

RICH DRESS COMBINATIONS FOR AFTERNOON WEAR



Pompadour silk robe.



A velvet reception or calling gown.



An effective frock in pink broadcloth.

BY KATHERINE ANDERSON

LONG before the dinner-and-dance stage of the social season arrives, the feminine world gathers at afternoon teas, "at homes," musicales and similar functions dear to the heart of woman. Consequently the grand promenade and exhibit of new calling, reception and house frocks is now on, and is well worth seeing.

The extravagance of the house frock has passed all describing. Certain limitations are observed in calling gowns, even by the woman who rides in her carriage, but within her drawing-room walls she lets her fancy for delicacy of coloring and ornament of trimming run riot.

Never has there been a season when the tide of feminine taste has run on such bewildering lines. The influence of half a dozen periods is left in Fashion's vagaries, and as a result women who can afford to possess many frocks are trying their hands at the "costume de style," or picture effect. That is, from the toe of the shoe to

the curl of the feather, the entire costume is a reproduction of the gown of a certain period; or, perhaps, it may be copied directly from some famous painting of an old-world beauty. Such a pronounced costume study requires a certain patrician beauty in its wearer, and a plethoric purse, for it cannot be worn frequently, or at anything except a formal and dressy function.

Velvet and satin, hand-painted silks and satins, heavy and ornate bullion braidings, big picture hats, embroidered and hand-painted stockings, gay-heeled shoes—these and many other striking features are seen in the "costume de style."

Pale colors have by no means lost their ascendancy in the frocks for hostesses, though the much-abused champagne color has disappeared from the color category of the up-to-date woman. Oyster, onion and putty color come in broadcloth and all the veiling and silk weaves, which are combined with lace and fur. The palest of pastel tints in gray, lavender, blue and rose are shown in an

exquisite weave of silky broadcloth which will lend itself to self-toned broderie anglaise or eyelet work. Gold braiding will also be much used on these cloth frocks, and lace, run with threads of gold, will be employed for sleeve flounces, stocks, yokes and jabots. The jabot will be a distinct feature of the dressy house frock as well as the Louis coat for street wear.

Sequins, plain and shaded, will play an important part in house frocks, and a notable study in the many shades of brown so popular at present is shown in a house gown, which might truly be said to represent the colorings of the golden pheasant. The effect is secured entirely through the use of many tinted brown sequins or glistening paillettes, so small that it takes an expert French needlewoman not less than six weeks to sew them on to the net foundation. The color scheme, drawn for her exactly as for an artist, follows the colorings of a blossom or a bird.

The skirt follows the tunic pattern,

the upper part being fitted closely around the hips and flaring somewhat from the knee down. The foot is outlined by a succession of tiny chiffon ruffles on the outside of the drop skirt and of silk ruffles sewn under the drop skirt, which emphasizes the flare. The tunic lines are best suited to all these sequined skirts, as trimming is out of the question when the smooth, glistening effect is desired, but the fit should not be too tight, even when the wearer's figure is well-nigh perfect.

The blouse has yoke, vest and under-sleeves of dotted net in golden brown, the center of each figure in the net being finished with a glistening sequin. The bolero is of sequined net, lined with diminutive chiffon ruffles. The sequins shade from dark golden brown to a greenish brown, with here and there a hint of flaming orange. The color combination is possible only for a brunette with an ivory complexion, or for a certain type of pure blonde, best described as she who has

hair that tinges on copper color and skin like an almond.

Indeed, these are trying times for the girl whose complexion is not above reproach, and if the men and women who have settled the colors of the season have not driven many a sober woman to touch up her hair and skin by artificial means, it will be truly remarkable.

Another imported gown which demands a fine complexion is of chiffon cloth, the color, a faint pearl gray, and the decoration gipure lace of the heaviest sort.

The skirt is circular with a graduated, circular flounce. Appliques of lace, alternated with repousse sprays of velvet in self-tone, conceal the joining of the flounce. The bodice, which opens in the back, is of chiffon, on a silk lining, laid in innumerable tuckings and ruchings. The bolero is of chiffon cloth, edged with heavy gipure lace.

