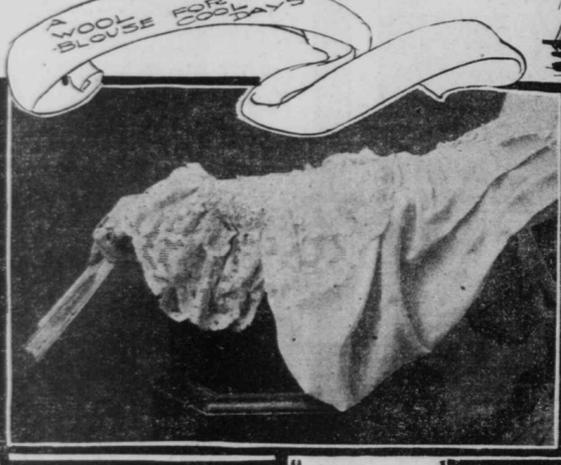


# NEW SHIRT WAIST SUITS FOR FALL



A SHIRT WAIST SUIT OF MOHAIR WITH CRAWL AT ENDS OF VELVET AND LACE



HAND MADE NEEDLEWORK CUFF TRIMMED WITH GERMAN VAL LACE



A DEEP NEEDLEWORK COLLAR TO WEAR WITH ANY SHIRT WAIST



SHIRT WAIST SUITS ARE SHORT, THEREFORE THE HOSE MUST BE PRETTY

Now is the Time to Make Your Winter Blouses, for the New Styles Are Out and the French Materials Are Here for Trimmings—The Beautiful New Dresses of Fraulein Bertha Krupp—Blouses in the Trouseau of Miss Pauline Astor—The Cloth Blouse Is Crowding the Silk One Out of Style.

By AUGUSTA PRESCOTT.

**F**RAULEIN BERTHA KRUPP, the richest girl in the world, has fallen in love with the American shirt waist suit. Miss Krupp, who has recently come into possession of her 13 years and her fortune, has been buying gowns from Paris and gowns from London, and now she wishes to invade New York for more gowns.

Miss Krupp particularly admires the shirt waist and she knows she must send to New York to get it. Brought up the unaffected daughter of the gun-maker, she now revels in the possession of more millions than are owned by the greatest American heiress that walks. What wonder that her girlish fancy turns toward the handsomest thing in gowns.

Miss Krupp, who has just lightened her mourning, wears a dress that is most charming and very quaint she looks in it. It is an Irish gray, almost silvery, and the skirt is made with many shirings, one of those skirts that somehow give one the bouffant effect. Around the foot there are three flounces arranged to look like a triple skirt.

There would be no contrast at all were it not for many pipings of white liberty used freely upon the skirt and the waist. The yoke, for it is a gown with a yoke, is made of bands of white liberty and lace and of gray material put together in the cleverest way.

The sleeves are marvels in width below the elbow, with beautiful pieces of lace and liberty silk set into the puffs. They are exquisite sleeves, with somehow the angel effect, for the lace makes them tight.

With this gown Miss Krupp wears a large brimmed hat trimmed with numerous ruffles of gray chiffon. Another hat accompanies this suit, a hat of autumn chip, trimmed with numerous ostrich plumes, a picture hat.

It is whispered in Berlin that Miss Krupp is ordering her laces for her trousseau, and prudent old wives say that it is none too soon. An heiress must marry some day, and, with laces

in such demand, it takes years to gather together enough for a fine trousseau. The heavy German Val lace is most used just now, and, in the decorative laces, there is nothing that equals Irish crochet and the heavy laces of France.

### The Heavy Shirt Waist.

One way to make a shirt waist is to get very heavy linen. Let it be as coarse as hop sacking, but not as rough. It will show every thread of the weave. This kind of linen makes a very nice waist for winter. Let the color be a cream white, for this holds its style winter and summer.

Now the fashionable fad is to take a big, round collar of Irish crochet and for the trimming of this waist work the collar into regular goods. Let it lie upon the shoulders in regulation collar style, but spread it wide. Sometimes it takes two to go around the neck when they are laid out in this manner. Now apply them into linen and finally dampen the whole and press the lace into the heavy cloth. The result is curiously like embroidery or like a very expensive lace inset.

They are taking all the old linen waists and coloring them a deep blue. There is a shade of blue which dyes charmingly and the heavy linen waists that have done duty as white waists all summer are now dipped and made new for winter.

Dame Fashion has declared for the white waists so long that now her eyes begin to turn toward the blue waists and the cranberry colors and the other deep tints. There is a lovely shade of willow green which is very desirable for fall waists, either in heavy linen or in light weight cloth.

"Take your old white linen suits," counsels a wise woman upon fashion topics, "and have them dipped for fall wear. Take my word for it, they can be worn until snow flies."

