

A FORECAST OF STYLES IN FALL FROCKS—By KATHERINE ANDERSON



Taffeta gown on directoire lines.

THE fall season bids fair to develop into a veritable hodge-podge of fashions. The vogue of the 1830 and 1860 styles has by no means passed. Here and there their influence is seen in the early importations. But stronger than these influences are those of the directoire and Louis periods.

As it is of the directoire styles that most modistes are now talking, it is not out of place to inquire into what the Parisians wore at that period, the last of the eighteenth century and the first of the nineteenth. Contemporary artists left a sufficient heritage of portraits and idealistic paintings to show quite vividly how the women of the directoire period were gowned. The most striking lesson to be drawn from this old record is that the women of 1904 would positively refuse to accept the directoire styles in toto. But to institute a few comparisons. Satin and velvet were the favorite fabrics of the period. They promise to be all odds the big sellers of 1904-5,

though both materials have become more supple, more pliable and infinitely less ostentatious. The directoire fabrics were heavy and could boast of that quality which permitted them to stand alone. The satin of to-day clings like a crepe fabric, and velvet is also soft and adaptable. The waist line of the directoire period was short and round. The shopper has only to look at the new girdles to be convinced of the gradual rise in the waist line and the slow but sure disappearance of the exaggerated French or straight-front blouse effects. The French woman of the directoire period wore a heeless shoe or slipper strapped across the front as high as the walking boot of to-day. The heeless shoe is hardly popular with the modern woman, though sandals are enjoying a vogue for both house and beach wear. The strapped effect in the front of the shoe can be seen on the new summer shoes, which are slashed to show the hosiery beneath.

One of the favorite color combinations of the period was a rich blue and orange. The orange is already



Several directoire suggestions here.

here in distressingly large quantities, the blue is promised in combination, by way of Paris.

The skirts were voluminous, and two distinct styles of trimming were in vogue. One of these was a band or series of bands in contrasting color, such as have been used so much on summer gowns this year. The other was heavy applique, generally a motif, in a contrasting material and color, or in lace, showing a conventionalized wreath or flower pattern. Such appliques are offered in large numbers and at equally large figures in all the smart shops.

The basque of the period was far removed from the basque of to-day, tight fitting, with a center seam in the back and two side seams clearly defined, the latter in shallow curves. The walking skirts showed broad pleats from the waist line, but stitched down as they are to-day, but flowing and voluminous, looking more like big puffs. For dressy occasions, such as the afternoon parade, skirts were very

long, opening down the front a little to the left side, and trimmed with a band set at intervals with a rosette. At the last rosette the skirt was draped up so that its owner would not trip. Rosettes, it will be remembered, were much worn this summer.

Afternoon toilettes ran to princess effects, draped in classic folds, and were so long in the train that their owners calmly carried them over their arms. On the other hand, in 1799 the dancing frock, as in 1904, was short enough to clear the ground, and trimmed around the hem, the shoulders and the corsage with heavy applique of flowers and leaves, of which the delicate chiffon blossoms and foliage of to-day are a more pleasing modification. The hips were much padded, the better to show off the fit of the short, tight basque, which was worn till the end of the period. The sleeves were round and somewhat shapeless, strapped at the back seam and filled in with puffs of a contrasting shade. This is already seen in the fall

costumes displayed by the importers. For outdoor wear the redingote and the fichu vied for first place. The redingote was either three-quarter length or longer, with a vest effect and big three-quarter sleeves. Fichus, long and straight, were much worn, as they have been this summer, and sashes galore were used. Muffs were very large and round, as they promise to be this winter.

Two styles of hats were in vogue. The picture hat of 1799 was fully as big as the dressy hat of to-day. It had a rather high crown, set well on the back of the head, and a scoop-shaped sunbonnet flare to the brim. Three plumes were worn in the front of the hat, a trifle to one side, and it was tied under the chin with strings. With a slightly modified brim, this hat is now on the market. The other hat was much smaller, but still scoop shaped. Veils were worn, reaching from the hat, where they were gathered or draped to a point just above the top of the chin.



Louis Seize dinner jacket.

