

A NEW NOTE IN DRESS

Paris Takes Up the Close Fitting Basqued Coat.

OUTLOOK FOR AUTUMN MODES.

Fashions That Will Suit the American Woman's Figure.

Tailor-Made Gowns Without the Former Extreme of Simplicity—More Picturesqueness in the New Models Than in the Old—Features of the Coat and Skirt Tailored Models—Modifications of the Long Skirted Coat—Decline of the Bolero—Stylish Short Coats—Lines of the Newest Skirts—Brown Among the Most Fashionable Colors.

The fluffy midsummer gown with its flounces and ruffles, its miles of lace, its intricate needlework, is the gown of the moment and on this side of the water little real severity of line appears even in street costumes. The loose bolero of tulle or satin is the coat most in evidence, and only for outing wear are variable tailor frocks in the old acceptance of that phrase popular.



the Autouel race meeting. It grew more pronounced as the weeks went by, and now it is definitely a thing to be reckoned with and doubtless a forerunner of autumn modes.

The close fitting long skirted or basqued coat is the new arrival, and if one may trust French authority it has arrived indeed, and will stay with us through the winter.

Just how quickly and enthusiastically the idea will be received here remains to be seen, but viewed in the light of history, the mode seems sure of American favor.



A tailored frock or coat was made to do duty where it was utterly out of place and when at last we grasped the beauty of the loose, flowing coats, of feminine fluffs and frills in connection with the tailor work, and as long distance followed the French lead, the change was an acceptable one.

Now it seems we may go back to the snug tailor coat and skirt suit—but with a difference. The new models have more of picturesqueness than the old.



of the fashion authorities would have us believe that they have adopted it with fervor; but an expert just back from Paris, after four months of careful study of French fashions, insists that the short skirt is not popular in Paris and is worn only for trotting by the fashionable French women.

The most noticeable of the new coat and skirt tailored models are long, reaching quite to the knee, and a majority of them are single-breasted. This single-breasted effect gives an opportunity to bring a waistcoat into evidence; and, in fact, many of the coats do not really button, but merely have simulated waistcoats attached to the coats and buttoned down the front.

Such an effect is illustrated in one of the models in the large cut, the narrow waistcoat line being ornamented with groups of buttons. The long semi-fitting fronts of this coat, with narrow strapping running down each side, are new, and the antique mullin embroidery jabot and frills running up the outer seam of the close coat sleeves are also details that did not consort with the old-time tailored coat.

to extreme length in the back or perhaps turned back to show a handsome lining and to leave a dainty petticoat in full view. These coats will doubtless have more of less vogue in the fall and winter and will perhaps be fashioned from handsome silks and velvets more often than from cloth, but they need skillful handling if they are to be truly chic and becoming.

Up to the present time the much discussed Directoire ideas have been developed more faithfully in short coats than in long ones, and the Louis XV. and Louis XVI. modes, too, have found expression chiefly in the short coats. A host of fascinating little basqued coats have appeared, and it is to be hoped that they will retain their vogue, for they are more generally becoming than the long skirted coat, and less difficult of achievement.

We do not pretend to say that the bolero is dead. It seems immortal and may in some form or other arise once again from its ashes; but one thing is sure: the up to date woman will have her autumn coat and skirt made with short basques, if not with long coat skirts. The bolero may live, but

and trimmed with two deep flounces, whose fulness at the top is also confined by vertical plaits. The bolero, however, headings of the flounces are plaited but not stitched flat.

The skirts of the coat and skirt suits in wool are as a rule shaped in some such manner, with close fitting upper part and voluminous folds below, and there are fewer of the killed models or of skirts plaited all their length. It is difficult to cut and make such a fitted skirt successfully, and few of them hang well, although they were a mainstay in the beginning of the full skirt movement.

To-day we have skirts smooth over the hips, and with inset or onset plaits below, and skirts tucked or plaited over the hips and with deep flounces or plaits below; but we have few of the skirts with plaits all around, the plaits stitched down about to the knees and the fulness below that point.

Skirts of cloth or other soft falling material are frequently cut somewhat after the old circular model, with a seam running directly up the front, and the front is plain while the sides and back are full or

plaid into the waistband and fall in soft folds. The plain front breadth is omnipresent, but it is obtained in many ways, being sometimes a plain gored breadth trimmed down its sides, sometimes a genuine petticoat, sometimes a flat stitched box plait.