Heavy dark linen suits were worn under cloth coats with collars of tur all last fall in London.

All of these things and many others go to show the great vogue of the wash waist whether for winter or for summer wear.

### A Directoire Suit.

Here is a gown just as completed for a very elegant woman who wears the handsomest dresses in town. The style is Directoire, although it is by no means an exaggerated gown, but a Directoire on modified lines. The material is smooth, thin, fine cloth, closely related to broadcloth and the color is that fashionable autumn tint known as leaf mold brown. There is, of

course, another tone combined with it, a light blue which is seen only in the narrowest lines, such as tiny folds and pipings. And wherever you see a blue piping you will see a white one close along side.

The skirt of this gown is long and, though full, it is not one of those extremely full skirts. There is a train and the front and the sides are snug, that is, they are held down close by bands of trimming.

The skirt is made of three very scant puffs and between the puffs there are rows of pinking, ragged and decorative, and the blue pipings seem to come in between the puffs and the piping. There is a Directoire coat with collar, lapels, cuffs and wide girdle of cloth of silver. This suit is one to be recommended to any woman who buys one and only one handsome suit.

Every woman, no matter how poverty-stricken she may be, is entitled to one fine gown a season. Many women prefer to wear old clothes, neatly patched or tastefully remodeled, on all other occasions. But when a very nice event occurs they want to have one fine gown. And this is a point of view taken by many women who are well dressed.

For the woman who is going to have one handsome frock there is nothing that will appeal to the taste more than a nice silk dress. But from points of durability the new soft fine ladies cloths are best. They come now in the most exquisite deep tones with color suggestion for trimming them. There is a lightweight broadcloth which, in the biscuit color, makes up as fine as the finest satin.

In all the shops they will show you handsome dark cloth materials, such as the popular leaf mold brown, or cranberry red, or deep sea green or black, and they will drape your material with some contrasting color to set it off and to give you an idea of the color harmonies. Whole suits are,

of course, worn. But the girdle, the collar and cuffs, and the pipings and sometimes the folds and the pinkings are in another shade.

There is quite a little fancy for building a shirt waist suit all of one tone without a hint of contrasting color or in mixed goods. There comes for fall the most delightful mixed suits in gray, with splashes of red and blue and green. These have the nub effect and make up into very pretty shirt waist suits. They call for four pieces, the skirt, the eon, the very wide girdle and the chemisette.

The nattiest of the fall shirt waists, with their skirts, are made on the blouse order, with open front, under which a little light wash shirt waist can be worn if desired. Many wear only the chemisette, consisting of the choker and little cape attachment.

### A Trio of Shirt Waists.

Here are three shirt waists just as they came from Paris for the trousseau of Miss Pauline Astor. One is a heavy winter moire in blue of a medium shade. The silk is unlined and can be worn on the middle days of autumn when on coat is needed.

The trimming of this waist or blouse consist of Hungarian embroidery. It is very cunningly wrought and is very broad and very fine, thus dignifying the waist into a thing of real style.

The belt of embroidery, which is wide and intended to wrinkle, is brought down to something of a point in front. The waist is gathered rather full into this Hungarian belt and there is a quaint silver buckle in front. There are buckles with dangling chains and medallions.

There are wide Hungarian cuffs, with little frills of taffeta on each side, and there is a stock with a frill at the top. But the prettiest thing is the medallion upon the sleeve. It is five inches square and is worked in conventional style with all the colors of the rainbow, beautifully intermixed. In the center there is an initial.

A second blouse was made of leaf brown taffeta. It had a deep yoke of Mexican allover lace of the finest quality.

A small bordering of this lace finished the cuffs. With this waist there went a wide girdle of brown suede of the kind that is meant to wrinkle. It was fastened in front with an immense gold buckle. A string of gold beads falling to the waist line will be worn with this.

The third blouse was white in a soft taffeta of very bright finish, looking almost as lustrous as Liberty. A deep yoke of Venetian point was set in the neck and there were sleeves attached to the yoke. This was the only trimming the gown boasted. The lace yoke and sleeves, being all of one piece, gave the French touch, which so many blouses have this season.

### The Pretty Cloth Blouses.

The cloth blouses will be quite in evidence this fall. They are cut on shirt waist lines and are designed to wear with white skirts to match, but they are made in such a manner that they can be worn with different skirts. This is easily arranged if you will consider it.

A woman whose gowns are always irreproachable wears a gun metal cloth blouse, trimmed with black lace insets. Each one is embroidered in the Italian combination of red, blue and brown. Around the lace insets there is a tiny puffing of blue ribbon. With this blouse there are three belts, red and brown and blue. All three skirts can be worn, a red skirt, a brown skirt and a blue skirt. Or the wearer can don a skirt of

gun metal to exactly match her blouse. It is easily managed, you see, this matter of blouses and skirts, if you make a study of it.

