

Delicate Handwork Rules the Realm of Fashion

Popular Fabrics Demand Hand Sewing—Embroidery and Appliques Will Be Seen on All Fall Frocks.



LATE SUMMER TOILET OF CHIFFON CLOTH AND LACE.

NET DINNER FROCK WITH TUCK-TONED LACE.

HAND-WROUGHT STOLE AND COLLAR OF NATURAL PONGEE WITH SCARLET STITCHING.

A CLEVER COMBINATION OF CREAM AND BROWN IN HANDWORK.

BLESSED is that woman who, through much girlish tribulation, learned to wield a deft needle. For now truly has she passed through a tear-washed apprenticeship to a position of authority among her kind. If she can array herself in a frock laden with hand-run tucks, insets whose junction with the fabric defies the sharpest eyes of her dearest enemy, and ruchings that crimp enticingly, she is envied of her sex and detested of dressmakers who are reaping fabulous prices for handwork and nothing but handwork.

The fashion of the gown counts less and less as the days roll round. A well-fitting lining is, of course, essential to secure a well-hanging garment, and after that little else counts, so complete are lines and seams hidden by masses of needlework. Sleeves may puff at the shoulder or over the wrist, bodices may blouse at the waistline or sway in bouffant lines around the shoulders. All is well so long as there be tucks upon tucks, lace applied upon chiffon or even lace upon lace, and the shadow of the sewing machine hang not over the garment at all.

The woman who imagines that she can

come back to town and have a few interesting sessions with her modiste over a few little simple costumes is laying up trouble for herself and the modiste. There will be no "simple little things" this season—that is, for the woman who is ambitious to appear smart. Aside from tea-gowns or negligee to baldness, will be buried in needlework. And the thinner the fabric the more ornate its treatment.

Consider a so-called simple frock of silky white net whose lines are quite demure and whose color combination, black and white, would suggest the "country mouse" type of woman. The foundation is white gize silk of the most supple weave, such as mousseline. The skirt measures more than five yards round the foot, and a shallow band of hair cloth is set into the hem of the drop-skirt to insure that slight "flou" effect which is essential in the frock of the hour.

Presumably the gown is of net, but it is a real case of 15 to 18 yards of lace to one of net. The net appears in the skirt in two sets of hand-run shirtings, to the lower of which is attached a flouncing, or rather an inset of repoussé

lace, which is connected by handwork with triplicate shirtings, very fine and narrow, just above the knee. Then comes another inset of the lace set into a wide band of the net, which, in turn, is applied with black chantilly. The frock which finishes the bottom is still another shirred flounce of the white repoussé.

The décolleté bodice is of shirred net, completely hidden by a bolero of repoussé lace. The three-quarter sleeves are of hand-shirred net running lengthwise and with a lace flounce set in the back seam. Single chantilly motifs are applied on the blouse and the girde is shirred net, run with narrow black velvet ribbon. The finishing touch of handwork is given in the application of the chantilly lace. This shows a fern-leaf pattern, and the middle vein of each leaf is outlined with a number of tiny silver paillettes.

This same design has been reproduced in chiffon cloth of a delicate yellow tone, with lace of the same tint and applied motifs in orange velvet of the tone which promises to be one of the director's earmarks of the Fall fashion.

Black lace is much seen in appliques on white net or white lace. Here the contrast is apt to be rather strong. Black

motifs in gulfure or Arabian lace are seen on white chantilly, valenciennes or point de paris, while black chantilly or other fine transparent laces are used as insets or banding with heavy white or cream laces.

The most delicate of fabrics are combined tactfully with heavy, weighty laces. This requires exquisite handwork, to enhance the contrast. Pictures, if you can, this combination of pale, pink chiffon cloth and point de venise lace. The skirt is built in sections of shirring and tucks

divided by lace panels. Lateral tucking forms a yoke around the hip, inset with lace, which runs horizontally. Then comes a wide band of lateral tucking and a narrow band of the lace. This is followed by a band of tucked chiffon cloth, with the tucks running horizontally and a band of the lace set beneath it. Last comes a graduated flounce of the chiffon cloth, tucked laterally and inset with panels of the lace, with deeper horizontal tucks forming the finish at hem.

The blouse is of shirred chiffon, with a

bolero of the lace faced with lingerie ruffles of white chiffon with finest mechanical lace edging, all put on by hand. The sleeves are formed of six graduated ruffles, hemmed and lace-edged by hand, falling over a puff of chiffon cloth, and this in turn over a tight-fitting undersleeve of mousseline tulle, set with innumerable tiny lace frills. The girde is of tucked chiffon cloth, each tuck separated by a slender line of gold embroidery. This is one of the simple handwrought house frocks of early Fall fashion!

