

For the Home Dressmaker

Concerning Length of Sleeves

Now at the last minute word comes from the throne of Dame Fashion that sleeves are undergoing a change, and, while the short variety is still seen in many gowns, the long, tight direction is slowly usurping its position. This is not particularly encouraging news, for elbow sleeves have always been popular in this country for summer wear and last summer was the opportunity "par excellence" for the girl with the pretty arms. One bright spot is still to be seen on the horizon: because Paris women and the fashionables who haunt Ostend, Schrevingen and Dinard wear long sleeves that cover the knuckles, there is nothing to compel the women of this country to bow to the rule or to wear anything that does not exactly please them.

In the matter of sleeves every woman should be free to choose for herself what kind to wear, both in size, shape and length, for there are many figures to whom a long light sleeve is not at all becoming, and there are many others who look ridiculous in a full but short sleeve. Then, too, there are many dresses in which short sleeves are not appropriate, and many others that look better when finished with sleeves of elbow length. Therefore, the autocratic old dame is taking much upon herself to decree that one special style of sleeve must be worn, whether the feminine population likes it or not; but the women need not fear that any dress must be discarded on account of the latest ultimatum.

Parisian Novelty

A narrow ribbon necklet tied around the collar and looped simply in front, where it is finished with two long tassels, is now almost universally worn abroad, and it is most becoming when narrow velvet ribbon is chosen. In that case, of course, the tassels are either of silver or gold. It is appropriate worn with almost any costume except the strictly tailor-made shirts with stiff collars, for it may be worn with any gumpie dress or yoke blouse, even if made of inexpensive material.

Of course, it precludes the possibility of wearing a jeweled necklace of any sort, for mildly would look laden down with any additional ornamentation, but we have worn necklaces so long that it would be a relief to lay them away in the jewel case for a space, so that when they are resurrected they may be fresh to ourselves and our friends.

Some More About Waists

In striking contrast to the fluffy blouses of lacy ruffles are waists fashioned of silk poplin in white, preferably on the ivory tone.

These waists are trimmed with wide silk sateen braid to match and are finished with a shallow yoke and stock of heavy lace.

The sleeves are three-quarter length and close fitting. There is a sleeve drapery of poplin which is edged with a narrow fringe.

Frings as a sleeve trimming is a pretty novelty, and the ball variety is most attractive.

One waist of ivory silk poplin shows that inevitable touch of color in its trimming of violet, velvet edged with bands of taffeta in a pale tint or color.

Caring for Silks

Many complaints are heard over the counter to the effect that silk garments, some of which have been worn very long, are becoming very worn. The worst thing for silk is heat, and oftentimes a wardrobe is built where a chimney runs right back of it, or a radiator is too near, so the silk crumpled.

Many wholesalers have holes drilled in the walls for ventilation in winter, if their silks are near any excessive heat, and manufacturers that have a heavy stock in summer always place it in cold storage. Certain colors are more perishable than others, but it is well to take precaution for the protection of all.

For Stout Women

Trimming for a stout figure should follow vertical lines, acquiring, as far as possible, that long and unbroken effect from neck to foot which suggests height.

In the case of so-called "fluffy" trimmings, they must be of a soft and supple nature, and must be used sparingly, avoiding any arrangement which would accentuate width instead of length.

Avoid, too, breaking the line of the figure by the addition of a belt or sirdle of extreme contrast in color and material.

Too tight fitting will not make the stout figure look slender; the secret lies in cutting on good lines and in selecting appropriate designs, materials and colors.

Gold-Plated Rosebuds

A new fad for a stickpin is a genuine rosebud heavily gold-plated. The idea does not sound particularly attractive, but if mint leaves and violet blossoms may be carried, there seems no reason why unfortunate buds should not be petrified by the application of good quality gold.

They are used not only as pins, but also as watch fobs and pendants, and a small pearl attached here, and successfully carries out the illusion of dewdrops.

Velvet as Trimming

An acceptable trimming for spring tailored and semi-tailored costumes is a thin weave of chiffon velvet. A favored design is a self-toned check, and it is used as collar facing, cuffs and pockets. With the advent of the spring season one might reasonably expect the passing of the velvet walking costume. Not so; many pretty new models are shown in velvet, both plain and of the fancy variety.

