Fashions Seen at Noted Parisian Resorts

PARIS, Sept. 23.—I wonder whether you have ever been to La Perouse? If you know your Paris well you certainly have taken dinner or luncheon at this historic old restaurant on the Quai des Grande Augustins, near the Pont Neuf. Like all the old established cafes of the gay capital, La Perouse has its history. Mme. Pompadour and Louis XV. are said to have dined there incognito. Today this establishment can boast of a clientele not to be met in any other rival house. Situated near the L'Ecole des Beaux Arts, the student who has the good fortune to become a Prix de Rome generally celebrates this great event at La Perouse. Famous painters, musicians and sculptors, many of them dead and gone and others old and gray, have with the blush of youth stammered out there their thanks for flattering toasts on the eve of their departure for the Villa Medici in the Eternal City. At La Perouse everything is simple and plain. There are no tables covered with flowers. As to the noisy band, if you were to hint at the absence of such a thing the proprietor would look at you in surprise and tell you that he thought you preferred to eat your dinner in peace, and before the second course is served you will agree with him, when it dawns upon you that music would distract attention from the masterpieces of culinary art set before you, and you lift up your voice in thanksgiving that the world holds chefs and maitress d'hotel like those at La Perouse.

When lunching there the other day the peace of the restaurant was disturbed by the entrance of a party of smart society women and their train of male attendants. They hurried over their luncheon, and the stranger, catching sight of the ladies' opera glasses, wonders for what playhouse the elegant crowd is bent. The true Parisian knows what is in the wind and that they are on their way to one of the nearby law courts to attend a sensational trial.

All of the mondaines were exquisitely gowned. It was not their clothes to which one was first attracted, but to the new figure all seemed to have acquired. Upon a search for information in authoritative quarters I discovered that the Langtry corset, which all smart women are beginning to adopt, was responsible for the revolution. A Rue de la Paix corsetiere explained that there wa nothing new about these corsets, as they were cut on the model originated and always worn by the famous beauty, the Jersey Lily. This model does not give the straight front effect, but rather defines the waist perfectly and is worn tightly laced. It has a high bust and long abdominal length. It is this corset and this style of figure that will again be in fashion this winter. All the new bodices are made with fitted foundations having many seams and carefully boned, but the material draped over this lining must fit every curve. Shoulder effects are broad, but the excessive fullness brought about by shirring and tucking of fabrics across the chest and at the waist line is de mode. The smartest waists, except the separate blouse, are worn outside the skirt and finish with a bias fold of satin or velvet. They are pointed in front, if the figure can stand it. In other words, the silhouette to be aimed at is a round, well defined waist, high bust and small hips. If these sartorial requisites are observed much license is allowed as to whether one wears a long or short coat and plain or plaited skirt.

There is a secret, known only to a favored few here at the capital, that one of the leading Parisian houses intends to bring out a model of a severely cut princess gown with a perfectly tight fitting sleeve, admitting only of a comfortable fullness at the top of the arm. This mode will in all probability be adopted by many fair Parisiennes who are proud of their good lines, and certainly no style can show a pretty figure to better advantage than a correctly cut princess robe.

To revert to the subject of sleeve, they do not droop anywhere, not even at the cuff, and when decorated in puffs, tucks or shirring are closely fitted to the arm. It is an absurd fashion, but elbow sleeves will be worn all winter on coats and gowns that are not intended for actual everyday service. Paquin is insisting upon the three-quarter length of manche, than which none is more awkward or unbecoming to the arm.

Umbrella skirts made with a number of gores shaped almost to a point at the waist line are accepted models of the season. These cloth jupes have their seams stitched twice and pressed flat. When made of thin material the gores are often put together with lace or ribbon. There is no doubt about the popularity of the circular skirt, and although the all round plaited effect is no more, groups of plaits and plaits on seams starting from the waist or from a deep yoke are still smart. Whatever the skirt decoration used there must be a close, tight effect about the hips and a great flare at the foot line. This is modishly imperative. None of the new skirts is lined, and they depend for their proper hang and froufrou at the bottom upon the silk petticoat worn under them.

