

Stately and Graceful Gown



FROM the salon of a gifted designer in Paris comes this stately and graceful gown. It is worth much study as an exposition of present styles, without any departure from beautiful outlining of the figure and the best management of fashionable fabrics with broadened surfaces. Any of the dark rich colors of the season—taupe, corbier, paprika, wood and golden browns, sapphire blue.

The skirt is in two pieces, with the uppermost cut away from the knees downward in a "V" shape. It is draped with three small plaits to give it the fashionable slant, and posed over an under piece that is also caught up a little at the front. This under piece is not closed at the back, and by this arrangement the skirt, which seems to hang in so closely about the ankles, still gives room for easy walking.

There is no attempt at even hanging about the bottom of skirts these days. They are correctly draped when the uneven-hanging caused by drapery is allowed to speak for itself as a part of the play. There is a bodice of broadened silk under a small coat of cloth like that in the skirt. It has a graceful neck round, with a narrow "V" cut out at the front. A fine net gimp is worn under it, which is secured at the neck. The long sleeves of this bodice are set in at the arm-pits, but not close fitting in the upper arm. A fine frill of point d'Esprit

gives a perfect finish to the sleeves. Providing the long shoulder, the small coat blouses over the belt line at the sides and back. It has a long narrow basque sloping away over the hips and falling almost to the knees. It is finished with a very wide and heavy fringe and is wonderfully effective.

Similar coats slope away to a panel at the back, finished at the ends with a broad band of fur or plush. This finish has proved more popular than the fringe.

A hat with some width of brim is fitting with a gown of so much character, and that is what was chosen. It has the small, soft crown, which almost effaces itself, and the simple trimming which characterizes the season. Two short full ostrich heads or a fancy ostrich ornament are curled over the brim in models of this kind, and the brim usually shows an indentation at one side.

The front of the under bodice is arranged to fall out over the waist line and is a novelty in arrangement that is noteworthy. Altogether this is an achievement in designing so good that it will outlive less beautiful models and look well for two seasons or more. The life of pretty gowns, most of them costing considerable time and some money, should not be so brief that the time spent in making them is not worth while.

JULIA BOTTOMLEY.

PEARLS THE ONE ORNAMENT FOR THE DEBUTANTE

JUST why pearls and girlhood are so associated in our minds is not yet fully explained. But we all recognize that pearls belong to the maid before she may wear other jewels with any degree of fitness. Except for pretty hair ornaments of ribbons and made



flowers there is nothing that looks quite as "fit" on the young girl as pearls. The ornament shown here is made of two strands of pearl beads strung on a fine wire. They are strung in links, joined by large baroque pearl beads, placed between the links. The band extends across the top of the head and terminates a little below

the top of the ears at each side. It is fastened to place with hair pins.

At the left side there are three loops of the pearls strung on wire and two hanging ends and a knot formed of pearl beads strung on heavy thread, and set less close together than in the band, so that they fall easily.

The coiffure is very simple—even for a young girl. As in all the present designs, the ears are covered. The front hair is curled and fluffed about the face. The back hair is braided in loose strands and pinned flat to the head.

This hair dress is appropriate for brown haired or blond girls, but is not so pretty for the girl with very dark hair or for her who has the splendid "Titian" locks. Although very dark hair, and what is called red hair, are so unlike, the same styles of coiffure are suited to them both. They must do the hair in soft masses, insist upon its being glossy and refuse to consider fluffiness or anything approaching frizzes.

But no matter what the hue of her hair or eyes or skin—the maid may wear pearls. They look well and more than that on youthful heads of any color.

JULIA BOTTOMLEY.

Chenille Flowers.

Chenille flowers are used for corsage bouquets now. They are made of strings of chenille, in heavy, soft quality, looped into petals, and mounted on green chenille stems, stiffened with wire. Brilliant but at the same time soft shades of red and blue and violet and green and yellow are used. These little flowers have a charm all their own, and are especially effective worn on the dull, gloomy days for which November is famous.