The hair was dressed in a knot something like the Psyche knot, drawn rather high and well to the back of the head, the front hair being divided by bandeaux. Women of the period, like those of to-day, evidently went to extremes, for the portraits of the masses show the hair terribly and wonderfully frizzled between the bandeaux. On the other hand, the great beauties of the hour, such as Mile. Mars and Madame Recamier, like the really beautiful women of to-day, parted their hair simply, waved it slightly and drew it up into a graceful, artistic knot. The evening head dress was composed of ostrich feathers set on velvet-fillets.

The directoire cane, high, slender and graceful, was finished with a cord and tassel, or flowers tied with a bow of ribbon. It came in finely enameled woods, and it comes back to us in 1904 in the form of the parasol or the umbrella with the exaggerated handle.

Unquestionably we will have this winter both the slashed sleeve and the somewhat shapeless sleeve; the modified directoire hat, the full-pleated skirt, the heavy appliques and laces, the suggestion of the basque effect and the fichu. So much for directoire influence, but let us pray that the décolleté gown of 1904-5 will not approach in boldness that of the directoire period. Much has been said against the low gown of the past season, but certainly it was modest when

contrasted with that worn by the belles of 1799.

The Louis influences will give us both the full, pleated basque and the skirt to match, three-quarter sleeves, with huge, turn-back cuffs, and waist-coats galore.

Louis Seize influence is shown in the dinner jackets which promise to be much worn this winter. Americans are going in more and more for the restaurant dinner, and for this the dinner jacket is practically essential.

Chiffon in white cream or the most delicate and subtle of colorings is combined with black chantilly lace to the best effect. A dinner model shows a foundation of sun-pleated primrose chiffon, with appliques of black chantilly lace, and cuffs of Irish crochet lace joined with black velvet ribbon, while large black velvet buttons, so essential on a Louis coat, are used for trimming.

The richest of taffetas lend themselves admirably to directoire styles, and a stunning combination shows brown taffetas with gold and white for the color combination. The coat is fitted to the figure with broad revers and a vest of gold tissue embroidered with tiny spangles and mock jewels. The skirt is the plain, full design that belongs to the directoire period, with two folds of fancy silk above the hem. The trimming silk carries out the spangled effect in the vest and is used on the pocket flaps and the flaring cuffs and the half sleeves.

LIGHT HOUSEKEEPING DISHES

BY MADAME DE RYTHER.

IN EVERY city and in most small towns the old-fashioned system of housekeeping has materially changed within the past ten years. This change is almost entirely due to the great trouble every one has in getting house servants, which results in the average woman in medium circumstances having to do much of the work in her own house, particularly the cooking. The housewife, as a rule, can employ some one to come in and clean the house, and can send the laundry out, but to hire a good cook takes the income of a millionaire. Under these conditions old-fashioned housekeeping is out of the question.

The modern construction, of the abiding places of the twentieth century American in every way tends toward lightening and saving labor, and for this all women who keep house are most truly thankful.

House-dwelling in some of the cities is becoming a condition of the past, and almost everyone lives in apartments or is driven into apartment hotels, where only the proprietor has the annoyance of servants. The gas stove is the greatest boon of modern times, and with one of these in a dainty little kitchen, where there is a sink with hot and cold running water, electric lights, a refrigerator, and a door opening on to a dumb-waiter shaft, a housekeeper is quite independent of hired cooks.

Here at least she can always prepare and cook breakfast and light dinners; and when an elaborate dinner is desired she has recourse to some good restaurant.

This modern light housekeeping is making good cooks in certain lines of most American women, and for another thing it is changing the style of our living.

Heavy joints, roasted or boiled, have given place to lighter viands which are more easily cooked. Steaks, chops, broiled chickens, broiled or boiled fish, fritasces or stews are served at most family dinners.

Here are some suggestions for dishes for the light housekeeping menage which may be of assistance to the housekeeper, young or old, who is compelled to do her own cooking or who does it from choice.