Skirts, as a rule, are severely plain, evening jupes even conforming to this mandate. When trimmed at all the ornamentation is confined to the foot line and takes the form of cut out applications of cloth of a harmonizing or contrasting tone under the skirt material, which is cut away to show the design. This adornment is much smarter than braiding, but the latter is much employed.

As to the materials that go into the making of the winter gown, broadcloth of the idealized soft and pliable finish which has been brought to perfection by the manufacturers is still the favorite for dressier suits. It comes in all the new shades, exquisite tones of plum, deep rich purples and charming greens, toning from hunter's to an olive, and a light shade of covert which bids fair to be very exclusive and stunning. Gray covert cloth, a shade beloved of Englishwomen, a clear, stone gray, is also a fashionable color in cloth for coat and skirt frocks. The new herringbone suitings are stunning, especially those in gray tones. Voiles are still in high favor in both heavy and light meshes, and mohairs have taken a renewed lease of life for shirt waist suits. Although changeable effects in cloth are not in first fashion there will be seen lots of two toned combinations carried out in cloth of one color and trimmed with a lighter or darker shade of the same material. In the Bois promenade lately I have noticed two distinct styles of coat—the very long basque charmingly cut to form almost a shapely tunic over the skirt and a coat with an exceptionally short basque. No medium length jackets were to be seen, but all fitted the figure closely, ajuste. Pretty dainty cravats are worn with the tailor mades under embroidered collars. Tiny taffeta bows, three or four, according to the height of the neck of graduated shades of the same color, are arranged one above the other and set closely together beneath the chin.

Calling not long ago upon a convalescent friend of mine, I came into possession of one of the quaintest conceits of the day—the wearing again of the time honored nightcap. But our grandmothers would not recognize this adjunct under its latter day elegance. True the name of nightcap is not used in connection with this headdress, and my attractive little invalid dubbed the lovely confection that crowned her pretty head a déjeuner, or boudoir cap. There is no denying that the charm of this cap when made of book muslin, the mob crown set with a soft frill of cream colored valenciennes lace and tied round with a soft silk scarf, is decidedly fetching. To receive in bed during convalescence, these caps are not only pretty, but practical and far more in harmony with the surroundings than the elaborate coiffure so frequently indulged in nowadays by fastidious women under the most trying conditions. Not even our grandmothers with their much vaunted superiority would have the heart to condemn our dainty rendering of their homely and certainly disfiguring specimen of nightly headgear.

PARISIAN AUTUMN HATS.

For street wear this season the hats must match the gown if the wearer is to be considered at all smart, but for evening the black hat, usually in velvet, is having another day of revived glory. As to colors, one has only to study the shades of the fashionable clothes to be posted. The chief favorites promise to be the various tints of green, russet brown, heather and purple, also a new shade of blue which is something between a royal blue and a violet. This new color is not especially becoming either to blond or brunette, but it is new and I suppose will appear exclusively in winter millinery. The greatest number of felt hats are being worn, and not alone plain felts, for many of the models have beaver edges two and three inches wide with plain centers, while others show a velvet center with the velvet applied to within several inches of the edge. In shapes there is the flat crowned sailor with its turned up brim, the small chapeau on cavalier lines, and the plateaux that the millinery artists love to manipulate into all sorts of becoming forms. A favorite way of disposing of the plateau is to mount it on a high bandeau at the back, giving it a becoming tilt over the face. The shape is then caught up high in the back and left side and trimmed with fluffy ostrich feathers, rising from the bandeau, where they are fastened with a large velvet bow. Many of the creations shown have bandeaux pinned in them so they may be changed easily to the right position to suit the customer. Small hats and hats of medium size will accompany morning and severely tailored afternoon frocks, but for dressier chapeaux large hats of all shapes are the newest, the picturesque Gainsborough being likely to take the lead. Two stunning hats of this class are to be seen at Virots. One is a large white felt with a gray outer brim. A trio of white ostrich tips fall over the bandeau and rest lightly on the hair at one side. The crown is softly draped with two shades of gray velvet. The second is a picture hat of flowered silk, raised in the front with feathers and a Gloire de Dijon rose.

