

FASHION DEMANDS LONGER SKIRTS AND WAIST LINES

New Models Charming, but Few Offer Any Reactionary Changes, Many Standing for Dignity and Grace

By ELEANOR HOYT BRAINERD.

At the moment of writing Paris openings have not all been held, but fashion secrets are secrets no longer. Every one knows fairly well what to expect of the various designers, and as a matter of fact those same fashion secrets were hardly startling enough to call for jealous guarding.

Which isn't for a moment to be construed as meaning that Paris has not turned out its usual quota of charming models. Judging from the things which the importers have already brought over, the sketches of other things to come and the reports concerning the output of the French houses we are to have a season of models even more than usually charming. The fashion makers gathered their forces in the face of disaster last year and achieved what was as near a radical change in the modes as any one season is likely to bring out in this day of dress eclecticism. We got our full flaring skirts, our more trimly indicated waists, our narrow shoulders and set in sleeves, and even the hardest of reactionaries was forced to abandon her tight skirt and her ultra baggy bodice.

Having swung far enough to carry even these reactionaries across the line of change the pendulum now settles back a bit and the autocrats of fashion busy themselves with adjustments. The change of silhouette is established. Now let us modify it, let us play with the new idea, let us even coquette with the old ideas. Exceptions are interesting, concessions are allowable. It is the rule that must occasionally be changed, and the rule has been changed. Moreover, even the exceptions are not too reactionary. The full skirt, for instance, is evidently with us for a considerable stay. No one dreams of contesting its sovereignty, but it is handled in many ways, is adapted to many types of figure. And that fitted waist—well, one is conscious of a more defined waist curve in practically all of the new models, but that does not mean that we must accept the nipped in rather than short waisted bodices that consorted with the full skirts of the spring. Only one type of frock was really charming in the spring showing, and only one type of woman could successfully wear the type of frock, though many tried it with disastrous results. Evidently the French designers have realized these facts, having taken counsel of women's tastes, and this autumn, if the signs and portents hold good, there is to be far more provision for the average woman than there was in the spring.

Every modish woman is not to be urged into rivaling famous dancers or stage favorites dressed by Lucille. A very fair proportion of the newest models stands for dignity and grace. There are ladies frocks in goodly numbers; and, though frocks there will be, as frocks there must be in order to satisfy that large element of our womanhood that considers nothing "chic" unless it is spectacular, it seems probable that being modish will be a simpler matter than usual for the woman of quiet tastes.

To begin with, the skirt length, as The Sun noted long ago, is to be perceptibly longer, though not too long for comfort and grace in the flowing folds. And that waist curve, it is often a matter of the corset rather than of the frock, the latter adjusting itself to the corset lines instead of being cut with a decided curve of its own; yet, even in the

comparatively straight or medieval models—and there are more than a few of them—one is conscious of a longer waist line, a gentle curve, hinted at, if not aggressive.

The waist is not of necessity small. In many new models it is large, but the suggestion of sloppiness is gone. Very often the front and back are quite straight while on the sides one gets the impression of waist curve and skirt flare. This idea has been exploited more or less for a year past, but has evidently found favor with the French designers and is much in evidence. There is even in many of the new frocks and suits a pronounced accent upon the hips. Big hips the modish woman must not have, but her new frock may give an impression of large hips. Loosely or trimly belted coats of moderate length may flare into self-assertive fulness on the sides below the belt. Skirts, straight falling in front and back may take on fan plaitings or other pronounced fulness at the sides. Short flaring aprons, peplums, flounces may run around the skirt tops, extending the hip line. But all this is not necessary if it is not becoming, and though the lowered waist line and any degree of waist curve necessarily brings the hips more prominently into the picture than does the shortened waist line and uncurved waist the frock need not be curved enough to accentuate the hips unduly.

The purple velvet of our sketch illustrates this adaptability. Here we have the definitely lowered waistline and the plainly indicated waist and hip curve, but so loosely and softly does the frock fall over the corset, so gentle is the insistence upon the new silhouette that almost any decent kimono sleeves in the latest importations. They are undoubtedly more graceful and becoming than the set-in sleeve and have altogether lost the kimono bagginess, so wherever two materials are used in overbody arrangement this seamless shoulder sleeve is likely to be introduced, and even among the suits clever cutting often eliminates the shoulder seam and close armhole seam without producing an effect of bagginess or a broad shoulder line.

The dropped shoulder line, with shoulder cut in one with bodice top, is another compromise often accepted, and occasionally the sleeve attached to this low shoulder is full to wrist or below the elbow, but more often it is merely joined to the shoulder by a flat seam.

A pretty new model in black satin and black panne velvet has this dropped shoulder on a simple bodice of the satin, and long but not too close sleeves of the satin continue the line to the wrist, where they are held by narrow cuffs of ermine. A white satin collar, low in front and rolling up against the neck in the back, has a narrow border of ermine and is finished in front by a little ermine head and tulle. Over the satin bodice rise biblike sections of velvet, in a fashion long familiar, but the waist is snugly girdled with velvet and a short velvet peplum flares very softly around sides and back, giving width to the hip line. The skirt flares gradually and is fullest at the sides, its upper part being of satin while the lower is velvet.

