

## ENSEMBLE RULES SOUTHERN WAVES

by Corinne Lowe

NEW YORK.—[Special Correspondence].—Many are cold, but few clothe—this is a fairly good description of the Riviera. How many confiding Americans go to the European southland with a wardrobe inspired by posters rather than by real conditions! It is usually only the experienced traveler who knows enough to take her sable and mink coats to that great refrigerating plant of Europe where, under glacial sunshine, the flowers bloom and the inhabitants sneeze.

Our own southland is more deserving of such confidence. Yet even in Florida one is sometimes afflicted by rain and cold and for this reason any wardrobe destined for our great winter resorts has to have a dual personality. It must contain provision for both the bleak and the sunshiny day. It must spend its time, like Prosperine, divided between winter and summer.

Now there is a classic way of preparing for the balmy days of the south. Those who don't like to think too much about clothes have been in the habit for some years of getting themselves a uniform. It consists of a white coat of flannel, homespun, or other congenial material and of a number of crepe frocks. This year you may operate on these familiar principles and still be as correct as ever. Only, of course, you will not be individual.

Undoubtedly the ensemble is one of the important factors in this year's Palm Beach offerings. No, this news will not cause even the most highly attuned nature among us to start with surprise. Ensembles have always been as much a part of the southern landscape as have the palms themselves. Therefore the only contribution of novelty made by this particular season is that there are bigger and better ensembles than ever.

And such a quantity of types from which to choose! Without going into any oppressive particulars let us just glance at this page. And here we do not pretend to show any of the sports costumes. This is merely a hint of the afternoon possibilities of the ensemble.

At the extreme left you will find one that chooses a little shoulder cape as its solution of the wrap. Both this cape and the frock are worked out in printed chiffon in tones of maize and cornflower blue and the latter tone is used in plain chiffon for the scarf collar of the cape. Notice the two plaited tiers and the fitted sleeves.

Among the most startling of tiers are those provided by Patou. In the midseason offerings of this great couturier one finds a certain model of black crepe, which is, perhaps, destined to have a far reaching influence upon the spring mode. In this model one finds the skirt divided into five tiers, each of which is gathered into fullness at the center front. In order to be identified with the sentiment of the skirt the bodice is seamed into widths corresponding with those of the tier and at the front the square neck line is finished by a jabot-like gathering of the material to echo a similar movement elsewhere. As a final detail of interest, the narrow sleeves terminate in two tier flounces.

Now a word as to the fabric selected for this first ensemble. There is absolutely no indication that the passion for printed chiffons which we have been



Floral printed chiffon contributes both cape and frock of the charming ensemble at our left.

Next, a coat of light weight cashmere in dark green is allied with a frock of light

green georgette and the two tones are reconciled by gold embroidery.

In the center a model of yellow chiffon shows a contrasting movement of fine tucks and a bow of the girdle to correspond with

one of the scarf.

Fourth, a rose colored georgette is set off with matching lace, and last, a coat of cream color lace rounds out the afternoon policy of a pale rose chiffon frock.

cherishing all these years is threatened by the present season. On the contrary, there are more and more of these printed chiffons being used both for separate frocks and for ensembles. In the latter type of costume we sometimes find both frock and straight line coat executed in the printed material. Other more reserved specimens make the frock of plain material to contrast with the figured coat, and vice versa.

As for evening wear, the dance frock of floral printed chiffon which has received the recent sanction of Paris has emigrated to these shores and is about to take out naturalization papers. There are numerous charming examples of this type of frock from which to choose, but one from Miller Seurs brought over by one of our most widely known importers is worthy of a special word.

It shows a charming pattern of variegated tints

in which powder blue is especially accented and it is this tint in plain chiffon which is chosen for a floating shoulder drapery softening the rather severe bodice with its rounded neck line. The skirt of this model is true to the asymmetric ideals that still inspire our smartest creations. That is to say, the skirt introduces circular fullness at the left side only.

Now let us turn to the extreme right. Here we find, first of all, a frock of chiffon in the palest and most exquisite of rose tints. And what a charmingly conceived frock it is, too! Note the way that minute tucks are employed on the corsage and how the surplice closing, still so dear to the heart of fashion, is carried out in the society of a narrow, twisted girdle of self material. Nor is the skirt without its own message of style. For does it not corroborate all that we have been thinking anent the value of irregular hem lines and diplomatic flares?

As to the coat, we see it developed in cream lace. The combination of its mesh with the pale rose chiffon is most appealing, yet one need not be absolutely controlled by this original selection. The same coat would be delightful if carried out in one of the floral printed chiffons—unlined, of course, and introducing the same rose tint of the gown.