DARK BLUE TAFFETA THE BEST FOR THIS CHARMING COSTUME

EVEN among those who are not slow to adopt the extremes of a new mode (when the mode suits their individual style) are found many who have balked at the present loosely hanging and somewhat incongruous lines in skirts and jackets. They do not suit certain types at all. On the



most fashionable of thoroughfares in New York, and even in fashion-loving Paris, one sees a great number of women who have insisted upon modifying the present styles in order to make them becoming.

But they have cleverly managed to retain certain popular features, that could be introduced into their, conservative designs, by which they pay

due respect to the effects of fashion and show that they are acquainted with all that is going on. These are numbers of stylish-looking costumes (in fact, more than half of those seen on the promenade) that have no suggestion of the fashionable "slump," but are smart and pretty. More often than not there is a little drapery in the skirt. The blouse is easy fitting and usually made with a basque. Borders of fur finish the collar, and cuffs of the sleeves. In many three-tiered skirts (with flat bouffants) either the lower or upper flounce is edged with a band of fur, the same fur reappearing on the small, floppy hat or the close-fitting turban.

Such a conservative and charming costume is shown here, made of taffeta in one of the lovely dark blue shades. There is a bit of rich Persian silk in the collar and a narrow border of dark fur around it.

The hat, with facing of dark blue velvet, has a soft crown of the same. The brim is outlined with fur and the fancy fan ornament at the side is made of it.

A bag of black silk thread crocheted and posed over a blue silk lining, makes a smart accessory. The throat is open with blouse of soft cream lace and blue chiffon worn under the jacket.

A costume must appeal to women who realize that much drapery and many furbelows are not for them. A plump figure is almost ridiculous in draperies and swaths that are bunglesome and not any too easy to manage on the slenderest persons. She is a wise little woman who does not let the mode run away with her judgment, and, noting the street clothes on our parade grounds of fashion—there are a good many of her.

JULIA BOTTOMLEY.

For Short Visit.

It is called a "fortnight box" this small trunk. The box has a special compartment for shoes, and that the daintiest of footwear will not be scratched the compartment is lined with canton flannel, says the New York News. Specially shaped boxes are for veils, handkerchiefs, neckwear and hats, and there is a separate tray for blouses.

Effective Automobile Veil.

One of the new automobile veils is made of marquisette in Persian colors—a blue ground, with red and green figuring. It has a square insert of fine white net, of the washable sort, which covers the face.

Blouse of Moire Silk and Fur



THE blouse of moire shown here is the bodice of a gown of this material which is made with a plain skirt of the same fabric, caught up in front and finished at the bottom with a band of skunk fur like that which appears on the sleeves.

The belt is of the moire, fastened with two covered buttons of the same. Two puffings of chiffon gimp, extra width to the hips, one of them starting at the waist line and the other beginning just under the hem of the first.

The bodice is interesting because it embodies a new way of arriving at the fullness desired in such garments by means of the manner in which it is cut. It has the effect of the kimono sleeve in the regular kimono pattern but gets rid of the fullness on top of the shoulder and provides for that over the bust. It is cut to allow for drapery, which falls away from the opening at the neck and blouses over the belt.

Fashionable waists are apt to be hard to manage for the full figure. It is to avoid the cumbersome appearance of the regulation kimono blouse on a stout figure that an arrangement like that shown here has been devised. Straight folds of the material—a rich and supple moire poplin weave—

provide the support for fullness in the bodice which is to be placed at the proper places. Besides the plain band of moire which extends along the surplus front and about the collar of the blouse, there are bands extending from the neck down the top of the sleeve to the middle point of the arm above the elbow.

The bodice and upper sleeve are cut in one and filled in shallow folds into these straight bands. The wide, flat girdle is placed at the normal waist-line and lengthens the waist, allowing a slight fullness in the front and back to fall over it.

Except for the band of skunk fur which encircles the bottom of the upper sleeve there is no trimming on the bodice. The neck is finished with low edging with a little fullness at the back, which is wired with a fine thread-like wire to make it stay in place. There is a plain fold of chiffon at the throat under the opening in the bodice.

