

FALL STYLES HERE.

Variety the Keynote of the Fashions.

BECOMING GOWNS FOR ALL.

Just Now the Louis Modes Have Precedence.

An Easy Matter for Women to Array Themselves Beamingly in View of the Great Variety of Smart Styles—The Louis Styles Especially Cheering for Ball Gowns—Directoire Costumes With Smart Coats, Pointed Lapels and Huge Sleeves—Stunning Frocks Representing Many Periods—Composite Styles.

The infinite variety displayed in feminine costumes at present is indeed bewildering in the extreme. The modes of waning summer combined with the incoming full styles are

blouse waist, with its tight fitting yokes partly outlining the bust and extending to middle-arm depth, accompanies a full skirt trimmed with flounces and tucks.



And in absolute contrast with this graceful costume is the clinging unadorned skirt worn with a bolero of simple shaping and sleeves of moderate size.

to reveal the white satin vest beneath, adorned with Watteau bows of pink, velvet and rhinestone buckles. A huge bow of the pink velvet with a jeweled cabochon in the centre, decorates the top of the bodice, which is completed by the puff sleeves and the inevitable fringe of lace.

The overdress of the flowered silk is trimmed with scalloped flounces of chiffon, outlined with tiny ruffles, finishing in bowknots at the sides, the latter forming a sort of petticoat of white satin, trimmed with lace flounces and pink velvet bows.

Another model exemplifies the same style. The close-fitting bodice of pale gray silk, with its deep point at the waist, is cut low at the neck and outlined by a garland of delicate pink roses, extending low over the shirred sleeves. A tiny ruche of in a scroll design on each side of a jabot of lace falling over the front of the bodice.

The hat worn with this gown is of cream-tinted straw, with wide brim and moderately high crown, trimmed with roses. A white gauze veil descending from the back of the hat is wound around the neck.



A very effective ball gown of the Louis XV. period is of pompadour silk, with stripes of pale blue alternating with flowered bands of white edged with pale yellow. The shaping resembles that of the costumes

In a rounded point at the lower edge. The full elbow sleeves are completed by a band of insertion headed with lace and edged with a double flounce. The full overskirt outlined on each side and all around the lower edge by green satin ribbon reveals a petticoat of white satin shirred at the top and trimmed below with graduated flounces of shirred lace.

The effect of this costume is charming. The hat accompanying it is in pale green straw of the shepherdess shape, plumed with soft pale green ribbon gracefully draped around the crown and arranged in a large bow on the left side, with long ends falling over the brim. A huge *coq de roche*, tinted rose, decorates the hat in front.

And now enter the Directoire costumes, with their smart, pointed lapels and huge cuffs. In one of the pictures some of these characteristic features appear in a smart walking gown of dark blue cloth. A bolero of peculiar shape with lapels and a turned down collar of blue velvet closes with a huge button over a tight fitting vest of the material. Small cloth buttons are used in the closing. The very full leg of mutton sleeves extend to a little above the wrist and are completed with deep cuffs of blue velvet adorned with fancy buttons and completed by frills of chiffon. The long, full skirt is gathered at the waist and falls in graceful folds. A large blue velvet hat with high crown trimmed with white feathers accompanies the smart creation.

A stunning coat of novel shape which



sufficient to distract even the most up-to-date woman.

Next to the Directoire costume, with its long frock and wide lapels, we saw the deep pointed bodices of the eighteenth century, the quaint stiff bows which characterized Watteau's graceful figures, the 1830 bertha and drooping shoulders of the heroines of Balzac, the flounced skirts and small straight coats of the Second Empire, the boleros, vying with the long jackets in popularity, the pagoda sleeves, and those which are almost flat.

All these distinctive styles and periods mingle and blend to form a composite

With so great a variety of smart styles to choose from it becomes a comparatively easy matter for the up-to-date woman to gown herself becomingly. For the time being, the Louis styles appear to have predominance over all others, not even excepting those of the Directoire period. For ball gowns especially they are charming and resemble in a striking way the costumes of the Second Empire.

