

AUTUMN TOILETTES

from PARIS

New Gowns Are Clinging

Except that the graduated flounce is not so much in evidence, the new skirts differ little in line from those of the summer. Effects are still clinging at the top and sweeping and furling at the bottom, and in order to make these more than ever pronounced, dressmakers are bringing forth some singularly unlovely garments, which are intended to take the place of the petticoat and time-honored chemise.

These may be modestly called divided skirts, if you choose—but they are to be worn on either leg, fastening with ribbon draw strings, or elastic, either above or below the knee, something after the fashion of the old-time pantaloons bottoms. The additional bulk the long skirt gives to the hips is thus obviated, and when the outer jupe is lifted no division is perceptible in this under petticoat.

But seen in process of the toilet these leg-skirts (what else can they be called?) are funny, to say the least. What is worse, they will afford little protection against the blasts of winter.

However, there is no great need to worry about the matter as yet, for the leg skirts are too ugly to be universally adopted. A few extremists will take to them and the rest of us—those to whom femininity is dearer than all else—will cherish more tenderly than ever the honorable under toggerly which has given pretty good satisfaction up to date.

Another device to create slenderness at the hip line is found in petticoats with a deep yoke to fasten to the bottom of a long corset. Imported corsets with skirts for this purpose show a uniformity of color very attractive. For instance, a corset of pale gray drilling, trimmed with white lace and ribbon, is provided with a yupon of white and gray striped alpaca. Other corsets of blue or black will be accompanied by skirts of satin, silk or batiste in the same shade, the last sort very charming with insects and flounce edgings of black lace or footing.

The one color scheme is continued with house clothes to the shoes and stockings. Thus a costume d'interieur of blue or gray crepe will show accessories in the same tint, the effect being very pretty and elegant in movement.

Again it is observed that some women of good tone in dress are taking to white open work stockings with black patent leather pumps for house wear, and after the long reign of black stockings the innovation seems quite dashing. But, of course, feet and ankles must be shapely to support this. White has the effect of startlingly emphasizing blemishes, though nothing could be prettier than a white dressing of pretty extremities.

Speaking of feet and the consideration they should exact, news comes from England that smart society women have reacted against trailing skirts for street wear. They have decided on walking jupes that shall escape the ground by at least two inches; but remembering the proverbial bigness and comeliness of English extremities one marvels at the courage it must take to display them. In Paris the English visitor is always recognized by her feet, as well as by the hard knob of hair that ornaments the back of her head.

"Anglaise," any passerby says audibly, for though famed as a nation for politeness the French are singularly defective in the matter of street manners. And the stranger, a curious animal, and not quite civilized to his thinking, is always a spur to a Frenchman's wit. For this reason, if for no other, it is always wise for visitors to Paris to costume themselves as much like Parisians as possible. That is the feminine portion, of course, for the men of Paris are as notorious for bad dressing as the women are for good.

With all this contempt for the fashions of Great Britain it may seem singular to hear that not only this country but Paris depends upon London for its choicest tea gowns. In the days of the aesthetic craze England studied clinging picture effects with a lasting intent, and today the house gowns which the "Liberty silk" people yearly deport are considered the most charming that can be bought. A retail shop in Paris is always well supplied with them, and those that find their way to this country are worn by the smartest women.

An English tea gown is made of Liberty velveteen, claret red striped with bisque. This forms the train portion, the chemise like fall of the Empire front being of biscuit toned batiste embroidered with open rings and shirred in a puff over the foot flounce. A bolero jacket effect forms the upper part of the garment, which is built on a princess foundation opening at the left front. Plain bisque velveteen applied with lace in a darker shade realize the pretty jacket, whose elbow sleeves are flounced with face edged frills of the same.

Such a costume is supplied in London for the modest sum of \$35. Here it is somewhat more expensive, of course, but all things considered the English house gown is at no time an extravagant purchase. Of a genre distinct in itself it can never be recognized as old-fashioned. Then the materials the English manufacturers use for them—these lustrous velveteens, light, loosely woven silks that fall as gracefully—are of a sort to wear forever.

In the matter of driving coats, plain

affairs that need a certain simple cut to give them swag. London is likewise the mecca of the modish pilgrim. "Coats are never plain enough in Paris," declare the people who are supposed to know the subtleties of fashion; so the best of our trig, plain coats, it seems, come from the city across the channel.

On the other hand, the dressy affairs must have the Parisian stamp, and charming, indeed, are some of the Louis XIV, XV, and XVI models great dressmakers are now displaying. These garments, which are made of handsome cut velvets and plain satins in the heaviest qualities, superbly set off a plain skirt, a velvet jacket going with a silk or satin skirt, and one of satin topping a velvet or cloth jupe. Sometimes the whole costume is made of velvet, which seems somehow to suit the picturesque coat models better than combination of materials, as with their jeweled buttons and white satin and lace tassels they all belong to a period when magnificent materials were in order.

A long skirt, entirely without trimming and showing in many cases a very narrow front panel, is the usual jupe for one of these jackets. Elaborate flowing sleeve effects distinguished many of them, giving, with soft undersleeves and rich waist frills of lace, rather, a fancy dress look. Pointed cape collars in heavy lace, coming below the shoulder blades at the back and as long in front, are also seen on them.