The trimming is distinctive, consisting of tassels, crepe de chine and other thin silken materials applied in rouleaux.

THE NEW SUITS IN SOFT MATERIALS



Our Letter From Paris

PARIS, March 18.

FURS, never so ubiquitous as this year, have been replaced by those new airy fairy scarfs so much the rage at present among the women of Paris. They are quite remarkable in variety, but they have the most attractive are the ruffs "Pierrot" made of pleated ribbon in all colors. They fit closely around the throat, being just the size of the collar, and fasten in the middle of the back under a bow, with ends about six inches long hanging down.

Most of the prettiest costumes include these "Pierrots," with hats to match, although many of the younger women prefer lace scarfs — those graceful affairs edged with a border of silk or satin which hang low over the shoulder and fall to the knees. There is no warmth in them, of course, but they are charming and lend to madame a coquettishness, a gracefulness difficult to define.

Some of these fascinating novelties are of real point de Venise — old family lace or laces; others are Alencon, the founcces of some historic costume, while still more are old fohus, relics of the time of Marie Antoinette. Every lace of every era appears in these new "scharpes," these trifles that have taken the fancy of the fickle Parisienne, who tomorrow may prefer a shawl of cashmere or flannel. Besides the lace, there are scarfs of flit net heavily embroidered in oriental shades, and there are a few home-made ones of chiffon taffeta, the ends decorated by beautiful designs done in embroidery ribbon.

Many incautious ones have asked, "What are these for? Are they warm, do they protect the throat?" Fiddle! Must everything be useful? Can nothing be merely ornamental, a last touch, a crowning beauty to the costume of madame?

Truly, not in many years has anything so captivating been used by milady. When she walks the long allees at Versailles it matters not whether the place is peopled only with spirits or whether the palace and Triansons are deserted; she of the prosaic present, yet who wears the flowing echarpe and carries the long-handled parasol or even cane-relic of La Tosca — fits in with the scene and revives the picture of bygone days.

It was only yesterday that such a one was promenading at Versailles, whither the Parisians had flocked to greet the first spring breezes. She had chosen to wear a foulard of serpent shade — which is a blue with a sheen of green — made on the semi-princess plan, with a high belt of black satin, the ends of which fell to the knees on the left side, where they were finished with heavy golden tassels.

On her head was a large hat of black chip, the crown bound with a hand of tulle, and the brim, which held in place two large plumes to match the shimmering gown, while around her shoulders she wore a scarf of flit net beautifully embroidered in a flowing design with narrow gold braid and tassels.

Behind her walked a footman carrying on his arm milady's motor coat of English tweed with the double flap, which, together with the limousine car in the background, explained why the charming and yet not lady looked so neat and fresh. ELOISE.

Paris Fashions Adapted to American Needs

The new scarfs are very much of a novelty this spring, and nothing could be easier to arrange than are these graceful additions to the toilet. They will be received with much pleasure and will replace the chiffon stoles so popular a year ago, while the Pierrot of ribbon loops is a great improvement on the impractical net and tulle ruffs worn last spring.

The new neckwear has not only the advantage of simplicity, but it is also easy to make at home. In fact, many women have a piece of handsome lace which they have hesitated for many years to cut, but now is their opportunity. The heelroom may be used to the best advantage and yet not be touched by scissors, needle or thread.

The Belt Problem

The tailored belt, one and a half inches wide and stitched, made to match the skirt — whether of cloth, silk or linen — is one of the solutions of the belt problem.

Then there is the old-time belting of ribbon, plain or watered, worn trimly about the waist and buckled in front; also, the soft belt of ribbon or silk, crushed and worn with one pointed end pulled through the buckle. These belts must match absolutely the skirt, when worn with the new colored blouses, to insure color harmony.

Collars in varied colors with embroidered ties are tempting, but if all of the small accessories were in different tones and materials, the tendency would be to look "scrappy," which effect we would fain avoid. Women must own to carrying samples, but not necessarily in evidence.

Passing of the Shirtwaist

EACH season the passing of the shirtwaist is predicted, but again and again the season passes and the prediction with it, while that useful garment remains.

Its name alone vanishes, like the "wash-dress" that has now become a "tub-gown"; the "shirtwaist" of this season is a "plain shirt," so the importer tells us.

The plain shirt is a utility waist opening down the front, having long sleeves with the stiffened cuff and worn with a starched or a soft turn-down collar.