Often the sides of the skirt—even in a wool street frock—are strapped across a narrow simulated petticoat, as is the case in a jaunty model sketched here. This is another frock with short full basque, but the coat opens in a V running to the waist line and bordered by plain two inch bands of black and white. The full sleeves have

accompanying long coats, are frequently quite plain save for stitching on nun's plaits around the bottom.

With short coats, the cloth skirts may carry deep flounces or other applied trimming, but quite as often they fall in plain folds. The thin summer frock or house frock of the French woman may take on multitudinous frills and flounces, but even in such costumes the intricate trimming is often used in such a manner that it does not interfere with long graceful lines.

The most striking contrast between French and English models from good houses lies in the effect of simplicity distinguishing even the most elaborate of the French confections, as opposed to the over-trimmed fussiness of the English frocks. Exquisite detail, perfection of cut, subtlety of coloring—these are the secrets of the French clothes artist, and even the 1830 models take on harmony in French hands.

The colorings for the autumn street frocks offer little that is absolutely new, without there are many new shades differing by only the slightest nuances from colors long in use. The browns run, without a doubt, be well to the fore.

Preference is given in the sample cards to the warm shades of brown with red or golden lights, but the old favorite seal brown will, it is rumored, have considerable vogue, and there are certain dull pinkish browns approaching that recent revival

puce, which may chance to catch feminine favor, though, like the puce, they are universally unbecoming.

Brown is prominent among the mixed effects, too, blended browns, with threads of warm green, dull orange or blue, being attractive in the tweeds and homespun class, and there are some silky browns with shadow dots in a different weave that hold charming possibilities.

The blues, the rosea greens, the pruned

same or a contrasting color, or in some instances skirts of the same silk, falling away in long, ample folds from a dainty petticoat matching the fichu.

The petticoat idea is bound to win great favor in connection with house and evening frocks, and fortunately a picture of a petticoat skirt is not hard to make. Its daintiness and quaintness are its charms, and it may be most simple in lines and detail. A line of bouillonnée running down the sides of the overskirt and curling round in a scroll near the bottom is a simple and effective finish, and the lingerie or chiffon petticoat needs only a few flounces or frills lace trimmed, to be all that it should be, although a wealth of stichery is lavished upon some of these petticoats.

**FADS IN TOBACCO.**

**Oddities in Cigarettes—Created Paper to Roll One's Own.**

"The expression, 'burning money,' can be used literally in my business," said the man in brown as he laid an oblong box beside him in the café. "I'll guarantee I see more money go up in smoke than any man in this crowd."

They all grinned, because he was an office-to-office salesman of cigars for an exclusive firm.

"We do not pretend to cater to cheap trade, and among our customers are men who really know what good tobacco is and smoke it with the solid satisfaction of an epicure. But lots of the young fellows know nothing about tobacco and go in for fads."

"For instance, in this box are some cigarettes which we have just had made to order for a very rich young man. They are very small, and for just two or three whiffs, and the paper in which they are wrapped is stamped with the owner's crest in the enamel coloring, with a die as small as that used on a girl's most delicate stationery. The box in which he will keep them in his apartments is to be of glass, silver mounted, and will also have his crest on the top."

"Then we have another customer who goes to the other extreme. His cigarettes, made to order, are about three times as long as the common cigarette, and he has a cork tip and his monogram in gold."

"Still a third man has his cigarette paper stamped with his name in his own handwriting. We have a die made from his autograph and this is engraved on the paper in plain black."

"This device for monogrammed or crested cigarette paper has become so common that young fellows who prefer to make up their own cigarettes get the paper from us already stamped. Fraternities, members of clubs, particularly the yacht clubs, and firms all have names, crests or monograms on cigarette paper."

"We make a lot of this special cigarette paper for ladies. You would be surprised at the number of men who order cigars and cigarettes for themselves and then a second order for their wives or women friends. These cigarettes for women are smaller and lighter, and, of course, the paper is stamped. We often keep husbands from their wives' cigarettes, however, seldom order for themselves, however."

"On the other hand, we have many customers who smoke good tobacco for sheer love of it, and who buy a tin of ten 100 cigars at \$1.50 each with all the regularity of clock work. He smokes just one of those cigars a day, because his doctor has forbidden further indulgence. We make him an especially long cigar, and he says that by careful smoking he can get an hour and a half's solid comfort out of it."

**Miser's Trap for Burglars.**

Over in West Philadelphia lives an old man who is reputed to be a miser and the hoarder of vast sums in his little house, where he lives alone with a spinster daughter.