An elegant design shows an entire gown built from two-inch hand-run tucks of cream-colored mousseline, laid on skirt and bodice in V-shaped points, applied with St. Gall lace, showing white, lacy tissue with shaded brown embroidery. The entire flounce is applied with these motifs, and the flounce has for its bottom and top finish double rows of brown velvet ribbon connected by the St. Gall motifs. A combination of cream and brown is built entirely from triple rows of velvet ribbon, connected and applied with St. Gall motifs.

The bouillonne or puffed ruching, so

much used for the finish of silk frocks, are made entirely by hand. It consists of a band of taffetas, with the edge turned back and covered by very narrow velvet ribbon run on by hand. This velvet-edged band is then gathered on either side to form a puff and applied by hand in a scroll of arabesque design on the cloth—all by hand, of course.

The bouillonne may be run with a cord edging and the cord finish is best for heavy materials. Cloudy Dresden ribbon is used for the bouillonne, and plain, narrow ribbons for ruchings, which are laid on gowns in conventional designs.

The rage for long, graceful scarfs is another demand upon handwork. Net foundations are covered with applied motifs, run with gold thread. Chiffon and mousseline scarfs are masses of fine tucking and shirring.

Handwork being show pin-tucks or tiny shirtings, separated by bands of gold or silver embroidery. Insets of lace are edged with tiny ruchings and run with bouillon threads. And last, but not least, Missy buys inexpensive chiffon veils and finishes the hems with French knots or other dainty handwork.

KATHERINE ANDERSON.

Summer Breakfasts Idea Functions

This Odd Hour for Entertaining Finds Favor With Host as Well as Guest.

BREAKFAST, formal or informal, is a Summer function to be considered with respect by the would-be hostesses. As a break in the interminable round of afternoon teas, garden parties and porch parties, it is a decided relief and particularly among Summer letterers it is accepted with enthusiasm.

In the larger cities Sunday morning breakfasts have been counted among the most pleasing functions of the Winter, to which only intimate friends are invited, and this Summer there have been more morning entertainments than ever before in suburban history. Eleven o'clock is the preferred formal breakfast hour, but in Summer, when even the most fashionable folk are astir early, it is a movable feast, varying from 9 until 11.

If the hostess has a large, secluded porch, the breakfast may be served there, or, if the dining-room is used, the guests then adjourn to the porch for the final cup of coffee.

The breakfast table is set forth in simple fashion, the bare, polished wood being preferred to any cloth, no matter how beautiful the weave. Elaborate favors, candelabra and all other paraphernalia of the formal dinner are distinctly out of place on the breakfast table. The centerpiece should be of pure white linen, showing an open work pattern. If a low mound of flowers is used, there is nothing more effective at this season of the year than wild flowers and ferns. If a high centerpiece is desired, roses or gladioli may be used, but they must be long-stemmed and absolutely fresh. If sprinkled just before breakfast is served they will carry the suggestion of dewy mornings.

At each place is a plate doily matching, if possible, the centerpiece. There must also be a smaller doily for the bread-and-butter plate, and a smaller one still for the glass. A napkin and fork are placed to the left of the plate doily, a knife, a dessert spoon and two teaspoons at the right. If the table is rather long and the guests number eight or more, at the head and foot, the table may be placed dishes of fruit garnished with crisp, fresh leaves. There is a great fancy this year for low fruit dishes with handles in the center, in the brightest glazed English ware. If this ware is used the water pitcher should match it. There is also a tendency toward the

use of the small individual salt-cellars of cut glass. If these are not used, then there should be placed at frequent intervals salt and pepper shakers in pairs, with a small individual bowl for pulverized sugar.

On the plate doily is a fruit plate, and on top of this a smaller plate covered with a doily on which rests the finger bowl and fruit knife. It is a pretty fancy in Summer to substitute for the slice of lemon sometimes seen afloat in the finger-bowl, a crisp, sweet-scented geranium leaf. On the second-sized doily is a bread-and-butter plate, with the individual butter knife, and on the smallest doily of all is a glass half full of chopped ice.

Just now the fruit course is a simple one for the hostess to select. Cantaloupes and peaches are at the height of their season, and, of the two, peaches dress the table more prettily. Many hostesses like to serve grape fruit in some shape or form for the first course, and a grape-fruit cocktail is an excellent appetizer for the morning meal. It may be served in glasses or in the grape-fruit shells; in the latter case it must be served the instant it is poured in the shell.

