelly or pickles of any kind, the jars and bottles should be examined every other day, to make sure that they are all right. At the first appearance of fermentation, reopen the jars and bring them to the boiling point over a slow fire. Add a little sugar, and when they are cooked replace them in the jars, after making sure there is nothing the matter with the cans or rubbers. In examining the fruit, be careful not to shake it about. It is a good thing to cover each jar with a grocer's bag when it is put away, as this not only keeps the fruit dark, but the jar clean.



A FASHIONABLE SET DINNER TABLE.



A DAINTIY-DECORATED SUPPER TABLE.