

HINTS FOR THE HOME DRESSMAKER



Shirtwaist Suits

The new shirtwaist suits are evolving new uses. Made in fluffier fashions and with greater elaboration than the severities of a year ago, they have a dressiness that equips them for fluffier and dressier and more elaborate occasions.

There are now shirtwaist suits and shirtwaist suits, for morning and afternoon shopping and visiting wear.

Among the pretty and dainty ideas which amateur dressmakers can utilize is a shirtwaist suit of pale gray etamine. The skirt may be plaited all around, a plait coming over each seam and one in the middle of each gore. The middle of the front gore may be left plain and embroidered in the Harbinger work, which came from abroad last Summer. The stitching is done in white linen floss, and thus offers a pleasing contrast to the material. The strap under which the waist buttons in front, the cuffs and a fancy collar are all done with the same embroidery. Besides this fancy collar there can be two others that are less elaborate and some white linen etamine ones which wash to look like new and wear extremely well.

Excellent for a standby is a black silk shirtwaist suit, because it can be brightened with a lace shoulder collar for dressy wear or with fancy neck collars. If well made, the skirt may be worn with all sorts of dressy waists, and thus enlarge its sphere of usefulness.

A most attractive design for the waist of such a suit has a fitted lining and is made of lustrous china silk. It is tucked in one-eighth-inch tucks to form a yoke and to make the cape for the sleeves; the latter are tucked to tightness at the top and flow in graceful fullness to the waist, where the fullness is confined in a band. An indefinite variety of collars and stocks may be worn with this waist

and thus fit it for all but the dressiest occasions. The tuck idea can be carried out in a yoke for the skirt.

The skirt can be worn with different waists, which reminds me that this Spring we are getting different combinations besides the black skirt and a white waist. Shirtwaists are to be worn with skirts of harmonizing or contrasting colors, although there must not be anything decided about the contrast. Grays, light tans and even greens are being shown in walking skirts and in those made for dressy occasions. Brown is a fast favorite.

Accordion or sun-plaited effects are made up in ecru or light tan, voile and brillantine. Pongee, always durable and generally useful, promises to attain popularity in many delicate shades.

To return to models, a home-made gown designer for a tall, slender girl had the popular surplice waist. The width across the front was cut in such a manner that when the tucks, which were quite narrow and close together, were all in, the bodice fitted perfectly.

The waist proper from the shoulder to the neck line had a finely tucked yoke. The skirt had a tucked flounce, this flounce being cut the straight way of the goods and tucked about half way down from the top. The sleeves fell in two full puffs to the elbow, and was finished with a long, tight cuff, reaching to the puffs.

In its present state of diversity, which does not relegate it to rigidly morning wear, the shirtwaist suit of fine materials is one of the most universally useful of gowns.

Newest Fancies in Coiffures

Fringes—as known in the 19th century are now things of the past. Smart women wear a light, straight rouleau of hair on their foreheads, or wave the hair into an artistic frame for their faces, with one or two soft curls to break any hardness in the outline. And sometimes one curl is worn drawn to a point in the middle of the forehead. A few women, tall and with long, swanlike necks, dress their hair low, with a loose knot in the nape of the neck.

Wear Under a Gown

The question of what to wear under a good gown to make it look its best often puzzles the amateur dressmaker. That women as a rule wear too much beneath the outside dress—too much lingerie and too much weight—is something upon which we are all agreed, but just what to dispense with and what to keep of the conventional amount of undergarmenting is another matter.

An experienced maker of gowns and all that pertains to feminine outfits says that for winter and cool weather the ideal undergarment next the skin is the union suit of thin wool, or silk and cotton, or cotton. Over this comes some warm, substantial bloomers. Then the corset and one nice skirt for dress occasions.

This skirt may be dispensed with for the walking or shopping tour when the woman is out for exercise and health, and not on dress parade. The walking length skirt is never so long as to require holding up, and the woman who goes out for her morning walk goes out not to dawdle. If for warmth, however, a petticoat is needed, it may be added; but few women who have not tried doing without the petticoat know how easily it may be dispensed with.

The fullness of the bloomers must not be set into a band at the waist; a yoke at least six inches long, shaped to the figure, must be used instead of the band, and this will bring the fullness down so low that it will not spoil the contours of the figure and will permit the corset to be worn over it if so desired.

In the winter white skirts should never be worn on the streets, and even in the warmest weather they may be omitted, except for the thin evening gowns or white plique or linen gowns.

How to Wear a Hat

It is not so much a question today of what hat we shall have, but rather how we shall wear it. The right poise is everything, and as the right at this moment is also a little mad, it may serve us to discuss the departure at some short length.

The tricorne toque, and one boasting a deep, upturned brim, pinched into unexpected curves and indentations by bunches of flowers or coquilles of ribbon, are alike disposed at an angle that, I can only describe as rakish, the whole manipulation of these models tending to accentuate this effect.

Whereas, there is a sort of glorified French sailor, quite charming, that is perched at an almost upright angle over the face and with never a suggestion of a side tilt. An especially lovely little model after this style was arranged in pale blue fancy satin straw, an almost imperceptible shade, the bandeau concealed beneath a tumbling mass of shaded pale mauve feathers, while the brim was caught up exactly in the center front by an outspreading bow, formed of sharply pointed ends of mauve velvet.

This last is the type of small hat that will prevail, and of the two my hopes go out much more securely to its chances than to the rakish little toque, as better suited to the average English face.

As to the funny little "polo" shape, I never for a moment nourished a shadow of a hope that had would secure approbation on this side of the channel, considering it has taken the Parisian, with the most piquant features, all her time to declare it acceptable. And there are grave doubts in the minds of many whether even she has been quite successful in the effort; so we need not be inconso- lably cast down that we have not been able to exploit its charms. That, however, which it behooves me chiefly to express at the moment is the absence of the so-called picture hat. I cannot recall a Spring when this defection was more strongly emphasized, and there is every prospect that it will be enforced well on into the season.

As with our heads, so with our figures. Everything points to neatness and closeness of effect. A vast amount of attention is being given to the accentuation of the waist, any detail tending to blur that line receiving scant encouragement. Sleeves are practically reversed, all the fullness coming at the shoulder instead of at the wrist, as was the case last season; the predilection growing daily more and more in favor of the simple leg-of-mutton, frequently arranged in a wrinkled form, which makes for certain picturesque effects.

Draperies evince a disposition to run to horizontal and vertical rather than perpendicular lines, while narrow decorations, former of gallow tubular braids, and little plisse frills all carry a safe insignia of the morrow.