And how about the wool crepe double starred in last season's fashion Baedeker? It is still—double starred! In fact, all of the light weight woollens form a consistent part of the southern landscape, and the afternoon or morning ensemble can do nothing more correct nowadays than to pose a coat of one of these materials over a frock of georgette, flat crepe, or some other similar fabric. Often coat and frock exploit two tones of the same color, and some-

times even such consistency is sacrificed to the need of even more emphatic contrast. To have a coat of beige wool crepe combined with a gown of some pastel tint in green, rose, blue, or yellow—such behavior encounters never a frown at Palm Beach.

The two tone ensemble is sketched on our page second from the left in an attractive model inspired by Jenny. As adapted by an American interpreter of the mode, the three-quarter coat is of dark green in an exquisite light weight cashmere weave and it tops a frock of very light green georgette. On both frock and coat an embroidery of gold thread speaks once more of the metallic touch apparent in so many southern collections. Treating of the frock separately, consider the renewed accent placed on four factors of our midseason modes. The surplice closing, the tier, the slanting line, and the wrap around skirt—each one of these is carried over to linger in the lap of spring.

In the original version of this same ensemble it is interesting to note that Jenny employs a beautiful alpaca for the coat and flat crepe for the frock. Also that she executes the whole, not in two tones of green, but in a dialogue of blues. As for the selection of coat material, there is no gainsaying the fact that alpaca is quite as well endowed with lives as a certain domestic pet and that many seasons have not been able to worry out even one of those existences.

In speaking of the ensemble I always seem to take a high moral tone worthy of Epictetus or George Eliot. I always remind you that it is the most extravagant way of dressing that any woman can possibly choose. Consequently I shall be forbearing just now and merely suggest that one carefully selected coat will do its duty by any number of little crepe and chiffon frocks.

Here on the page we are showing you two delightful models of such frocks to go with a promiscuous minded wrap. In the center a pale yellow chiffon is treated to a contrast of fine tucks and to a scarf collar tying in a voluminous bow to correspond with a bow formed by the girdle. And fourth from the left you will see a charming rose colored georgette set off with matching lace.

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Other views of today's models.

## TEMPTING MENUS FOR THE WEEK

STAPLES.

by Jane O'Ddington

Simplest Rice Pudding.

RICE is one of the most fascinating staples of the world. Rudyard Kipling makes it fascinating in many of his stories of India. The East Indian curry, as everybody knows, is largely rice. In general, in the literature of the Oriental people, there are many exalted statements about the preciousness of rice. And the Occident, too, knows its worth, whether in the New England "edging" for hash, or in grand ring molds.

The Germans probably make the best rice puddings in the world. Rice is an indispensable member of a couple in some Italian dishes such as the *risotto*, while the French find *riz* a great standby and have made famous their *riz au lait*, which is a sheet of pudding like that we make for the "poor man."

Wheat, for good reasons, seems to be one of the most vital staples in the world, although the beauty of plain wheat may lose its force among peoples who are only aware of foods manufactured from it.

Scotland has its oatmeal and barley and that country has given these two enough of local color to set up a whole regiment of foods.

In America we have the corn, the Indian corn, the corn of pone and Johnny cake, and Boston brown bread (brown bread in Europe means some dark, whole grained bread without any cornmeal in it), and mush, and hominy and hominy grits.

Dried fruits, dried peas and beans (haricots), the Italian pastes, and the items housed in the old time cellar storerooms are also soundly staple. And there is also annual permanence in the supplementary items like dried celery leaves, dried parsley, dried peppers, dried sage and thyme, and whatever other such seasonings one has been brought up to use—perhaps young sassafras leaves dried and powdered, and the sassafras bark for what it may be good for in beverages and sweets.

And considering our staples as furnishing a great immediate human need, we must say that the rice, the wheat, the oat, the barley, and even the beans and peas and lentils (for diabetics) yield that food that humans need every moment in order that, like the clock, they may merely "go." These are the quantity fuel foods, serving always with the concentrated fats—that first give the flame—which we must regularly and "stapely" supply to these humpty-dumpty bodies of ours if they are not to get a fall nor any inner bruising the winter through.

Alas, these foods do not for the most part lend themselves to sketchy cookery—to yield their best and greatest returns! With skilled cookery the appetite may get from them great satisfaction, and when it does the body gets the greater service.



THE formula for the simplest rice pudding may contain the following ingredients and no more: Four cups of milk and four tablespoons of rice. Wash the rice well, pour boiling water over it and let it stand five minutes. Drain well, put in buttered baking dish, add milk, put in 300 degree oven and cook three hours. When the top puffs up—do not allow it to push up like the top of a balloon—and browns slightly, stir that top in, and do this as often as it puffs up. It may be nearly an hour before it is necessary to do it for the first time. The ideal way to cook this pudding is in such a way that at no time will the oven be hot enough to bake a dark ring on the baking dish. A light brown ring forming on the baking dish as the milk evaporates and is condensed may be stirred in when the puffed up top is, and the two together give the pudding a rich and pleasant flavor which may make sweetening unnecessary.

