

THE FALL SEASON FROM PRESENT INDICATIONS DENOTES NO RADICAL CHANGES FROM THE PRESENT FASHIONS.

Long Tunics and Plaited Skirts with Basques the Feature of Fall Styles.

As commonly is the case at this season, all sorts of rumors are abroad but it seems fairly well established that there will be no radical changes from the latest fashions. Deauville and similar resorts may always be taken as fair indications of what is to come and long tunics and plaited skirts with basques and redingotes in many variations and capes developed in numberless ways may fairly be said to be features.

Of course, there are extremes exploited. Perhaps some day women on this side of the sea will realize that French dress-makers are exceedingly clever in the matter of advertisement as in other things and that a great many costumes that are exploited by agents at the races and in various ways are not designed nor expected to be taken seriously by women of dignity and refinement but only to exploit their makers and perhaps to catch the eye of the women who are bent upon self display. One of the cleverest of the Parisian writers on the subject asserts: "The distinguished French woman never goes to extremes in dress in her own country, no more than do distinguished women elsewhere follow cuts and modes exploited by others of a certain world." It is a thousand pities that we permit ourselves to be so easily led astray and that so many absurd and flashy modes are accepted and exploited. It would be well to remember the wisdom of the sentence quoted above and to look askance upon costumes that bear the stamp of questionable propriety. When we read of a costume of chiffon cloth over a skirt of lace embroidered with silver threads which is so transparent as to allow the figure to be clearly seen through its meshes, we would do well to remember that surely it was not one of the Parisian grandes dames upon whom it was seen and we ought to have the discretion to discriminate for ourselves even as women of place on the other side are wont to do. There are a great many

beautiful models now to be seen and, unquestionably, more will follow. There will be no difficulty whatsoever in being both smart and distinguished. Let us hope that the really few who are unwise enough to copy the outre models will not succeed in vulgarizing what is good.

Such wonderfully beautiful costumes as we are seeing that exploit the redingote and the basque ideas are really replete with interesting and fascinating suggestions. Any woman who is looking ahead to the early autumn may safely take them as guides. At a nearby resort was met, for example, a toilette consisting of a plain, moderately close skirt of charmeuse satin with a long plaited tunic of silk crepe and a kimono blouse of the same with a waistcoat of ivory satin with a little chemisette within of tulle. The blouse and tunic both were open at the front to reveal a waistcoat which was held by three large buttons of the material. The three-quarter sleeves were wide and finished with deep, rolled-over cuffs. At the back of the neck, the blouse was finished with a high turned over collar of satin and the color of the collar and the color of the skirt was a rich, warm brown while the blouse and tunic were of a pale yellowish shade that harmonized to perfection.

In some of its latest variations, the basque has become a most attractive garment that combines ideally with lace, with chiffon and with similar fabrics. One of the prettiest costumes noted at a recent outdoor fête was made with a sleeveless basque of charmeuse satin with sleeves and tunic of white silk richly embroidered to give a border effect. The tunic and sleeves were white and there was an underskirt of white silk while the embroidery showed shades of violet and the basque one of these colors. On the edge of the tunic, there was a band of charmeuse satin and the long, close sleeves were finished with wide double frills of tulle that ex-

tended upward over the sleeves and downward over the hands and were held at the center with little folded bands. The V-shaped neck was completed by plaited ruche of the tulle that was arranged across the back and extended a little over the shoulders but by no means to the edge of the opening. The buttons were of the material embroidered. Embroideries, as have been mentioned in previous letters, are to have great vogue as trimming of the autumn and silk threads, metal threads, beads and jeweled sequins are to be employed.

While we are very largely taken up by consideration of the basque, the redingote and the long tunic, there are really fascinating developments of the draped skirt being worn by the most fashionable women and some of the visiting costumes are exquisite in their treatment. A beautiful one, for example, is made of the soft taffeta that is such a favorite in a wonderful shade of amethyst and consists of a gracefully draped skirt with soft burnous folds over the hips and a little bolero coat, the fronts of which are oddly shaped and extended to be crossed at the front and to form a sash at the back. This coat is made with bell-shaped kimono sleeves and all its edges are embroidered with heavy silk floss with just a little intermingling of silver. As seen yesterday, the coat was worn with a gimp of fine white organdie with a flaring collar and V-shaped neck and long white gloves while the hat was a modified sailor of white satin with a straw brim and simple trimming of feathers on the Paradise order.

When one can turn from the contemplation of the beautiful, graceful skirts and the charming developments of the basque, the wonderful embroideries and fascinating materials, the question of the sash looms up as important. The newest to be seen with dainty summer gowns, those made of organdie and similar materials, are of ribbon with picot edges and with roses embroidered or embossed upon them and they are tied with wide loops at the front, back or sides, almost as a matter of course being drawn down over the hips, for in these days the waist and hips must appear of one size whatever variations of other ideas may be found. Not infrequently plain ribbon is embroidered on the ends and, for the embroidery, flower designs are used in combinations of silk with metal threads or silk with beads and such embroidery weights the sash effectively at the same time that it serves for ornamentation.