Another model of the distinctive Louis XVI. type is of hydrangea crepe de chine. The bodice, draped around the bust and descending in a deep point over the skirt, is surmounted by a muslin fichu, edged with a curiously shaped flounce outlined with bands of crepe de chine. Graduated Watteau bows decorate the front of the bodice down to the point. The puffed

already described—pointed waist cut low with vest of shirred chiffon, an overskirt framing a petticoat of white shirred chiffon.

their deep cuffs surmount undersleeves of shirred chiffon trimmed with the flowered ribbon.

The hat is of pale yellow straw with broad brim and high crown encircled with gauze of the same tint and trimmed with pale yellow roses and two tall black ostrich plumes drooping over the brim and crown.



models which bear a peculiar cachet of their own. One costume will have a long coat with tight sleeves clinging snugly to the shoulders, while another may be seen with the short bolero outlining the slope of the shoulders and full sleeves. Here a



modes from which they were taken. Of course the lines of the present Louis gown are not so pronounced as they used to be in the time of Madame de Pompadour, but the general idea has been retained. One of this week's pictures illustrates a beautiful creation in a combination of pink flowered silk, chiffon and lace. The pink silk bodice, cut low at the neck and descending in a deep point at the waist, is surmounted by a cut out yoke of the flowered silk extending low over the shoulders and outlined at the lower edge by a bertha of lace, the latter parting in front



sleeves, trimmed in the same way, are completed by a bordered banderchole flounce similar to that which adorned the fichu. The trailing skirt is shirred at the waistline and encircled with three nun's tucks.



The distinctive feature of this creation is the exquisite lace forming the sleeves and outlined with shirring and rosettes of chiffon. Another gown exemplifying the Louis modes is of a pale green crepe de chine. The bodice, tight fitting and closing on the side, was surrounded by a broad lace collar of fanciful outline descending low over the shoulders and framing a lace yoke and straight collar. Cabochons of pale green satin adorned the front of the bodice out-



belongs to the Louis period and still savors of the Directoire is of white cloth combined with deep mauve. It is tight fitting at the waist and flares over the hips. Lapels of mauve cloth, outlined with white, frame a chemise, draped collar and jabot of lace. The sides of the coat at the lower edge are turned in revers faced with mauve cloth and decorated with cloth buttons of the same shade. The sleeves are characteristic. Gathered at the top and at the wrist, the fullness is held down in folds at the middle of the sleeve by a sort of motif of corded white cloth, while the deep pointed mauve cuffs edged with lace lend a wonderful air of smartness to the entire garment. The latter is worn with a skirt of white figured silk trimmed with broad bands of mauve bouillonné ribbon matching the motif of the coat. This costume is particularly stunning with the large mauve velvet hat, lifted very high on one side and trimmed with white and mauve feathers held with a jewelled buckle in front.

No less fascinating is this Directoire bolero of vague shaping in pale yellow silk striped with black. The revers are of flowered satin ribbon and frame a full chemise of chiffon and lace which reaches over a deep girde of black taffeta adorned with buttons. The puffed sleeves with



of their deep cuffs surmount undersleeves of shirred chiffon trimmed with the flowered ribbon. The hat is of pale yellow straw with broad brim and high crown encircled with gauze of the same tint and trimmed with pale yellow roses and two tall black ostrich plumes drooping over the brim and crown.

Advent of Baby in Japan.

From Good Housekeeping. A hundred gifts in various shapes are offered to the baby before its appearance; toys, big ones, of course; pieces of cotton, silk or crepe, invariably with a happy omen in their design, are a joy to the mother. The housemaids will be busy with the baby's dress under the supervision of the grandmother. It will be no slight affair if the baby is a boy, yes, especially if it be the first son.

Parties coming with their congratulations will begin to stream into the house the very next morning after the announcement. They will bring dried fish or a box of eggs to express their good wishes, which will be returned in some form of present when the baby is two weeks old.

On the seventh day after the birth comes the christening, and rice cooked with red bean—down, red mean happiness—will be sent among the friends. *Matsuo* (pine) is a favorite name, and signifies bravery, keeping green even under winter's frost. *Ichi* (one) is better, since it is the harbinger of spring breathing out the most divine odor in the world. *Mi* (three) (going-to-temple) will take place on the thirtieth day. The boy will be dressed in a kimono. It must be silk with the family's coat of arms on it, but under the impression of the Protection of the deity. His fortunes will be secured.