Suggestions of La Pompadour come in the hand-painted panels introduced

into house gowns of elaborate fashion. This is a class of work which calls for the highest abilities, and the girl who imagines she can paint the panels and insets for her afternoon or party frock must look well before she leaps. Painting on silk, satin and long pile velvets is an entirely different art from decorating water color paper or coloring burnt-wood designs. It is an art which belongs particularly to the French school of dressmaking, and is also accomplished by skilled hands in Vienna and London. The coloring must be so laid on as to give a certain shadowy effect, as if the flowers or figures used were woven in and not laid on. Shadowy Dresden or Pompadour effects are best liked.

An imported hand-painted frock shows hand-painted panel of taffetas combined with crepe de chine. A firm quality of taffetas was employed for the panels in the skirt, the bertha and the sash. Each panel, inset into the crepe de chine, is outlined by point de gene lace. The blouse has elbow sleeves and the skirt is shirred into the waist. With this will be worn white

silk stockings, hand-painted on the instep with pompadour wreaths.

A striking gown of velvet, which is suited for calling and reception wear, gives a princess effect, in spite of the fact that it can boast of a distinct bodice and skirt. The bodice is deeply pointed at the waist line, and the front shows a yoke and plastron of net overlaid with coarse Breton lace. The sleeve shows a moderate puff above a tightly fitted cuff of lace. The skirt fits snugly around the hips and shows only a moderate sweep around the hem, a circular flounce, which looks like a broad galloon inset into the velvet, being applied beneath the deep incrustation of chenille dotted net and lace.

Velvet ribbon forms an important factor in the ornamentation of house gowns, and graduated butterfly bows are sometimes used down the front of a gown. These start in a small size at the collar and gain width as they near the foot of the dress. This is particularly true of house gowns where a pompadour or petticoated effect is employed.

"On the Other Side"—By Anna S. Richardson

HOW AUNT ELEANOR PAID HER DEBT

MISS ELEANOR WILSON picked up the typewritten letter and read it aloud:

"Dear Aunt: The hot weather came upon us so unexpectedly that Mabel fairly wilted, and I shipped her and the children at once to Stony Point for the summer. We thought best for faithful Mary to go with her, as the care of both children is almost too much for Mabel in her delicate state of health. Out of the goodness of your heart, will you come down and see to closing up the house for the summer? I have a woman here, but somehow I don't like the way she goes at things.

"Your affectionate nephew,
"JAMES STILLMAN."

"Myra," said Miss Eleanor, turning to her younger sister, "it does seem strange to me how little Mabel can stand since she married. When she was a girl she could skate, dance and play tennis with the best of them. I never knew her to miss anything that went on—and now—"

She raised both hands in inexpressible discouragement and went into the next room to pack.

Miss Wilson arrived in the hot, noisy city on one of the warmest days of the summer. Young Mr. Stillman met her at the depot and tried to dissuade her from going directly to the house.

"I haven't let the housekeeper know you were coming—"

"That's just why I'm going," firmly replied his aunt.

Half an hour later a much-subdued servant girl, who had been interrupted in the pleasant task of entertaining a few of her friends at Mr. Stillman's expense in Mr. Stillman's dining-room, was packing up her belongings, and Aunt Eleanor was shutting out the midsummer heat from the prettily appointed home. That night they dined at a restaurant, but the next morning, while Miss Wilson was preparing breakfast for her nephew-in-law, she woke to a realization that "faithful Mary" had been an eye-servant. Never had she seen dining-room, kitchen

or pantry in such shocking, such unsanitary condition. She told Mr. Stillman so over the coffee and rolls.

He smiled wearily:

"Well, you've got to make allowances. Mary is so kind. She'll stop her work any time to mind the children or dress Mabel's hair, or button her shoes. She's devoted to her, and Mabel is not strong enough to do these things for herself."

"Humph!" said Aunt Eleanor.

"What does the doctor say?"

"Oh, there's no organic trouble. She just seems run down all the time and everything makes her tired. She thought she'd come home all right after a rest."

