

FALL SUGGESTIONS FOR SEPARATE WAISTS

THERE'S NO BLOUSE EFFECT THIS SEASON IN THE NEW ODD BODICES



ELEGANT STYLES IN SEPARATE WAISTS.



SMART EVERY-DAY EFFECTS.

THERE is no diminution in the prestige of the separate waist. That admirable little garment, which can be made to suit all times and seasons, is as much exploited as ever among the new styles. If anything, it may be said to have achieved a more enviable position, for nowadays the odd bodice which is merely an odd bodice, is scarcely counted in the calendar of fashion. The waist, different from the skirt, strives for a modish individuality, and the finer hand-made sorts, even in lingerie, might almost appear at court without challenge.

The first thing noticed about the new odd bodice is their marked departure from the old blousing lines. There is only the slightest bagging of the front, and this change, with the high girdling and dressy sleeve effects, promotes, in proper materials, a most elegant look. There is a tendency with many dressy models to lengthen the shoulders, through either the trimming or cut, and the back fastenings most generally employed seem juvenile in the extreme. For this rear fastening is not confined to the youthful-mamma, maiden aunts and even grandmamas going by with the proper complement of back buttons.

Another point with the ultra-stylish waist is that it fits everywhere more snugly than formerly, and so much is this tasteful a modish feature that women who buy ready-made bodices now

find it necessary to get smaller sizes. For example, wearers who formerly took a 38 bust now get 36, and if the bodice is properly made this is simply large.

In everyday effects, such waists as follow shirtwaist lines and are made in shirtwaist materials, the gigot sleeve is much exploited. This is wrist or three-quarter length, with the fullness of the top put in with box or side pleats. The sleeve may be in one, or there may be an under-arm piece, and with quite a number of the models there is an extra fullness at the elbow, which gives the effect of a top puff and tight forearm.

The smaller drawing displays two smart everyday effects with gigot sleeves in the two lengths. The dressier model is of French flannel, in the new St. Patrick's blue, with quiltings of narrow black satin ribbon. This is put on the front at the edges of the button pleat and to edge two wide side tucks which border it. The ribbon also prettily trims the stock and the double cuffs of the three-quarter sleeves. The gigot is of black satin, with a blue and black metal buckle, and the round buttons are in the same material.

The second waist, which is of white wool albatross, continues through a red and white plaid braid a sort of continuity of costume, for the skirt is entirely of red and white plaid wool. A highly ornamental yoke effect is outlined by the

braid, the same design and plain bands appearing upon the sleeves.

All sorts of soft wool textures vie with soft-finished linens among the latest shirt materials offered, for without a doubt shirtwaists in wash linens and cottons will be worn the winter through. The tub models, which continue to show a marvelous variety of finish, and hand embroidered and braiddings of indescribable beauty, are undeniably the best investments. These waists, which are invariably in white, may be worn with skirts of any color, and the degree of immaculate freshness they must display gives always a look of handbox neatness. For yokes are cut in the garment, but trimming shape many pointed, round and square yoke effects, and while buttoning at the back a number of the dressier bodices are trimmed down the front with a vest look.

In the matter of the dressy bodices, their scope is unlimited, and though presumably odd models, with the colored ones, effort is always made to carry out a look of continuity with the skirts worn. The white waist, whatever its material, is at home with a skirt of any color, but the bodice with red, blue, rose or green needs a skirt which at least repeats a touch of one of these colors, else the get-up seems very patchy. For this reason, perhaps, black and white waists, which may be worn with smart black skirts, have come to represent the very

topmost notch of style. Such bodices, which are in liberty, satin, messaline, and other soft silks, open frequently over chemisettes of white embroidered batiste, with the delicate unlined stock of these lightly feathered and fitting as light as skin. Sometimes there are also undersleeves of embroidered batiste, they and the gimpes showing tiny ruffles of Valenciennes lace, and such a set often offering itself detached from the bodice, and flaunting a price mark extravagantly high. For the point with these dainty details is the fastness fashion in which they are constructed. So there is nothing for the girl of small means but to get busy and make her own chemisettes and undersleeves, for in all likelihood these pretty trappings will be much worn all winter.

The drawing showing five bodices displays some new effects and materials for dressy odd waists.

The plaid model at the right of the row of sitting maidens is perhaps the most novel of all, for the pattern in this is made by a blue and black plaid silk lining, over which blue silk mousseline is placed. The shirred gimpes and undersleeves of the elbow sleeves are of white silk mousseline; the gigot and sleeve puffs blue panne, and the jabot and sleeve frills of the white mousseline, embroidered. With such a bodice, which is suited to any elegant Autumn and Winter

service, a blue silk or velvet skirt would be in keeping.