SUMMER HAIR GOODS. Stylish, Comfortable, Convenient. L. SHAW. LARGEST HAIR STORE IN THE WORLD. 54 W. 14th St. (near 6th Ave.), N. Y.

THE "MODEST BATHING SUIT" A DEFENSE OF THE GARD OF THE WOMAN WHO SWIMS.

The Much Criticized Low Neck, Sleeveless Waist and Short Skirt Seen on Beaches Declared Essential Features of a Practical Costume for Swimming.

In view of the outbreak of criticism at various watering places this summer concerning the bathing costume usually worn by women and of the fact that never before have there been so many women who swim, the question of what constitutes a modest and at the same time practical bathing costume for women becomes a pertinent one. A Philadelphia matron, socialized by the abbreviated costumes seen on the sands at Ocean Grove and Asbury Park, recently arose in meeting and protested forcibly, averring that it was "not only immoral, but indecent for men in sleeveless, knee length costumes to mingle on the sands and in the water with women in sleeveless gowns, which, moreover, were low necked and abbreviated at the knee."

As it is hardly practicable to go in for a swim in a driving costume or a tennis gown, the woman who swims is puzzled to know just what is, or should be, considered a practical as well as a perfectly modest bathing costume. To solve this vexed question, pretty little Miss Norma Hamilton, the girl life saver and the champion woman swimmer of the season, was consulted.

"What do I think constitutes a modest and practical bathing costume for women?" echoed this nineteen-year-old winner of all kinds of gold medals. "Why, that's largely a matter of personal taste."

"Of course, I know that there are some costumes on the beach and in the water who wear them are not swimmers. They are beach bathers and sand paraders. Personally, all that sort of thing is very objectionable to me. It is as absurd to see light colored silk bathing costumes elaborately gotten up, with fancy hose, giddy little bathing sandals and coquetish bathing caps that would be ruined if they got wet, as to see high heeled French kid boots on a train on the beach."

"Of course, if one goes out on a beach for parade, that sort of costume may be all right, but for the woman who goes to the ocean for the purpose of swimming it is absolutely useless. And let me tell you right here that the beach bathers and the sand paraders are growing fewer and fewer every year, while the girls and women who can dive and swim and float are growing more numerous."

"Just as soon as a woman learns the joy of handling herself freely and fearlessly in the water she becomes a swimming enthusiast, and it is to that class of women I refer when I speak of the bathing costume that seems to me to be practical, as well as modest."

"When I swim I want a costume that is the minimum of weight and the maximum of simplicity. The closer to the figure the lines of the bathing suit conform the less resistance there is in the water. I doubt if a fish could swim with a lot of flapping folds of cloth about him."

"I wear a simple pair of jersey tights, light weight stockings and no shoes. My bathing suit is made of the lightest weight material I could get, both on account of its lightness and because it does not cling to the figure."

"I have no sleeves in my suit, because in pulling the catamaran as well as in swimming the muscles of the arms and shoulders are in constant vigorous play and greatly distended, and I find that sleeves bound my arms and hampered my motions. In swimming the neck muscles are used a great deal, and to give them full freplay and freedom, I wear a bathing dress cut out so that my neck and throat are bare and free."

"In rough water long distance swimming the foot motion is as important as that of the arms, and that the motion of my limbs shall not be impeded I wear my bathing suit with a light rubber cap to protect my hair from too much salt water, constitute my bathing costume, which, perhaps, with a few slight modifications, may be regarded by the reformers as modest, but it is certainly practical."

"It seems to me that in the discussion of this question of reform in bathing costumes people are more nice than wise. To be sure, if I posed for hours upon the beach or paraded up and down in the bathing costume like the one I wear I should feel that I was overstepping the bounds of modesty and good taste, but for practical use in swimming I feel that a simple, light, close fitting, loose and comfortable, as is necessary to a swimmer, as is the light weight costume of a puglist, an oarsman or a runner to him."

"Fancy a crack oarsman pulling a stroke in a high collar, coat and waistcoat! And yet his position and task is far easier, far less fraught with danger than that of the swimmer when overburdened with heavy clothing. Think of a woman going in to life in a middle length bathing dress with modestly high neck and long sleeves!"

