

For the Home Dressmaker

Yokes Defined Upon the Newest Blouses



Longer Skirts Gaining in Favor

AMONG the dressier sort of suits have come out some that are veritable costumes, the waist worn with them so definite a part of the suit that the impression of unity is sharp and distinct.

The skirts of suits are fitted smoothly about the hips, the circular skirt remaining the favorite this fall, as it did last, only this year's circular skirt shows the same down front and back, stitched and even welted to emphasize the fact that there is a seam.

Plenty of them—almost all of the

dressier type, in fact—are long, so long that they must be held up in the street.

But you'll never find a woman resenting that! There is nothing in fashions so altogether womanly and graceful as a trailing skirt, and never a woman who wouldn't cheerfully carry a skirt for a mile or two for the exquisite pleasure of dragging that long sweep of material after her over softly carpeted floors.

Jackets have grown shorter, the longest reaching about midway between hip and knee—that length, by

the way, was seen on only a few of last year's suits, the ones which were really a year ahead of fashions. But beware of that length if you are short and generally "dumpy"—almost any other figure can wear it, and a tall, slim woman is at her best in it.

Of course, walking suits have the short skirt, which in nine cases out of ten is circular, like the longer ones.

But, after all, longer skirts are gaining in favor more and more every day.

HINTS OF THE FASHIONS FROM PARIS

ACERTAIN smartness—misused as that word has been, there is nothing that takes its place in this instance—is the most striking characteristic of all the gowns worn by the elegantes even so early in the season as this; and yet a great simplicity—that adorable, extravagant, subtle, thoroughly feminine simplicity—is as marked as that "smartness" itself.

Black gowns, most of them of spangled gauze, are much favored for evening wear.

Empire scarfs have taken a firm hold upon la Parisienne's affections, and are used chiefly for accomplishing that spot of color that all Paris is outdoing itself over.

The latest craze continues to be the Pierrette neck ruffle, usually of

white tulle or of point d'esprit, ornamented with long ends of black velvet. Some are made of the exact color and shade of the hat donned, and the effect is very good; but all white or all black is oftenest seen.

The princess gown is still in high favor, though mostly with the fortunate possessors of faultless figures.

Stripes, and still more stripes, are being used, but the ways the stripe is achieved have surely taxed the ingenuity of designers and manufacturers to the utmost.

Silk voile makes some fascinating costumes, one strikingly pretty one of cerise finished with a touch of black taffeta.

Amber hatpins are even more popular than they were in the spring; and some of the new ones

are very elaborate, embellished with incrustations, perhaps, of diamonds or other precious stones.

The liking for amber, for that matter, has spread to buckles and necklaces—the latter, though, must be used with exceeding care, for there are very few gowns or occasions with which they look well.

White being much more used by the French, even for first mourning, hats are lightened and made more becoming by facings of white crape, or a little of it is introduced in the trimming.

Very picturesque above a young face was a large round hat of Brussels net, with a soft double frill on the edge of the rim and at the top of the crown. The only trimming was a loose, showy bow held by a jet buckle.



THERE has been a definite change since last year in the position blouses occupy, brought about by the vogue of whole costumes in place of last year's stunning suits, relieved by the sheerest and most beautiful of blouses. No longer is the blouse the inevitable accompaniment of any and every costume, except the true "dress" affairs.

But the blouses that are left to us have been found plenty of use for. Most of them have yokes, introduced perhaps as the only part of the hand-embroidery that is on ninety-nine out of a hundred of them. And the majority have the embroidery concentrated on the yoke, with sprays scattered upon the rest of the blouse, sleeves as well as both front and back.

The simplest treatment of all in making is to finish off the yoke with a small scallop—the same wee, simple kind that is in evidence upon nine out of ten pieces of lingerie that Paris sends over. The blouse itself is tucked a couple of inches below the edge, the tucks made so fine that in spite of their number the fullness is controlled. Deep cuffs may end at the upper edge in the same sort of a scallop, from which the puff of the sleeve spreads out in tucks like those just below the yoke.

Quite effective blouses are made with lace taking the place (or minimizing the work, at least) of hand-embroidery. When the former is the case, the lace wanders down the front in some novel fashion.

If just a touch of embroidery is desired, the blouse is usually quite elaborately trimmed with lace, the insertion disposed so that there is just a small space in front, high on the yoke, with, perhaps, two even smaller spaces upon the back, or upon the shoulders extending over on to the back. Upon these spaces is embroidered a delicate spray usually, although sometimes a heavy-

headed rose, with a bit of exquisite lace for the centre, is used instead. Whatever the motif, it is invariably repeated upon the cuffs.

A pretty treatment of sleeves is to make them in modified leg-of-mutton style, with the embroidery concentrated mostly at the cuff, yet

with little touches of it placed here and there all over the sleeve.

Such a sleeve seems more individual—more as though the whole scheme of the making were planned before even a stitch of the embroidery was taken. Just a small motif on a cuff savors too much of the pat-

terns which come all ready for making up—some of them rich enough, but many of them as nearly alike in their general style as if they were machine made and cut off the same piece.

The collarless blouse is no longer seen, although the collarless dress—or a gown cut so slightly low as to seem little more than collarless—is in high favor with the younger element, who don such gowns for a dozen occasions where in seasons past nothing but a high-necked gown was permissible.

And there is very little blousing in front, the idea being to get the effect of a loose blouse, while in reality every scrap of fullness is carefully considered, and the blouse fitted with far more care than even those boasted that came out to wear with the tight-fitting tailor suits of a year ago.

Fall Fashions Are Sane and Very Becoming

FASHIONS in general bid fair to be very becoming during the coming season, mainly because they are so far very sane; hats, gowns, colors, all seem to have been thought out with a view of avoiding extremes, and not, as is frequently the case, of sacrificing everything to the "new" idea.

Of course, it is a little early to "count the chickens," but this seems to be the unanimous opinion at the present date, the question of hats, tailor things, furs and colors being about settled, though the "grande toilette" and evening dress revelations by Paquin, Doucet, Worth, Armand, Doeller, Perdoux et Cie. are none the less eagerly awaited.

Hats will be larger, with wide, sweeping brims and a normal way of resting on the head. Though there is still a slight bandeau, with tulle arranged in the now time-honored way, its office is more to serve as a "cache-peigne" than to tilt the hat.

What tilt there is is forward, so that the thin, flat brim describes a beautiful circle above the brows.

As usual, the French idea of lightness comes first in constructing a hat. Because of their size, many of the best milliners fashion their brims merely of enough layers of tulle to make them opaque. These are stretched flatly over the wire frame.

As might be imagined from such construction, little more than the

edge of the brim is visible, the full tam o' shanter crown of velvet or silk covering it on top, while beneath the puffed hair and fluffy tulle of the bandeau fulfil the same office.

Hats will continue to be of a contrasting shade. Big black hats are much in vogue, often trimmed with a magnificent paradise feather. These are to be especially fashionable with the gray and striped gray and black costumes that promise to be among the season's favorites.

As for colors, so far nothing more quiet than those for street wear could be imagined. Dark blue is the one employed in the most "chic" of the models that have been exhibited. And generally that is trimmed with black braid or with black fur. With

it is worn a hat of the new dahlia shade—that rich, beautiful color half-way between Bordeaux and purple that is becoming to almost everybody, and especially so to brunettes.

A marquise in pale blue, lavender or one of the new soft yet bright greens makes a lovely gown in which to receive at an informal afternoon tea or card party, or to wear to the theatre in the evening.

For matinee the tailor suit and dressy blouse is more generally used.

Venetian cloth is little seen; less, perhaps, than any of the finer woolen weaves.