After the first hour it may be best to stir these brown parts in twice an hour. At the end the pudding should have a custard-like top and be palatable either hot or cold. It can be chilled and served with cream which is lightly sweetened and cold. It may seem not unlike ice cream. Add no more than four tablespoons of sweetening with one-half teaspoon of salt near the end of the cooking. At the same time you may add a little nutmeg.

Haricot Stew.

The following is what we may call a one dish meal. Pick over and wash one cup of navy beans, and pour one cup of almost boiling water over them. Let them stand until this water is absorbed, then add four more cups of water, or with the most careful cooking three more will do. Put these over the slowest fire with no cover and bring slowly to the simmering point. Then cover and simmer for two or three hours until they are as tender as possible.

Prepare one pound of good lamb stew meat and sauté the pieces in a little of the lamb fat tried out in trimming the piece of meat. Be sure to skin each piece of the stew meat. After the pieces have been carefully browned in the fat on all sides, add to the kettle in which they are sautéed two sliced onions, two carrots sliced and any other seasonings you like. Dried celery leaves are good. Cover the mixture with cold water, bring to a boiling point and simmer one hour, when the beans should be cooked and ready to add to it. Cook the combination gently for one-half hour. Some leaf lettuce cut chiffonade fashion may be added five or ten minutes before the stew is served. Little disks of the fine cut leaf lettuce stems give a more finished appearance to such a stew and may require a few minutes more of cooking than the leaves cut fine do.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<b>Breakfast</b> Orange Juice White Cornmeal Mush Toast Jam Coffee	<b>Breakfast</b> Black Flgs Stewed Prepared Cereal Toast Honey Coffee	<b>Breakfast</b> Baked Apple Barley Porridge Toast Marmalade Coffee	<b>Breakfast</b> Sliced Bananas Oatmeal Porridge Toast Honey Coffee	<b>Breakfast</b> Fruit Boiled Eggs Hot Muffins Marmalade Coffee	<b>Breakfast</b> Tangerine Sections Big Hominy Toast Jelly Coffee	<b>Breakfast</b> Sliced Oranges Sour Cream Waffles, Sirup Coffee
<b>Luncheon</b> Lima Bean Stew Melba Toast Dessert Salad Wafers Hot Beverage	<b>Luncheon</b> Kidney Beans with Rice Nut Bread Jelly Cream Cheese Beverage	<b>Luncheon</b> Baked Beans, Boston Brown Bread Cooked Vegetable Salad French Dressing Cookies Cheese	<b>Luncheon</b> Haricot Stew Spoon Bread Fruit Beverage	<b>Luncheon</b> Broiled Red Herring Stuffed Potatoes in Shell Orange Salad Beverage	<b>Luncheon</b> Baked Thüringer Sausages Pan Fried Potatoes Apple Sauce Ginger Snaps Cheese Beverage	<b>Luncheon</b> Salted Nuts Curled Celery Cream of Mushroom Soup Roast Capon, Onion Dressing New Potatoes in Cream Cranberry Jelly
<b>Dinner</b> Cabbage Relish Cream of Celery Soup Broiled Ham Baked Sweet Potatoes Apple Fritters Endive Salad Rice Pudding Coffee	<b>Dinner</b> Mixed Olives Bean Soup Pork Chops Baked Idaho Potatoes Hashed Beets Lettuce Salad Lemon Cream Pie Coffee	<b>Dinner</b> Crisp Celery Hearts Julienne Soup Roast Lamb Mashed Potatoes Mint Jelly Baked Carrot and Eggplant Casaba Melon Salad Tapioca Fruit Pudding Coffee	<b>Dinner</b> Radishes Mutton Broth Minute Steak Delmonico Potatoes White Turnips Buttered Apple Salad Pumpkin Pie Cheese Coffee	<b>Dinner</b> Mixed Relishes Split Pea Soup Baked Pike Boiled Potatoes Stewed Green Peppers Cucumber Salad Apple Pie Herkimer Cheese Coffee	<b>Dinner</b> Cucumber Relish Potato Soup Pot Roast of Beef Browned Potatoes Spiced Prunes Fried Parsnips Dinner Salad Chocolate Pie Coffee	<b>Dinner</b> Winter Fruit Salad Charlotte Russe Demi-Tasse Supper Yellow Cornmeal Mush and Milk Cookies Cheese Beverage

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