The blouse is quite a different affair; more or less dressy, always fastened down the back (when there is time and opportunity to accomplish that delicate feat). The sleeve on the 1908 variety of blouse should come below the elbow.

RUMOR has it that long coats are to be the thing and that jackets are to be relegated to the background, but the old-fashioned coat is not to be discarded. The skirts of most morning suits are pleated, although a few are of the circular variety fastened with a long line of buttons directly down the middle of the front or a little toward one side. This is particularly true of linen suits, and simple adornment of bone buttons seems to suit them remarkably well.

Many walking skirts have perceptibly lengthened; indeed, they do no

more than clear the ground by an inch or an inch and a half, though others show no great change from last summer, when many suits were quite ankle length and in some cases even shorter.

A suit of dark blue linen is trimmed at collar and cuffs with blue soutache, while the skirt and coat are finished with large blue bone buttons. The skirt of this suit is circular, with a flat back, and the whole is both graceful and chic. The hat worn with this costume is a large white chip adorned with a huge bow of bright green taffeta.

A smart model in natural pongee is fastened down the front with frogs of braid in the same shade, while the skirt is pleated, so that there are three side pleats on each side of every box pleat. The jacket is rather odd in shape, a cutaway shorter than those of the winter, while sleeves and cuffs are quite plain except for the braid knots on the latter. The hat in this case is of black straw trimmed with an aigrette.

A fascinating suit of dark gray serge or cashmere cloth is finished with shawl collar and turn-back cuffs of black moire silk. The revers are

cut very deep and the jacket is fastened with but one large pearl button, while the skirt is box-pleated.

Another design for light gray panama, with collars, revers and cuffs in a darker shade of taffeta, is finished with soft black satin ties and cut steel tassels, while on the bottom of the skirt is a five-inch fold of the material.

All of the suits are quite plain, showing the newest touch in the silk trimming on cuffs and collars. The hats are somewhat smaller, but show no great simplicity, while the skirts are mostly unadorned and quite long.

A New Idea in Sleeves

MANY of the new sleeves are cut scant and fit the arm quite closely; some escape the elbow, while others are finished a few inches below it. This would seem to fore-shadow a return of the tight-fitting, plain sleeve, but as yet it is almost invariably accompanied by a shoulder drapery or an additional short sleeve, cut on the bell lines, which hangs over the close-fitting one and partially discloses it.

The effect is especially pretty when the undersleeve is made of lace or other transparent material through which the arm is visible.

Silk Gloves

KID and such gloves, while very beautiful, cannot possibly be worn every day all summer, and the only things that take their place are chambray and silk. The former become stiff and shrink when washed, so the latter are now more generally worn. This year they come in all colors, all lengths, and are embroidered in many pretty ways; embroidered in self-tones, they are in good taste.

Some Coats for House Wear

LACE coats are still worn over evening gowns and at afternoon affairs, and now they are finished around the neck, where the coats of last year looked so bare, with bands of soft satin run in and out through the lace and caught here and there with a small buckle or an embroidered button. When the inserted satin reaches the waist line or thereabouts, it is allowed to hang to the line of the hips, where it is mitered and finished in a long silk tassel.

These coats are with or without sleeves and fastened across the front or left open, as good taste dictates. Sometimes they are of three-quarter length, reaching square to the knees; sometimes they are cut away from the bust and finished at the back in a point. At all times, however, they add to the life of an evening gown, and a lace coat bought now may be worn indoors until summer, when it may take its proper place as an outdoor wrap.

A Matter of Intuition

THERE are unwritten laws which the woman of good taste instinctively and unconsciously follows to wear a collar fastened in the front with a shirtwaist fastened in the front. It is equally proper to wear a collar fastened in the back with a shirtwaist fastened in the front. No one would dispute the propriety of wearing a collar fastened in the back with a blouse fastened in the back, but a collar fastened in the front seems utterly incongruous worn with a blouse fastened in the back. Why?

Matching Waists

THERE are waists made of gimpure lace in dull colorings, either broad insertions being employed or the all-over lace. They are mounted usually upon matching taffeta, and are worn with such colored skirts of voile or other lightweight materials used in the construction of suits. The idea is not a new one, but the perfection reached in coloring laces to match the various fabrics which enter into the makeup of suits makes these lace waists very attractive adjuncts to the semi-tailored costume.

