

FASHION SUGGESTIONS

The Spring Season Skirt.

If there is any garment that resents the ravages of reform measures in its own particular field, says Mathilde Verlet, in the *Labor Monthly*, it is the skirt: for spreading out about the feet and touching all around is its distinguishing feature, whether you will have it or not. Your short street skirt simply ruins you for wearing the long skirt, and then again the long skirt makes you question the appearance of the dear, short skirt you have learned to love, and so it's dissatisfaction all around. But the long skirt is a thing of grace and beauty, and no mistake. Smooth it must be over the hips—oh, so smooth—and then spread it must in a regular fan below the knees: stiff enough to hold its place, and yet not stiff at all, all of which means that it must be made of firmly woven cloth, and hang over a foundation skirt of silk. The high tan skirts, broadcloths in biscuit color, are the preferred materials for these skirts, and they may be worn with shirt waists of silk, linen or mull, and be appropriate for all occasions.

The wash-linen skirt of the corded paper should be laundered before making, if the best results are to be of a permanent nature. However, a turned-under tuck at the top of the skirt ruffle is the method approved by many women, and is to be recommended. The wash skirt made with seven gores holds its shape better than any other, and the circular ruffle is by far the best style of trimming, particularly for muslins. The latter are tucked lengthwise over the hips or are gathered over a close-fitting yoke.

A Tailor-Made Suit.

The tailor made suit is a mere matter of fact. It is something every woman must have, and this acknowledged, it no longer dominates every gown in her wardrobe. Be it ever so plain, it still stands for itself for the art that must always be recognized in utility. The light suit is more the mode this season than it has ever been before. Biscuit-colored cloth, combined with a little white broadcloth and a little finish of gold braid and then a few pearl buttons to carry the white garniture into the tan, is one of the prettiest combinations of the new season. The long skirt is rounded up a little at the bottom of the side seams to show a simulated underskirt of the white cloth. Then the vest and collar and cuffs are of the broadcloth broadened a bit in the gold braid. The white cloth of the vest appears again at the back in a full basque back, the biscuit cloth extending only to the waist line, and so it turned out to be only a baler after all.

The New Sleeves.

Well is it to say "the new sleeves," for sleeves are indeed new. The dress maker does all sorts of things to sleeves. She increases them in size, or she flares them over the hand, or she makes them tight at the elbow and puffed at the wristband, or she lets them flow, or she cuts them off at the elbow and puffs a dainty undersleeve from beneath. The sleeve is certainly the distinguishing feature of every waist, and it may be anything but plain, anything but high on the shoulder. Cut your waist long on the shoulder, dear lady, and if you have not very narrow shoulders, then rejoice. The shoulder seam of the sleeve has descended six inches or two, and the quantity

effects of our great-grandmother's time are with us again.

So the new sleeves are nothing if not picturesque, with their puffs and lace frills in flowing effects. With due—no—undue attention to the sleeves of your summer muslins and silks, the waist you make yourself is sure to pass muster. Where the sleeve is double, the undersleeve is longer, and the upper arm is shorter than ever. Therefore the trimming of the upper part of the sleeve produces the long shoulder effect. Very pretty will be the effect of a berth on your summer gowns.

The Shirt-Waist.

The disappearance of the linen cuff on the shirt-waist was almost like a knell—for it suggested the disappearance of the waist which every woman has learned to depend upon as she depends on a tailor-made suit. Last year's waist had a semi-soft flare cuff over the hand. This year's waist has a regular wristband, starched, buttoned on the inside of the waist instead of the outside, and the sleeve itself is pulled into the band with a noticeable puff—and is the regulation bishop sleeve. As for the shirt-waist, it may be very plain, pulled in just a little at the front next the plait, bagging some in front and quite plain in the back. This is, in the case of the plain shirt waist, made in any one of the substantial cotton fabrics. As for the lawns, mulls, dimities and wash silks, they may be just as fancy as you wish. Stripes, not plaids, are the prevailing fancy. In some of the waists the sleeve is cut Raglan fashion, that is, there is no shoulder seam, the upper part of the sleeve extending up to the collar.

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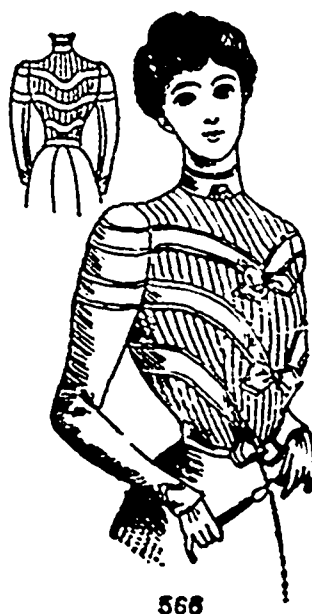
CANADIAN HOME JOURNAL
(PATTERN DEPT.) MAIL BUILDING, TORONTO

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