

TAILORED MODELS

For FALL



The Low Fastening a New Feature



A Princess Russian Blouse Suit



The Washerwoman Dress from Paris



A Model in Blue Serge



Pedestrienne Suit of Smart Cut

IT WAS a toss-up, six months ago, whether coats for the winter of 1909-10 would fall jauntily just below the hip or extend stately to the feet. The advocates of the latter style won out, and all the new fall suits show coats excessively long, the Paris models falling to within six inches of the skirt hem. Some very swagger top coats appeared during the cool, disagreeable weather that attended the Grand Prix, and the aeroplane fates have also helped the couturiers, by bringing out many dishing coat styles.

Ballooning has become a positive fad with fashionable women in Paris, and the fair devotees of the new sport do not pretend to affect the spectacular bifurcated garb exploited by the newspapers, but simply don long, enveloping veils and smart topcoats which cover up the dainty frocks in which they enjoy tea and cakes in the Parc d'Aviation before the upward flight is taken.

Warm Topcoats for Ballooning.

These big coats are very warm, as the temperature drops decidedly when one is soaring through cloud banks of upper air currents. A top coat by Druille, which appeared at the Stella Club of Women Balloonists the other day, was of raisin purple camel's hair in a coarse diagonal weave with elaborate braiding in self color. These braiding were put on in broad panels and in huge pocket forms, the top of the coat falling in side plaits below these pocket patterns. Many of the top coats have belts at the hip, the skirt hanging in plaits from this point, and there are Moyen Age coats with panels at back and front and plaits from the hip down at the sides of the garment.

Trimings at Sides and a Feature.

Hip and under-arm trimmings are the fad this fall, as well as curious cross-cut effects, many of the smart French coats being put together in geometrical sections. Such a coat, built by Solovici, is of melange or mixed homespun—and is cut in so many sections, one laped over the other, that the back looks like an architect's plan. Two of these sections extend around to the front in belt fashion, one at the hip and one just below the bust, and the tabbed ends cross under huge jet buttons.

Fewer Buttons, But More Elaborate

Not so many buttons are used on the tailored out-of-door garments for this fall, but the buttons that are used are very handsome, \$2 and \$3 being often asked for a single button by the manufacturers. One may imagine how substantial will be the cost of a coat bearing half a dozen of these expensive button ornaments.

Lines are as beautiful and as simple as they have been, the smart two seasons; for couturiers, after working hard and persistently to establish La Ligne, will not sacrifice it for any evanescent Louis style period. So the gay Louis effects which are already making themselves felt in tailored garments, show themselves rather in splendid embroideries and trimmings than in any novelty of shape.

Braiding High in Fashion's Favor.

Much braiding will be used, chiefly in flat, panel effects and large motifs. Frogs and pommeteric ornaments are also shown on the dressier models, sometimes loops of cord simulating buttonholes for huge buttons of jet or in jewel effects. These jewel buttons, with colored stones set in rims of dull silver or bronze metal, are very smart, and one of the coats shown to-

day has these handsome jeweled buttons.

This coat shows the long front opening and long, slender revers, the garment fastening at the hip under a jeweled ornament matching the buttons. The sleeve is interesting, in that it shows the new, high cuff, which is the latest Paris sleeve notion. A Bouché-David suit in stone blue cloth also shows this gauntlet cuff, the sleeve being plicated into the cuff to give a flat line.

Walking Length Skirts for Street.

The French woman very sensibly has her trouble-shirt cut in a length that swings clear of the pavement, and the best American tailors are following this idea, though many of the ready-made suits show the tiresome trailing skirts of last winter. French fashions, however, have ever been a tantalizing will-o'-the-wisp that its aggressiveness just ahead of the manufacturers, and very seldom do they keep up with its latest vagaries.

Some of the new two-piece suits at quite moderate prices are, however, direct expressions of the late Paris fashions, and among these the graceful princess models are noticeable. A princess suit, shown today, has the long, elegant coat falling over a sensible skirt in walking length, and cut and finish of this little suit are full of Parisian snap and character.

The New Shield-Front Fastening.