THE latest fashions are beautiful. Costumes give graceful and becoming lines, materials are so wonderful that ravishing seems the only adjective with which to describe them and there is altogether a most interesting and attractive outlook. To the credit of womankind be it said that the graceful modes already have been seized upon with avidity and that the reaction against exaggerations and unseemly display which was bound to come apparently has taken a firm hold. The costumes of the late summer and the early autumn are graceful and becoming and have everything to

commend them. The cape, the basque and the tunic may, in a general way, be said to be the prevailing features but they take many variations and they are so many tendencies to be noted that no generalization can possibly cover them all.

The tunic costume shown at the extreme left is an assured favorite. The long tunic that flares generously at its lower edge and the double coat both are fascinating. In the illustration, gabardine is combined with velvet and that combination is one of the best liked and smartest. The

under skirt is a plain one, narrow but not exaggeratedly so.

By its side is shown a basque gown with an accordion plaited skirt. The basque is one of the later ones, softly full about the figure and is charming



VELVET AND SATIN ARE EXTENSIVELY USED IN COMBINATION WITH FANCY FABRICS.

BOTH the velvets and the satins of the season are wonderfully beautiful, soft and lustrous, taking exquisite folds and presenting an effect of light and shadow that in itself is fascinating. They will be much worn in combination with plain and fancy materials and fancy materials are of silk, silk with wool, and silk with cotton, for today cotton makes an important material at all seasons of the year and can be dyed to as beautiful colors, made into as beautiful cloths as silk and wool.

At the left of the picture, there is shown a gown of silk and wool crepe with charmeuse satin and with collar and cuffs of white poplin. The plaited tunic and the long plain basque and the combination of materials all mark essential features but there is not a costume shown this season that could not be varied almost indefinitely by change of color or change of fabric.

In the second costume is shown a plaited tunic of plain crepe with a basque and under skirt of one of the new satins that is slightly more lustrous than charmeuse and the color matches the skirt. It is charmingly graceful and attractive and besides showing one of the best and latest modes it makes a practical suggestion for women who are seeking to remodel last season's gowns. Any two materials that are harmonious can be used in just this way and the contrasts are found in different fabrics of the same color and in plain and fancy fabrics, new ones including stripes and figures and plaids without number.

The cape blouse makes the feature of the third costume and the cape blouse is one of the important novelties of the autumn. This one is quite simple for the cape which falls straight at the back and terminates in little points under the collar at the front. The tunic is a flaring, circular one and it and the skirt beneath are both finished with overlapped edges at the front. The wide sash is simple and straight, swathed around the figure and finished with a bow at the back. In the picture, fancy silk is combined with the new light weight velvet and with a cape of lace.

Stripes always can be made to trim themselves if effectively used and the basque costume shown at the right illustrates that point most successfully.

PRETTY DRESSING SAGQUES FOR MORNING WEAR ARE AN IMPORTANT ITEM OF THE WARDROBE

THE negligee is always a garment dear to the woman's own heart, for it represents dainty charm and relaxation at the same time. This one is quite new, giving the flared ripple effect in the peplum and can be worn over any simple pretty skirt or made with skirt to match and from almost

THE house jacket made with a peplum is always a satisfactory one and, in this case, there is just the becoming ripple or flare over the hips that makes the very latest fashion. The sleeves, too, are slightly full at the shoulders. Altogether the jacket is one of the most comfortable possible as

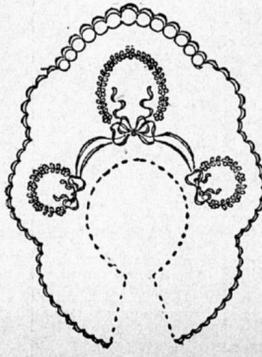


8355 House Jacket, 34 to 44 bust.

8368 House Jacket, 34 to 44 bust.

any simple material. Some of the flowered challis are very charming, for garments of the sort, the pretty Oriental silks are much liked and cotton voiles and cotton crepes make up most attractively in such ways while among them are to be found the prettiest and most attractive possible color effects.

well as exceedingly pretty. Flowered dimity is the material illustrated with collar of linen but all the simple washable materials are appropriate for immediate wear while the jacket would be quite as satisfactory made from challis or cashmere for cool days.



THE scalloped edge is to be padded and buttonholed. The single lines within the scallops at the lower edge can be buttonholed or outlined. The ribbon is to be worked solidly, the flowers and leaves can be worked either solidly or as eyelets. The stems are to be outlined.

To pad a continuous scallop rapidly and effectively, cut a skein of thread, apply two or more strands over the center of the stamped pattern, keeping within the lines; tack here and there in couching fashion, gathering the threads closely at each point of the scallops; or, work chain stitch between the lines heavier at the centers lighter at the points. Buttonhole closely over the foundation.