The most reassuring thing about the present fashions is that the best of everything seems to find favor with designers of modes. In accordance with the wearers' pleasure, various degrees of sumptuousness of dress will be observed, with beautiful fabrics, glorious colorings and costumes made with the utmost simplicity. And therein will lie their chic. CATHERINE TALBOT.

The Meaning of Different Colors.

Colors have a language of their own. White, for instance, which is a reunion of the seven primitive colors, is the symbol of power, divine wisdom, purity, candor, innocence and chastity. Red represents fire. It is therefore symbolic of passion, power and riches; hence kings and the powerful rulers of the earth wore red mantles. It is also emblematic of hardness and cruelty, being the color worn by the executioners of old and by the members of the Inquisition.

Blue denotes fidelity, sweetness, tenderness, loyalty, a spotless reputation. With the ancients yellow denoted glory and fortune. Now it is called the color of infidelity and shame. How is it that yellow has become the emblem of infidelity, perfidy and misfortune? Because Jews were forced to wear yellow during the middle ages and the house doors of traitors were smeared with the yolk of eggs.

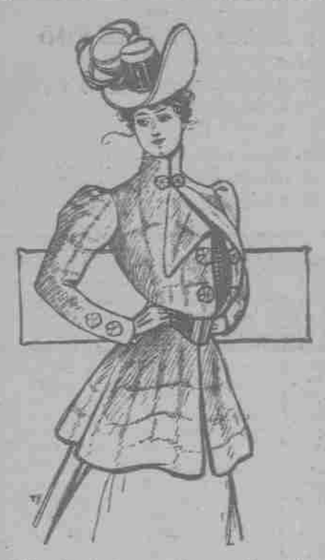
Green is the color of hope and joy and the emblem of youth. Black denotes sadness. Pink denotes health, youth, pleasure, love. Violet is the color allowed to faith. Orange means divine inspiration and poetry. The muses are all represented clad in orange colored draperies. Orange was also the color of Hymen. Brides once wore orange colored veils called flammeum, and they could not pronounce their vows unless covered with the flammeum.

Popular Embroideries.

Broderie anglaise, or eyelet embroidery, is still very much the thing, and most of all over embroideries and flouncings are of this order. The heavy raised embroideries are also popular.

A Smart Fur Coat

GRAY squirrel is to be fashionable this winter, and the coat illustrated is one of the latest modes carried out in this pelt. It has a short basque skirt. The loose front is especially smart cut with square revers



falling back to reveal an undervest of soft toned gray cloth finished with fancy galloon.

The deep swiss belt is of gray satin, and the coat is finished at the throat and waist with large smoked pearl buttons.

How Stocks Are Made.

When you see a range of pretty stocks and collars in the shops you seldom trouble to think how they are made, and yet hours and days of research amid old patterns herald their coming. The work bestowed upon them is considerable. The old open patterns that the generation before the last spent so much trouble in cutting out and sewing round again figure on many cravatte ends and on many collars, and the lace designs of today are carefully chosen and artistic to a fault. Whether hand wrought or machine made, the beauty of the designs assert themselves. The turn down linen collars find great favor under the name of Ethel Barrymore, but they need good necks. Turn back cuffs are also worn, but they have the drawback that they are closely allied to those affected by our parlor maids. Some of these are most daintily embroidered, however, and the yokes to fill in the round necked bodices are particularly tempting. The smart turn down collars in Swiss muslin are embroidered in the finest stitchery.

Invisible Nets.

Invisible nets are much worn. They keep the hair neat and trim and do away with the necessity of wearing veils to a great extent. To give the best effect they must be worn loose, not stretched tight.

New Blouse Designs.

Broderie anglaise is shown with the new blouse designs, and hand embroidered blouses—and blouse patterns—are everywhere.

