

FALL SHIRTWAISTS HAVE MANNISH CUT

ENGLISH VESTINGS ARE THE CORRECT THING AND THEY ARE THE CREATION OF THE MASCULINE SHIRTMAKER.



BLACK AND WHITE EMBROIDERY ON A WHITE FLANNEL.



YELLOW CHRYSANTHEMUMS ON A WHITE LINEN.



SHIRTWAIST ON EMBROIDERY ALTERNATES WITH BOX PLEATS.



BLUE AND WHITE STRIPED FLANNEL SHIRTWAIST.

THAT simple little waist seven dollars!" the careful shopper exclaimed incredulously. "Why, it is made of medium-grade flannel and quite untrimmed."

"It is all in the cut," the clerk explained patiently.

This is, indeed, the only virtue of many of the Fall shirtwaists, especially as regards light-weight flannels. It is on their cut that they must rely for smartness.

Yet there is something irresistible about their simplicity. Take a shirtwaist of blue and white striped wash flannel, the product of a noted shirtmaker, as example. The slight fullness in the front is gathered smoothly into the neckband. The box plait down the front is an simple as a neatly stitched inch and a half box plait can be. So are the pearl buttons with which it is garnished. They are only a half inch in diameter, and are unvarnished. The sleeves have little fullness at the armholes, and the puff below the elbow

is gathered into a three-inch wide cuff, fastened with two pearl buttons.

The man shirtmaker can rejoice in his creation. He can also rejoice in the trend of the Fall fashions, for much of the shirtwaist trade will be diverted into his hands. He alone seems to be able to cope successfully with the English linen suitings, which promise to be worn all Winter.

As a fashionable woman declared to her modiste, the other day, "I am so glad that we can wear wash shirtwaists all Winter, for these English vestings are adorable. But then, you know, I adore everything English."

The most loyal American cannot but acknowledge that many good things have come out of England, and the heavy linen vestings now so popular are no exception. They come in white, either basket weave or lined, and in white lined with black or colors or flecked with similar shades. The general effect of most of the patterns is white, thus following up the Summer penchant for that color.

The Summer girl who was sensible

enough to eschew flimsy shirtwaists in favor of these, their more durable sisters, will find that she can wear them well through the Winter. And the new shirtwaist styles do not differ radically enough from their Summer prototypes to make the former appear hopelessly antiquated. Indeed, one mother, who was searching through the shops for early Fall shirtwaists to fit out her college girl, was surprised at the advice the clerk tendered.

"Better take one or two of these heavy linen waists instead of choosing nothing but flannel," said he persuasively. "They are going to be the correct thing this Winter, and are quite as warm as the unlined flannels. Indeed, some of my patrons are planning to wear a warm slip under them when necessary and thus make them serviceable for all degrees of temperature."

A smart shirtwaist is of English vesting in a tiny gunmetal check striping a white background. The front is laid in two-inch wide stitched box plaits set at intervals of an inch or so apart. Clam-

ness is prevented and an irregular pointed yoke is simulated by drawing the box plaits close together over the chest and covering the seams with narrow stitched bands. The bands are of uneven lengths and each pointed end is finished by a pearl button.

The sleeves fit the arm comfortably, until they puff out just above the wrist. They have plain three-inch cuffs fastened by the same pearl buttons. The stock is of the vesting material and is made after a popular model. The collar and the tabs which extend down the front are all in one piece. It takes careful cutting to make this variety of stock conform readily to the curves of the throat.

Many of the new shirtwaists have the cuff arranged so that links can be used instead of buttons. If mislaid has had several pairs of odd cuff links laid away during their hour of unpopularity she can now bring them out once more. Most of the new cuff links take the form of buttons of silver, gold or gunmetal, set with some favorite stone. Blue matrix is popular and looks well with a white

waist. One of the shops which make a specialty of shirtwaists and their accessories is showing shirtwaist sets of tinted bone, cut to imitate a chrysanthemum.

One of the shirtwaists of heavy linen has two of these buttons in a golden yellow fastening each cuff. They accord well with the embroidered tabs which ornament the front of the waist.

The box plait of this waist is wide—it must be at least three and a half or four inches in width. Beyond this are wide clusters of fine tucks. The groups on either side the plait extend down to the waist line, but the others stop short at the bust. A tab of the material of the same width is laid over a third of the way down the box plait. Its pointed end is embroidered in a yellow tracery and a glowing yellow chrysanthemum. Above it is closely covered with French knots worked in the same shade of yellow silk. A shorter tab is stitched down at each side between the groups of fine tucks. It is similarly embroidered. The cuffs are plain, although the turnover on

the stock collar is embroidered in yellow silk. Hand embroidery will be worn on shirtwaists, whether the foundation be of wash material, flannel or even silk. So the girl who has spent some of her Summer hours over an embroidery frame can profit greatly by the results of her labors. If her fancy led her in the pursuit of Bulgarian patterns and colorings, it will be all the better. Bulgarian embroideries will be in vogue on waists of all sorts and conditions. Sometimes it will deck the box plait down the front, but its use on stock and cuffs will give a dash of color which will satisfy the more conservative.