Like many of the new models this princess coat fastens across the chest in what is termed the "shield" manner, the line of buttons tapering in from shoulder to waist. This fastening, like a little lad's Russian frock, gives slenderness to the figure, and is particularly youthful in style. The model promises to be a special favorite for fall.

White, three-piece costumes with handsome long coats over elaborate frocks will be used for formal wear, the jaunty, well-tailored two-piece suit to be worn with a shirtwaist design for shopping and runabout street wear.

These smart little suits, with their plicated skirts and long, slenderly built coats are mostly of tough material the heavy worsted serge and dion-cuffs, corded stuffs or homespun in one-tone, or two-tone effects. The more elaborate tailored costumes are of broadcloth, satin cloth, moire silk and velvets. A wine colored velvet coat and frock costume recently sent over to complete an October-to-monsoon, is magnificent in its splendid coloring and simplicity of line. The frock shows a tunic of wine colored velvet, weighted by a knee depth flounce of the velvet, and the materials in their soft richness trail most gracefully over the feet. The coat matching this velvet and voile frock is built entirely of the velvet and falls to within eight inches of the skirt hem. It is quite untrifled from shoulders to hips, where a broad braided belt confines it to the figure, the skirts falling straight again to the bottom.

Much braiding in the wine color of tulle, or Russian snood, over the velvet ornaments this garment, skirt. Sometimes it is a drapery that which is altogether a superb and regal white wrap.

The Overskirt on Separate Skirts.

One of the most conspicuous features of fall styles in Paris is the overskirt or tunic. Sometimes this tunic is an extension of the bodice, which falls in

ing very smoothly over the hips and fastening at one side of the front with large flat buttons.

An overskirt draper, just at present the rage in Paris, is called "La lavande," or the washerwoman skirt, and a Dresseil model showing this washerwoman overskirt is illustrated. Sometimes the washerwoman overskirt is fastened up with a contrasting material, making the effect especially conspicuous, but the best couturiers employ the notion simply as a form of drapery and do not allow it to interfere with the grace and harmony of the whole costume.

The Washerwoman Dress from Paris

The washerwoman gown shown is made of bronze green permo mohair, a material much liked by French couturiers, and especially by Dresseil, who adorns his silky, supple texture and fine drapery possibilities. The permo finish gives a crepe-like, crinkly surface to the mohair weave, and the coloring produced in this material seem to have a peculiar softness and richness.

Bronze green is all the rage just now and with the washerwoman frock is shown one of the high buzzer turbans with a draped crown of bronze green velvet rising above dark brown fur, a bunch of aigrettes in bronze green and soft blue tones springing up at one side. This buzzer hat, by the by, is put on in exactly the chic Parisian manner. The hat is first jammed down over the hair, the hands tugging firmly at either side of the brim for the forward pull; then a flip of the fingers on the left side sends the turban rakishly upward just back of the ear—and there you are!

Last spring the very exclusive tail-

ors were trying to induce their patrons to dispense with pockets entirely, advocating the purity of unbroken, slender line. Now the pocket is lifted to a place of honor far out of proportion to its usefulness, and indeed many of the new pockets are not intended for use at all, but merely as ornaments. These big pockets, or rather flaps, are placed on the coat well below the hip line, as instanced in the Trehoff-David blue topcoat, which shows these enormous pocket flaps, braiding done in panel effect on the side of the garment.

Often the "pocket" is merely an excuse for a change in the line of the coat which breaks into plaits below the applique pocket flap. A very handsome topcoat by Bernier is of dull given chevron with a border of dark skunk fur all around, and there is no other ornamentation save the huge pockets placed well below the hip and toward the back.

Watch pockets on the upper part of the coat are often set in obliquely, rather than directly across the garment, the line of the opening sloping downward from front to back and the pocket being set toward the arm side of the coat. French women adore very little colored pocket handkerchiefs, which they thrust knowingly into these breast pockets. Very heavy link chains are also used over the coat, the watch, bonbonniere or loggnette at the end of the chain being thrust into the coat pocket.

THE BLACK NECKTIE FAD.