Japanese Table Decoration For an Oriental Dinner

HOSTESSES who are fond of giving original little dinners through the winter are now on the lookout for quaint and pretty conceits in decorations and menu. Now, if ever, is the time for thinking of things Japanese. If a prospective entertainer is interested in the mikado's country she cannot do better than invite her guests to dinner and decorate the table a la Japonaise.

Many women are lucky enough to possess Japanese small silver, some of which is very lovely. Among other things which add to the attractiveness of an oriental decoration are little salt-cellars in the shape of lotus flowers, with saltspoons taking the form of petals. Others imitate chrysanthemums, having spoons with leaf shaped bowls. Exquisite bonbon dishes come in the shape of maple leaves with tiny frogs or beetles perched on the ends. Then there are lamp stands in the shape of lotus flowers, with Japanese shades that are stunning. Indeed, one can entirely furnish a table with articles symbolic of the Land of the Rising Sun. The owner of treasures of this description is ideally equipped to give a Japanese dinner party, more especially if she is the proud possessor of a Nankin dinner service. Even should these enviable things be denied her, a trip to an oriental shop, a cleverly laid out plan and skillful, busy fingers will produce wonderfully effective results.

The Japanese cherry blossom, with its delicate pink petals, is well known and often used ornamentally, but a dinner scheme of decoration carried out with these flowers and their coloring as the main idea is both effective and uncommon. Everything used must of course be in keeping and should be of a light and delicate texture. The table center, which is an important feature, is of Japanese gauze of the palest pink imaginable. On this cloth is painted a border of cherry blossoms. If this centerpiece is too difficult to procure, an excellent substitute may be found in plain pink gauze or chiffon put on in billowy folds. Little fans are introduced here and there in the filmy fabric to form a border. On a pinch crape paper could be employed for this purpose, either white, with a design over it of cherry blossoms, or pale pink decorated with paper fans.

To come back to the original proposition—the painted gauze centerpiece

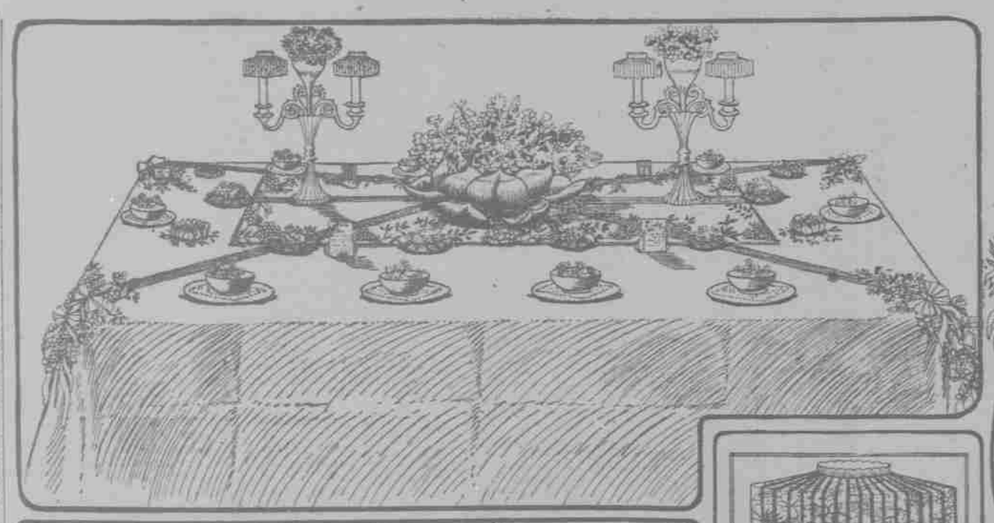


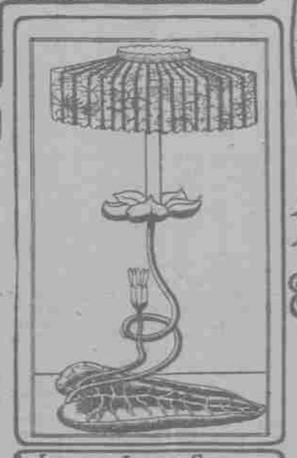
TABLE DECORATED IN JAPANESE STYLE

—it should be oblong in shape and spread on the table perfectly flat. From the centerpiece run the palest pink gauze ribbons, each terminating at the place of a guest with a rosette or bow holding a small spray of imitation cherry blossoms. The ribbons run also to the four corners of the table and fall over the edge in a cascade of bows and cherry blossoms. This decoration calls for a square table, but could be changed to suit a round board.