Black embroidery on white is extremely fashionable, providing the contrasts are not too startling. As one well-dressed woman said: "Black embroidery on white should take the form of a delicate tracery, otherwise it becomes bourgeois."

A dainty white waist follows after this dictum. It is of fine French flannel and is perhaps too elaborate to come under the head of a shirtwaist. It is cut after a shirtwaist model, however, except that

it has a deep cuff. The sleeves are laid in wide plaits as far down as the elbow. Each plait is ornamented with a slender line of black and white silk embroidery and the end of each is marked by an inch wide medallion, also embroidered in black and white silk. The same embroidery trims the box plait down the front of the waist, and a line of medallions runs across, just below the bust line.

But the waist does not depend on embroidery alone for its ornamentation. The high stock collar is a combination of embroidered white flannel and white lace. Lace is also applied to form a shallow rounding yoke, which extends slightly over the sleeves, and the cuffs are covered with it.

On another white waist the black embroidery is set between the narrow stitched box plaits, which run from throat to waist line. The same plan is followed on the sleeves, though here the plaits of necessity only run a short distance below the elbow. Below that point the sleeve widens out into a puff which drops over the shirtwaist cuff.

NOVELTIES IN SCHOOL WARDROBES

"TAMS" WILL BE POPULAR AND RAINCOATS WILL BE IN HIGH FAVOR THIS YEAR

It is plain from the models seen that there is to be no great change in children's styles for Autumn. School wardrobes for all ages, however, display many novelties in the way of details, charming odd collars which take lines entirely new, and different ways of putting on trimmings. Some of these ways, it must be confessed, are revivals of other days, but that only makes them the more charming.

One trimming method which suggests the panslet and prunella-gritter period is to have bands of ribbon velvet or tuck in graduating widths put on in deep points. A dainty little school frock decked in this way with black velvet for a maid of 7 was of sapphire blue merino. The short bodice, which was cut to wear with a lawn gamp, boasted quaint little flowing sleeves, cut short to show the puffed white under ones.

Many becoming bertha effects are seen upon these little cut-out bodices, though sometimes the neck will be finished with only a narrow ribbon ruche.

In such an event there may be similar ruffles on the skirt—the ribbon gathered down the middle or at one edge—and no finishing the bottom of the short puffed sleeves.

It is not absolutely necessary that these elvet and ribbon garnishings should be black, though this contrast with color is most often seen.

Not uncommonly the dress stuff and ribbon matches in tint, the white gamp and undersleeves providing the break needed for this sameness.

Some school wardrobes now being fashioned for children in the smart set display a number of aprons. These are very long waisted in cut, and since brown Holland and stout linens form the materials many, they have often quite a blouse look.

For girls from 6 to 10 such aprons display the regulation bib, covering the sides back and front and cut in smart roun-up fashion. With younger children the Holland apron approved for practical wear is frequently high at the neck and with long sleeves, thus buttoning at the neck and held into the waist with leather ties. Such styles, when severely plain, are suited to both boys and girls, but when an apron displays the least scrap of trimming it is distinctly a feminine garment.

Lace and embroidery trimmed models, slightly coquettish, are provided in the French lawn for dressier service, while for girls whose frocks are nearer the floor there are any number of styles of silk, alpaca and gloria. These aprons are invariably black, but though their use chiefly to keep the dress clean, many are made quite fine with colored embroideries and wide strings.

One black pongee apron sported a deep band in cross-stitch and a prim little bib decked in the same way. Another black China silk showed several rows of black torchon lace. One or two pockets may embellish the front of these practical and pretty details, the single one placed at either side, and the pair tucked close together.

Mothers in doubt as to what to make for the Autumn school wardrobe will find valuable hints from the shop displays.

At all of the large stores there are now ready departments complete in almost every detail, while at the regulation out-fitting places for children the smallest thing is considered. Everywhere, too, much excellent advice is given, experienced people of taste and discretion being put for this purpose, while the girl who is hat ribbon can turn out a smarter

bow in five minutes than the usual home milliner could make in a day.

In this way the matter of a school hat is quickly accomplished, for such headgear is still scarcely more than a flat, large shape with a single bow for ornament. Some fuzzy "Tams" are seen of knitted camel's hair yarn for the cooler weather to come, and the deep blues, reds and browns of these seem very stylish. A pepper and salt mixture, however, is considered much more Scotch, if one may use the word, for this cozy Winter headgear as well as a number of beautiful plaid wools are said to come from the land of the haggis.

No Autumn and Winter materials are more charmingly suited to youth than are these brilliant plaid stuffs, which the

merest thread of black velvet trims delightfully. The genuine Scotch tartans, of course, follow the colorings and patterns of their native clans, so that the deep green and blue and black design of time-honored memory is still with us.

This, if softened with black velvet, is always stylish, but more becoming plaids introduce vivid shades of red and bars of a brighter green.

