

LATE MODELS WITH DISTINCTIVE FEATURES---By MAY MANTON

BLACK and white combinations are among the smartest of all things, and here is a gown which shows white taffeta spotted with black, combined with black charmeuse satin. It is exceedingly beautiful and shows a number of interesting features. The basque with the full front and the shirred sleeves is distinctly novel. The skirt with its shaped lower edge gives extremely pretty and graceful lines. As a matter of course, it will require to be underfaced, either with the same material or a contrasting one, for the shaped edge means that the under side will be visible. Here, the spotted silk has been used for facing, but often you will see skirts of the kind faced with contrasting color or even trimmed with little ruffles on the under side to accentuate the flare. The basque may be made with the open neck illustrated or with high neck and the back may be cut straight or to form a point. The design is a good one for any one of the fashionable silks or for velvet combined with silk, or it could be used for satin with crepe or for a plain taffeta with a figured one or one could make both the basque and the

skirt of one material and the sleeves of chiffon, marquisette, or some other transparent fabric. Faille silk would be handsome treated in this way in any one of the fashionable colors and if the shaped lower edge is not liked, the skirt can be cut straight and finished with any suitable trimming or it could be left straight and cut out in big scallops if this effect is liked.

ALL shaped edges are fashionable. These are pointed but scallops and squares are equally in favor. The skirt shows one flounce joined to its lower edge and the two upper ones arranged over it. Consequently, it flares most becomingly and gracefully at the lower edge. The over-bodice is a pretty and graceful one without sleeves, which can be worn over any blouse. As shown here, the over-bodice and the skirt are made from flowered silk and worn over a crepe blouse but this is a design which can be used for wool materials as well as for silk and indeed for almost anything that makes a pretty afternoon gown. For something very dressy, net or chiffon, marquisette, or any other transparent material can be used over a silk foundation. For the simpler gown, taffeta, plain, flowered or striped, faille silk, crepe de chine, surah which has been revived and is to be so much used this season, and indeed any similar material is appropriate. Crêpes that combine silk threads with wool are much liked, and if the edges are bound in taffeta would be handsome made in this way. Besides being an eminently attractive costume, it is a simple one. If the pointed edges are not liked or the effect is more elaborate than desired, straight ones can be used instead, as suggested in the small back view. Again, the over-bodice will be found desirable for wear with any costume. It could be made of silk in some pretty color to be used over a white gown or over a gown of any plain, quiet tone. It gives something of the coatee effect and is shirred at the waist-line to form its own girdle. The backs are extended over the shoulders and joined to the full fronts. For a useful gown, brown taffeta would be handsome over a blouse of brown chiffon. For the more dressy one, white taffeta would be charming over net or lace or crepe, as the case might be. For the younger contingent, blue or pink would be pretty with the edges finished with narrow black velvet ribbon.

THE one-piece frock or the dress made with bodice and skirt joined by means of a belt, makes a notable feature of the autumn fashions. This one is very beautiful in effect, altogether smart in its lines, yet absolutely simple and practical. It can be worn both upon the street and within doors. The fronts of the bodice are laid in one plait each and the fronts of the skirt also are plaited, so that there are continuous long lines. The inverted plait at the back of the skirt is one of the very latest innovations or revivals. In the illustration, Joffe blue gabardine is trimmed with collar and cuffs of white broadcloth and the broadcloth on the gabardine makes an exceedingly good effect. The patch pockets that are arranged over the belt are interesting.



One-piece dress makes an important feature of the autumn fashions. This one will be charming for wear on the street as well as within doors. In the picture, it is made of gabardine in one of the fashionable blue shades and the collar and the cuffs are of ivory white broadcloth; the contrast is a very pretty one and the frock is of the thoroughly useful sort.

LATEST FASHION NOTES from the FASHION CENTRES

THIS year we have had the unusual spectacle of an important American display before a single model of note was received from the other side. Under the auspices of the leaders of Newport society a pageant was given that not alone made an entertainment; it also should mark a departure to be followed by designers and dressmakers season after season. That the costumes were beautiful has been heralded all through the daily press. Their especial point of interest just now is the one already mentioned, and there is perhaps a double significance to be found in the fact that reports received today of the first openings held in Paris give evidence of much the same tendencies. It appears to be a foregone conclusion that we are to have coats of all lengths from twenty-six inches to the redingote; that some of them will be very full over the hips and some of them will fall in straight lines. We will have voluminous skirts for evening and afternoon costumes and skirts of generous width for the street, but for the latter use conservative at least to the extent of making walking a comfort. Here on this side of the sea we are far too apt to follow fashion with reason. To the credit of the Parisian grande

dame let it said that she requires fashion to be adapted to her needs. Just now everyone walks in Paris. There are no longer the cats to be called at a moment's notice. Private equipages no longer exist, and the dainty Parisienne exacts skirts short enough for cleanliness, wide enough for comfort, but nothing so exaggerated as to make walking a trial or a bore. As a matter of course, we shall have many modifications of these first models at this season's advances, and interest at this season is mainly concerned with tendencies. To know that we may wear short jackets or long ones means something of a comfort, and to realize that tailored skirts are apt to be of the circular sort which means a limited quantity of material is a relief. To be assured that a great deal of broadcloth will be worn is always welcome news, and when we understand that with it there are really exquisite velvets for occasions of dress and some exceptionally beautiful rough-finished cloths for the sturdier costumes, we shall be able to set our minds at rest and to enjoy the remainder of the summer. When the time comes for the autumn costumes, new models will be in readiness. We are sure that graceful lines will appear and it is safe to assume that comfort will be considered.