In the middle of the table is placed a basket shaped like the Japanese lotus flower. This can be made to order at any basket making place, or if one is skillful in using raffia a dainty basket can be made at home. It is white with pale pink at the tips of the petals. The support for the basket is in the shape of a lotus leaf and colored green, or fashioned in green raffia if of home manufacture. Fill the basket with sprays of cherry blossoms, keeping the arrangement as low as possible, for there is nothing more annoying at a dinner party than to be hidden from the view of the guest opposite. It is such a bar to general conversation, which adds not a little to the success of an affair of this kind. If preferred, two smaller lotus baskets may be used instead of the larger one.

The candle shades are made of Japanese paper with quaint figures. They open somewhat in the manner of little umbrellas, only the ribs are bent downward instead of standing straight out. These shades are less common than the ordinary pink one and give besides a delightful oriental effect. If you have candlesticks or candelabra of Japanese design, so much the better, but barring these a couple of two branched sticks with a center receptacle for a bunch of posies is quite effective. The flowers, it goes without saying, will be cherry blossoms.

Little basket work dishes in the same straw design as the centerpiece or shaped like maple leaves hold the almonds, candied ginger, etc. They are placed at intervals with cherry blossoms scattered around them.



LOTUS LAMP STAND WITH JAPANESE SHADE

The menu cards are decorated with a design, either in cherry blossoms or in lotus flowers. All through this scheme it will be found that the brown stems of the blossom form a delightful contrast to the pale coloring of the flowers.

If the fan decoration is used the place cards should be tiny Japanese fans, the guest's name written in gilt letters. If the fans are not used as decorations they may be introduced here and there among the flowers, producing a very novel and pretty effect. Place a few artificial cherry blossoms in the finger bowls. They are sufficiently like the real flowers to prove effective.

In order to give a further oriental touch to the dinner burn some sweet smelling eastern pastille of not too strong a perfume.

Any good cook will be able to arrange ices in the shape of a flower realistic enough to call it on the menu creme de cherry blossom or something equally suggestive.

To help the unimaginative hostess in selecting a menu the following hints may be of service:

Cream of Rice Soup.
Fish a la Mikado.
Boiled Chicken, Cream Sauce.
Fillet of Beef.
Rice Croquettes. Peas.
Crab Salad.
Cherry Blossom Sherbet.
Ices. Rice Cakes.
Sake. Candied Ginger.

The fish to be really Japanese in effect should be small and done to a golden brown. Serve on a dish with the heads toward the rim. Each fish will bear in its mouth an open Japanese parasol about an inch in diameter. Slices of lemon are piled in the center of the dish. The fish is served with sauce piquante.

With the salad are handed sandwiches cut in the shape of a fish. The fish being the sacred emblem of Japan, it is well to have it in evidence as often as possible. For the sake any sweet white wine will do, but be sure to serve it in small cups without handles.

The cherry blossom sherbet is nothing more than an ice over which is poured a little maraschino. A tiny cherry blossom is stuck in one side of the ice. ELINOR HEWIT.

LOTUS SALT-CELLAR

USEFUL KITCHEN UTENSILS.

Housekeeping is as much of a science as any other profession, and the housekeeper who wishes to do her work easily and well must have good tools. Inventors have given considerable attention to this fact, as is evidenced by the many improvements offered for cleaning and cooking by up to date house furnishing shops and department stores. Some of them are too complicated or too expensive to be of much practical value, but there are many which are simple, inexpensive and of real worth to us. We must of necessity confine ourselves to kitchen utensils, and of these there are five which are almost indispensable to a good cook—namely, the casserole, braising pan, timbale cups, sabatier and spatula.

