

The New And Eccentric Directoire Waists.

Trimmed With Buttons and Little Plaited Ruffles, With Long Tight Sleeves

and high Ruffled Collars, the New Waists

Strike a Novel Note. Nets, Silks, Chiffons and Crepons in Demand for Blouses



A—Novel Costume of Directoire Lace Waist and Artfully Designed Skirt. B—Many Conceits Are Employed to Disguise the Joining of Skirt and Waist. This Is the New Bib Skirt. C—The Newest Features Are to be Found in This Waist of White Washing Tulle, Embroidered in Vivid Green. D—From France Comes This Original Garniture, Which May Be Worn Over Various Gowns. E—Buttons Are Much Used as Trimming. On This Waist Cut Jet Buttons Are Employed with Striking Effect. F—Silk Waists Worn with Cloth Skirts Have a Trimming of the Cloth Applied in Bands.



By Mrs. Cholley Knickerbocker.

Jumpers of Sparkling Cut Jet to Wear With Various Gowns a Lately Imported

Paris Fad.

Skirts Are

Eleverly De-

signed to

Hide Joining

of Skirt

and Waist.



There has long been a rule of fashion that only waists of the same color as the skirt should be worn and this year finds no relenting in this hard and fast rule. But many women set fashion at defiance and wear waists of dainty white—and no



one can deny that they are most becoming. For these brave persons are nets and washing tulle in almost endless variety and many new designs. Pilet nets have not quite the vogue they once enjoyed, net of rather coarse octagon-shaped mesh being better liked.

Waists of net, either in white or in colors, matching the skirts with which they are to be worn, are elaborately tucked and little trimmed, depending on effect on cut and line, rather than on elaboration. Some times polka dots of various sizes and brilliant color are hand-embroidered on these waists and I saw one lovely blouse of gold-colored net, trimmed with vertical bands of Egyptian embroidery—quite a riot of color, but so skillfully designed that it was a delight to the eye.

All the crepons will be much used in waists this year and silk will be more to the fore than it has been for many seasons. The new satiny weaves are responsible for this. Touches of lingerie are found added to waists of silk in ruffles and collar with good effect.

The vogue of cut jet—those sparkling, glistening black diamonds—is making itself felt in dress trimmings. And now I find in an exclusive shop nothing less than a jumper all woven of cut jet! This is surely a short cut to chic, for worn with the proper background nothing could be smarter. Another garniture is in something the form of a square bertha with long ends depending down the back. This is made of fillet net and lace, daintily touched here and there with sparkling jet. This comes to us from France, that home of clever ideas, and can be made an accessory to various gowns.

Very smart little coatees connected all of pompadour ribbons are sent out by some of the clever French designers. They are destined for wear with either high or low gowns of lace or chiffon for wear at home, at the theatre or for restaurant dining. So beautiful are the ribbons in color and design that they need but little trimming, but they are fastened here and there with buttons of cut crystal or imitation precious stones.

Quite of the period, historically, are the ruffled jabots worn with lacorable street suits, so you may pile ruffle on ruffle and frill on frill under that dainty chin of yours and be sure that you are quite correct. I am sure you must be all fascinated as I am by all the dear little "franky" neckties which are to be found on the model waists. And what an air they give to quite a simple blouse! Heavy woven cords of gold, passing twice around the neck and knotted in front with heavy gold tassels are novel neck trimmings brought by returning Parisian tourists.

The shirtwaist, as a shirtwaist, has quite taken a back seat in favor of the airy-fairy, frilly-ruffled blouse, for these Directoire waists are nothing if not pert and unpractical. But how charming they are! We can quite forgive them their short life, if while they exist they are such things of beauty. Ruffles and platings, soft folds and lines, short shoulders and tightly moulded sleeves, ruffled collars and indefinite waist lines—surely the models of the Autumn of 1908 mark a new era in the world of separate waists, so quaint and picturesque are they.

And to wear with them are provided hats with quite as many picture-like qualities. Notice the little Directoire bonnets, fitting close around the face and framing it so charmingly, and the wider hat, of quite another style, shown in sketch "A."

Ob, undoubtedly, we are in for an era of fashions which will delight the artist's eye as well as being a joy to just the average woman's heart!

