

SMART FALL MOTOR COATS

MADE OF IMPORTED WOOLLENS AND CLEVERLY DESIGNED.

The Handsome and the Practical Combined in the New Heavy Wraps for Automotoring. The Colors Warm, Gay and Not Conspicuous.

The new fall motor coats are the smartest heavy-weight wraps for the purpose ever shown since automotoring first solved the problems of feminine dress.

One of the best looking coats seen was of red and white mixed tweed, soft, rough, warm, wonderfully light and vaguely showing a diagonal weave. The shade of red used in mixture with the white produced an indescribable warm medium tone that was not coral nor Chanticleer, but combined gayety with refinement and was not too light to be serviceable nor too bright to be conservative. The coat was entirely self-trimmed and had most knowing-looking big patch pockets, broad collar and large buttons.

Another model in the same soft dull pink or red was relieved by black; but, be described as a dark dahlia red this rutine is admirable, and it is made up with or without trimming of black leather. One fetching model had a little black velvet about the collar and cuffs and big buttons of the material narrowly rimmed in black velvet.

A red coat, of which a sketch is given, illustrates this type of collar, though there are many variations upon the idea. The front reverses can of course be folded in so that they give double warmth across the chest where it is most needed, and when they are so turned in the wide upper section of the collar forms a close turndown collar finish.

FIRST LESSONS IN HOBBLING

Body Balance is Important and Physical Culture Will Help—Practice Needed in Sitting Down and in Mounting Steps—Home Exercises Recommended.

who, when she saw the hobble skirt, was delighted with it, not that she admired it but because she knew she could walk in it. "You walk this way," she said when a hobble skirt had been put on her, "and you don't have to be awkward, for it is the most graceful thing in the world."

neck. You touch your fingers together at the back of your neck; then you bend your head back; then you extend your elbows. This exercise gives you a certain body grace and a poise which you cannot get in any other exercise.

ABORIGINAL ROASTING EARS.

Aborigines Were Eating Them When Capt. John Smith Arrived. From the Richmond Times-Dispatch. We do not know what the Indians called roasting ears, but there is no question that this was one of the principal articles of diet of the aborigines when Capt. John Smith and his fellow colonists established themselves in this virgin country.



WANT CHILDREN TO PICK FRUIT.

A California Movement to Change the School Vacation to Permit It. From the San Francisco Call. With women and children as prune pickers and harvesters of other small fruits, grapes and hops, Homer A. Craig, president of the farmers' union of Union district, Santa Clara county, believes he has the solution of the difficulties which now beset the rancher.

"Do I like it? I do not, and if I were the audience I would boo it off the stage, but as it is I am helpless. The lady is in financial trouble because of her extravagance in dress and there is a bill from her modiste. In one scene I stand and read aloud the items, and one item is a hobble gown, price at present unmentionable; and there I am—I must hobble or die."

"I loathe it. I have a friend, an actress, who is pigeon-toed. On the stage she subdues the tendency to pigeon toe a little, but in the street she strikes out and toes in to her heart's content. The first time she put on a hobble skirt she donned it in fear and trembling for her modiste told her how difficult it was to walk in it without tripping; but to her astonishment nothing was easier. She walked at once and so proudly that she was a model to walkers. The modiste told her it was because she was pigeon-toed."

"If you are going to hobble prettily you must master these items: "You must be quite loose around the waist line, as you can't be tied in around the belt and around the ankles too. "If you want to hobble you must learn to take short but quite decided steps. They are not exactly mincing, but they are not long. They are the brisk little steps of the military man who must keep in step with a man shorter than himself. It is almost a repressed step."

"To hobble picturesquely you must walk slowly. The woman who hurries in a hobble skirt is lost. "The woman who positively cannot wear a hobble is the tall woman who sticks her knees out as she walks. The hobbler must learn to keep her knees to herself, so to speak. "Hobble shoes should be very long and have small toes, for the length of the foot does not show as conspicuously as the breadth. Long narrow shoes stuffed at the toes with cotton are the ideal thing for those who have been tempted to hobble."