This is one of the ladies' frocks noted above, simple, unobtrusive, elegant of materials, graceful of line and obviously of the season without being in any way ultra. Incidentally, like all of the combination frocks, it offers good suggestions for making over handsome material of scant quantity.

There are many of these new afternoon frocks for which two materials



A purple velvet gown trimmed with white fox and one of brown velvet and chiffon with ermine.

Atty E. Underwood

are used in almost equal quantities and, very often, velvet is one of the two materials, the other being anything from chiffon or tulle to cloth or satin.

The idea of making at least the upper part of the bodice of a velvet frock in some lighter weight material counts too much for comfort to be lightly discarded and it is the exceptional velvet frock that does not

make use of it, even at the risk of losing novelty.

A brown velvet and chiffon shows the same collar border of ermine mentioned in connection with the black velvet and satin, and the collar, like the other, is of white satin—a familiar idea one finds often repeated. There is a bill of velvet running up upon a chiffon bodice that is laid over embroidered tulle, and the full skirt is of chiffon with a very deep band of velvet on the bottom and a narrower one above.

This is another simple yet handsome model that offers ideas for making over last season's velvet frock. One should be able to cope it or the black one without too much effort or expense and feel sure of having a frock modish throughout the winter, though not strikingly novel.

Velvet, velvet, velvet! It enters into a vast majority of the afternoon frocks brought over so far, and there are quantities of handsome velvet two piece and three piece costumes. Panné, chiffon, striped, checked, all sorts of other materials, from chiffon to cloth, are striped or checked or floured in velvet.

A block check in black and some deep color almost as dark as black or in two very dark colors, or in a dark and lighter tone of one color, is much liked in velvet and is the material for some tremendously fetching suits of Russian allure with no trimming beyond high, chin enveloping collars and cuffs of fur.

Striped velvets, too, in these same dark tones are fancied and the cognate sorts of velvets are to continue if the manufacturers have guessed right.

Plain, one tone velvet is often embroidered by way of trimming and, for that matter, so is almost every fabric. For a time, hand embroidery has been more or less in eclipse; but in this time of modest work for French women the fashion makers have wisely thrown their influence on the side of embroideries and while these are always expensive trimming, one can at least this year be extravagant in a cause better than that of mere vanity.

Embroideries on suits usually take the form of motifs in self color or unobtrusive color, though occasionally a splash of bold color illumines a suit otherwise sombre or neutral. There may not be so many black suits and frocks as there were in the

spring, but where colors are not pastel they are likely to be very dark, many of them almost indistinguishable from black in dim light. This is true of both the French and the American color cards and the two show much the same colorings, though sometimes under different names. African brown is a still darker tete de negre. Crow blue is the darkest possible blue, and so it goes. A Garibaldi red is not so lively as its name would imply, and the lighter reds are likely to be softened and subdued by a pastel bloom, if in no other way.

Among the neutral shades field mouse is popular, and all of the soft taupe and gray shades will be used.

But to return to the question of embroidery. It appears in dull gold and silver as well as in color, and gives a touch of brightness to some models otherwise dull in color, as in the velvet and chiffon frock illustrated here, in which touches of gold embroidery fill in little squares on the chiffon that is set into the velvet in battlemented fashion.

Evening frocks, in some instances, look much like the evening frocks of the summer, but there is an increasing number of models more formal and less quaintly youthful. The matron seems to have asserted herself, and many a woman who has sighed over the abbreviated skirts, flounced and daintily flaring, will welcome some models that show longer and more clinging lines, in spite of ample breadth at bottom. There are even graceful frocks dignified by trains—a train or overdress of velvet or silk falling over a filmy underdress of some kind being an arrangement often repeated.

For example, there is the velvet and tulle frock of our picture—an under tunic of pale violet tulle narrowly bound in purple velvet and girdled with soft rose, over which falls a train of purple velvet. There is a little jacketlike contrivance of the velvet twist low décolletage and high girde, and lace outlines the décolletage.

Less picturesque but wonderful in color was a trained gown of peranium velvet with under robe of finest and most colorfully cream lace embroidered in gold.

These ultra formal gowns are by no means the rule, but they are here for those who want them, and there are lovely models in which long, one piece over robes or tunics of medieval character and in exquisite lace or em-

Fulness About Hips Feature of New Coats--Velvet Popular in Afternoon Frocks, All Shades Used

broided tulle fall clingingly over under robes of satin defining lovingly the waist and hip curves, or in which similar tunics of velvet or satin fall over filmy under robes, the heavy material being open up skirt and

bodice aides to show the girdled line of the under robe. There are other tunics too, though the prophets insisted that there was not a tunic upon the horizon—but or those at another time.