Even the unobsequant must have noticed the recurrence of black neck-

ties on smart costumes this summer. With the Dutch collars are worn flat pump bows of black velvet or silk and often a jabot of lace or embroidery lawn falls below. Black ties also give cachet to colored linen frocks, and even to white costumes, often one or these crisp black ties being used with dandy, jet earrings and a huge black hat. The touch of black just beneath the chin is most becoming and frequently makes a dead white frock possible even to a woman of shallow complexion.

HOPE FOR STOUT WOMEN.

There is a little shop just off the fashionable Rue de la Paix in Paris which makes wonderful "reducing garments" guaranteed to bring down obstinate hips to Moyen Age measurements. The latest is a rubber hip yoke which fits skin tight and is provided with eight stout straps, which may be drawn in as the inches melt away. Each hip reducer is made to order and is to be worn three hours a day during a brisk walk, corsets being dispensed with at this time and a long, loose top coat covering the figure. The applicant for leanness is assured that 10 pounds a week may be dropped in this way.

Never stand brooms on their broom end, but upside down in the corner. A pinch of soda stirred into milk that is to be boiled will keep it from curdling. To keep this bright, wash well with strong soda and water; when dry polish with a cloth and a little powdered whiting.

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One stunning veil shown in an importer's shop on Fifth avenue shows a large, round-topped mesh in black, over pale pink chiffon. Although the two colors are so disparate, they come together at the borders and make an unusually becoming effect when adjusted over a sharp chapeau. This is a new note in veils. The double veil has been handed down to us from the Newport season of a year ago, but those were of two tones, but of one material, while here two different fabrics are combined.

The wide satin stripe of chiffon veiling is a novelty of this season, and is very fetching. As the satin makes a brighter blue or pink or lavender than chiffon, the fall gives a two-tone effect.

Some of the smart Newport and Narragansett women have been wearing yellow all season, but these women have imported veils of yellow chamois and a mass of lace to wear with their yellow frocks. Although the color is a little faded, they come together at the borders and make an unusually becoming effect when adjusted over a sharp chapeau. This is a new note in veils. The double veil has been handed down to us from the Newport season of a year ago, but those were of two tones, but of one material, while here two different fabrics are combined.

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VEILS that are BEAUTIFIERS

VEILS are the first in the list of the important accessories to my lady's toilette. She is of necessity particular about the kind and variety of veils she purchases. She must have a sufficient number, for it is impossible to wear a solid one, and they must be either washed or renewed carefully. There is nothing that adds so much to a woman's attractiveness and beauty as a becoming veil. Indeed, that is one of its main excuses for being. It is sometimes said that a veil is worn to protect the complexion and to keep the hair in place, but beauty today does not care for the former, and hair does see that each hair is in its correct marvel wave and has not trespassed on the wave of its neighbor, so then, beauty is the first qualification of the veil.

Automobile veils are a large feature of the motor costume, for much of the beauty of such costumes depend upon the harmony of the veil with the rest of the toilette. It is a matter upon which one should spend sufficient time to insure the purchase of just the right material, the right shade, the right length and then sufficient time should be put upon the matter of properly adjusting the veil to the hat.

The present shapes of hats and trimmings lend themselves particularly well to the new face veils which are having a large vogue. They are extremely snappy looking, but the woman who wears one of these princess or chantilly face veils must have her entire toilette absolutely up to the mark, and in keeping with the elegance of her veil. Of the lace veils the chantilly and princess laces are the favorites. Chantilly veils come in large pattern effects, like the veils which are the fad in the spring. It is the absolute novelty which makes a veil of this sort popular, and as soon as the novelty begins to wear off the

fad is replaced by something more sane.

The fall veil is strongly dominated by eccentricity. Indeed the patterns run to such an extreme that one is rather inclined to believe that Dame Fashion has done her worst. Never have there been such extremes adopted by fashionable women as the present veiling season has disclosed. Frequently a veil is attractive from its pure starting qualities. Many of the dots in the Parisian veils come from one fall to an inch in size. The use of the colored flou or the red and white that a glowing chequerboard effect is gained when the veil is worn. The contrast between the dots and blacks are in diamonds of different sizes and shapes. One is bound to wonder if Americans will adopt this fall for startling veils that have appeared so strongly to the French women this season. It is not to be doubted that in New York and the rest of the world there will be a larger number of veils of this kind than there has been in any other season. Paris has led, but the always leads great comfort in the thought that the great mass of American women are refined and conservative.