As a rule, when there are men present, a first course of melon or peaches is preferable. At the conclusion of this course the fruit plates, knives and finger-bowls will be removed and the maid will bring on with the cereal course the coffee-pot, the jug of boiling water, the cream and the loaf sugar, which she sets on a large doily at the hostess' right. The average man's soul yearns for coffee in the morning, and a wise hostess serves it promptly.

Before the host is placed the cereal. A dainty Summer dish is cold rice, served with dates. For this dish, wash a cup of rice and place in a double boiler with a pint of milk and a pint of water; cook until soft enough to mould; add a dash of salt, sweeten to taste and flavor slightly with vanilla. Pack into a fancy mould and set over ice. Wash and stone enough dates to fill a cup, and stew them until tender with half a cup of sugar and one cup of water, which should form a syrup. When ready to serve turn out the rice in the center of a flat dish and pour the dates and syrup around it. Eat with cream this is a delicious dish.

The third course may be as elaborate as the hostess desires. Where men and women have been surprised all Winter with the rich-made dishes which have become a feature of America's social life,

a simple breakfast course appeals most strongly. Slices of roast Virginia ham, with the freshest of eggs and the crispest of French potatoes, crusty rolls and some garden relish, like loaf cucumbers or sliced tomatoes, will tempt appetites where more elaborate dishes fail.

If the hostess lives in a neighborhood famous for some kind of fish, such as mountain trout or bluefish, she should specialize this for her visitors. On some inland streams a very popular dish is catfish and waffles. The catfish must be washed thoroughly, dipped in eggs and bread crumbs and fried in a wire basket in boiling lard. It should be served in a bed of parsley and lemon, and sauce tartare should be passed with it. This sauce is simply mayonnaise dressing, to which are added olives, gherkins, capers and parsley chopped fine.

An old-fashioned but very dependable recipe for waffles is this: One pint sour cream, same of sweet milk, one-half cup butter, melted; three eggs, teaspoonful soda, flour for this batter. Whip cream with milk, butter and yolks of eggs. Dissolve soda and add with flour, then stir in one-third of beaten whites and the rest as you bake.

A breakfast course which is always satisfactory includes broiled chicken and waffles, or hominy bread. New peas and cream sauce, may be served with the chicken. A sweet jelly, such as crab-apple, may also be passed with the chicken.

To Broil or Pan Chickens.—Split them down the back and draw carefully, wipe the chicken inside and out, then cross the legs and tuck back the wings and flatten the breast down so that the fowl is compact and in shape. Lay them in a pan, baste them with melted butter and a dash of pepper, pour around them half a cup of chicken stock, and cook them in a very hot oven for about 15 minutes. Draw them to the front of the oven and baste again with melted butter; stir them lightly and cook half an hour longer. Remove from the oven and dash them on a bed of parsley.

If a sauce is to be served with them, place them in the warming oven in a clean pan, lined with paper to absorb the grease. Place the pan in which they were cooked on top of the stove, and to every tablespoonful of drippings left in it add one tablespoonful of flour. When the flour is rubbed smoothly into the drippings, to the above-named proportions allow half a pint of milk. Add the milk slowly, stirring constantly, and

when smooth and creamy add salt and pepper in the proportion of half a teaspoonful of salt and one level spoonful of pepper to each one-half pint of milk. Strain into a gravy boat and pass with the chicken, which is now laid on its bed of parsley.

To the man or woman who has lived much in the city and been surfeited on Vienna rolls and their like, breakfast bread, in the making of which our grandmothers were very proficient, will appeal particularly. For instance, there is the Sally Luncheon recipe, which calls for the kitchen of a famous Ohio cook: Three cups flour, one cup sugar, one cup corn meal, half cup butter, one and half cups milk, four eggs, two teaspoons baking powder.

Popovers are very delicious, but rather old-fashioned. Take one cup of flour and mix smooth with one cup of sweet milk, and one well-beaten egg, add a piece of butter the size of a walnut and a pinch of salt. Bake in gem pans in a quick oven.

If the hostess must choose between offering her guests an elaborate made meat dish and a substitute for the ordinary breakfast roll, by all means let her choose the latter. The hearts of men (and of many women) hunger for the Sally Luncheon and sweet potato rusks and cornmeal muffins which were popular in the middle of the 19th century.

Sweet Potato Rusk.—One cup yeast, one cup mashed sweet potatoes, one cup sugar; set this aside in the evening. In the morning add one cup butter, four eggs and a little salt; stiffen like soft bread dough; let rise again until very light. Roll and cut in small biscuits.

