

For the Home Dressmaker

Voiles for Street Wear

VOILES in every color are to be used for the street this winter. While very fine in weave, they have slightly more body than formerly. Most exquisite is a red with a coppery tint not too loud for a dressy tailor gown. Another perfect shade is a green shadow check toned like a rich emerald shining through a transparent reseda veil.

Panama cloth more than holds its own for the winter; indeed, it is pushing to the foremost place in popularity. The chief beauty of the new panama is that most of it is self-plaided or over-plaided, giving a tiny touch of color that is rich but not conspicuous.

One of the leading favorites for house gowns is to be marquisette. Of all silk-and-wool fabrics this has most of the "dressy" quality of a gauze or net. The color range is especially good, with soft pastel tones in the lead.



New Jackets That Contrast With Skirts

SOME attractive models of the plainer types of suits show jackets which are made of contrasting material to the skirt, the only thing that connects the two being collars and cuffs of the skirt material added to the coat.

With one particularly stunning walking suit even that connection was missing, yet jacket and skirt very evidently belonged together. The skirt was of striped material, so deftly made that it seemed like a plain cloth until you got close to it. And the way it was cut brought the stripes together directly in front into sharp diagonal lines. The jacket was of plain cloth, exactly the same color as the striped stuff, and the velvet collar repeated the color note—only more insistently—of the stripe itself.

For such coats the regulation coat sleeve is used almost entirely, usually with some sort of a trim little cuff.

In length, most of them are about hip length, and they are fitted closely—either double or single breasted—or are semi-fitting. The loose coat, for such purposes, is very seldom seen, except upon the very young girl.

A great many cassimere effects were seen in the new cloths—rich dark Scotch colorings and irregular weaves. Some of these have self-toned raised figures; others are in dull rich colors.

As for plaids—though we are told it is to be a strong plaid season—it is well to have it in moderation, that this does not mean a garish and impossible mixture of reds, blues, and greens put on in enormous squares. Such plaids may look well on the doughty "Highlander" or the small American girlie under a dozen years, but have never been appropriate for a grown woman for street wear even when in fashion. This year, fortunately, in our desire to avoid extremes even the plaids are subdued—generally invisible, but with a lovely undertone and unexpected bright dashes to give them character.

Darker shades are promised than were worn last year.

BLACK FOR EVERY POSSIBLE OCCASION

THOUGH we women no longer dress to look like members of an institution, to the utter destruction of individuality, and much more laxity is permissible as to material, cut and color than a few years since, there is every season one predominant color. This year it bids fair to be black for every possible occasion.

For black is to be in prime favor for both day and evening. It is prominent in every material, serge, panama, colienne, voile, crepe de chine, roxana, tamise, gypsy, crispine, marquisette, radium net and gauze—and the poor blonde or high-colored brunette may rejoice in the happy consciousness that she will look her best this coming season.

A feature of the new black is that much of it is embroidered in heavy serges as well as fine henriettes, and silk-and-wool colliennes show silk-embroidered figures, rings and dots scattered over the surface at somewhat wide intervals. Charming voiles are seen with openwork silk figures that give a very novel touch.

The old-time black grenadine is in

again strongly for this winter, both in the plain barred mesh and in fancy weaves. The chiffon grenadine in shadow effects is particularly lovely.

Black crepe de chine and chiffon voile will make stylish house and theatre gowns, especially if it has the new shadow checks and stripes.

For the woman who thinks the light materials now worn in winter a downright tempting of Providence there is always broadcloth. The newest have the shadow checks, which are especially effective with the high lustre of the cloth. The chiffon broadcloth, so popular recently, is not found to be as satisfactory as the ordinary weaves.

This shadow effect is noticed in every material; indeed, it may be said to mark the season's black. It is seen in the heavier serges, panamas and broadcloths, as well as in the lighter grenadines and voiles.

A very good-looking material, better, however, for the house than distinctively street wear, is a silk-and-wool combination that closely resembles a bengaline.