She Knew the Place.
The elderly matron with the bundles, who was journeying to a point in Wisconsin and occupied a seat near the middle of the car, had fallen asleep. On the seat in front of her sat a little boy. The brakeman opened the door of the car and called out the name of the station the train was approaching. The elderly woman roused herself with a jerk.

"Where are we, Bobby?" she asked.
"I don't know, grandma," answered the little boy.

A Reassuring Truth.
A lady on one of the ocean liners who seemed very much afraid of icebergs asked the captain what would happen in case of a collision.

Just Like an Actor.
Towne—Gee whiz! where did you get this cigar?
Browne—Oh, that was the only kind I could get. It's a cheap thing, named after some big star.

Go Up Top.
Professor (at chemistry examination)—Under what conditions is gold reduced from its salts?
Student—Marriage.—Hingedale Blast.

her arms below the elbow to the public gaze. Neither need she carefully choose a chair so that shadows may not be cast on that most time-telling part of woman's anatomy—the hollows behind the jawbone and beneath the ears. For elbow sleeves are already things of the past and Elizabethan ruffs each day grow flatter and frillier.

Indeed, in sleeves do we find some of the most novel features of this season's fashions. For some time has the long sleeve struggled to make its presence felt, but at last there is no denying it has come into its own. Right down to the finger tips extend many of the latest models and closely do they cross the arm right up to the shoulder.

Ruffles and buttons—buttons and ruffles—we find them on all the waists. They run up and down the outside of the sleeve, they froth up and down the front of the waist, they button—or pretend to button—wherever there is an excuse to do so. Plisse ruffles of lace, of net, of tulle, buttons, little buttons, of satin, of velvet, of soutache, of cut steel or of jet.

And very striking and yet dainty is the resulting effect. You couldn't find anything much more striking in the way of button trimming than is shown in the illustration marked "E." Here buttons of cut jet are used on a simple waist of white tulle and the clear contrast of black and white is, as the English say, "very fetching."



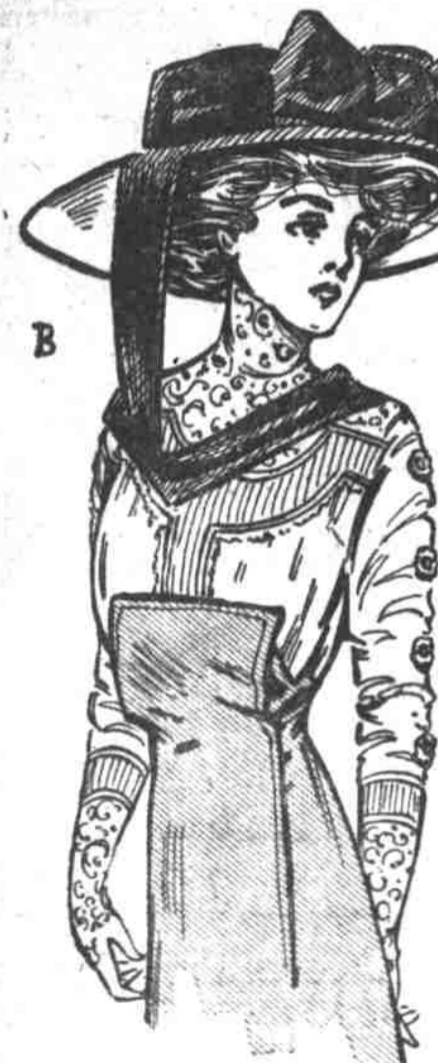
The outside of the sleeve is coming in for a tremendous lot of attention just now. It is trimmed with sometimes of lace and, of course, the inevitable buttons and little plaited ruffles. Sometimes colored soutache braid buttons are used and then buttonholes are also simulated with the braid. Or if satin covered buttons are employed the sleeve is apparently buttoned through satin-bound buttonholes.

Another result of the insistent exploiting of Directoire styles are the long hanging ruffles which are found attached to the bottom of the sleeve and falling over and almost quite concealing the hand. These look particularly well with jackets of the Directoire period, if made of the old creamy lace.

Do We Eat Too Much Salt?