A stunning waist for a white cloth skirt is white rajah silk, with a handsome yoke and cuffs of deep cream gimpure.

The third bodice is made quaintly long shouldered by three tiny ruffles of silk, which trim the shoulders in a way to accomplish the effect of a berth. The elbow sleeves with their silk and lace ruffles are very jaunty, and the front of the little garment shows the ladder of prim bows long used. The yoke is of French lace, the bows of black and the waist materials proper of black silk, fish net and electric blue messaline.

Black is everywhere a contrasting note in the new styles, which brings black velvet ribbon again to the fore as a valuable waist trimming. And the old fashion of contrasting rich shades of blue with black looks, from the many evidences seen, as if this is to be one of the Winter fads.

Waist and pink gro-grain silk shapes the fourth waist, whose black velvet girdle and front bows would create the necessary harmony for a black skirt. Bands of the silk embroidered with black evolve the rest of the effective garniture.

The fifth waist is the most purified and likely to be admired of all. It represents one of the new season's daintiest exploits in lace, taffeta silk and mousseline, all of these materials being combined in a way to accomplish a very diaphanous and delicate appearance. The foundation of the bodice is of apple-blossom pink taf-

feta silk, over which a complete bodice of pink silk mousseline is put. Over this again is hung white lace applied in a novel yet simple way, with pink taffeta, and the girdle may be of the same material or of panne.

The cut, fit and becomingness of the girdle is a very serious point with all dressy waists, for the girdle is in many instances the main feature. Fashioned upon some forms or whalebone in these shapes, the liveliest slight belts are still seen of gorging ribbons, made over more dowerlike with the shirring or rosettes at the rear, and with a splendid buckle of some sort at the front. Such a girdle is extremely becoming to slim figures, and to get the high modish line without the shortening tendency of the close belts, stouter figures sometimes have them made in skeleton form of very narrow black velvet ribbon.

A set consisting of girdle, collar and cuff pieces may also sometimes be found in tulle, made up in a highly ornamental way. These add the home dress-maker tremendously in the construction of a bodice, and the linen sets which show colored embroideries are really stunning.

For very fine waists jeweled buttons will again be a feature of the Winter, and the more splendid of these will be in the form of a large single stone set simply in lace. Lace gloves were attached to lace were buttons of genuine Montana sapphires in a peler shade, which seemed as glorious as diamonds.

The short neck chains of huge beads, made of composition materials to look like wood, will also be worn, in matching colors, with the smartest bodices; \$3.50 is the price of such necklaces in their best shapes, and they are seen in all of the delicate colors, as well as white and black. The finish is dull—thus giving a Roman pearl look to the tender pinks and blues.

Aprons of very fine bodices, authoritative advices state that a number of the waists for gauze and lace evening frocks will be made with habit tails. One of Irish lace, with tiny revers, was described as worn over a rose-colored chemisette caught in at the waist with a corset belt of soft willow green, with three tails of the green alternating with tails of lace. Irish lace butterfies, with green silk bodies, decked the front of the mousseline vest in lieu of buttons.

The shortness of the fine bodice sleeves has also revived the taste for bracelets, which are to be worn in enormous numbers. The new styles in these include many coin bangle sorts, and pliable gold hoops, cut brooch fashion—the oval or round ornament often showing a single brilliant stone.

The modish glove for the short-sleeved bodice is pre-eminently black, whatever the color of the waist. Some imported Navy lace gloves were attached to the back with colors. There was also a little bias finish of colored kid at the top.

MARY DEAN.

Skeleton Wraps for Deft Fingers

EVERY woman feels the need of some sort of an outer wrap as soon as Fall sets in. The fitted jacket, however, is still too warm, and when worn usually means relinquition to the delicate bodice underneath. So Dame Fashion has stepped in this year with the most charming skeleton jackets, picturesque capes and becoming ruches to protect mildred's neck and shoulders from chill Autumn winds.

So simple are these smart little accessories that the home needlewoman can fashion them quite as easily as the fashionable modiste, and with much less expense.

The most unique of these light wraps is a skeleton jacket which matches the gown with which it is worn, or lends to it a harmonious contrast. Its vogue is largely due to the continued popularity of the costume dress; that is, the dress built with skirt and waist of the same material. With this chic wrap the effect of the frock is not lost, as it is when the bodice is hidden beneath a tailored coat.