For a time French millinery found little favor in New York, the general verdict being that it was too extravagant for our quieter tastes. This year such a change can certainly not be brought against Parisian head gear, for in contrast to some of the wild freaks evolved by American trimmers, Paris hats seem as modest as the wayside violet. A low broadness is the characteristic feature of all hats on the turban principle, and by this is meant draped hats, where if there is a brim it is at least not defined. Trimmings of feather breasts are put on to lie flatly, and velvets and dull finished silks blend harmoniously and fill in a mass that is as cunning as heavy, for the result of such a hat is invariably charming on the right head.

Few of the trying stiff crowns which we have been introduced to here appear. The best model in the French headpiece is intended to be generally beautifying and not excite notice at any point, so it comes about that when scrutinized in the hand the Paris hat seems to the uninitiated rather a careless and home made affair. It is only when it is on the head that you see the difference—all the difference that lies between the right thing and the wrong.

To achieve this affiliation between the head and its covering—for every well dressed Frenchwoman's hat seems a part of her—Parisian milliners take infinite pains. The customer is kept waiting while effects are tried on and on, until the one is found that sets off her type to the best advantage.

Seen by the Practical Girl.

At the circus the Practical Girl found an object lesson in clothes. It was furnished by the women acrobats who came out attired in ball gowns and did everything from hand-springs to pyramids.

"There," she said, "is an illustration. Now just watch those skirts get all tangled up. I've been watching those people, every instant expecting one of them to get caught and perhaps killed,

and if the material weren't so light it would surely happen.

"But is there anything graceful about a long skirt if you want to do anything? It is all right if you want to sweep into a ball room and just stand and look nice. But if you want to do something they're always in the way, and the modern woman wants to do something.

"Now you mark my words, women are going to find out just how clumsy long skirts are and there's going to be a revolution. The Rainy Daisies are on the right path, but they've only begun."

Fancy Tailor-made Costumes.

Some of the new models created by the Paris dressmakers are dreams of beauty. First of all, there are the plain outdoor dress and the fancy tailor made costume. (There is scarcely anything else in the way of tailor made at the present moment.)

In these costumes a complete revolution is about to take place. An attempt will be made to bring in short skirts, which will so thoroughly alter the outline that ladies will have some difficulty in accustoming themselves to it. They will, however, find it so convenient for morning walks and the novelty will be so attractive that it will end in being adopted. Boleros will be worn again with short



by coquettes. This last point is by no means to be despised.

Reception, dinner and evening dresses will continue long and sweeping, as hitherto. With these toilets habits will prevail—Louis XIII, habits, with large collars of the richest guipure; or else Louis XV, habits, loose over the hips, will be the predominating feature.

Sleeves will be flat in the upper part, but fulness will be exaggerated below the elbow, becoming more and more like the pagoda sleeves. Some, however, have their greatest fulness at the elbow.

The materials most worn for winter will still be homespuns and mixed wools of a coarse and fluffy aspect. Green seems likely to be the fashionable color, especially crude Empire green. This ten-

first things thought about when renewing autumn costumes. The turned up hats I have already mentioned are long haired and trimmed with a drapery of velvet to match, in which "cou-teau" feathers are stuck. This drapery is continued beneath the brim, resting on the side of the hair. A band of brighter felt is often stitched on the edge of the brim at the side, which is very becoming.

Large toques will also be much worn; they will be lighter than before, and trimmed with draperies of lace or guipure. They will continue to be flat, in harmony with the new style of hairdressing, i. e. which will be more adopted than ever. It should be noted that the dressing of the hair is the most difficult thing for a woman to change. Fashions follow each other in rapid succession, and they are frequently conflicting. But in regard to the hair changes in fashion, they are very slow; it is the touchstone of feminine beauty, and women naturally fear that a different coiffure may destroy the charm of their general aspect, and adopt a less becoming method of setting off the face.

The low coiffure had the reputation of making people look old, and that considerably prejudiced them against it when it first came out. But, hairdressers nowadays are so skillful that they can combine the exigencies of fashion with those of beauty and aesthetics, and find means of enabling a woman to satisfy the latter without prejudice to the former.

A Striking Evening Coat.

A striking evening coat—striking on account of its absolute simplicity, in these days of ruffles upon ruffles, is the palest of pale pastel blue broadcloth. It is three-quarter length, and is long, straight and loose. Shaped in just the "wee-est" hit at the waist to avoid that hideous "box" effect. Over the coat falls a scant circular cape, with a rolling collar, fastening at the throat with a silken cord. There is no stitching.

In absolute beauty, simplicity and "cleanness" this coat is a marvel. One sees the "Jimmy Long Josie," otherwise known as the coat tail jacket, so beloved by our English sisters, looming up in this winter's fashions. This past summer styles were a sort of "go as you please" combination. The very plump girl and the thin girl had equal chances of making themselves attractive; but now, alas, the stout girl's troubles have begun with those dreaded coats, and the threatened "boa craze." Her future is indeed gloomy.

skirts, and felt hats with turned up brims, like the straw hats of the last season, will contribute a youthful effect to the costume which will be appreciated

dency has already appeared in hats which C. Reboux has been trimming with green parroquets and apple green velvet. Hats and tailor made costumes are the