THE prettiest morning dresses are being evolved now for the girl who is going to college and her sister who has entered upon the business life—dresses made of plain stuffs or of the indistinct plaids and stripes which are as good this year.

Unlike the dresses and the shirt-waist suits of a year ago, most of them are trimmed quite a little, although always in conservative ways, and usually with the coloring kept to quite sombre tones, or to black—the use of black, for trimming, as

for suits and dresses, being steadily on the increase.

As much stitching and as many tucks are used as ever, and braids and buttons promise to be as popular as they were last year. To both may be added little ruffles of silk; or sleeves are cut to elbow and three-quarter length, and long, apparently separate, cuffs are set in.

Most of the skirts shown so far follow circular models.

The waist of an occasional dress ends in one of the pretty pointed waists which are so becoming to al-

most every figure; but most of them are worn under the skirt and finished with a belt and the traditional buckle. Never, surely, since buckles began have they been worn to such an extreme. And to have many changes in buckles has come to be a positive fad.

Brown is being treated in a dozen fascinating ways: interesting plaids made by plenty of threads of dark rich seal brown and of black woven into them; soft leaf shades with a curious shifting of threads that re-

sults in shadow stripes or checks—the only way, incidentally, that checks have remained in fashion; and deep rich browns embroidered in tiny set figures with silk of their own color.

Blue is even more popular than brown, although less noticeably so, because of the peculiar staple position it enjoys; and plaids—odd editions of Scotch plaids, rendered even more sober than the soberest of them usually is—are in daily requisition.

The Prettiest Morning Dresses for College Girls

MILLINERY FOR MOURNING—SOME FRENCH IDEAS

FRENCH mourning, while more pronounced, more crape-loaded than ours, has an air that quite relieves its somberness. In nothing is this more evident than in its millinery. Always striking and stylish, the advance imported models for the coming fall and winter are not only lovelier than ever, but better adapted to American ideas than sometimes happens.

As a rule, the hats are small, close-fitting toques, resting well down on the hair and without the startling tips and tilts to which we have grown accustomed. Mushroom-shaped many of them are—but the modified sailor is also seen.

The large picture hat for mourning is reserved for the rather young girl.

Fancy, dull jetted silk braids are

much in evidence. Frequently the whole hat is made of it. Sometimes it is used in combination with silk or even with crape folds. Whole braid crowns or brims are seen, or a deep facing of the braid on a plain silk foundation.

An extremely stylish little black silk turban, to be worn over the face, had a soft crown of jetted braid and a shapely rolling brim of silk, higher on one side, faced half way down with the braid. The sole trimming was folds of soft crape brought round the crown and tied in a loose loop at the back, the folds being held in flat plaits like a closed fan and falling, one about ten inches, the other eight, down the back.

Another turban had a silk Tam-shaped crown, higher at the back, the front held flat by a straight band

about an inch wide of stitched silk with bias ends. This ran directly across the top of the crown, held down by two dull jet buckles like two large round buttons. The brim, made of the braid, was fairly broad in front, rolling gradually on each side until it reached about six inches in the back. It was sharply divided in the middle of the back, each side folding outward in a triple cascade. Between the opening of the braid fell numerous loops of heavy, gros-grain ribbon and two long ends reaching to the shoulders.

A larger hat, flat, round and low-crowned, is reminiscent of a sun hat of the early sixties. It is trimmed with folds of crape at the back, held flat toward the front with two round jet buttons.

A large Alsatian bow, edged with half-inch folds of crape, was the

only trimming of a silk turban whose rolling brim was faced with narrow bands of crape.

Somewhat fancier is a mushroom-shaped hat, its high brim made of silk braid folded to simulate flower petals, with centres of dull jet. A flat, looped bow of silk ran back on each side.

Another dressy little hat had a crown covered with plain black silk, and a rim made of many jabots of soutache braid. The trimming was a large chou of ribbon at one side and a wide wing held by a long jet buckle.

For the older woman who is "dressy" in her tastes, a tiny peaked bonnet made of black chain links of silk through which narrow ribbon is run should prove very popular.