

For the Home Dressmaker

Paris Revives the
Pretty Sloping
Shoulders

THE little suggestion of long shoulders got at in the new suits and dresses this fall has been lifted into a revival of the old-fashioned sloping shoulders—a revival sanctioned by no less an authority than the great Paquin himself. His first use of it was for evening gowns—decidedly Empire in effect, with fascinating, short, frilly sleeves, or with no sleeves at all, except for a bit of soft, cloudy drapery which defines the length of the shoulder line still more effectively.

As yet, only the more dressy sorts of suits and gowns—those particularly good for theatre or afternoon wear—show the sloping shoulder, although even the plainest of walking suits finds ways of cutting the shoulders as broad, as possible. In the dressier sort, odd little cape effects stretch out over the top of the sleeve, which is tucked up underneath the line of the seam, where it is stitched in, robbing it of the effect of dropping off the shoulder.

But the sloping shoulder of long ago has been given all sorts of pretty touches—this later revival is far more beautiful and shapely than its predecessor. The whole gown, in fact, is built upon more artistic lines than before, and made to conform in every respect to the sloping shoulders, not the shoulders given, without rhyme or reason, in an utterly incongruous fashion, to a dress whose whole character demands the squarer lines—not narrow, but less markedly broad.

Nearly all the gowns for house or afternoon wear show elbow or three-quarter sleeves, and evening gowns show a sleeve so vague and indefinite that it is practically no sleeve at all.

Very full skirts are worn, laid in tiny pleats or inch-wide plaits over the hips. With many of them, these pleats are stitched down for about seven inches, then allowed to fall very full. When the material is of the diaphanous, chiffony order, the pleats are left without stitching, bands of velvet ribbon weighting the delicate stuff into the long, clinging lines it must have to be in good style. And everything in the way of skirts, except the "trailing skirts," is long—very much so.

Dead leaf green and a new, rich shade of seal brown form one of the most popular color combinations, the green a dull, soft tone not unlike one of the many shades of sage green.

Some Paris Evening
Fashions

THOUGH the winter season, as far as private entertaining goes, is still a long way off, the theatres and restaurants have already assumed a very "chic" air, quite enough so to allow the discussion of evening fashions as they are worn—not merely seen in the shops.

First and foremost comes the burning question of hats. A French woman appreciates the value of a proper framing to her face. There is nothing that she loves so much as a becoming hat; hence the "no hat" rule at the national theatres, which has also been taken up by several others as they open for the season, is giving her no end of concern. And boxes and loges, wherein hats are still permitted, sell at a greater premium at each succeeding performance.

Hats in the meantime increase daily in size and airiness of construction. Gold and silver lace are the favorite materials for covering the wire frame. These are used only in their most cobweb-like forms, and after they have been tacked into their place are rendered even more ethereal by a covering of finest white tulle, which is gathered over the hat with studied carelessness, the brightness beneath delicately glinting through.

White or pink ostrich plumes, occasionally a graceful bird of paradise, with a few pink roses, constitute the trimmings most popular.

Feathers are put on at the left side of the back, often directly in back, falling over the wide brim and much beupfed hair.

Although the new evening colors are making a very good fight, it looks as if white would retain first place after all—for gowns at least. Next in favor comes pale pink, tinged with blue almost to a lavender, or with yellow to the shade of palest salmon. It is the only color in vogue for lining transparent white gowns, while in the new liberty satins and broadcloths that have recently become more than a little popular for demi-toilettes it is easily the loveliest as well as most becoming shade. With such gowns huge velvet Guineabrows in black, or the new seal brown, are more than a little worn.

It is, however, in wraps that the new colors seem most at home, for



1—Gown in pelerine style, in rose-pink cloth, trimmed with gilt and white and black fancy soutache braid. The tiny yoke is of only fifth or of net, which is in high favor at present. The buttons are of gilt.

2—Gown in pelerine style of smoke gray crepe de chine, trimmed with bands of velvet ribbon of a darker shade, and with jeweled buttons. The undersleeves and yoke effect are of Venetian lace.

