

MODES OF THE SEASON



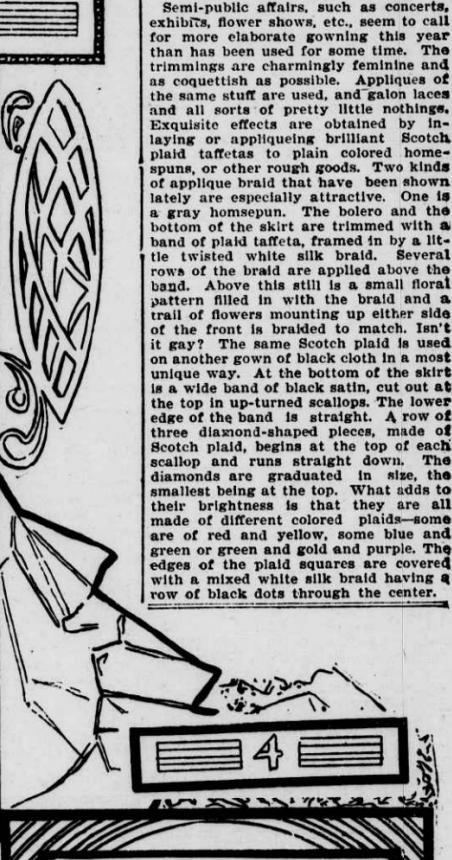
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Smart Modes for Late Autumn.

Extraordinary Reception of the Long Coat—While Apparently Concealing the Figure It Really Displays Every Graceful Contour.

THE world of dress rarely has had an opening of the season under better auspices than at the present moment, says a writer in the New York Herald, European addition. Our charmingly gowned fashionable women who had chosen their summer wardrobes of light and fragile materials found in months of August and September so little warmth that they have been in haste to choose the warmer frocks, of which there are so many this winter.

The combination of hats and gowns at the Grand Prix and the municipal council were wonderful exhibitions of fashion, but the costumes now displayed can rival them in many respects.

Without any transition stage we have passed from the smiling to the severe; from thin veillings, linens and summer silks to heavy cloths, homespun, chevot, velvet, etc., and even fur trimmed garments—fur, by the way, being destined to play a more important part than ever in this winter's styles.

The success, or, more correctly speaking, the first success of the season, has been the long coat, which has had an extraordinary reception. Very plain and very full it still accentuates the long, straight lines which we have been endeavoring to obtain for several months. The length is both pretty and reasonable, reaching below the knee. The trimmings are reserved for the revers and show most exquisite hand embroidery.

The chic effect of the garment demands that while it apparently conceals the figure in reality it displays every graceful contour. The sleeves are flat and large, in pagoda shape, with pleats and undersleeves. By chance I can cite two which are from good houses and which are most charmingly elegant.

The first is of velvet of deep purplish red, trimmed with sable. A deep sable cape covers the shoulders and is finished with black guipure lace in pointed design. Around the bottom of the coat is an applique of the same lace. The other garment is of a fine beige cloth, trimmed with high collar of fur and bands of braid. Still another coat that is made in the same shape and length is of gray cloth, trimmed with lines of black, which give a most charming effect.

The long half fitted redingote, with fancy collar and revers, is also in

fashion, and is the correct demi-saison wrap and is quite classic in its folds. It is made in lightweight and waterproof cloth, and can also be lined with fur, and have fur collar, revers and cuffs if desired, for midwinter wear.

The short jacket in bolero or Elton shape will be again fashionable, and while not nearly so new a style as the long coat, is rather smarter and more youthful in appearance. The newest of these short coats are now made with long pointed waistcoats, which give a much longer waist line than ever. In velvet there are any number of these short coats which are immensely smart and are trimmed with the most expensive furs and real lace.

The waistcoat of ivory panne, embroidered in gold, is one of the newest trimmings. The double capes and the Aligon collars are made of this same ivory panne, with the gold braiding. The skirts to be worn with these short coats are made with flaring flounce and are trimmed with folds of the cloth.