"Let's see," remarked Aunt Eleanor, half to herself. "Last year she went to Long Branch—for a rest. In the winter you sent her to Bermuda for the ocean voyage—and a rest. When does she have time to get tired?"

"Oh, I don't know, Auntie, but we men never do understand these things. Women are not as strong as we are. I have to watch Mabel's health all the time."

"And who watches yours?"

"Oh, there's nothing the matter with me," Aunt Eleanor was looking at his grayish face which told its own tale in the clear morning sunlight.

"Things haven't been going just right at the store this year—times are bad, you know, and then—well, you know I'm getting old."

"Humph! Where I come from you think a man at thirty-five is tolerably young. When did you take a rest?"

"Why, I went to St. Louis last year."

"To sell goods."

"And then we went to California—"

"Oh, your wedding trip? James Stillman, didn't your firm want you to go abroad this year—"

"Yes, but I couldn't take Mabel, and she was so nervous at the thought of being left alone—"

"She's not nervous at being without you now at Stony Point, is she?"

"Oh, but that's different, you know," explained young Stillman lamely.

That night Aunt Eleanor, who occupied the room next to his, was awakened by an excited but one-sided conversation. She slipped into her nephew's bedroom. James Stillman sat straight up in the bed, conducting an imaginary business transaction. By and by he fell back weakly, but his

fingers still added imaginary columns of figures on the counterpane.

Aunt Eleanor's face was set and hard when she went back to her room. And the very next morning she had a conference by telephone with the senior partner of the firm for whom young Stillman worked. In the afternoon her nephew came in with a rush, his eyes bright with excitement.

"At the last minute they've changed their minds, and I'm going to Europe in Dudley's place. His passage was engaged on the 'Cedric,' which sails to-morrow, so I won't have time to see Mabel. Will you run down and fix the thing up with her."

"I've already sent for her. She'll be here to see you sail to-morrow. Don't worry, there won't be any scene."

"Aunt Eleanor—"

"My boy, I'm simply paying my debt. You must forgive me. I didn't understand how things were going, and it's all my fault. I raised Mabel to think only of herself. It was easy for me to overlook her little selfish acts, but they became a burden, a positive crime, when directed against a young husband struggling to secure a financial foothold. Mr. Dudley's going to Europe to look after the buying. You're going to rest—and I'm going to tend to Mabel. There, now, go up to your room and—pack."

Ingenious Cheap Wall Decoration.

A woman who wanted to have her house prettily papered but who could not afford expensive paper had a good quality of cartridge paper put on the walls. Then she bought inexpensive paper in which there were pretty flowers, cut out the flowers and pasted them on the walls in irregular friezes. Big red roses or poppies look well on a sage-green background, yellow chrysanthemums combine with buff paper, and ferns or green leaves or vines are pretty on rose color.

In Disguise.

Reggie—Why is Clarence so deucedly devoted to motoring and football?

Algie—He's so homely the girls won't look at him unless he has on the togs of one or the other sports—the girls can't see his face then.

Novel Cooking Utensils for Fastidious Housekeepers

THE newest cooking utensils, built to catch the eye of the fastidious housewife, are nickel. If properly cared for, nickelware will last forever, but it is expensive. A little sauce pan which will hold a couple of poached eggs costs \$3.

Copper utensils are not so expensive, and make a fine showing in the kitchen, but they have to be relined at intervals. Another new ware which appeals to the housekeeper who likes a cheerful kitchen is enameled steel, a dark blue on the outside and white within.

Many small cooking utensils are now offered in blue and white china, including rolling pins, skimmers, spoons and measuring cups. These, however, can be entrusted only to the woman who does her own housework, as no servant could appreciate their good qualities. In careful hands they last a long time, and make cooking a luxury instead of a task.

Never before in the history of the house furnishing trade have so many coffee pots been placed on the market. One firm offers fifty-one varieties.

The most primitive pot of all is the Turkish, which is really a copper dipper. Just enough coffee to make one cup is placed in the dipper and held over the flame to boil. It must be shaken all the while. The result is a very strong, black drink.