A brown black and orange plaid—the stripe in this tint barely a line—realizes a charming street frock for a girl of 17. Bands of plain brown in wool of the same weight trim it effectively. The skirt is inside pleats with a double box, one forming the apron. From this, at the hips, to tab bands of the plaid, which hold down the side panels. The bodice is in

blouse shape, opening over a narrow vest of yellow spotted linen. It is cut out at the neck in the usual surplice way. A single band, with ends turned back, forms the finish to this, and three such bands bar the deep cuffs of the puffed sleeves.

Numberless cape effects are seen on the school frocks of both little and big girls.

In the former case the cape treatment may suggest a collar, but on the gowns of larger girls it is definitely a cape, whether the fall comes from the throat or from the bottom line of the yoke, as it frequently does.

A yoke of any description is much admired, and many are the devices for novelty employed with these little frocks, for ages below the miss stage will often

show tucked yokes, put together with strips of coarse lace or velvet ribbon. One pretty frock of plain sage green challie had the round yoke completely covered with a lattice work of narrow black velvet. A deep band, achieved in the same way, headed the six-inch hem of the full skirt, each breadth of which was perfectly straight.

As many such skirts are seen for girls below 6 as are gored ones, though with the ribbon ruffles and velvet bands and little frills now in fashion for the young world, a gored skirt is a more fitting background.

With the ungored models go usually deep hems alone, or else hand trimmings put on flat. The trimmings of the gored skirts will make them stand out more than ever

at the bottom, where a new style petticoat also does much to increase the spread. This, to be strictly truthful, is no more than a deep-shaped flounce, covered with tiny frills pinked at the edges.

But such a juvenile petticoat, which faithfully copies the bottom section of grown-up ones, will be of the gray silks also employed for adult underwear. Neat school petticoats of black alpaca, gloria and moreen are also seen.

For maids above 12 there are many varieties of novelty wools, whose odd checks, figures and stripes are agreeably broken by bands of plain material. Cape effects, shoulder epaulettes and bands and pleated skirts are stylish points with these, but however plain the gown a picturesque sleeves will be sure to give it distinction.

To enumerate the many sleeve models now in use would be difficult, but the insertion puff is still the favorite. With this not a few flowing cuts are seen, sleeves falling over puffs of either the same material or thin white.

In the latter case the quaint look accomplished is very pretty, and women to whom a picture look is indispensable realize the value of such quaint styles.

Flowing sleeves are no less captivating for children, and when they are accompanied by the extremely short skirts which are worn they are all the more charming.

Some of the skirts of the French frocks for girls from 5 to 7 are mere flounces, and narrow ones at that, for in Paris it is the fashion to have little knees show.

To return to the subject of materials, there are artistic patterns among the new challies, whose deep, rich colorings are all the richer for the black trimmings used. With such stuffs and others of a similar delicacy, black ribbon of any sort will be used for the garnishing. The ribbons are prettiest when very narrow, and more most effective when put on plain.

As yet few wraps are seen for children in anything more than the weight suitable for cool Summer days, which virtually is the requirement for first Autumn wear. So one turns from the little covert jackets and flannel reefers we have known this long while to take in the beauties of the new rain coats.

These—probably because the weight recommends them to midseason wear—are seen in great numbers, and the best of the models are cut on English lines. This is to make the yoke and sleeves in one, with sometimes a bias seam down the entire back. The sleeves are modest bells in cut and size, and if the majority of the blue coats are unlined those in the sage-tinted cravenette will as often display lovely silk linings.

Such coats will by no means be confined to rainy-day service. Topped by pretty hats in Autumn braids and colorings, they will celebrate any cool afternoon, with the fronts often left open to show the silk doublings.

Even the rain coat now has its mission of loveliness, and so it has become more indispensable than ever.

Umbrellas have caught the same infection, and those for school use are not exempt from the coquettish trend. Neat "Crusoes"—a French title—for the luxurious schoolgirl are of dark green or red silk with matching stocks.

The piece of the jewel is the handle—an animal head of some sort gaily painted as to features. One green umbrella with a green stick supported a green goose handle. The bill was white, of course, and the rims of the eyes red.

MARY DEAN.

MOTHER'S DREAM.

Old hammock, swing low in the garden,
Just under the shadowy leaves;
We'll tell to each other our secrets,
And no one shall hear, just the trees.

Dear trees, that my babies once sheltered,
When life seemed to me one delight;
To dreamland oft did you rock them
Ere evening did fade into night.

Ah! did I dream again, old hammock,
While swinging you to and fro
I thought God called to the children,
And I never could let them go.

'Tis the evening of life and I waken,
But no gentle voices I hear,
While I was dreaming He called them—
My babies, the fairest, so dear.

Oh, could I hear their glad laughter,
So happy in Heaven's bright light!
Father, keep safe the dear children
Till I, too, have done with the night.

JUNE M'ILLEN ORDWAY.



PRACTICAL SCHOOL HINTS FOR MANY AGES.