The pretty hat worn with this very up-to-date gown is noteworthy. It is of velvet with a soft crown and trimmed with band and standing ornament of the same kind of fur as appears on the gown.

JULIA BOTTOMLEY.

For Morning and for Afternoon



ONCE, or even twice in a while, we see a pretty hat that does not have a soft crown. Such is the sensible and very shapely street hat covered with silk and faced with velvet, which is pictured here. Its brim lines are especially good with the prevailing modes in hairdressing. There is a little lift at the front and a flare turning upward at the sides, where the brim widens. The sweep of these lines reminds one of a pair of wings, and there is a lot of snap and vigor in hats of this kind.

American women like the "tailor-made" hat, that is, the practical, simple hat for street wear, just as they do the tailored gown. Apparel of this kind is better expression of themselves than any other. Nothing can wear them away from a devotion to ideals of simplicity and finish in clothes to be worn on the street or for traveling.

Handsome made wings (that is, wings made of feathers selected by the manufacturer) are mounted at each side. They are short and soft and touched with vivid color. They are to be had in all sorts of colors and color combinations.

Velvet facings are usually in white or a soft pink. Both these and some of the new coral shades are very becoming to their wearers. Facings and

veils are marvelous for helping out the complexion.

A very pretty small hat of hatters' plush, trimmed with a wreath of ostrich, finished with a plume, amounts to a means of carrying off a splendid trimming. The shape is graceful in itself but almost concealed by the soft mass of ostrich which surrounds it. This is a hat for the visiting toilette, the club meeting or reception, the afternoon tea and the carriage ride. The model has been developed in many colors—with the body of the hat in black or other dark, quiet color. Ostrich in blue, white, coral, "tango" (which is a deep nasturtium shade), and in vivid green have all been used on models of this kind.

Colors for the body of costumes and hats remain quiet and inconspicuous except for evening wear. It is in trimmings that one may indulge in gay tones, and here they are managed carefully. This reaction to dark colors makes a concourse of people look rather somber. The dash of color in plumes and flowers is a relief to the eye.

Very tall standing feathers appear in all sorts of millinery. The standing plume shown in the picture is modest as to length—and just as it should be in pose.

JULIA BOTTOMLEY.

EVENING COAT IS FASHIONABLE AND COMFORTABLE ALSO

A SIMPLE and comfortable coat for evening wear is shown here. Its lines are long, its sleeves and general fit roomy and full. The finish is very pretty and it is made of any of the soft cloths or silks that will fall in clinging lines. It is one of those models which do not strive to be fashionable first and practical afterward, without being able to quite attain the latter desirable attribute. It is practical first and it succeeds in being attractive and stylish.

The coat is a loose straight garment with some fullness gathered into a shallow yoke at the back and fulling from the neck and shoulders at the front. The sleeve is set on to the body of the coat in such a way as to give ample room for any sort of drapery on the bodice of the gown. A shaped border of velvet defines it where it is set in and a wider border finishes it.

A band of velvet supports the gathered fullness from the shoulder to the bottom of the sleeve.

At the front the coat is cut away in a slight curve at the bottom, and one side is laid in three plaits under an ornamental fastening. This laps over the other side and fastens with a loop of silk cord which slips over an ornament provided for it.

The coat is lined with soft satin in one of the popular weaves. A neat puff of chiffon finishes the sleeve on the under side.

Chiffon broadcloth and any of the other supple cloths will develop well in this model. There are numbers of broadened fabrics to choose from also, when one is looking for a suitable

fabric. If silk is chosen, an interlining of outing flannel, or something similar, must be provided for warmth.

A collar of chinilla fur is shown in the model, which is novel in cut, but not so comfortable and not so



luxurious looking as the ordinary shawl collar (or the neckpiece) of fur. This coat will be worn without fur, and it is better to finish it with a shaped border of velvet at the neck and wear a separate neckpiece and muff of fur when the weather demands them.

The decidedly oriental turban which appears in the picture is of chiffon outlined with pearls. Any of it is it manages to support a long and heavy ostrich plume. More true to the original model and more effective, a standing rim of feathers or an ornamental looking chignon would have the same effect.