"What would become of her? Well, in nine cases out of ten, unless she was an exceptionally strong swimmer she would get her feet tangled up in her skirt, her breath in her collar and simply go to the bottom."

"Of course, some years ago when women only paddled out knee deep when they bathed, the question of a bathing suit was an easy one. The suits were then usually made of heavy flannel with wide bloomers very full and gathered in at the knee on an elastic band, a full pleated waist sewed upon that, with puffed sleeves and a deep collar and a heavily pleated skirt, elaborately decorated with braid, buttoned around the waist. The average bathing suit consisted about five yards of flannel and ten or fifteen yards of braid, and when wet weighed from eight to ten pounds."

"That was all very well so long as one waded along in shallow water or hung to a rope, but when women began to take courage and really learned to swim they soon found that the old style flannel bathing dress was too great a burden. The high close collar compressed the action of the throat and neck muscles, the foolish little puffed sleeves bound and tied their arms, the baggy bloomers when filled with water became like bags of stone, and the clumsy pleated waist and wide, flapping skirt dragged them down and impeded their motions in the water."

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Joseph B. McHugh & Co. 40 Forty-Second St., West. As the sign of the "Poplar Chapel" (Trade Mark Reg'd.)

and skirts were robbed of some of their pleasing fulness and made scantier and lighter. At the expense of modesty I don't think so.

"The place for a bathing suit is in the water and the better adapted it is to the practical use the more perfect a costume for its purpose it becomes. A décolleté ball gown is very pretty and is directly appropriate to a ballroom, while it would look decidedly inmodest and out of place on Broadway at high noon. A gymnasium costume, which is entirely within the bounds of modesty and good taste in the gymnasium, would look queer among the shoppers on Twenty-third street."

"After all, it comes down to the use you make of the costume, doesn't it? And I believe that a thoroughly modest, as well as practical bathing costume may be summed up like this:

"A pair of tights of Jersey cloth, or slightly full trousers of brilliantine of some dark cloth, black or blue, or brown preferred. A waist made long and full in the front, with square or V shaped neck, and no sleeves. A skirt, well buttoned on around the waist, with flat pleats to make it hang gracefully, but not too much to come above the knees. Light, firm, plain stockings, of the same color as the suit or black, and a small, light rubber cap."

"In this costume there is nothing showy, nothing to attract the eye or challenge the attention. It is neat, quiet, sensible, and practical, and well adapted for easy and successful swimming."

"It is wonderful how, since this sensible costume has been adopted, women are learning to swim."

BUILT ABOUT HER WEDGWOOD. A Dining Room in Green and White Which Pleased a Woman Explorer in Harlem.

"I've heard of coming suddenly upon buried treasure," said a woman who finds it hard to believe that there is anything worth while north of Central Park.

"But I must say that I was never more pleasantly surprised than I was in a little dining room that I found in a Harlem flat to-day. My sister Edith is getting married, so I went up to call on the newly married daughter of an old school friend, and I started very early for I had a feeling that I was going to find something new. I must take plenty of time to get there."

"I did feel horribly embarrassed, however, to discover that I had arrived just at luncheon time. But I was not to be deterred by her and have luncheon. I had rather disapproved of her marrying as she did, it seemed to me that she might have done better than that, but I was not to be deterred. I suppose I am prejudiced. Edith is such a dear girl, just like her mother, that I might have sworn she could not be so good upon to choose happily—and I'm sure she does seem perfectly happy."

"But I started to tell you about her dining room. Her table and chairs, the room, she calls it, and she says she built it all up around her Wedgwood sugar bowl and cream pitcher. It is all in that soft Wedgwood green and white. The woodwork is white, that pure white of the cameo designs on the Wedgwood ware. The walls are covered with book linen in that deep sage green. Her table and chairs, the room, she calls it, and she says she built it all up around her Wedgwood sugar bowl and cream pitcher. It is all in that soft Wedgwood green and white. The woodwork is white, that pure white of the cameo designs on the Wedgwood ware. The walls are covered with book linen in that deep sage green. Her table and chairs, the room, she calls it, and she says she built it all up around her Wedgwood sugar bowl and cream pitcher. It is all in that soft Wedgwood green and white. The woodwork is white, that pure white of the cameo designs on the Wedgwood ware. 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