The old fellow has been visited by burglars four times in the last couple of years, but on each occasion the intruders have been frightened off without securing any plunder. Disgusted with the failure of the police to catch the men who have visited his house so often, the West Philadelphia man has set a neat little trap of his own. It is a device which is supposed to be a deceiver but a real trap for burglars. The man has several glasses upon the dining room table. The glasses are filled with wine and several glasses upon the dining room table. The man has several glasses upon the dining room table. The glasses are filled with wine and several glasses upon the dining room table.

**Good Watch Stands Hard Knock.**

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The watch is supposed to have fallen a distance of more than a hundred feet, and it can be seen that the slightest disorder, a few days ago, would have meant a watch to be, which he washed examined. He had lost it in a field, and it was found exposed to the elements for six weeks, part of the time being submerged in water. It was in perfect condition; not even a speck of rust in the case."



The long-skirted coat may have its skirt set on in basque fashion, with a seam running around the hips, below the waist line; but the most smartly tailored models have the skirts cut together with the body, and as only an expert tailor can cut such a garment successfully the perfectly fitting tailor coat of this type at once attains distinction.

Whether the bottoms of the coat fronts are cut square or rounded is merely a matter of taste, for both ideas are exploited. Just at present there is among French tailors a fancy for the rounded skirt, corners and for skirts sloping away gradually from the waist downward. Often the skirt lines harmonize with the rounded shape of the

It will not flourish, will not be the last word of modishness.

Paquin and other famous French dress-makers introduced the jaunty close fitting coats with very full short basques last spring, and they were at once accepted in Paris, although American women looked askance at the models brought over by the importers and usually asked to have the basques modified or eliminated when they ordered copies of the models.

This fall, however, they will probably accept the idea, and if the full plaited or rippling basques are too radical, there are others less extreme, fitting smoothly on the hips and full only where plaited at the back.

In certain chic models the short coat is not basqued, but is sloped away sharply in Directoire fashion from a point just before the bust, revealing a close fitting double-breasted waistcoat of silk, satin, pique or cloth; and the sloping side bodies, curving in at the waist line, run into short square or rounded tails behind. This coat is difficult of cut and construction, and we have chosen simpler models for illustration.

One smart little costume sketched here has a short coat with a very full ripple basque. The fronts turn away from a double-breasted waistcoat of white pique, and have satin revers of the popular smoking cloth shade.

Turnback cuffs of the satin finish the full sleeves, which are shirred up the inner

coat skirt, the effect being that of a double skirt with the upper skirt sloping away from its middle front in exactly the curves taken by the coat bottom.

Revers are to play an important part in the coming season, and already they take on considerable prominence. Many long coats belonging to the class of which we have just been speaking have merely plain coat collars of cloth or velvet, but others, as is indicated in the large sketch, show deep picturesque revers, or many revers overlapping one another.

The sleeves are in almost every case moderately close coat sleeves, and when the collar shows velvet, a flat turnback cuff of velvet may finish the sleeve. A few bell sleeves close down to a point half way between elbow and wrist and flaring slightly there over an undersleeve are seen, but have not the prestige of the plain coat sleeve.

A type of long coat belonging to a different class, yet assuming so much importance that one could not write of long, close fitting coats without mentioning it, is a less formal and more picturesque garment following the lines of the Louis or Directoire period, with big revers, flaring turnback cuffs and coat skirts sloping sharply back from just beneath the bust

seams, and a little choux of satin holds each side of the coat front to the waistcoat just at the waist line.

In one of the fashionable checked wools, with satin trimming in black or in the darker shade of the check, this model is decidedly effective, and it is good, too, in plain color. The skirt combines very successfully the required width and becoming snugness at the top, being fitted round the hips by means of tiny vertical plaits

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The blues, the rosea greens, the pruned

lace frills and the coat is worn over a lace blouse.

Here, too, one sees the shirred epaulettes and the broad square shoulders upon which the great Paquin insists in making these little coats. The effect seemed very odd in the spring models, but the 1830 fad is decidedly effective, and it is good, too, in plain color. The skirt combines very successfully the required width and becoming snugness at the top, being fitted round the hips by means of tiny vertical plaits

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colorings, the new faint reds—which does not mean the rather rude crusted colors of other seasons—and the many shades of white all promise to have popularity; but just what whim of fashion, what sudden craze for color, the season may bring forth no one can tell.

The continued vogue of pink and of pale yellow is assured, because the Louis modes are gaining rather than losing in favor, and these two colors are especially appropriate for evening and house frocks of that period. Sprigged and striped effects will be fashionable for the same reason, and the stripes fit in, too, with the Directoire tendencies.

