

PLEATS FOR SKIRTS.

ABSOLUTE REIGN OF SHEATH SKIRT IS OVER.

The Newest Cloth Dresses Are Combinations in Which Silk and Velvet Appear—The New Panna Velvet and What It Is Used For.

New York correspondence:



BRIGHT scheming is apparent in the newest cloth dresses. It looks as if designers were convinced that women have planned to retain cloth in its recent place of favor. So to outwit them were leading them gradually back to silks and satins. The cloth and silk gown may be considered as one lure. It was so quickly succeeded by the more seasonable cloth and velvet rig that it hardly made the mark it deserved. The combination with velvet

has taken hold better, and its latest development is away from its original simplicity of scheme. The colors have become brighter and richer, and what was

While in gowns the dressmaker's aim is to avoid an appearance of too great slowness, long coats seem to be planned for the opposite purpose. Empire coats more or less like the one shown here are abundant, and in any of them a woman looks as though she could slip through a knot hole. Frequently their effect is to build out the bust outline in pouter pigeon fashion, and when all the prominence of straight cut is accomplished a generously knotted scarf and a series of ends accentuates this. With all this the sides seem straight from under the arms down. All sorts of modifications on the plain Empire sides and front are shown in the latest cloaks. The model pictured with its straps set from the arm holes forward to just under the bust, the ends of the straps finished with pleated chiffon, was very pretty.

Fringe has finally been accepted with a vengeance. The material is difficult to wear and to keep in order, especially is it trying at the back of a dress. This was known by the designer of the pictured dress that was fringe trimmed. It was taffeta covered with a heavy corded net and the net set about the front and sides of the skirt, disappearing under the back box pleat, which narrowed to nothing at the waist and spread towards the hem. The bodice was covered with the net, the fringe falling in front over an under plastron. Such a dress appears delicate and is very dressy, but if the net is of good quality and the fringe is tightly twisted silk cord, the wearing qualities will be satisfactory.

Gowns like the four put in the last of today's illustrations are especially interesting because it is intended that they shall be suitable next spring. They



THREE LATE DEVELOPMENTS.

at first only a simple heading has come to be trimming of almost any degree of delicacy. In all these arrangements is one characteristic—a glimpse of something plain through a surface finish of fluff or of elaborate embroidery, this instead of the billowing out of under frills. The initial picture shows a model gown finished in this summer. It was gun-metal gray oxford cloth, with yoke plastron and skirt trimming of violet panne velvet. A finish of chenille applique permitted the velvet to show through. Panna velvet is a lovely material, as flexible as satin, with all the beauty of satin and velvet combined. It is an improvement on mirror velvet, which has been deemed the limit of artistic effort in its way. It is a characteristic of these new styles, too, to relieve the quiet effect of the goods by a color of considerable brightness about the throat. An extension of the brighter color to the belt is usual, because yokes have been fashionable so long that there is small chance for novelty in the yoke finish alone.

A radical change is coming over skirts, and it is not improbable that by next spring the rule will be: Put pleats in it. Already the very slender woman should not wear a sheath or a tight skirt. She may be as modish and much more becomingly dressed in a box pleated skirt, the

are the very last of the dresses made for wear without wraps, and of course no sensible woman would invest in such for the little wear that can be gotten out of them this year. These four are representative of all their class in respect to their skirts. That is, the single skirt is seen only on the strict tailor dress, and even then stitching or a front fastening will break the simplicity. A long overdress showing only a line at the hem of the underskirt is a good choice. Such an overdress appears to fasten at the side or down the front, and the fastening is finished with straps or stitching. Often the fastening appears to be continued above the belt. Skirts are not as close as they were. A back pleat or a little collection of them is usual. Except for the always absolutely plain strict tailor, the bodice is invariably open to some extent in front, either to show a smart fresh yoke with a jaunty tie, a waistcoat attachment, an under plastron or a set-in flat front. The round bodice, seeming to fasten along the same line as the overdress, the jacket appearing to open over a front or a waistcoat, the fitted bodice showing a waistcoat plastron, the blouse laced together loosely to show an under bodice, the little coat apparently intended to button but let fly free, all these are good models for the



PLANNED TO HOLD OVER.

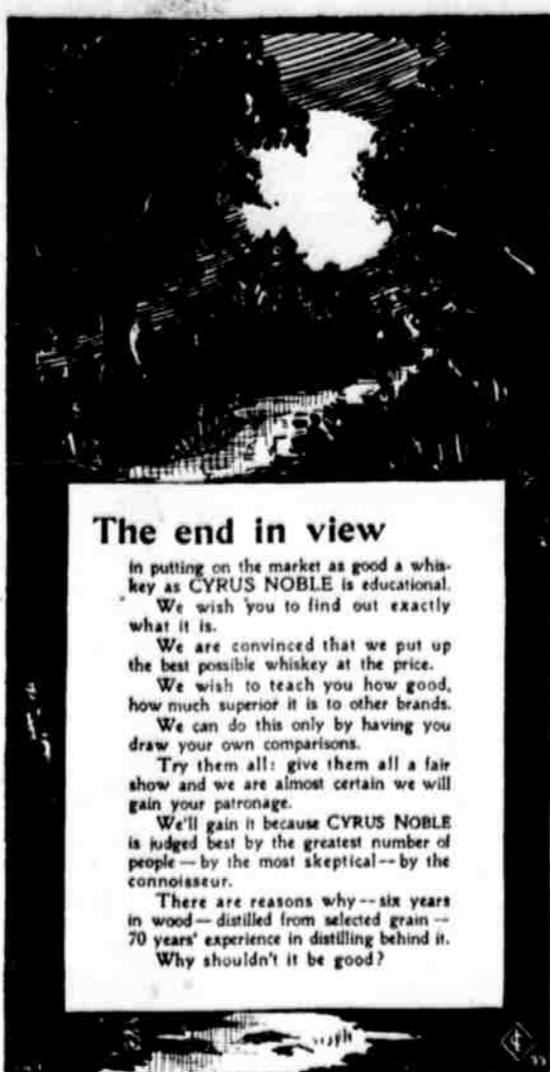
pleats arranged to spread a little at the foot. These skirts are just appearing and are sure to be welcomed. There are many women whom the habit skirt does not become and not a few who will not wear it anyhow. One form in which the other is found appears here. In a less pronounced type the pleats are replaced by lengthwise tucks running the entire length of the skirt. These skirts are worth study, for while the sheath skirt is attractive over a rounded and a not too plump figure, squareness and corners are deplorable when thus betrayed. Above the belt, too, this gown had its trick for the thin woman. That was in setting buttons alternately on the edge of the bodice, passing ribbon velvet in some bright color around them and so lacing the bodice over under plastron and yoke. The only test to be made for this is the matter of becomingness; its stylishness is sound.

street cloth. While some of these dresses are made of taffeta, most of them are gray, classed in general as gun-metal color are in great favor. Camel's hair, mixtures in tweed and cheviot and broadcloth in heavy qualities are all used. Finishing of stitching, of applique, of pleating and strapping are in vogue. Braiding in contrasting color still holds, bands embroidered cloth or of perforated cloth are among the novelties, and cashmere bands in Persian colors are a late cry.

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