If a made-dish is desired for the principal course, chicken melon is both slightly and easily digested. Chop one quart of broiled crabs and line a buttered melon mold. Have ready one pint of thick white sauce, to which add one quart of cooked chicken meat, chopped quite fine; add one tablespoonful minced parsley, one teaspoonful grated horseradish, juice of half a melon, stiffly beaten whites of four eggs; pour into lined mold; cover with a thick layer of crumbs; set in oven to bake for 30 minutes; let stand a moment, then unmold on to a bed of watercress.

THE modern bathroom and its fittings typify the extravagant tendencies of the 20th century in all things pertaining to personal comfort and luxury. In the new mansions built by millionaires the decorations of the bathrooms vie with those in the drawing-rooms. Marble, mosaics and tilings of the most extravagant designs cover the floors and walls. Many of the more luxurious rooms have a plunge as well as a tub bath, in which case the room is almost lined with niches inset with mirrors and filled with exquisite marble statuary. The latter are usually mythological figures.

In the new apartment-houses which are being erected in all the larger cities, the bathroom fittings are regarded as the apartment's hall-marks. In such a New York apartment, recently thrown open to tenants, the suite, consisting of two rooms and a bath, rent for \$200 a year, unfurnished. The bathrooms are in pure white and nickel, and in one end of the room is a peculiar-looking case, which is a cross between a china closet and the glass and nickel cases used by surgeons in their offices for keeping supplies and instruments. In reality, this bathroom attachment is a cold-storage plant on a small scale, and is used by the tenants for storing liquors, fruit and other table dainties for informal suppers given by the apartment-house hostesses who have no kitchen.

The preferred two styles of fitting out the bathroom are the nickel and glass combination and the all-white furnishings. The nickel and glass equipment is considered particularly satisfactory, among the fittings offered are these:

A shaving mirror, oval and unframed, 18 inches in length, is set on a nickel bracket which extends a foot from the wall and which can be swung in any direction to catch the light. Such a mirror is considered essential to every well-furnished bathroom.

A medicine chest is a pocket addition of the surgeon's case. It is of solid glass, half an inch thick, mounted with nickel-plate, and has two, three or four shelves, according to the size desired. It can be hung from a stout picture molding or by means of screw eyes in the wall, just as an ordinary wooden medicine chest is hung. This offers an advantage over the ordinary

octagonal shape, mounted with nickel and finished with brass hardware. These decorations, however, are not as popular as the other fittings mentioned.

In the line of bath towels a new course-mesh foundation, not unlike crocheted bath cloths, is offered in lieu of Turkish toweling.

A word to the woman who has an old-fashioned bathroom, which she wishes to have done over in white. Have the walls covered with washable or oilcloth finished paper in a white or cream (lilac pattern). Before painting the woodwork white, sandpaper off all the colored paint until you get down to the natural wood, then give it a coat of pure white paint and one of enamel paint. Use bare tub enamel for the tub, and not an ordinary enamel.

There is a difference between the two. In selecting nickel fittings for the bathroom, such as tooth-brush holders, towel racks, etc., remember that with ordinary care, "seconds" in lightweight nickel will wear well if taken care of. They will not stand being knocked around as heavier weights do, but they do not tarnish any sooner.

The Norsk Nightingale.

W. F. Kirk, in Milwaukee Sentinel, Von Homo and Yulet.

Dan making plenty love
He say to her: "Ay lak to bet
"To ban my lartie dove."
She say: "Vat, Romeo, ay guess
"Yu ban high cad in deek,
"But my did dan catch yu har
"Ay tek he'll break yure neck."
Den Romeo get gude and mad
"And say: "Dar ast no Swede
"(Ay ant care of be ban yure dad)
"Can mak my nose to bleed!"
Ay ban gude smart Norwegian guy
"Without no yellow streak,
"Ay tek skool black yur fader's eye
"Ay tek gude smask at beak!"
Miss Yulle tek dis ban all right,
"And so she tal her beau,
"Ez yu ban having any night
"Ay'll beak yu, Romeo."
Den out on porch in rocking chair
"She stick so tight lak burr
"White Romeo give her gude not air
"And making love to her.
Her fader tek dis ban a dno
"And dey skoi have some spate;
"Miss Yulle give him lots of chin
"Den take some Rough on Rats
"And Romeo grab big butcher knife
"And cut himself clean tru;
"Ven yu ban looking after vide
"Look out for fader, tui!

The Luxurious Modern Bath Room
Fittings Typify Extravagant Tendencies of the Twentieth Century.