Ruching is Again in Fashion

RUCHING has come back into popularity, and all of the new collars are finished at the top with a little band of maline or chiffon. It is even used on a high-fitted lace collar, or on a collar of the summer gumpie. It is a very attractive fashion, which tends to preserve neatness and cleanliness in the attire; but it is also very tiresome to always have to change the ruchings every time a dress is worn, therefore it is a very good scheme, instead of sewing it on to the collar, to fasten it around the neck alone, and then when the collar is put on it looks as though it were sewn tightly to it.

Another way, when bones are not used, is to base the ruching to a piece of belting which is pinned around the neck; put the collar over this, fasten to the belting with a small pin, both front and back, and the collar will stay in place and be perfectly satisfactory.

Shoulder Trimming

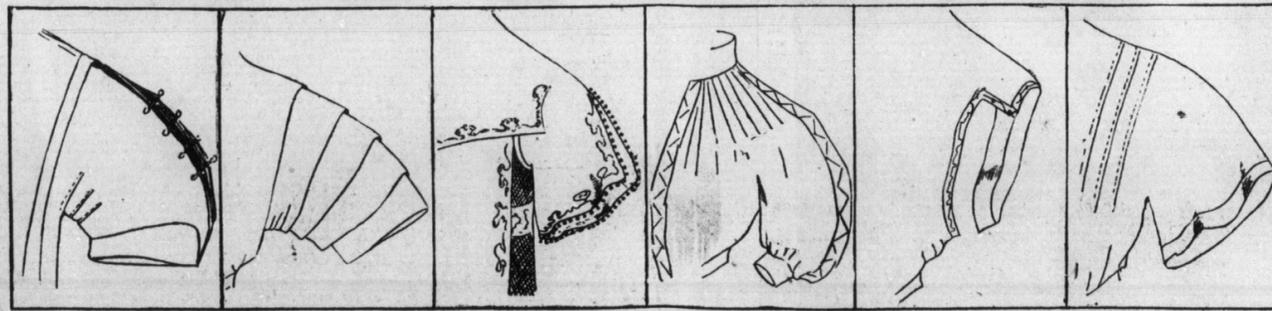
SOME of the new afternoon dresses are finished with bands of embroidery that meet in the back in a point at the line of the neck and extend over the shoulders, where they are loosely caught in the front and allowed to hang almost to the knees. These are usually made of flit net heavily embroidered in gold or silver, or both, and they add a very festive touch to a costume otherwise devoid of trimming.

The idea is new and shows signs of being much elaborated as time goes on, for there is no end to the materials that might be used for the purpose: lace, chiffon, net, soft linen, tulle — what might not be employed?

Home Dressmaker Hint

IF IT is necessary to fit a gored or evenly pleated skirt at the hips and waist line by "taking in" or "letting out," be quite sure to fit the skirt at each seam, and not make the alteration all in one place. In this way the proportionate width of the gored or pleats are retained, which is a necessary detail to good tailored and well-constructed skirts.

SLEEVES IN PARTICULAR



THE mikado sleeve is cut with a seam along the top of shoulder and arm. This seam is at times left open, with small braided loops and buttons to fasten across it. The Japanese sleeve means a series of loose, graceful folds which are in the blouse except a forming of flit band back and front.

The Hungarian sleeve has made a

sudden bid for popularity, although up to the present moment we know a great deal more about Hungarian rhapsodies and goulash. One feature of this newcomer (when found in coats or jumpers) is the fact that it is not sewed in under the arm, for the obvious reason that there is no under-arm gore to fasten it to, a panel, as it were, having been omitted in many of the Hun-

garian coats. The front and back are held together by a braided strap or else they are sloped to meet at the waist line and joined by a braided ornament.

The peculiar Bulgarian model belongs only to the woman with some width of shoulder; the sleeve begins in the smocking or shirring around the neck. The sling sleeve of this season is more a part of the blouse or jumper and has a separate piece.

The kimono sleeve is but little changed. All of these new draped sleeves require adjusting rather than fitting; they do not fit, they hang.

If the novice be an adept at copying a design, they may be made at home, but not without a pattern. One of the pattern papers calls all of these new models "ladies' sleeves." When in doubt say "sleeves."

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