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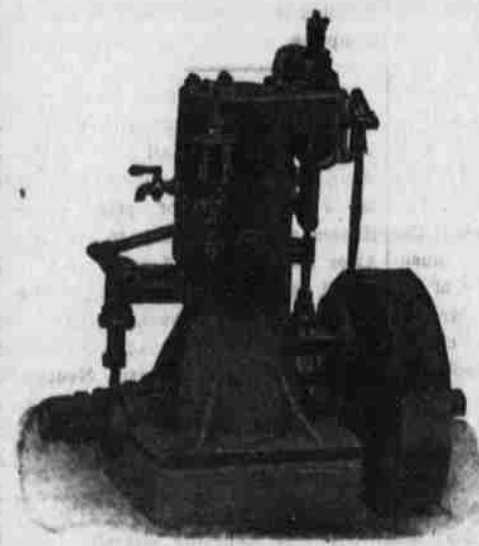
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**New Fashions Do Not Admit of Such an Effect-Fashion Chat by Mme. Baker.**

It's good-by to the straight front, the long shoulder seam and the "droopy, weepy" sleeve. Mme. Baker imparted this sad—or joyous—news to a company of the faithful at a meeting of the National Dressmakers' association.

"Now, I'm going to tell you about the new dress from tip to toe and from toe to tip," began Mme. Baker, seating herself comfortably on the low platform and looking her audience square in the face. "To begin with, the new skirt is not so full right below the waist line, but at the bottom it is very full. Paquin is making his skirts very full and flaring. I should say six and one-half or seven yards of goods would be required for a skirt for the average woman.

"On the other side there is a passion for horsehair. I saw a handsome blue cloth that was lined from hem to waist line with horsehair. It was cut like the old godet skirt, very much gored, and set out around the figure in a series of fluted folds"—and Mme. Baker spread out her hands to indicate the increased girth of the new garment.

**The New Skirt.**

"Many of the new skirts are faced with horsehair from the hem to the knees. We are conservative over here. We adopt very few of these extreme Parisian fashions at the very start. I don't think American dressmakers are likely to go in for the horsehair fad to anything like the extent of the French dressmaker. We shall probably begin with a six-inch or twelve-inch facing. This will be the entering wedge. If you do use horse hair, you would better put it in the foundation skirt, unless it is a knockabout skirt you are making, and cut your skirt in seven or eight gores. Skirts must set closely in front across the abdomen, but"—and here the lecturer spoke with great earnestness—"but anything strained around the figure is quite passe, and as for the habit back and any pulled back effect, they have gone out entirely."

**Back to First Principles.**

Apropos of the stand-out effect which is to prevail below the knees, she went on to speak of the heavy cording which will be employed to counteract any clinging or drooping tendency on the part of the goods of which a skirt is built.

"Cable cord as big as my thumb is being run around the inside of the skirt—two rows of it—two or two and a half inches above the hem. It certainly does make a skirt very heavy, but it gives the hoopskirt effect desired.

"In short," said Mme. Baker, summing up her advice on skirts, "the innovation in skirts are such that you can take any of your old patterns and cut them narrower at the top and wider at the bottom, and you can make almost any new skirt you see."

**Change in Bodice.**

The sleeve's the thing this season. "All the big changes center about the bodice, particularly in the sleeve," Mme. Baker told her auditors. "The new sleeve springs out direct from the top of the shoulder, being held out, puffy and full, by a little piece of featherbone, covered, and stretched across between the lining and the top of her own arm, from front to back, and about an inch below the line where the sleeve was sewed into the shoulder, a bit of white canvas. "There, you see, if that were under the material it would hold it right out in almost a straight line from the shoulder.

"Remember this—any fullness at the bottom of a sleeve is old-fashioned. Above the elbow the sleeve may be full, but it should fit the forearm tightly. No more of the droopy bag below the elbow (that sad droop, it always seemed to me), whatever you do. You may have a puff at the elbow or a series of little puffs from the elbow up to the shoulder, but they must all stand out, not droop.

