

HINTS FOR THE HOME DRESSMAKER

SMART COSTUMES for RESTAURANT and THEATER WEAR

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SMART PRINCESS MODEL
IN WHITE CREPE AND ROMAN
EMBROIDERY. HAT OF WHITE
VELVET



ATTRACTIVE MODEL IN
MUSTARD VELVET



THEATER CAPE OF WHITE CASHMERE AND SATIN BANDS



THEATER CAPE IN BROCADED
SATIN BANDS AND SQUARE
OF MARTIN

THE short frock has a wider range than usual this season. For the woman who goes in the street car to the theater, restaurant, dinner, and other affairs—and her name is legion—the possibility of a little frock elaborate enough to produce a favorable impression in the theater and at the restaurant table and yet short enough for comfortable walking has its appeal.

But, after all, these delicate frocks are rarely short enough to be left to their own devices, and if one has to hold up a skirt one may as well hold up a long one as a short one. And—most potent argument—nine women out of ten know that long skirts are more becoming to them than short skirts. There is something about the swirl and flow of a long petticoat that lends poise and self-assurance, and the woman who is not slender gains many inches in apparent height when she changes her short walking skirt for the long one.

There has, however, been a general shortening of the long skirt, the narrow train has lost caste, and the rounder lines seem to prevail. The exceeding limpness of the modish skirt around the feet and the vogue of draperies drawn in closely about the ankles have proved distinctly puzzling problems in the matter of locomotion. While generally one has to shuffle warily along in these new skirts one may with practice achieve a glide, but there is no denying that the present fashionable type of skirt, draped or tied in somewhere between the knee and the floor and quite limp and full below, is a trying thing in which to walk gracefully.

As there seems to be much confusion in regard to a skirt's length this season the well-dressed woman should bear in mind these facts: The strict decree of fashion is this: Skirts five or six inches from the ground for strictly street wear, skirts that sweep over the floor in a round train for the afternoon, and skirts five inches from the floor for dancing. That is the decree. Every one does not have to abide by it, but numbers of women will accept it in part, if not in whole. They may not have every evening gown short or every afternoon frock made long, but they will assuredly have one of each kind to show that they know what is being done in the world of fashion.

It is quite true that the early autumn gowns for evening wear were long, and this gave rise to the impression that the short frock of Paris would not be acceptable, but winter styles show the short skirt everywhere. These frocks five or six inches off the floor are not restricted to young girls. Women of fifty wear them with as much placidity as did their ancestors. This is not a graceful evening fashion. There is nothing in it to recommend it to any one over 20 years old, but fashion designers have not been overcautious in fashioning graceful designs for the last two or three years.

Still the present modes have this advantage—when dinner or luncheon is served women can trail clouds of glory after them in lines of silk, lace, or chiffon, while for dancing they are now able to take every movement in unhampered enjoyment.

It might be said that any costume which is draped

is in fashion. So common is this belief that a few scarfs have been attached to an old frock, and it is rejuvenated into a thing of this year. This sounds easy, and it really is if one has skill.

These draperies, however, should be arranged by an artist, and every woman is not one. It is usually the case that these touches must be sought for among the high priced dressmakers. It is they who are able to give the entrancing twirl to the yards of filmy fabrics.

Women will cheerfully tell you how they made a last year's satin slip into an artistic dinner gown by swirling over it a few rashes and loose ends. The fashion of using one color over another, or several tones of color in one gown, makes this kind of alteration simpler than if one had to keep to a distinct color scheme.

It might be sweepingly said that gowns are draped from shoulder to hem. And one might add in detail that it is of small matter whether or not the drapery goes the same way. In some gowns it wraps the figure ending at the knees; in others it drops from right to left on the bodice, and from left to right on the skirt. It may be said with pathetic truth that the fashion for drapery will have a tendency to make the average woman look sloppy. And it certainly gives splendid opportunities to look disheveled.

The new empire chignon shoulder scarf this season has given the old and well-established feather and tulle ruche and bow a close race for popular favor. They are particularly well liked for theater wear. There is no question that they are graceful, gracious things to wear, and as an accessory of dress they are among the prettiest and most effective. But there are well-defined ways of wearing them. The scarf must be absolutely in keeping with the gown. It must fall well off of the shoulders in soft folds, and be draped carelessly over the arm as illustrated on the page.

The black scarf deserves a word by themselves. Many women choose these in preference to anything else that is offered them. They find that with the majority of gowns the touch of black is what is needed to give character to a gown, and that nothing will do this so well as the thin waving line of chiffon that is so elusive and at the same time so pronounced. These new scarfs are quite a bit wider than those first brought out. They have also increased in length. The

shorter ones lack grace, and do not add to the height of the figure, as do the long, clinging ones.

In furs one of the newest scarf effects is the simple natural animal, fox or lynx, suspended from the shoulder. The skin is uncut and allowed to remain in its natural shape. This brings the head to one side and the tail at the other, there being no effort to arrange the scarf in any other than the simple barbaric fashion of suspending the unfinished animal skin from the shoulder.

The newest muffs to go with these scarfs are made in such a style as to simulate exactly a live dog carried under the arm. The muffs have four pendent paws, bushy tail, and a lifelike head and neck, around which there is a sterling silver or solid gold, trimmed leather collar, the collar having a name plate and a tiny bell.

Another note of the winter season is the popularity of the artificial corsage bouquet for afternoon and evening wear. Orchids, lilies of the valley, gardenias, and violets are worn in profusion, combined with ferns which have been cured by a process which leaves the living natural leaf in a way to perpetuate its green, delicate and lovely. These artificial muffs and corsage bouquet, while more expensive in the beginning, are really more economical and satisfactory in the end than the natural flowers.

Artificial flower sets are also popular, the flowers on the hat, muff, and coat matching each other. These bouquets are particularly satisfactory for evening and theater wear, as one does not run the risk of ruining one's gown as she would do from the heavy damp bouquet of natural blossoms. Quite the newest fancy in these artificial bouquets is a piece of white lilac with a purple orchid center.

We are facing an epidemic of velvet, and the little costume of black velvet promises to be the future. On the advance models shown the skirts are sufficiently full for comfort and are round and short. Half long, the coats are usually half fitted. A little silk braid is used in the trimming of the collar, revers, and cuffs, but the more expensive models are simply trimmed with just a touch of heavy silk cord. Somber and severe as this costume is, it is nevertheless exceedingly chic when are added to it the correct accessories of gloves, shoes, blouse, hat, and neck dressing.

The fronts of the coats of these costumes are filled with director's stocks and plated jabots of white mull merely hemmed or trimmed with narrow clumsy lace. Between the edges of the gloves and the coat sleeves there peeps out an inch frill of white. The hat worn is usually large, all in black velvet, or a huge turban made of soft velvet folds, with not a touch of color on it. On the black velvet marten trimmed muffs is pinned a muff bouquet of artificial flowers. With such a costume one is well equipped for the ordinary day time functions of city life.