

PLAIDS AND TARTANS.

ONE may speak of the present season as that of the revival of the plaid. "Plaids never go out; they are standards," says the Scottish merchant, who, having a passion of nationality within him, devotes time and study and large investment also to this historic material.

Yet, granting his statement, tartans and the larger plaids have their periods of revival, and the present season is such an one.

We, who buy our tartan carelessly and because it is fashionable, choosing merely the colors most becoming, do not get half the pleasure from it that the true heather daughter does, who with proud thought of Clan or sect, selects the barred squares and colors peculiarly her own, by that blood strain which filtered through long centuries and broken by wide waters, seems to grow finer, purer perhaps, but never weaker.

None but a Scotch woman should venture to talk the mysteries of plaids. sometimes I think none but Scotch folk should wear them. Clothes should mean something beyond simple covering, and the more nearly we make our attire an expression of state or condition, the higher we lift it from the realm of petty vanity.

The richest things are the silk velvet plaids and tartans. A woman who can afford a bodice of Mackenzie or Stuart tartan, for instance, with its warm crimsons, is fortunate indeed. But these are expensive. Next come the silk tartans, and these are delightful for "at home" days, home evening wear, the informal luncheon, or five o'clock tea, when the heavy coat must be slipped off. The tartan silk is rarely made in any save good quality. The bodice sleeves should be full, yet unlined, and the whole appearance soft, since the vivid coloring and well defined stripes give all the character necessary.

Of course, a skirt of the tartan, except it be one of the quietest colorings, is undesirable, although small checks and shepherd's plaids are in season for costume.

Besides the silk plaids, fine stuff materials are shown in all the tartans, and there is nothing more comfortable or warmer and neater in appearance for winter bodices than these. They must be well made and the pattern carefully matched at all the seams, since an unevenly matched plaid is an eyesore.

We illustrate (Fig. 1) a very effective tartan blouse of crimson ground and dark blue and black bars. The back is seamless and made on the bias. It is fitted closely to the figure and finished with a neat ripple. The absence of seams, and bias in sleeves, bodice and skirt frill gives a charming glove-fitting effect.



Fig. 1. It is also formed into three frogs which adorn the front.

In (Fig. 2) we illustrate a shepherd's plaid recently made for a tall and stylish Toronto young lady. The bodice is made with vest and bolero front of fine black ladies cloth. The bolero is set in at the under arm seams. The back is of the plaid and is seamless. The vest is closely braided with black braid, while cuffs and collar are finished

The costume is remarkably stylish and refined, yet distinctive.

Fig. 3 illustrates a very effective plaid costume. It is trimmed with pipings of black velvet and has collar and cuffs of the same. When an entire dress of tartan is chosen, the darker colors are, of course, preferable. The Gordon tartan which should be of especial interest to Canadians just now—dark blue and green centre within narrow yellow bars—or the famous Black Watch, or Macleod—these, with many others are fitted for suits throughout. Yet the plaid bodice alone will remain chiefly in favor, with dark skirt of plain material.

One of the things to be remembered in dealing with plaids is that the material must be good, a cotton plaid is unspeakable.

Another, that the seams should be as few as possible, and when they are necessary the squares and stripes must match.



Fig. 2.

Fig. 3.

Plaid silk ties (Fig. 4) worn with the turn down linen collar are very pretty and becoming. The plaid bow also, which we illustrated last month, is charming. A deft fingered girl may make quite an effective house dress for herself for the winter by re-modelling a plain skirt of lustre or any other dark material, making it a trifle less full and close-fitting about the hips. She should get a dressmaker to cut the bodice, with seamless back and on the bias. The bodice should be made close-fitting and high at throat, and worn with white collar, cuffs and plaid tie. A plaid silk belt of the same tartan with buckle ornamented with badge of the clan, may be worn with good effect at the waist line above the ripple.

Each clan has its own badge. With the Gordon tartan ivy leaf should be worn; with the Stewart, oak or thistle; with the Mackenzie, holly; with the MacLachlan, mountain ash; and so on. These symbols may be bought on belt buckles, or made in order.

It is always well while to make one's costume as complete as possible.

A pretty passing fancy seen in Toronto during October days is the tartan tie or band worn on the popular walking felt hat. It is bright and jaunty, and especially suitable for the wheel.

THE LATEST HINTS.

THE newest skirt is modified as to flare.

Shirred chantilly tulle, both black and white, is growing in favor for evening wear, and is made without lining. Arms and shoulders seen through this gauzy material are idealized.

Seams in coats and tailor-made gowns are all defined either by stitchings, strappings, fur or braid.

The fur-trimmed gown is usually prettiest when of dark blue or brown cloth. Beaver fur is, of course, the best liked for coat trimming.

A leader of Toronto fashion has recently had an all-round kilted skirt made for her of rich dark blue cloth, with jacket bodice and chiffon front.

The tendency toward a departure from the absolutely plain skirt is to be seen in seam straps, panels, foot trimmings, and the hinted revival of the kilt, than which no prettier skirt could be devised.

The wide belt which suffered a slight relapse during the past two months is to the fore again in the form of shaped satin folds at the waist. The corselet in various forms is so becoming, with the fashionable bolero, that it is not likely to be allowed to vanish.

The run of late autumn suits in Toronto consist of skirt and short coat of ladies' cloth, tweed or camel's hair, worn with blouse. The coat having loose front, double breast, revers, big buttons. They are decidedly English.

Our Detroit correspondent writes: I have not been through any of the stores yet to see the winter styles, but the windows are full of fall and winter garments. On the street you see shirt waists of all sorts and conditions of materials. All summer the ones made from changeable silk have been the most fashionable, made after the Gourlay pattern, i. e. yoke in the back coming well over the shoulder line, and no fold in front, merely the sides faced, worn with high stand-up white collar and tie, and those who desire to be "up to date" must wear the collar with the pointed ends sticking into the chin, not turned back at all. Shirt waists of corduroy are replacing the silk ones. I saw a very stylish looking costume yesterday on the street—a golden-brown corduroy shirt waist, with white collar and tie, brown and white check skirt and belt and brown rough walking hat. These waists will be worn beneath the coat throughout the winter.

Short corduroy coats are also to be seen; and when of the best quality are very handsome. Some extremely rich shot effects in corduroy velvets are also shown.



Fig. 4.