**And a New Corset.**

"The foundation of the new style of bodice is the new corset. All the new corsets are higher in the bust than we have been accustomed to, and they define the waist line in a way we have not seen for several years. The silhouette of the fashionable figure shows the bust held higher and the figure sloped in. All the new waists are draped, and many show a shirring down the middle of the back, the fullness being drawn around to the front and caught in bolero or surplice form. No more blouse effects.

Make a Figure if You Have it Not. "The figure is the all-important thing—if you haven't got it you must make it up." Here the director of the

National Dressmakers' association spoke very impressively. "You can talk all you like about physical culture, but some people haven't got any figure, and some who have carry it so badly they're almost as badly off as if they had none.

"There are lots of little ruffle devices for producing a good figure that are much pleasanter and easier than padding, as, for instance, three little ruffles to go on either side of the front, or a series of ruffles to pin across it. Also, one must have a little padding in the back, for it is absolutely necessary to produce a rounded effect.

**Belts Remain Wide.**

"Belts are very wide, in spite of all that was said about their narrowing down. Two-thirds of the dresses have a girdle with a deep point and front. Some show the girdle tied at the side, a fashion that is taking well, and was borrowed from a stage dress of Mme. Rejane's. Paquin is making a speciality of his leather belts, painted sometimes with a spread-eagle in the back, or with flowers, or something having a fanciful arrangement of little buttons. Leather has the advantage of not soiling easily and keeping its shape, but, as a rule, the best effects are obtained by making the girdle a part of the dress, not something applied from the outside.

**Nothing New in Collars.**

"There is nothing new in collars—they should still be close and thin and upstanding—no sagging in the lines under the chin."

Suits for dress occasions were next discussed.

"All the smartest have short coats, following the figure closely and fitted with seams or little tucks. They all have something below the waistline—coattails or skirts. Of course, there are separate coats—long redingotes, they are—but what I am speaking of are costumes for calling or dress occasions. And you may use as much braid as you like. Braid, chiffon and mousseline de soie, if you like. You can't use too much.

"Like the long shoulder all those lace collar effects have had their day. A great many fichus and berthas are worn, but if one sees a lace collar at

all it is wired to stand out straight over the tops of the sleeve. (For afternoon and evening all the new gowns show elbow-length sleeves, by the way.)

**Ribbons "Go" now.**

"Ribbons are to be used lavishly for trimming. Some of them will have braid run along either edge before they are puckered up. It looks as if the dressmakers had formed a determination to crowd on all the trimming they could get. There is one very pretty use half-inch ribbon can be put to. Procure a coarse Honiton pattern, then use the ribbon in place of the usual braid, putting it together with coarse stitches in colored zephyrs or black twist. It is easily done and highly effective."

**A THOUGHT SAVER**

**MENU MONDAY**

People who never have any time are those that do least.—Lichtenberg.

**BREAKFAST.**

Cracked Wheat, Tenderloin Steak, Rolls, Baked Potatoes, Coffee.

**DINNER.**

Cream of Pea Soup, Baked Fowl, Potato Balls, Fried Eggplant, Tomato Salad, Fruit Pudding, Coffee.

**SUPPER.**

Boudins, Rolls, Chocolate Layer Cake, Tea.

**BOUDINS**—One pint cold chopped meat, one tablespoon chopped parsley, also one of butter, one-half cup stock or milk, two tablespoons fine bread crumbs, salt and pepper; cook butter, crumbs and milk, add two well beaten eggs and mix all ingredients together; place in hot gem pans and bake fifteen minutes. Serve with cream sauce made thus: One tablespoon flour, one of butter, rubbed to a smooth paste; add one cup milk and stir and cook five minutes; season.



As the cold weather approaches it is advisable to strengthen the system and thus fortify it against attacks of Chills, Colds or Malaria. The Bitters will do this most effectually, also cure Insomnia, Loss of Appetite, Liver Troubles, Dyspepsia and Indigestion. Try one bottle.

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