NOT a few people are forego the habit of using salt at the table. They believe that too much salt is eaten. Common salt, the chemical name of which is chloride of sodium, has been used so long by civilized man that most individuals are led to believe its use indispensable to the human economy. This is an erroneous belief, as every individual can decide for himself. It is a wrong inference which leads people to believe that because the deer likes the salt "lick" or the redman likes fire-water, either of these substances is natural or necessary to the human body. It is a well-known fact that there are numbers of people who never use salt. The North American Indian whom the land of civilization has not made unnatural does not eat salt; and many of the people of the more northern parts of Europe and America, as well as Central Africa, have no use for salt. An individual need go no further than his own experience to learn that salt is wholly unnecessary for the human body. An appetite for it may be developed to such an extent that the victim may well be called a "salt-eater."

It is an interesting fact that salt and cane sugar have practically the same effect as an irritant on the human organism. Anyone can easily prove the truth of this assertion by snuffing a solution of salt or sugar and water up the nostrils; the profuse discharge which follows is proof of the irritant effect of either upon the mucous membrane of the nose. What applies to the nose applies equally well to the stomach or any other organ of the body. So that the effect of salt when used in excessive quantities is to produce catarrh of the mucous membranes of the body, and this in time becomes chronic. There are other minor ailments for which the excessive use of salt is responsible—notably eczema and other rashes of the skin manifesting themselves as pimples and boils. Frequently the tenderness of the edges of the nose both within and without the nostrils is the result of the excessive use of salt. And again, the eyelids may be affected from the same cause. The results of the excessive use of salt are to be observed also in what is known as scurvy. The ill effects of salt are especially apparent upon the kidneys. The dropsy or Bright's disease of the kidneys and certain forms of heart disease are in many instances caused, wholly or in part, by the use of salt. This explains how a milk diet in kidney diseases so rapidly improves the condition of the patient; the salt which has been deposited in the tissues is washed out, as it were, by the milk. The same is true of the grape cure; the fruit-juice of the grape



HAS it ever struck you what a very pronounced victim of the separate water habit the American woman is? French women take gladly to the long, flowing, uninterrupted lines of the one-piece dress. English women, although they, too, love their "blouses," sacrifice them when fashion demands. But the women of our land, with their usual independence, refuse to be parted from an article of dress to which they have clung so long and so

faithfully and which, they find, fits so well into their scheme of living. This being the case the designers must need rack their brains to yield gracefully to the demands of the feminine public and at the same time clothe the upper parts of their bodies with garments not lacking in smartness. The situation has been—Foreign Dictators of Modes: "You must not wear separate waists!" American Woman: "I will!" American Adapter of Fashions, coming to the rescue: "Now be quite calm. Everything will be arranged satisfactorily." Oh, trust the American Adapter to rise triumphantly to any emergency. He hasn't catered to the American feminine public for years for nothing! So this Autumn season has brought to our notice most charming separate waists which are at the same time not separate waists. Upper garments which are put on separately, that is, and which at the same time are so skillfully blended with the material of the skirt that the ogre who moans from the other side of the ocean "Thin Shait" or "Thon Shait Not," are satisfied and the dear feminine things who wear them are satisfied, too. Rather clever, that! Don't you think so? For instance, in the sketch lettered "A" you will see the ingenious cutting of the skirt—tremendous lot of trouble it must have been to think that out, but when does not the American Woman give trouble, bless her!—and how it rises and connects with the waist in quite the most clever way. This skirt, by the way, is one of the newest French models and so it is worthy of your close attention. Nor is the combination of lace waist and cloth skirt lacking in practical recommendations, for the waist being made with a yoke of imitation baby Irish lace has large flowers of real Irish croquet applied here and there. It is worn over an undershirt of India silk and—whisper!—when it is soiled need not make an excursion to the French cleaners, but may be simply washed out at home. That's a happy thought for the woman of limited wardrobe who dreads the absence of her pet blouse for the two weeks which most of the cleaners insist is necessary. A still more novel skirt idea is to be seen in the sketch lettered "B." Whether the idea is borrowed from hospital nurses or housemaids is a question. But that the result is quite out of the ordinary cannot be denied. This is but another invention to make the use of joining skirt and waist an indolent one. The skirt is of a soft blue satiny cloth, while the waist is a happy combination of satin, chiffon and lace. Now may the woman of angles and bones rejoice and be glad, for no longer need she expose the uncomfortable seams of