Most stunning among these skeleton jackets is a silk affair built in pseudo de sole of supple liberty texture. At the back two broad pieces of the silk are gathered from the top of the arm-axe half way across the shoulder seam, and extend to the center of the waist line, where they cross. Two large, silk-covered buttons secure the junction and the silk widths end in long, pointed tabs effecting a position. Similar widths of the silk falling from the shoulder seams in front, cross at the bust line and pass around the waist, fastening under the silk buttons. The sleeves are short, full puffs of the material reaching half way to the elbow where they are finished with a circle of silk edged in sawtooth points and ornamented by a button to match those at the back.

Sleeves are not essential to these skeleton wraps. One distinctive garment which can be made with or without them is built of pearl-gray voile lined with taffeta in self-tone. A double collarette finished in square corners opens at the throat in a very small V. From beneath the lower collar falls a double box-pleat of the silk-lined voile, fastening blindly down the front and ending at the waist line. If sleeves are desired, the V-shaped air extends narrowly out over the shoulder line and conceals the gatherings of two short, bobbing ruffles of voile which form the elbow sleeves. Velvet collar in delicate Sevrès blue, and square silk neckers piped with velvet, finish the neck of this smart wrap.

Equally as natty are two shoulder capes of broadcloth. One in thrush brown has a full gathering of the material dropping over the shoulders, front and back, in jabot points. It is attached to a pointed yoke, and is trimmed round the V-shaped neck and across the bottom of the full cape, as well as in shaped bands over the shoulders, with silk Hercules braid.

The other cape is of white broadcloth, and is built on pelerine lines. Two pieces of the material form short, circular capes at the back and drape over the shoulders. Tapering to points at the waist line, they cross and are attached to a belt of gold

braid or black velvet, which is fastened at the side with a gilt ring button. Gold braid or velvet bands terminating in large ring buttons trim the neck, and a piping of white lawn or maline protects the delicate collar of the frock beneath. If a long-waisted effect is desired, the pointed ends of the cape should be allowed to hang straight down like a stole. In this case a strip of gold or velvet ribbon emerges from beneath the upper cape at the bust line on either side. This covers the ends of the cape, and is itself finished with tiny crochet buttons to give it a smart effect.

Light wraps for more dressy occasions are built of lace, maline or chiffon. Particularly fetching is a large cape with collarless yoke of jagged taffeta bands. Around this is gathered very full a short ruffle of the silk with wide lace insertion and heavy lace edging. A hand of the taffeta passes over each shoulder to the edge of the lace; both front and back is adorned with a jeweled button at each of its forked ends.

No less smart for Fall wear are Queen Elizabeth ruches of maline. They are not becoming—however, to a woman with a short neck. The daintiest of the ruches are built from double widths of shadred maline laid into stiff box pleats. Many lengths of inch-wide velvet ribbon in shadings to match the maline dangle from either end of the ruche. They are tied at

intervals in loose knots and terminate in a knot with many loops.

How to Clean Leather.

The following directions are said to be very good for cleaning and polishing leather: Dip a soft woolen cloth in boiling hot milk and wipe the leather with this, rubbing gently until all the dirt is removed. Then wipe dry with a soft flannel. When the leather is clean go over the surface with a piece of flannel on which is spread a tiny piece of prepared wax. The wax should be spread over the cloth as thinly as possible. After the waxing go over the leather with a clean soft flannel, rubbing briskly, but not too hard.

A recipe for this wax is as follows: Put two ounces of beeswax cut in small bits into a bowl. Place the bowl in a pan of hot water on the back of the range. When the wax is quite soft beat into it after taking it off the stove a quarter of a cupful of turpentine and half a teaspoonful of paraffin oil. It is ready for immediate use.

Gauzy Ruches Used as Trimmings

AN important item in the dress allowance for the Fall will be ruchings and footings for finishing off coats and blouses. Rumors have been whispered that they would be retired, especially as trimmings for neckwear. Far from losing in favor, however, now that heat does not will their freshness in one wearing, they are more in evidence than ever. The field of their use also has become greatly widened, and they play a part in everything that pertains to the upper portion of a woman's costume.

Their particular charm lies in the softening effect which they lend to the face. They add the same youthful appearance to a woman or girl that embroidered and lace ruffings do to the little child.

As a means of vivifying a rather worn and shabby-looking suit, they are a great deal, and a highly ornamental way she can transform a halfworn jacket into a smart coat, which will make her look as though she had just stepped from the proverbial handbox.

Lawn or linen quillings are the most appropriate to set off an outside tailored garment. At the shops these are offered in bewildering and tempting array, but the clever girl evolves them for herself, making them her fancy work for odd moments. Widths of sheer, white muslin from two to four inches are daintily hemstitched by hand. Others show a rolled hem or a narrow hem headed by one or two miniature tucks which are fastened to the main body of the fabric.