Next in importance to these immense dots are the octagon mesh patterns, and they will be one of the favorites that will appeal to conservative tastes. The veil veil is another favorite. With a white hat trimmed in black one wears a dainty dotted mesh veil over it. Another of white or pink mesh is loosely draped around the hat and would be, indeed, an unattractive thing when who would not look alluring and interesting with this device.

Color veils are much used in Paris, the tone of the veil matching the hat. Perhaps the charming new shades, a cross between a wood violet and a name that with hat and veil, become the fashion. These colors come in the heavy mesh veiling, as well as

the modest patterns. Veils should match the hat in coloring. Sometimes they are brought with the end in view of contrasting the stockings, hat, gloves and handbag.

White veils are smart with black and white, and all black hats, other colors the veils must match the hats. There can be no swerving from this rule.

There are two fashionable styles of adjusting the two veils in Paris. One is to let the veil drop from the hat like a curtain, and this gives a most striking effect in the fashion net veiling, or in the white or colored princess and chantilly lace veiling, an effect accentuated when the hat is large. This mode of adjusting veils was followed almost exclusively at the recent races in Paris. The veil was first arranged in several charming little folds under the chin, and then it was stretched plainly over the face.

The fallers of the falls under the chin broadened out towards the wide rolling brim of the hat and gave an effect of shimmering. It is new and extremely smart to wear one's veil this way, and it has the advantage of being the approved Parisian method. The shade effect of the neck and chin obtained by this arrangement of the veil is most becoming.

At the smart horse shows around New York at Taxedo, Bayshore, White Sulphur Springs—the women seem to prefer the curtain mode of wearing their veils. Many beautifully colored fashionable women at Bayshore wore the chantilly lace veils draped in this style. Occasionally one saw the small mesh with the large dot dots, but the mesh predominated.

This mode of arranging the veil follows on the heels of the tightly adjusted veil as a natural sequence. For fashion must wear from one extreme to the other. As the Palm Beach season in February comes on, the veils get looser and looser, until the

curtain mode of adjustment is now the result. One can remember not so very long ago when veils were worn this very way. It is but another illustration of the fact that there is nothing new under the sun.

There is much gratification in the fact that no widow, it matters not how grief-stricken she is, ever thinks any more of shrouding herself in a voluminous mass of crepe. If one's entire family should die it would not be necessary to put on yards and yards of crepe, a becoming mourning veil, crepe bordered, worn in this certain fashion, would be the correct thing.

A veil that will prove a godsend is the plain Russian net veiling with the small dots. This is used so much this season for vests and sleeves that it would be an attractive idea to have the gumpes and sleeves and veils to match. Often ruffles are chosen to match the veil.

Chiffon veils are immensely fascinating and alluring and it seems that each season adds some more new and beautiful touch to veils that one had thought were already as beautiful as skillful hands could make them. The delicate pastel shade in which chiffon veils come—dainty pink at each end, shading down to the center, where there is just a bluish upon the soft shimmering white of the chiffon, are selectable. The same scheme is carried out in other colors. A deep violet at each end will run the gamut of the violet shades till it reaches the center of the veil, where just the faintest tinge of an orchid tint will be discernible.

The double veil's box are most alluring. Some are of London smoke of one side, a shell pink on the other, and various charming combinations. Frequently clever women make their own double veils by buying one of the tones desired and slipping this on together. When this mode is followed the veils can be taken apart and washed and then readjusted.

One dear little debutante motorist looked like a fair queen in an all-white costume, white hat and yards and yards of pure white chiffon veiling. Her hat was small and the veil was gracefully adjusted with a sagacious effect of the hat side, leaving the ends to fly merely as the motor faced

along. Some of the motor veils are tied in the back.

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