"I have been taking physical culture lessons in connection with hobble skirts. As all the walking must be done with the upper muscles of the body it is necessary that the chest should become very full and firm. Here are the hobble exercises: "Put on your hobble shoes, they are high heeled of course, and very long and very narrow. First try standing on your toes. This isn't easy, but it strengthens the calves. Walk and throw yourself forward now and then and try to balance. Throw yourself forward, but don't break the top of your shoes. "Stand upright and lift your arms in front of you. Keep your finger tips ceilingward and bend your body backward. Take care not to fall. This is to give you back to back. "Place a footstool in the middle of the room and step upon it. Step off. After you have done this a dozen times try two a stool. If you can't arrange to make steps out of them, then get a step-ladder; anything that will give you practice in stepping up an awkward step and down again. This is to accustom you to the heel step. "Women who wear the hobble sometimes fall in getting in and out of the taxi. The trouble is that they take too high a step and they walk right into the hobble and this trips them up. "Learn to step with the whole leg without throwing out the foot too high. Nothing but practice will make perfect in this line. "Body balance is important and you must learn the art of swaying the arms. I don't mean swinging them, but swaying them."

POINTS ABOUT WALKING IN THE FASHIONABLE SKIRTS.

"Please be seated and don't interrupt me. Don't speak; don't disturb me in any way; and—don't look!"

"These commands burst upon the ears of a friend who called upon an actress and was shown into her drawing room. "Sit down; try not to look surprised and—well, as a special favor I'll let you watch me," said the actress as the friend stood regarding her with amazed eyes. "What am I learning to do? I'm learning to hobble, of course."

"Why? Because in my new play there is a society woman who always wears the latest oddities. "Do I like it? I do not, and if I were the audience I would boo it off the stage, but as it is I am helpless. The lady is in financial trouble because of her extravagance in dress and there is a bill from her modiste. In one scene I stand and read aloud the items, and one item is a hobble gown, price at present unmentionable; and there I am—I must hobble or die."

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the handsome and the practical admirably combined than the cleverly tailored coats of woven tweed, homespun, frize-supported woollens. These coats are not cheap, they are good in cut and attractive in detail which may be comparatively low priced, but which cost for hard wear in built up of the high class Scotch and Scotch woollens. A collection of motor coats, shown at Broadway there was a collection of motor coats, ranging in price from \$125 and which were made up of motor women's coats were all severely practical, thoroughly practical, and the buttons, the trimmings, the collars and the cuffs, gave them an air of smartness which set them apart from ordinary motor coats. The men's tailors showed the most imported woollens for motor coats, shown coats, in browns and grays, but the motor coats of the same class were of colorings, many of which were women's wear. These samples are particularly noteworthy. In the motor coats, the bloom produced by these red stuffs are not conspicuous. They are not conspicuous, yet they have a note and gaiety that should be non-dull weather comes.

MOTOR COATS OF SCOTCH WOOLLENS IN RED, BROWN AND PLAID MIXTURES.

while exceedingly good looking, had not the cachet of the one tone, untrimmed model. A Scotch woollen in deeper red, rich and warm yet not vivid, and toned down by mixture with black, was the material of an excellent coat whose wide collar and cuffs were of soft dull black leather, while the big half ball buttons were half of black, half of the red. These big gleaming buttons in one or two tones and sometimes in metal are much used upon coats of the sort under discussion, but there are also equally large buttons of the coat material rimmed in leather, metal or contrasting one-tone cloth. Still of the red group but quite different in material from those described above were some most likable coats in a material much resembling a very fine grade of what used to be called chinchilla. This material is called "rutine" and is of delightful texture, having all the softness and lightness of the tweeds, &c., but without their fuzzy surface, the roughness of the rutine being supplied by what might be called an infinitesimal curl in the weave, providing a slightly rough surface without fuzz. In one of the rich deep reds or the claret or Burgundy shades or what may

Handsome plaids more or less on the steamer ring order are made up with plain trimming, and plain color coats of the same blanketlike texture are relieved by collars and cuffs of plaid, the plaid often forming the reverse side of the material as in steamer rugs. For general motor purposes the one-tone coat is preferable to the plaid, but some of the latter come in beautiful softened color combinations and the tailors handle them very cleverly. Loose belted effects in the back and front characterize many of the best models, but you seldom see a belt all around, the loose, straight falling line or a line very slightly fitted being preferred on the sides. Occasionally, however, a model is very loosely belted all around. A good red frize model had a very wide loose belt in back and front but disappearing at the sides. This belt was possibly eight inches wide and buttoned in the middle front with four big half ball buttons. Big buttons are much used upon the huge patch pockets, which often have flaps buttoned down, and upon the cuff or sleeve bottom. One of the most fashionable collars is very wide around the back and shoulders, with a large rever in front.



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