In gatherings of fine knife pleatings, the quilling is then attached to a tape or secured inside a little fold or flange. Lightly V-shaped, they are kept fresh until just before they are to be worn, when they are tucked loosely under the edge of the coat collar, cuffs or sleeves, and any caps or straps which may be used as trimmings are jarred as if the quillings are tucked on the outer surface of the coat or cuff they are attached to narrow bands of tucking which runs the width rather than the length of the ruffing. These seemingly unimportant touches make a girl the acme of trimness when she dons her street costume.

A more elaborate bit of work for the girl who uses her needle is to finish these ruchings with arrowhead points. The rounding, almost V-shaped ends, are buttonholed very delicately in mercerized cotton or linen thread of spider web fineness. Muslin, linen or handkerchief lawn is employed for the foundation, and one girl has worked several yards of material with scallops of pale blue, pink and lavender respectively.

Footings of machine and hand embroidery will be used with lavish hand to adorn plain tailored waists, as well as tailored coats. When built of machine embroidery, it is a waste of time for a girl to attempt to make them. On the other hand, for a mere song, and in as pretty patterns as anyone could wish for, in the more expensive qualities they imitate hand embroidery perfectly.

Bands of brocade Anglaise, or shadow embroidery, machine made, form the center of the footing, while the choicest of Hamburg edging or lace-trimmed muslin is gathered or laid in plaits on either side. Messaline, organdie and chiffon footings, lace inserted and edged, have accorded-pleated ruffles to match, and are charmingly gauzy and fluffy, but extremely pleasing. A waist needs no other trimming than a band of footing about neck and sleeves and a single strap down the center of the front. On the footing adorns cuffs and collarless neck, and sometimes conceals vest or edges wide revers.

But the tailor's duit is only one part of the wardrobe which requires innumerable lingerie frillings. Medallions, heading and all sorts of applique trimmings on fancy blouses are edged with ruchings. Various kinds of laces appear very generally in the make-up of these softer frills. Organdie, maline net and muslin do not form the foundation, finishes off by Valenciennes or Cluny edgings from a sixteenth to an inch and a half in width. These peep from beneath the edges of embroidered bands or irregular lace motifs like bits of down, and give the blouse a touch of exquisite daintiness.

Lastly, no bodice should be without a band of immaculate ruffling about the neck. Boxes of half a dozen different kinds are sold for 3c. These, of course, are very simple in their makeup. But there is no end to the lovely, filmy edgings which are employed for the same

Things You Ought to Know

THE word "banquet" formerly meant dessert.

California oranges are now sold extensively in London.

Pottery is the oldest and most widely known of the human arts.

The total number of books in the world is estimated at 4,000,000,000.

In one year this country turns out 1500 books of fiction alone.

Russia leads the world in planting forests; America in devastating them.

The total number of men in the United States liable to military service is 11,128,750.

The Japanese are not good horsemen; the Russians excel in the cavalry division.

The naval militias of the several states comprise 45 officers and 450 enlisted men. The total authorized strength of the militias of the several states is 15,377 men.

There are 8,840,750 negroes in the United States, but only 571 persons of African birth.

A distinguished scientist estimates the age of the world at about 500,000 years.

The earth weighs, according to scientific estimates, 4,841,000,000,000 tons avoirdupois.

There are 272 cities and towns in the United States having a population of 5000 or more.

Iceland, which is a republic in the literal sense of the word, has no prisons and no policemen.

In England an engine, after running 30,000 miles in 18 months, is sent to the "railway hospital" for overhauling.

Peru and Bolivia have the richest silver mines in the world, there having been taken over \$200,000,000 from the Potosi mines in Bolivia alone.

The salary of the Governor-General of Canada is \$50,500 a year. Each member of the Cabinet is paid \$7000 a year except the Premier, who receives \$9500.

The Baltimore & Ohio and Pennsylvania Railway Companies are spending \$14,000,000 to give Washington City one of the finest union railway stations in the world.

In 1900 the center of population in the United States was six miles southeast of Columbus, Ind. In 1890, 100 years before, it was 18 miles west of Baltimore, Md.

New Orleans has an area of 19 1/4 square miles, which is the largest of any city in the United States except New York. The latter has an area of 35 1/2 square miles.

In active service in the United States Navy there are 1371 commissioned and 428 warrant officers and a force of 25,644 enlisted men. The Marine Corps has 222 officers and 4821 men.

Railroad property in the United States has a commercial value of \$11,344,522,000. Pennsylvania is at the head of the list, with a railroad valuation of \$1,429,938,900. Alaskan railroads have a valuation of only \$90,000.



SKELTON WRAPS FOR FALL DAYS