The prettiest coffee pot of all is a German pot which has been erroneously called both Russian and Turkish. It is built of copper and stands on a glass base. The pot proper is of glass through which a tube runs. The water bubbles up through this tube, being boiled by an electric lamp in the base, and then drips back through the pulverized coffee, and is drawn off by a faucet. This pot costs at least \$35. An American imitation works equally well, and is considerably cheaper.

Another cooking utensil which has taken a general hold upon housekeepers is the plank. The deliciousness of planked fish is now fully appreciated by the average cook, and planks can be bought in sizes to fit any oven. The small individual planks are also in demand.

Some Excellent Sauces—By Mme. De Ryther

TO THE average woman who does much of the cooking for her family the making of sauces is a bugbear. But, after all, good sauces are not so difficult to make as is generally believed. They merely require time, patience and judgment; without these requirements it were well not to attempt the making of sauces.

Pierre Blot, one of the greatest of authorities on cookery, says: "There is no good cooking possible without good sauces."

In making sauces bear in mind that water is no substitute for broth, and that neither vinegar nor water can be substituted for wine with any degree of satisfaction.

The French, Italians, Germans and Spaniards use wine and broth in their cooking, and yet they are more economical than Americans, who substitute vinegar and water, making a mixture so rapid and tasteless that it can not be eaten and has to be thrown away.

The really important thing in making sauces is for the cook to put his or her whole attention and care on the work.

Most sauces must be stirred continually while on the fire, and especially white sauces, or those with cream or milk, to prevent the forming of a leathery skin on the surface.

All ingredients should be at hand before beginning a sauce. Onions, shallots, garlic, parsley, capers, etc., should be finely minced, and set on the cook's table in separate dishes ready to use when required. Vinegar, spices and other condiments should be placed where they can be reached in a second. Flour should be sifted and measured or weighed; butter weighed and stood at hand where it will soften. Milk and cream, and clean and perfectly smooth sauce pans should always be in readiness. In making fruit sauces, such as cranberry, apple and apricot, the fruit should be prepared and cooked the day before they are to be used.

There are hundreds, indeed thousands, of varieties of sauces, and it would take a book as big as an unabridged dictionary to give directions for making even half of them. Just a very few are here given, those that are most generally used, and which may be served with the greatest variety of foods.

Points from a Shoe Salesman

A pretty girl entered the woman's department of a shoe shop and sought her favorite clerk. She dropped into a chair and thrust one foot forward petulantly.

"Just see how I have ruined those shoes you sold me only two weeks ago. I don't know what possessed me to do such a thing."

The clerk looked at the shoe solicitously. "What did you do?" he asked, with a pretty shrewd idea of what had caused the ugly dent in the toe of the russet tie.

"Well, I forgot to stuff the toe with cotton, as you told me to, and then when I was talking with—with someone—I pressed the point of my parasol right into the toe, and you can see just what happened. I can't go around with a dent like that in my shoe."

"Of course not," murmured the diplomatic clerk. Then he sold her a new pair of shoes. After he had accomplished this feat, he looked at her old shoes with a judicial air.

"I don't know but what something might be done with that shoe. You might pack it as tight as you can with wet tissue paper—not too wet, just moist—and when you have worked the dent out with the tissue paper and a buttonhook, pack the whole shoe with cotton or a tree and let it stand that way until the shoe dries. Perhaps the dent will not come in again."

After the girl had gone out the clerk explained thus: "The wet tissue paper softens the leather, and we often advise this remedy for people who are fussy about their shoes. Lots of women want a shoe too long for their foot, because it makes the foot slender and aristocratic, but if they are not very careful about packing the toes the shoe settles down into ugly and unattractive wrinkles."

Military Effects Coming In.

Military effects promise to appear largely in the outdoor garments of women this fall. A new English long coat for stormy weather which has appeared on the market is frankly called the Militaire. It has two wide box pleats in the back falling from the yoke and belted in at the waist. The front is double-breasted, with a high, martial-looking, turnover collar, and it is finished with brass buttons.

JULE DE RYTHER.