3—Gown of the new seal, with brown yoke of felt. Tiny bows of dead leaf green velvet are finished with small brass buckles. Hat is of white felt, with a band and big bow, of dead leaf green velvet, back lined in with tulle.

they are rather heavy in a certain rich way that lends itself happily to the magnificent materials in vogue: velvets, silks and the equally gorgeous, if less expensive, liberty satins. These are lined and interlined, and in their most extravagant forms covered with braiding and exquisite hand-embroidery. Emerald green, topaz, pink and yellow, and sapphire blue are the gorgeous hues that are finished off with bands of the softest sable, sealskin or ermine. After its long absence, fur

has reappeared as the trimming par excellence for evening wraps. A brand-new feature, which has so far taken much better in evening fashions than in those of day wear, is the trying one of sloping shoulders. To a single picturesque figure, out of a possible dozen, is it becoming, as we know from only a very recent experience. "A burnt child" —many a woman has still on hand a bolero jacket that for the very best of reasons was much too good to throw away.

In walking suits, at least, we will beware of the long shoulder. In the new shawl-like wraps it is very graceful and often becoming, while for the meagre Empire shape of gown it is really lovely where there is any real chance of wearing it well. Such a gown is made, let us say, of cream broadcloth, with a wide blend of panne velvet around the bottom of the narrow, pointed train skirt, which extends slightly above the waist in front, though it is fitted normally to the figure.

The Return of the
Picturesque Old
Reticule

ONE of the prettiest of all the handbags Paris has sent over is really a reticule, the quaintest, most interesting thing in a fashionable, and a true copy of one of the reticules which were in fashion in Louis XVI's time.

Being nothing more difficult than bead embroidery, it is an easy thing to make at home, even the mounting upon the metal top made comparatively easy by the new tops, pierced as they are for sewing through.

The bag may be made of silk, with only the design embroidered in gilt beads, or the silk foundation may be entirely hidden by an embroidery of white and gold beads, the white ones filling in every bit of the design picked out in gilt.

In the reticule shown, both the design itself and the gilt beads are eloquent of Empire influences, the wreaths the famous typical ones which occupy so prominent a place in decorations of the Empire period.

The Latest in Laces

VERILY, this is a lace season!

You may combine three or four different kinds upon the same gown, and rest content, for you are in the fashion.

If you possess a bit of Chantilly or Spanish lace, which has been stored away for generations, get it out and rejoice, for now is the time to wear it. If you have no such heirlooms, the modern maker can supply the want, for never in the history of lace making have more beautiful "antique patterns" been put on the market.

Black is extremely popular, and one of the absolutely new offerings of the season is a black Irish crochet lace.

Panel effects are worn more and more. A well-known actress appeared not long since in a very striking white gown, and from the shoulders was suspended, stole-fashion, panels of black lace. The innovation met with the approval of the feminine half of the audience, at any rate.

Black over white is a French touch that is taking on this side of the water. A handsome black gown trimmed with black lace, which has the black cut away from under its most striking patterns, letting a white lining show through, gives something the appearance of medallions set on, but is much newer.

What is known as the filet or square effect is distinctly an item of this year's mode. It may be introduced into panels, galleons, medallions, ornaments, even into blouse patterns and robes, and is always pretty.

A blouse made of black lace "fall-over" and lined with chiffon, is particularly charming when this filet effect is present.

The lace allover, by the way, grow more and more popular. They come in black, white, cream and ecru, and in the most exquisite designs. The handiwork is really embroidery upon a net foundation, and this combination of embroidery upon lace is one of the features of the 1906 season.

It is introduced into the smaller lace pieces and ornaments, as well as into the large, and is said to be a great help to the dressmaker, for if she has so many different combinations to choose from, her task of designing something new in a costume is greatly lessened.

Valenciennes lace still holds its own. Scarcely a costume is complete without a touch of it, and it is combined with almost any other sort or sorts of lace.

For those who have wearied of the val there is the Mehlis in narrow widths.

Real laces, always dear to the feminine heart, are shown in the greatest profusion this season.

Never has the white Irish crochet lace been so much in demand, and never has it been shown in such a distracting number of forms, shapes, styles and patterns.

There are edgings, insertions, galleons, medallions, allover, ornaments, big and little, and not a single one but what is beautiful.