For breakfast there is almost an endless variety of dishes easily prepared, easily cooked and easily digested. Many persons cannot digest cooked fruits, so here is a list of uncooked fruits for breakfast, always acceptable and very easily cooked, one

or more of which should always be kept on hand: Stewed prunes, stewed apricots, stewed peaches, baked apples, baked pears, stewed apples, cranberry sauce.

To stew apricots and peaches, boil the evaporated ones, and only buy a pound at a time, as it is better to get them often than to keep them long in the house. Put half a pound of evaporated apricots in a colander and let the cold water from the faucet run over them for two or three minutes to free them of dust. Then put them in a saucepan with enough cold water to cover them to the depth of two inches or a little more. Let them soak over night in this water, and in the morning stand the saucepan over a moderate fire, letting the apricots simmer very gently till they are quite soft; then add about four well-rounded tablespoonsful of sugar and let simmer till the sugar is dissolved. Then remove the saucepan from the fire and let the apricots get cool before turning them into a glass or china dish. Never stir fruit when it is stewing.

Follow the same directions for stewing peaches and pears; only add to the prunes a goodly amount of lemon juice while they are cooking. Also add a suggestion of salt and be careful not to make them too sweet.

After fruit for a light breakfast here is a list of dishes to be considered: Boiled rice, boiled hominy, wheat grits and occasionally, but not often, oatmeal.

Milk toast, poached eggs on toast, bacon and eggs, omelettes of various kinds, smoked clipped beef in cream, rashers of ham, broiled smoked salmon, pickled-up codfish are only a few of the easily prepared breakfast dishes.

Artistic Fruit Centerpieces.

The English taste for fruit centerpieces for the dinner table has been stimulated by the beautiful designs in electroliers which goldsmiths and silversmiths are turning out.

The wiring is done through a hole in the center of the table and cleverly hidden by low bowls with tubes running through the center, from which rise and spread the electroliers.

In one design, a bowl of exquisite carved Italian marble is supported by six cupids and from the center spring the gold-plated electroliers in a spray of three, showing narcissi lights. This bowl may be filled with fruits according to the English fashion or, to meet the American taste, pink roses are preferred.

Another centerpiece has narcissi blooms at the base as well as on the upper electroliers, and the cups are nosed reaching from the lower row of lights to the upper.

Automobile Apparel.

The woman who has no automobile is just now looking with envy on the woman who has. It is not so much the novel and exhilarating mode of travel that excites her now; that has grown a little old. It is the chic automobile clothes. She would like to wear one of the charming short coats of warm red or tan ooze leather, satin lined and so soft and pliable that they shape to the figure like finest broadcloth, or one of the French jaunty coats of black leather that shines like satin, yet is soft, heavy and flexible.

Some of these coats, that are both serviceable and rich, are short, with half fitted backs, with satin or taffeta, with the collar also lined. Others are the becoming Norfolk jackets, with yokes, pleats and belt. London made jackets from the best houses are both short and long and light and heavy weight, and are of fine tweeds and other cloths so well cravenetted that they are rain-proof as well as proof against dust and cold. Dusters to be worn over the travel gown are particularly well made and shaped, though none of them are tight fitting. They can be so nicely adjusted by stitched bands and buttons that an atom of dust can sit inside. Hoods of silk with a cape are shown to match the dusters of gray and brown ponce. They are made to cover the neck and head entirely, and though not likely to add to one's beauty on long rides, they certainly will make one comfortable and daintiness. A new affair, called the poncho, should make part of the outfit of every automobile. It is a large, square blanket of leather, with a round opening for the head in the center. As it fastens snugly up to the throat, it is an ideal protection against rain and cold.

Some of the new gloves shown have the palm full of tiny perpendicular seams. They are so shaped as to enable one to get a better grip on the bar of the machine than if made in one piece.

A Novelty for the Work Basket.

"A clam with three feet" is the inscription on a silver clam found among the novelties for the workbasket, the three feet referring to the yard of tape measure rolled up beneath the silver shells. A gun-metal turtle serves the same purpose, but to a more extensive degree. On his back is the information, "Other turtles have four feet; I have seven," and the statement is proven by pulling the sea-animal's head, which serves as a handle for the tape line.

Glass Toilet Sets.