Hats are always subjects of interest, for a new hat practically means a fresh costume. Yesterday the temperature seemed to forbid even the thought of velvet or anything of similar weight but today is cool enough to inspire interest in the exhibition of fall models. If we do not care to wear the velvets immediately, we shall be glad to know what is coming, and there are a great many silk hats and satin hats that are admirably adapted to between-seasons wear. As was mentioned in the previous letter, embroidery has appeared on hats, and beads are being used as trimming. A most effective broad-trimmed sailor of black velvet with low crown shows a single rose embroidered in pink beads on the brim. An effective toque is made with crown of, rose-colored velvet and brim of jet sequins one overlapping the other. A brown toque shows the rim richly embroidered with gold beads and an exceedingly handsome black velvet hat of the picture order is trimmed with ornaments of cut-steel beads set at intervals around the crown, apparently, the small hats are to be quite small and the large hats are to be large. Thus far, few of intermediate size have appeared. Heavy silk threads are used to embroider conventional designs, wool threads are employed on the simpler hats, and really marvelous effects are achieved. A black velvet hat with large brim showed that brim turned up at the left of the front with a single orna-

ment embroidered on this up-turned brim, and a succession of ornaments at the base of the crown which was slightly gathered. The ornaments were in what might be called modified crescent shape, filled in with overlapping stitches of a rich tan, while outlining the figures was fine gold cord. To the casual glance, these figures appeared to be worked on the material but investigation showed that they were applied and that these ornaments are supplied ready for need and arranged over the material at the discretion of the designer. A great many simple forms are used. A striking hat of the broad-brimmed, low-crowned sailor sort is of black velvet with two pond-lily leaves and stems of white white velvet arranged over the brim. Another is made of soft white satin with black velvet swallows arranged with good effect, some on the brim and some on the crown, and wherever one turns there is evidence of trimming of a similar sort. We shall have ostrich in abundance, there is a fair supply of the fancy feathers, but in the very nature of things there must be some shortage, and these embroidered effects and applied materials are being used extensively. The black and white craze bids fair to extend itself indefinitely. The early hats give generous evidence of its favor and undoubtedly we shall see a great many costumes of black touched with white and white touched with black. As we all know, the fashion has even extended into the decorative field and black and

white furniture, black and white draperies and black and white wall paper have become a fad. Black and white china is being displayed by leading dealers. Let us hope that it will not be so overdone as to create reaction. In the decorative field it is open to some question but as a motif for the costume it is beyond reproach and it has the great merit of being almost universally becoming. If the black touched with white is a little old or heavy, the white touched with black is open to no such criticism. A beautiful gown of white taffeta shows the front of the bodice embroidered with jet bugles to suggest the ornamental darning familiar in silk and in various ways the black is used upon white to be really brilliant in effect. A black toque with white wings is very beautiful in the most satisfactory way, and the white and black idea is altogether such a serviceable and attractive one, it would be a thousand pities to see it overdone. New blouses, while they cannot be said to show any real novelty, are attractive in detail and show color effects that are both novel and interesting. White crêpe de chine is shown with trimmings of really brilliant green, orange and coral red, and the color is used for the collar and cuffs and for novel little handkerchiefs that are tucked into tiny pockets inserted in the revers. Flowered and figured silks are being extensively used and there are light-weight chiffon taffetas in the most bewildering and beautiful colors.

When plain color is used, black ties are attached, and with flowered silks frequently are seen ties of plain color matching some predominating shade in the design. Some of the blouses show open necks and some high necks. Some of the high-necked blouses are shown with fascinating frills that entirely relieve the severity.

DESCRIPTION OF PATTERNS

8772 Basque with Full Fronts (with Basting Line and Added Seam Allowance), 34 to 42 inches bust.

8686 Four-Piece Skirt, 24 to 32 inches waist. With straight lower edge.

8766 Over-Bodices, 34 to 42 inches bust. To be worn over Any Blouse.

8718 Flounced Skirt, 24 to 30 inches waist.

8768 One-Piece Dress for Misses and Small Women, 16 and 18 years.

May Manton Patterns for these Designs may be obtained by sending 10 cents for each pattern wanted to the Fashion Department of this paper.

Fashion Dept. Gentlemen:—

I enclose.....for which send me the following patterns:

Send Pattern No.....Size.....

Send Pattern No.....Size.....

To (Name).....

Street and No.....

City.....State.....