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NEW YORK FASHION LETTER

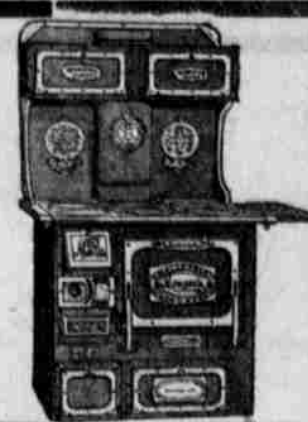
New York, Sept. 8.—As the autumn comes on there is always a time when our dressing is most difficult; the season is too warm and too early to put on anything that savors of winter, and yet, the summer clothes are often too cool and in a decidedly frayed condition. Therefore the question arises, how to be suitably and becomingly dressed during this "between" season.

It is necessary, perhaps, after so much traveling and moving about during the summer to have a new street dress for the morning, not too heavy in weight and yet one, that with an extra warm blouse and furs would serve on those warm days that come upon us even in the midst of winter. Such a costume was developed from satin cloth by a pony jacket suit, which is one of the latest examples of that style. Box shaping characterized the front and wide tucks at each side of the closing are stitched to the lower edge. The back is semi-fitting, showing a tendency to a closer shaping at the waist line, this result being obtained by side-back seams that extend from the shoulders and have inverted plaits below the waist line. The edges of the front meet in closing and the narrow space between the tucks displays clustered buttons or ornamentation of braid in simulated vest effect, and the fastening is invisibly made. A flat collar outlines the neck, while coat sleeves are supplied and adjusted into armholes with gathers; they are sufficiently wide at the top to suggest the present favor for broad shoulder effects, and wide turned-back cuffs are their finish at the elbow. The skirt is one of circular two-piece models so fashionable just now, and has the seam in the center front and back over an inverted plait. About the sides are three nun's folds laid about six inches apart. The only further decoration is the machine stitching. This costume would make up prettily in blue mohair with a touch of red in the cuffs and collar, and worn with a blue hat adorned with blue velvet and wings. The blouse to be worn with it was of blue and red plaid which sounds crude, I know, but was by its pattern very pretty, and finished with one of the new French turn-overs and a bright tie.

Possibly one of the corselet skirts, made from some of the thin goods in vogue with inverted plaits on the gores, is a legacy from the summer. This can be ripped apart, cleaned and remade. An example of such a gown was in tan voile and seemed to have lightened in the process of cleaning, but the owner put it through a bath of strong coffee from which emerged as good as new. The old lining of brown silk had cracked too badly to be used again, so a lining of green nearsilk was considered



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good enough for this made-over dress, which was recut with some slight changes into a plain-gored skirt and over each seam was a strap of green and brown silk dotted with red. The bottom was lengthened by a new piece that had gone through the same process as the dress to give it the same color, and machine stitching was used as finish. The top of the skirt was cut off at the waist line finished with a small belt under a silk girdle. The waist blouse was made of the green lining silk and a very narrow berthia outlined it; the back was in one piece, the fullness of which was confined by gather under the belt. The little bolero was relined, decorated about the bottom, fronts, and neck by an applied fancy portion of silk completed with machine stitching. The sleeves were left short and finished with silk cuffs that matched the applied piece in the body. The hat that had been worn with this costume was a brown straw, which was now cleaned, trimmed with a brown rucho in the back, green foliage and red berries, and a green velvet band. The gloves were brown gloves, and the Oxford ties and stockings were of the same color.

A green silk poplin of a beautiful shade and fine texture, but old fashioned in cut was used as the foundation of an afternoon costume. The dress was ripped up, then sent to the cleaners, as the goods and color is a particularly hard handling for an amateur cleaner. In order to make it by any of the new models some piecing had to be done, but was accomplished so cleverly that under the black veiling upper dress it was not at all noticeable. The outer skirt is nine-gored. The fullness around the hips is disposed in tucks or shirrings to yoke depth, or may be collected in gathers. The upper edge is finished in a band. Below flounce depth the skirt is laid in three nun's tucks and the lower edge is finished with a hem. In the waist the full fronts and backs of the material are tucked at the shoulder seams and the fullness at the waist line disposed in shirrings. The V shaped yoke is fitted by shoulder seams. A standing collar finishes the neck edge and a shirred girdle completes the lower part of the garment. The sleeves may be made in full or elbow length and consists of a two-piece close fitting undersleeve and a one-piece puff finished with a wide cuff.