Glass toilet sets are among popular house-furnishing novelties. They are particularly effective in the all-white bedroom, which is just now the correct thing.

QUEER NAMES FOR BUNGALOWS

THE custom of acquiring a summer bungalow or shack in the country becomes prevalent, and next in importance to building the edifice, is the selection of its name. The smaller and more insignificant the shack the longer and more imposing is the name painted in gaudy letters above its entrance. Summer cottagers seem to vie with each other in the choosing of humorously appropriate or inappropriate names for their homes.

It is well worth while to wander along the beach through a colony peopled with shack dwellers and read the names on the little abodes.

Tucked cozily back under a tree at a summer resort on the Sound is a tiny cottage of two rooms, sans paint, sans porch, sans any semblance of aristocracy, and on it, standing out boldly, is the name, "The Palace."

"Close Quarters" is the name of a shack occupied by a large family of the name of Close. The rooms are small and not numerous.

Another cottage is called "Honey-moon Cottage," and, as it is inhabited by a family consisting of father, mother and seven children, the beach folk wonder at the name.

"The Temple" is a pretty little dwelling of three or four rooms owned by a family of Temples. A diminutive cupola has been added to the roof.

A brilliantly painted yellow cottage has been christened "The Sunflower," and another built in the form of a perfect square, with square windows, is called "On the Square."

"The Manner House" is a shack wherein the mistress is one of the precise and proper sort who is constantly correcting the faulty summer manners of the habitues. Signs are posted on the walls suggesting that shirt sleeves are not tolerated in the highest social circles, and that a bathing suit is not a garment to be worn to lunch.

"Do As You Please" cottage is on the beach, very near the water, and at all times the porch is occupied by young people in hammocks; the meals are eaten out of doors and at no particular hour, and smoking is permitted within.

"The Bungalow" is a pretty thatched cottage with an enclosed yard like a dwelling, "The Pill Box" is small, and "Rock Cottage" is erected between two great boulders in the sand.

A family bearing the name of Brown occupies a cottage painted to match its name and styled "Brown Cottage." Guests at the shack have been heard to remark that their hosts "did things up brown," too.

"The Helen," a dainty, refreshing

little home, with circular windows, befrilled curtains and other artistic accessories, had a disastrous fate last summer, when a wit of the beach stole around at night with a brush and paint and added the word "Summer" to the name and obliterated the article, thus making the interpretation, "Hell in Summer."

"Heaven" is a pure white bungalow, with white hammocks, white enameled chairs and "white folks" within.

"The Kindergarten" is a ludicrous name for a cottage wherein there are no children at all.

There is the usual assortment of esthetic names on cottages owned by persons of a soulful nature, but the average dog-days shack is named "for fun."

New Matinee Candy Box.

Many of the fashionable candy shops in the vicinity of theatres are preparing a new shallow box for the opening of the matinee season. The box holds a trifle less than half a pound of bonbons, all laid in a single layer, and the package will slip into a muff. Matinee girls will have candy, but they have never approved of the big, square boxes offered in theatre lobbies or nearby shops. The new box holds just about enough to appease the matinee girl's sweet tooth.

Swan-Formed Bonbon Holders.

Dainty bonbon holders for the dinner table come in the form of swans, done in crepe paper. For white and gold dinners the paper is white, the swan's bill gold, and the bonbons are placed in the hollow of the bird's back covered with gold foil. For a pink dinner the same favor is shown in pink crepe paper, and the bonbons are wrapped in pink tissue paper, finished with a twist that gives the effect of a rose in full bloom.

The New Skeleton Collars.

The girl who has had trouble with the ruching and ribbon combination should try one of the new skeleton collars. The ruching is basted on the collar, which is pinned around the neck, and then the ribbon is tied around it. Thus the weight of the ruching does not bear down the ribbon, and the neck has a more trim and tailored look.

Compliment to Sarah Bernhardt.

At a dinner party recently given in honor of Sarah Bernhardt, a London hobnob paid the famous actress a pretty compliment. Several tables were used, and the one at which sat the divine Sarah was in the center. Above it swayed a legend in gold letters, "Ici on parle Français." Every guest seated at this table was expected to converse only in French.