The most perplexing problem is the skirt, which must be either long or short. You can put on the rather clinging skirt, with the train, which is the skirt for the house and for receptions and for carriage wear. But for street, for walking, for shopping, for informal calling—indeed for all except very dressy purposes—fashion calls for the skirt that swings clear from the floor.

If the same thing is desired in a white blouse there can be chosen a white peau de cygne, which has its own luster, and into it there can be set white lace panes, with a little blue stitching around each one. With this there must be a collar of Hungarian embroidery, showing more red and brown, and the belt and cuffs must match. Thus you have the making of another very pretty street suit. Strings of beads of semiprecious stuff will carry out the scheme of the embroidery.

There is a pretty stock which is youthful and always becoming. It is made of insertion, through which ribbons are run. The band is just wide enough and just long enough for the neck, and the ribbons are run through it and tied at the back. Three or four narrow ribbons are very neat if knotted in little bows at the back of the neck, just under the low coiffure. This sort of stock can be worn with any dress.

### The Newest in Stocks.

And there is another stock that is quite as easy to make, and it is one that has been worn a great deal this summer. It is made by taking a strip of lace insertion eighteen inches long and finishing it with little hooks and eyes for the back of the neck. At the front there are fastened two tabs side by side. The tabs are made by sewing lace medallions together. Take three medallions and attach them in such a way as to make two tabs. Sew them to the neck so that they hang neatly over the bust. This gives something of the stole effect and is very becoming.

It is amazing to note how generally women are taking to the simple line of stocks. Mrs. Garret A. Hobart, who is one of the best dressed women in the world, is wearing simple white needlework stocks, put around the throat in the plainest, prettiest fashion and fastened at the back with invisible hooks and eyes. If preferred, the stock can be secured at the back

of the neck, they exhale fragrance, and they are worn exclusively with the high coiffure, never with the low.

### The High and Low Coiffure.

The low coiffure calls for a certain style of neck of its own. Indeed, on building a gown, a modiste will inquire whether you are to wear your hair high or low. If high, then your stock can be pretty tall, built up and ruffled and trimmed in the new styles of the season. But if the hair is worn low, in a coil or a low hanging braid, then it calls for a certain way of making the neck of the gown.

Mrs. Samuel Sloane Chauncey, the rich American widow who has been reported engaged so many times, wears her hair low in a very girlish coil. In fact, she enhances her already youthful charms until she is very young in appearance, suggesting a debutante rather than a widow. And one of her recent and prettiest gowns is made of leaf mold brown taffeta, trimmed with many little ruffles of white lace. The waist has a yoke made of narrow bands of lace insertion, all pieced together, while the stock is very low, not more than an inch high and finished with a ruffle of Valenciennes lace. The girdle is made of white Liberty, with a big pearl clasp in front.

The high stocks are not shaped by any means, but are round and fastened at the back in a pretty way. The high wire and pointed stocks are not worn at all. It is rather the tall round stock, and the kinds that fasten in simple ways and are made in straight simple lines rather than the very stiff effects. That kind, the tall wired neck, seems to have melted away into thin air.

The question of how to trim the neck is one that must not be treated lightly. So much has been done in the way of stocks that fashion seems to have come to a standstill, wondering what is to be done next.

There is a disposition toward the preservation of the round neck for winter. And, in anticipation of this, there are numbers of fur necklaces now offered in the shops. A fur necklace, be it told, is wide and flat and is to be thrown around the neck and fastened at the chin. It is something like a bow, but very much wider and flatter.

They are making the fur necklaces of baby lamb and are flattening them out to make them very thin. They also make them of the other furs and of velvet trimmed with fur. There are

very pretty feather necklaces, very flat and very soft, and just the thing to be thrown around the throat of a gown that is cut low or rounding in the neck.

A great many shirt waists and shirt waist suits are made with this round or Dutch neck. The neck is finished with a cording or with a little frill or ruffle. This is shirred around the throat and the waist is trimmed to match.

For day wear these necks are never low enough to show the throat, but the whole of the neck is exposed. The fastening is quite simple, consisting of a little pearl button at the back, and evening the neck can be a little rounder and slightly more inclined to reveal the lines of the throat and neck, but they should not by any means be low.

With this style of neck the necklaces, be it fur or feathers, or be it made of chiffon ruffles, is a necessity, and, from the minute the first fall breezes blow it should be worn. The round neck in the street is only pretty in midsummer, not by any means in the fall and winter.

The best finish is a little frill of lace or a narrow muslin ruffle and, if the gown be very nice, the lace frill can be made of Valenciennes lace or of any other fashionable lace, but the finish must be simple.

There is something new to be told about the linen collars with lace inset. But one might talk forever about new modes and it is best to leave something for another time.

As for the little choux at the back