From some years back there had lain wrapped in tissue paper a black velvet long jacket made with a yoke and Watteau back; and from this for evenings was constructed a very presentable empire style coat. The coat was seamed at the center, and has two plaits at each side of the front, the fullness below being pressed in deep plait to the lower edge, and the closing is conspicuously made

at the center, or the edge may be turned back in revers. A stole facing seamed at the center of the back, follows the neck and front edges. One seam is used in shaping the sleeves, for which long, three-quarter and shorter lengths are allowed. The hand finishing the lower edge is in pointed outline, and the frills are discretionary. The yoke was simulated by layover of hand-made point lace and the lining was of white China silk.

A skirt to wear with this was constructed with three pieces in Rajah silk, the full back section was arranged in a triple box-plait, and two circular portions with clusters of plaits laid at regular intervals, all of which may be stitched to yoke depth. A seam in the front in Duchess style connects the two sides sections, and adds to the appearance of the skirt. Machine stitching completes the costume. A blouse of China silk and lace would be pretty to accompany the costume and a black braid and silk hat trimmed with short plumes and silver buckles should be added.

Another woman, from an old silk coat in black, that had not seen too much wear, used it for the development of a natty little blouse waist, while from an old China silk skirt, the waist of which was worn out, she made a second, having a pink slip for underneath. The plastron and flat collar of all-over lace were the pleasing features of the first waist, the one in black. It closes at the left front, and black velvet edges the plastron and is carried to the waist line, the same appearing on the cuff of the full elbow sleeve, completed with a narrow full lace edging. Large buttons adorn the front of the waist, and a deep girdle of silk with a buckle at the back confines the blouse at the waist-line. The waist is suitable for wear with odd skirts. The second waist was noticeable for its triple pointed yoke which extends only to the shoulder line at the front while tucks and gathers allow for more fullness of the waist at the front. The closing is at the back with shows tucks extending from the shoulder to the waist line. A narrow lace edging gives a soft finish to the neck and short puff sleeves. The belt was a softly crushed affair giving a high girdle effect.

A very dressy toilette of grey voile was shown with a yoke and vest extension of all-over lace and long cuffs of the same. The fronts of the material have pointed extensions that button across the vest in a very stylish manner. There are three tucks on each side of the yoke at the shoulder seams and stitched down for a short distance. The back of the waist is in one piece below the yoke and has its slight fullness gathered into the belt. The sleeves have sty-

lish upper portions of the silk and long fitted cuffs of the lace. The skirt is cut with seven gores and has kilted portions inserted between the gores and an inverted plait in the back.

An old dress of light brown cashmere was renewed in a charming manner by the addition of a tab yoke of fawn silk and embroidered edges. The shaped tab yoke was edged with embroidery and adorned with medallions of cream lace. The front fullness was tucked in clusters beneath this yoke. The back had two clusters of tucks stitched down from the neck and shoulder seam to the waist line on each side of the closing. It had no piece. The sleeves are in elbow style and have clusters of tucks extending their whole length and were completed by narrow bands of the silk. But, if preferred the sleeves may be made long by finishing with long cuffs.

The skirt was already a seven-

gored model and there was practically nothing to do but to turn and stitch the seams while around the lower edge were applied folds of the goods divided by rows of the insertion that matched the edging on the waist.

Plaiting is to be used largely during the fall and for thin goods no arrangement could be better, but remember that it is adapted to the short skirt only, for on a long skirt that has to be lifted constantly, the plaits lose their shape which should fall in straight, graceful lines.

Apple green is to be one of the fashionable colors this winter.

Ribbons will continue popular as a trimming.

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