

SUIT COATS LONGER

And Length Added Also to the New Sleeves.

IDEAS FROM THE ORIENT

Spectacular and Costly Stuffs for Fall Frocks.

The New Suit Coat More Becoming to Women Generally Than Its Predecessor—Kimono Sleeves Still Seen in Spite of the Tendency to Greater Sleeve Length—Gold Decorated Brocades and Velvets—Still More Fur to Be Used in Trimming—The Vogue of Small, High Hats—Use of Fringe.

All the various and contradictory prophecies are finding fulfillment or refutation as the autumn modes manifest their



DARK BLUE SATIN.

The new coats may be no more than thirty inches or a possible thirty-two inches long, may even be cut to twenty-eight inches, but already the very short coats of yesterday have taken on a deplorable bumpy aspect. Boleros we still have with us. Shall we say that we have them again or not?

Boleros go in and out of fashion so persistently that one hardly knows whether they are out or in; but the coat of very short hip length, certainly the most generally unbecoming of coat lengths, has been mercifully wiped from fashion's slate for the present and only those women who are forced to abandon either their pretensions to being modishly dressed or have perfectly good last year's suits will sigh over the passing of that extremely abbreviated coat.

Yes, the coats are a trifle longer, an admirable length, but the belief that they would be more closely fitted seems to have been without foundation. There is a slight curving in of front and side lines on some of the new models, and there are, of course, certain belted and girdled models which are loosely held in; but the average coat keeps its loose, straight lines and its shortened waist line in the back, an effect usually obtained by clever cutting and handling of the side sections and various seams.

That the kimono sleeve has every intention of surviving the change of seasons is evident. Even among the best of the imported models one finds it, and the



SERGE AND BRAID.



AN ORANGE CHIFFON FROCK WITH WHITE CRYSTAL BEAD TRIM, A PINK SATIN AND GELFON FROCK WITH EMBROIDERY AND FRINGE OF CRYSTAL BEADS AND A WHITE MOUSSELINE FROCK WITH SILK FRINGE.



LACE AND RIBBON.

character more and more emphatically, and on the whole there is no reason why any of the blithe prophets should veil his head and retract. Apparently everything that everybody prophesied has come true and there seems nothing to do but adapt the wonderland system and give everybody a prize.

Many a woman is rejoicing over the fact that she can wear her last winter's frocks, provided they were very modish in their season, and not feel herself quite out of the picture. With only a little freshening up, a fitch here, a sash or button or bit of lace there, a slight change of sleeve or collar, almost any good last year's frock ought to pass muster again.

To be sure there are certain details which to the observing eye would stamp a frock as indisputably of the new season's vintage, but the changes have not been so radical as to entail disinheritance of many of last winter's smart garments, except perhaps in the matter of the suit coat.



SATIN AND SERGE.

The woman who wore her coat only moderately short even last winter is all right. Indeed she is likely to find herself quite in the swim, for the average tailored coat still has its coat moderately short, but with the little more and how mar it is, and the little less and what worlds away. Browning may not have had suit coats in mind when he sighed, "Lines, but the vases fit the situation, as well as though specially tailored for it."

domestic models unhesitatingly confess allegiance to it, but, and the "but" in such a case is always significant, long sleeves are a feature of some of the most

successful frock and blouse models, and it seems safe to prophesy that the ultra-modish woman of the winter will choose long sleeves for her daytime frock.

The experiments in this line are interesting. Some of the most successful models merely have long sleeves, comparatively close fitting for their full length and quite close as they near the wrist. One of the best models seen, a black cloth stunningly embroidered in blue and dull yellow of a sulphur tone, had a long close sleeve of black chiffon with a little finish of embroidery under the chiffon where it fell over the hand, and with a fold of yellow chiffon and a shorter fold of blue veiling the very top of the sleeve and disappearing under the embroidered cloth at the armhole.

Other models showed the upper part of the sleeve slightly full and joining a long, close cuff or an upper sleeve with close under sleeve. A chic velvet frock of fine stripe in green and black had its sleeves down as far as the elbow in the velvet and comfortably loose though not full. Just above the elbow it belled a very little and was continued by fine black net for a depth of perhaps four inches. The net was drawn into a close band of the velvet, which hooded what may be called a long, close cuff formed by two sections of net separated by a band of velvet.

This sounds fussy, but the general line and effect was not bad, though the



EMBROIDERED SILK.

general preference would be for a sleeve line less broken.

The frill falling over the hand is a feature of the newest and most modish lingerie blouses, long sleeved of course, and of many other blouses and bodices as well. This feeling for the long sleeve is as yet confined chiefly to imported models, and among the cheaper costume blouses and frocks one seldom sees a long sleeve, but there will probably be a change later if the foreign influence makes itself clearly felt, and the long sleeve if accepted enthusiastically by fashionable folk will soon be echoed in the cheaper grades of models.

Meanwhile one is divided between hope and fear concerning it. It is a welcome relief from the abuses of the short sleeve, and one welcomes a change, but there's no denying that the short sleeve is comfortable and women will be glad that it is not to be laid aside hastily.

Of materials much has already been said. Among the handsome stuffs superb brocades and velvets multiply. A very large number of the most beautiful brocades have gold in combination with color, the

two opinions. Much is done in velvet embossed mousseline and chiffons and these are much more easily handled than the velvets.

The Oriental colorings and many motifs are emphasized by many of the authoritative French houses, though Poiret, who is responsible for the beginning of the wave of Orientalism, still rides its crest. There are wonderful trimmings in dull metal and rich Oriental colorings and many beautiful brocades and figured materials have a distinctly Oriental character.

The manufacturers have in some cases been extremely happy in their color effects, attaining almost exactly the rich and warm yet never garish tones of the old Oriental dress, and there are materials about whose uses one can but wonder vaguely yet which are lovely in themselves and would enter charmingly into a genuine Oriental color scheme. Fancy if you can a supple silk suggesting a fine raw silk in texture; color, that old red which suggests the brick coloring, but is indescribably soft for all its brightness. Woven through this a quaint Oriental looking design in a rather deep blue as old and soft and yet vivid as the red.

It sounds spectacular. The average woman would lack the imagination necessary for successful use of the material, yet, skillfully and artistically used, this would be really charming, as would the



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