SUMMER FANCY WORK EASY

ALL the old fashioned crochet stitches are in evidence as popular summer fancy work, dress and hat trimmings being the articles made and brilliant colored yarns and zephyrs the chosen materials. Yards and yards of simple chain stitch in emerald green, rose pink or gold color wool appear on some of the sports hats as well as dressy ones of velvet and satin, and even a person who has never before handled a crochet hook will enjoy doing this easy work. It is applied like soutache and is in high favor not only for millinery but dress trimming purposes.

Sprawling floral designs are easily made by sewing this wool chain stitching along the line of a pencilled pattern and row after row, applied at regular intervals, with alternating lines of the fabric showing between, is an effective way of decorating an entire hat, or merely the brim or crown, according to one's fancy. As the chain stitching is in process of making it should be kept rolled on a spool or in a ball, so that the worker will have two balls in her lap, one the finished chain stitching and the other the worsted being crocheted.

The well known shell stitch is one of the popular ways of utilizing worsted as a hat trimming. A new fall model is a black velvet box turban with a row of upturning crocheted shells in emerald green zephyr; otherwise the hat is without trimming. The shell stitch is also used in whirls to represent roses, a round of tallow's shavings used as a foundation and the shells allowed to show their full width as the outer edge of the rose is reached. Such a rose in American Beauty pink wool has tiny jet beads studded along the curve of the shells and a cluster of beads forms the center of the flower, which is the only trimming on a black velvet sailor.

Narrow shell stitching and crocheting in brilliant contrasting color are used to ornament the edges of hat bands made of heavy silk belting in dark shades. By making a chalk mark at regular intervals along the edge to be ornamented there will be no trouble in piercing the silk with the crochet needle at just the right spot and the finished work will prove even and satisfactory. The center of such a ribbon band is sometimes marked off in wide diamonds and single strands of heavy wool either crocheted on or wool chain stitching sewed on to follow the design.

An odd effect seen on a new fall sailor was gained by encircling the top of the crown, rather than the base, with a wool embroidered hat band. From the band dangled a fringe of worsted balls and the size of a small cherry. This particular hat was entirely black and white, the wool trimming being in heavy white zephyr.

A favorite worsted hat trimming is in the shape of an owl's head in oyster white wool with yellow and black beads for eyes and a few jet bugs arranged for a bill. Such an ornament is mounted on a round of tailor's canvas wired from circumference to center to give the proper bill appearance. A pair of "feet" such as have been used all summer made of shaved quills are this fall represented by

crocheting over wires and bending the ends in the proper curve. These are used in connection with flowers and birds as well as insects and spring out in most unexpected places. Small birds are crocheted with wings spread, intended to be applied to the silhouette fashion against a hat brim of contrasting color. The bird wings are sometimes slightly laddered when arranged on the hat. Two such bird ornaments, placed back to back, wired and padded, form a suitable top for a big hatpin either for decoration or an opening pattern with worsted or ornamental tops are easily made by purchasing inexpensive pins, winding them with worsted to the desired depth and adding a crocheted flower, insect or cluster of fruit as a head. The fruit is merely a round of crochet work with a soft padding of cotton around which the circumference is gathered, making a little ball.

Crochet work in open design, resembling the cane seat weave of straw hats so popular this summer, is used for entire crowns of hats over satin or velvet of contrasting color. Crochet or an openwork pattern allowing the background of the hat to show to good advantage. A single shaded morning glory or a wreath of smaller ones in vague pinks and blues make becoming hat trimmings, but require skill with the crochet needle, as the outer rim of the flower must curve over in natural fashion to be successful.

FOR THE SLEEPING CAR.

PULLMAN robes are one of the innovations lately designed for use of women traveling over the country. In some States warm silks are needed, while in others thinner materials are better. For instance, glove silk attracts favorable attention.

The gowns are simple in design, the robe being plain gathered at the neck and cut high (the neck cut high is unusual for women), and a cap is attached closely resembling the night cap used by our worthy ancestors. It has the same lines and proportions as the hoods attached to the capes. The gowns touch the floor and are buttoned to the hem. The sleeves are plain, gathered at the hand. The hood is often lined with a light color, but that is not necessary.

These gowns are slipped over the robes while one is sleeping on trains or boats, hence the name "Pullman robes." The silk is light in weight yet would keep one sufficiently warm. Often something will occur which compels one to leave the station after she has had her berth made up and if these gowns are worn, one is always ready for any emergency. Often one is restless and can't sleep, and is there anything more uncomfortable than to be compelled to sleep in a berth when one is not asleep? This gown prepares one to get in and out as one wishes. It is usually made up in the dark colors and can be produced in any of the stores carrying such garments in stock, or made at home by the home dressmaker, but any woman expecting to travel should never leave home unless accompanied by the Pullman robe.



Evening gowns of velvet, tulle and lace.



A frock of black satin and velvet, and one of purple velvet and chiffon.