Exceedingly smart dinner gowns are being made with little coats of silk and soft fichus, folded surplice fashion inside of the coat, leaving the throat free. With these coats are skirts of sheer stuff in the

however, are often so fine and vary so with the change of fashions, that they are difficult to recognize except by those blessed with the instinct of good dressing. A safe rule, not depending upon the changes of fashion, is to invariably class lace, chiffon, tulle, ostrich feathers, silvernet, and other things of the order as belonging exclusively to the "dress hat." Soft coque feathers, breasts, grebe like plumage, stiff wings, quills and birds belong only to the hat of the outing variety. Although the wings of the outing hat are put on with chiffon bands, it is no reason that a "made" hat of chiffon should be worn with a shirt waist, as is done by many women who ought to know better.

Now the blocked hat is the best type of the shirt waist hat, and in this connection is a little distinction which many girls fail to notice in regard to flowers. A Milan straw or a blocked hat of any kind may be loaded with flowers, especially roses, and it is an ideal hat to wear with a linen suit or a shirt waist suit. On the other hand, a flower toque, or flowers with tulle or chiffon, are never worn by any really well dressed woman with this kind of gown at the symposium.

"Many women also have the notion that the lingerie hat can be worn with anything that goes to the laundry. Never was there a greater mistake, as it is worn by the woman who knows exclusively with regard to hats, and summer gowns of such fragile creation as to have no acquaintance with tubbing. It is entirely a garden party or a porch party hat belonging to the most dressy of summer functions, and entirely out of place on the street. It should no more be worn with a linen, even though it is trimmed elaborately with laces, than it should be with a yachting suit."

**Mother, Baby and Perambulator.**

A St. Louis woman's cleverness fairly took a Jefferson Guard off his feet the other day, and gave a hearty laugh to a dozen witnesses of the comedy.

She was a picture-loving mother, and had to stop up Art Hill with her cooling babe in a small pushcart. She gave a sigh of relief as she mounted the last stairs leading to her goal, and as she mopped the perspiration from her face she explained to the baby's mother on the best of terms and out to enjoy things together.

She was about to enter, a pleasant faced Jefferson Guard, with an expression that said plainly that he didn't relish the task, said curtly, but firmly, to the baby's mother, "madam, but we have orders to admit no perambulators inside the building."

For a moment the tired mother was dazed by her disappointment. She looked hopefully at the guard, and then with a firm grip, slipped it over her arm, like the handle of a basket. There was a click, and presto, changed the common cigarette, and he has a cork tip and his monogram in gold.

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**Midwinter Salad From Japan.**

One of the products of Japanese farms which may become popular and its cultivation profitable among the farmers of the West is moyashi, used a remarkable salad plant, which is crispier than celery, possesses the combined flavor of pineapple and young lettuce, is devoid of fiber, and contains no acid. It is raised in a very simple manner, and is becoming popular in the United States, and is destined to become as famous as the cucumber, the tomato, the egg plant and the asparagus or celery.

The moyashi plant has been grown in the United States purely as a rare curiosity, as it is not supposed to be edible. Now that it is known to possess a value which promises to give it an honorable place in the markets and similar dishes, its cultivation by American truck farmers may prove decidedly profitable. It is to be reported that the moyashi plant is a distinctive value is that it matures in the winter time. When served cold salad is as white as snow, and lustrous like silk.

**No More "Reversing" in Waltzing.**

"Reversing in the waltz and two-step has gone out of fashion, according to a local authority, and an indulgence in such practice will soon be considered the stamp of the backwoods, though it will take some little time for the change to be made."

With its disuse will come the revival of the old custom of stretching out the arms at right angles to the body when in a waltz, replaced by the method of holding the arms close to the sides, because of the difficulty of reversing in the latter position. The new fashion comes from London, where it has royal sanction, and is being strictly adhered to. Not long ago, indeed, at the King's ball in Buckingham Palace a young American was stopped while he was reversing and asked to leave the floor. The rule is rigidly enforced on such occasions because of the crowd.

Dancing masters here regret the change, saying that it takes away much of the grace of dancing and calls for much less skill.

**Good Watch Stands Hard Knock.**

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The watch is supposed to have fallen a distance of more than a hundred feet, and it can be seen that the slightest disorder, a few days ago, would have meant a watch to be, which he washed examined. He had lost it in a field, and it was found exposed to the elements for six weeks, part of the time being submerged in water. It was in perfect condition; not even a speck of rust in the case."

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