One costume in shaggy camel's hair has a hood collar and is trimmed with deep brown applique. This costume is made with bolero and has deep cuffs of velvet.

Fur is to be in great demand, and fox, lynx, sable and ermine skins are made into collars and capes, and a sable cape is very necessary in any modern trousseau.

The heads and tails are used in trimming, but there are many capes and collars made absolutely plain. Fur coats are most fashionable, and some are long, while others are quite short. In fact the same models are used as for cloth coats.

A ruff or boa is now necessary with every out-of-door costume. For the moment the ones made of cut tulle, chiffon or ostrich feathers are the smartest, but those of fur are to be the correct style for midwinter.

One of the fads of the moment is the wearing of natural violets. Bunches of these fragrant blossoms are pinned on the hats, half hidden in the crepe bows on the mourning bonnets, but the violets are worn only by persons in mourning, be it understood.

Another expensive fancy is for the fine applique medallions of lace, in violet pattern, on the black net gowns, but the handwork and applique of today are almost beyond belief in their beauty of workmanship—and expense.

Elaborate Gowns in Demand.

Semi-public affairs, such as concerts, exhibits, flower shows, etc., seem to call for more elaborate gowns this year than has been used for some time. The trimmings are charmingly feminine and as coquettish as possible. Appliques of the same stuff are used, and galon laces and all sorts of pretty little nothings. Exquisite effects are obtained by inlaying or appliqueing brilliant Scotch plaid taffetas to plain colored homespuns, or other rough goods. Two kinds of applique braid that have been shown lately are especially attractive. One is a gray homespun. The bolero and the bottom of the skirt are trimmed with a band of plaid taffeta, framed in by a little twisted white silk braid. Several rows of the braid are applied above the band. Above this still is a small floral pattern filled in with the braid and a trail of flowers mounting up either side of the front is braided to match. Isn't it gay? The same Scotch plaid is used on another gown of black cloth in a most unique way. At the bottom of the skirt is a wide band of black satin, cut out at the top in up-turned scallops. The lower edge of the band is straight. A row of three diamond-shaped pieces, made of Scotch plaid, begins at the top of each scallop and runs straight down. The diamonds are graduated in size, the smallest being at the top. What adds to their brightness is that they are all made of different colored plaids—some are of red and yellow, some blue and green or green and gold and purple. The edges of the plaid squares are covered with a mixed white silk braid having a row of black dots through the center.

Handsome New Braids.

All of the new braids are loose, pliable and glossy, and most of them are mixed. The white and black take the lead. Narrow black and white silk braid decorates the second costume. Rough red cloth is the material. The bottom of the skirt is cut in upturned points cover pieces of white satin that are laced across with braid. The full vest front and sleeve puffs are of red and white foulard, while the long, narrow revers are of white satin braided horizontally. The outer sleeves are open in inverted v's and laced like the bottom of the skirt. Embroidery is again a noticeable feature of the remaining model. It is a brown Zibeline afternoon gown, cut out at the bottom in blunt points over a circular ruffle of the same cloth, that is stitched to a silk drop skirt. The points are outlined and embroidered with a narrow Scotch braid, woven into which is a fine gold thread. The blouse that shows below the bolero, and down the front is of beige taffeta embroidered in open work. The little turndown collar and revers, as well as the girle and the stock, are of black felt. The hat is of white felt, which, by the way, is being used for all of the most expensive creations. It is trimmed with white panne and chiffon, and pale blue quills.

Not a Somber Season.

A trifling novelty, but one that is very popular, is solid colored or black velvet, closely covered with small gold or silver dots that are "japanned" to the fabric. The dots, though they are painted on, have the luster of spangles, because of the fine glaze. Vests, collars and cuffs, fronts, and sometimes yokes, are seen in the gilded velvet. Frankly this is not a somber season. A season or two hence we will look back with perfect horror upon "those dreadful tinsed things!" that we now consider "just simply darling." The fad for gold braid has been displaced by a fad for gold embroidery—a whim far less possible to the majority of women.