Cretonne Photograph Frames.

Cretonne-covered frames for groups of pictures make dainty gifts. A thick, stout piece of pasteboard is cut oval shape about a yard long by half a yard wide, and holes the size of the photographs to be used are cut at intervals. This mat is then covered with cotton batting or sheet wadding and finally overlaid with cretonne. The latter is fitted on very smoothly, and around the openings for the pictures it is drawn to the under side and fastened with mullage.

The cretonne should tone into the furnishings of the room where the frame will be hung. Such a frame recently finished for a girl whose room is all in white and gold was made from cretonne showing pale yellow roses on a white ground, tied in sprays with yellow bow knots. The figure in the cretonne should be small. A family group, showing mother, father and four children, was recently sent to a grandmother, and the cretonne frame for this was done in violets on a pure white ground.

The Secretary Set Her Right.

A newly rich matron in an eastern city recently appeared in public for the first time with a footman and coachman in full livery. At the house where the carriage stopped first, the woman forgot her new possession—a footman—and before that gentleman had had time to unbend his knees and descend from his perch, the woman sprang from the carriage and swept up the brownstone stairs. The footman, mistaking her for a maid, and sat motionless on the box, too well trained a servant to show his new employer that she had made any mistake. But on returning home he sought out the "social secretary" who was grooming the world-be social light and explained the error, which has not been repeated.

The Traveling Waist.

For fall traveling, the most convenient waist is developed from soft silk which does not crease easily. It is shirred or tucked into the neck band and has a stock and girdle to match. The stock and the girdle are sewed, not hooked, on the waist. This will please every woman who has been annoyed by losing her girdle or stock in the sleeping car berth. A good supply of rather deep but plain lawn turnovers should be carried to freshen the silk stock.

In Boston.

Miss Chicago—Gee, but it's hot! Miss Boston—Yes, an extraordinary perspiratory condition of the elements surrounds us.

His Reason.

Mamma—What made you say your prayers so fast, dearie? Willie (aged four)—To try to make God laugh, mamma.

A FEMININE FABLE

ONCE upon a time there was a girl who decided that she would be the Real Thing in the Summer Girl line. Before the snow melted she was planning a wardrobe that would bring down any Summer Youth, from a millionaire prospective to a Dry-Goods clerk. She embroidered all her Shirt Waists by hand, and made seven sets of Turn-overs before the summer styles were settled, only to learn that they were wearing 1830 Yokes. She bought a white silk Drop Skirt for her Mull dress, and then her poor old Mother had to go without a new summer hat so that daughter could have the Real Thing in a Lingerie Hat to go with the silk drop skirt. Father was driven to the verge of nervous prostration by the domestic discussions of Skirt Yokes and the Best Thing in color combinations, and Brother Jimmy lost his half-holiday chasing down Cerise near-silk when she wanted Cherry Lining for her lawn dress.

The clerks at the stores all got to know her—she had so many Good-exchanges—and when at last she pulled out for a Jersey town with two trunks and a Dress Suit Case her old father said, "This is Heaven," and her mother stopped taking Nerve Cure.

But the Girl found she was up against it after all. Her dresses faded and drooped in the sea air and so did her hair. Sitting up nights sewing had made her Sallow, and she squinted from doing Fine Embroidery. The girl who made a hit with the few Summer Boys in sight wore the same Linen Dress three days running and had only one party dress to her name. But she had the Real Thing in eyes and dimples. So the girl who had meant to be it said she hated the seashore, and packed back to town to see a Beauty Doctor.

Moral: Fine features may make fine birds, but all women are not birds.

Fur News from Paris.

Word comes from Paris that a pure white fox fur will be used next winter for wear with the all-velvet suits. Ermine and sable will also be worn with velvet, and gray squirrel, most trying of all furs, promises to return in the form of stoles and coats.

Taffetas in Plain Colors.

For fall wear, taffeta dresses in plain colors are trimmed with narrow ruchings, edged with a contrasting shade. Orange or coque de roche is used for piping ruchings on both blue and brown gowns.