A casserole resembles a shallow saucepan, but is made of heavy earthenware, well glazed inside, and with a cover of the same material. It can be either used for the oven or the top of the fire and is better known abroad than in this country. Its special virtue is that it takes and retains heat better and more evenly than thin metal saucepans. For oven use the cover is fastened on with a thick paste of flour and water, which insures the retention of flavor and moisture.

The braising pan is designed for the cooking of meat in a slow oven, a movable rack in the bottom keeping the meat from contact with gravy or sauce, while a slide at the end may be opened when browning is necessary. Timbales are a form of entree much the vogue at present, and the little timbale cups are well made of heavy tin and just large enough for individual service; they may also be used for molding jellies and blancmanges.

Nothing is more apt to ruffle the temper of the cook than a dull knife, and one of the best for kitchen use is a sabatier, or, as it is more often called, a cook's knife. It can be had in any size from a three to ten inch blade. A five inch blade sabatier will cost about 75 cents, but it can be ground and, with proper usage, will retain its temper until worn down to the hilt. The remaining utensil in our list is called by artists a palette knife, by druggist a spatula and by some housekeepers a bowl knife. It has a round ended, very flexible blade, without cutting edge, which will remove the last bit of cake batter from a bowl or turn an obstinate omelet better than any spoon or other utensil we have yet met with.

The Wash Boiler.

One often hears complaints that the wash boiler rusts and iron molds the clothes. This may be easily prevented by rubbing the boiler, directly it is emptied and while still warm, with any good household soap. Give it a good coating of soap, for the soap will not only prevent rust, but will help to make the suds when the boiler is filled for the next washing day.

Recipes For October

BLACK BEAN SOUP.—Wash one pint of black beans, cover with quart of cold water and let them soak overnight. In the morning pour off the water, replacing it with three pints of fresh water and cook (covered) until the beans are tender. This will take four or five hours. The last hour add a tablespoonful of salt. Rub through a strainer, add the strained beans to the water in which they were boiled and return to the soup kettle. Melt one tablespoonful of butter and two tablespoonfuls of flour, stir into the hot soup and let it boil, stirring constantly and adding a little pepper. Slice two hard boiled eggs and one lemon. Put all into the tureen and pour the soup over them. Serve very hot.

Beef Olives.—Cut one and a half pounds of beefsteak very thin, trim off the fat edges, then cut the steak into strips three inches wide and five inches long. Mix together one cupful of stale breadcrumbs, one tablespoonful of chopped parsley, half a teaspoonful of sweet marjoram, half a teaspoonful of salt and a little pepper and moisten with melted butter. Put a layer of this mixture on each strip of meat, roll it up and tie, then roll in flour and fry in salt pork fat. When brown lift them into a stewpan, add flour and stir vigorously. Then add boiling water until the right consistency and stir constantly until boiling. Strain this over the meat, cover the pan closely and let it simmer about one hour and a half.

Clam Mousse.—Scrub thoroughly three dozen hard shelled clams, then rinse and put them in a kettle with two cups of cold water. Cover and cook until the shells open. Remove the clams and strain the liquor through two thicknesses of cheesecloth. Cool, then pour into the freezer and freeze to a mush. Add one and a half cupfuls of whipped cream, season with pepper and celery salt and freeze five minutes longer. This is a delicious entree.

Oyster Sauce.—Melt two ounces of butter into a saucepan and add a heaping teaspoonful of flour stirred into a smooth paste. Mix it in with less than a half pint of milk and the liquor from a dozen oysters. Let the sauce boil for a few minutes, stirring all the time. Beard the oysters and put them into the sauce, adding a little salt and pepper. Keep the sauce hot, but do not allow it to boil again.

Improving Starch.

When making boiled starch add to it a small quantity of gum arabic (previously dissolved) and salt. Clothes starched with this will not stick to the iron.