Striking Results Obtainable.

No end of striking results can be had by varying the arrangement of plaid and braid combinations, or by using fancy braid to outline figures cut from other cloth. Persian designs, for example, cut out and applied to a somber ground with rich silk braid has a serious elegance.

NUMBER ONE.
GOWN made of black velvet. Blue black and silver braid. The skirt and black dotted velveteen vest, is called a "serpentine" skirt, but this is not the maker's name. It is so called on account of the tightness at the top and the immense flare at the foot. The skirt is fitted quite close at the sides of the front gore at each side, and each side back gore, allowing the back to have an immense fullness where same is tied back. The flounce is side-plaited sewed to the skirt. Same is covered with a band of velvet, ornamented with a fancy silver and black braid, with two large, fancy metal buttons, black, with rhinestones. The skirt is lined solid and worn with tights and the silk petticoats are worn around the limbs with garters and fastened with a strap to the corset; or the lady who objects to this way of dressing may use the silk petticoat flounce, but toned to the band, so as one can remove and place a lace flounce when one is tired of silk, or replace by washable skirts. This gives an extra fullness without bulk at the bottom, and this style petticoat will be more in form than the former ones spoken of. The jacket is cut with seams at back, double-breasted at front, with a dart from shoulder to bust only. The jacket is cut square neck, with

a round position at back and small revers turned up at front, faced with white cloth striped with velvet ribbon. The vest is made of pale blue velveteen, dotted black; jeweled buttons ornament coat. The sleeves are cut so as to form a fullness further up from the wrist. Blue velvet cuffs trimmed with silver braid.

NUMBER TWO.
Combination gown made of rough goods and velvet, with an Oriental embroidered bolero and cuff. The front of skirt is draped with a few small plaits and shaped into a wateau plait, finished with heavy chenille fringe, headed by oriental embroidery. The skirt is made over a slip, which reaches within three inches of the bottom, and finished out with a 3-inch plaiting ruffle, one laid over the other; the plaiting next to the limb; the flounce on the outer side. The cloth skirt is faced about 10 inches. The corsage lining is cut close-fitted, fastened down the middle of front with the hump hook and eye and boned with featherbone. The waist is made of a beautiful chocolate-brown velvet formed with side plaits, the upper portion built with a deep plain yoke. The stock is built with plaits, and a small collar of oriental embroidery. The sleeves are built in box plaits, stitched half way down, then

falling loose, and box plaited into a cuff of oriental embroidery.

NUMBER THREE.
Evening gown, made of black peau de soie, black cloth and coarse net, over white chiffon. The skirt is fitted to cling close to the form. The back falls very full out from nothing. The chiffon slip skirt is hung over a white silk taffeta skirt. The taffeta skirt is ornamented with three 5-inch side plaittings. The white chiffon and taffeta plaittings is bound with black satin ribbon. The corsage is made with a white silk lining, fastened with hump hooks and eyes, and boned with featherbone over the white silk lining is a white chiffon waist. Over this is a bolero of the peau de soie and cloth. The back of corsage is ornamented with a plaited Louis XVI. back piece, placed on by patent fasteners, so as same may be removed or left on as desired, or in fact any style Louis XVI. hip or back piece may be attached. The fichu is made of muslin and fine net and trimmed with narrow velvet ribbon. The sleeves are made falling over the elbow; lined same as skirt and waist. The seams of the peau de soie skirt are cut away and replaced by a coarse silk stitch, narrower at top and wider to where the lace flounce commences.

NUMBER FOUR.
Red broadcloth walking suit, the skirt made with seam down the center front, the back composed of three circular pieces which finish with underturned plaits. Entire costume trimmed with stitched bands of the cloth or with silk, as taste dictates. The waist consists of a soft vest of silk trimmed with velvet ribbon in lattice-work design, and a pointed jacket either of the cloth or of velvet or panne satin. The jacket is odd and very Frenchy, consisting of collarette and point to belt in the back and broad collar and long, pointed, open fronts with trimmings of plaited chiffon.