

KID AND LEATHER CLOTHES STANDARD FOR THE STREET

The Donkey Panier, which Spain made fashionable, is now revived. Skirts are still short in the new French clothes, but full, and there are wide tunics to overhang a narrow hem. The Velasquez fashion strongly featured and modifications still show fullness at or below the hips. Directoire collars mount to the chin. Fluted ruffles of early 19th century are revived.

Paris. —Paris skirts are still short. That they are full as well as short does not add to their grace. And that their fullness reaches its widest dimensions over the hips is a statement that dismisses the stoutest heart among women.

If one wants the silhouette of the hour, as it is shown in the new Paris clothes, one can look at a picture by Velasquez to get it in its extreme form, but even then one will not have gotten a complete conception of the artificial figure of the woman of the hour as it is formed by her new frock.

The Spanish panier, which, in its day, was a humorous adaptation of the large baskets balanced on each side of a donkey, the commonest form of transportation, and which one sees today on Spanish and Italian roads, is revived. These paniers were imitated in the 17th century in apparel, by sumptuous fabrics, and the women of the Court tried to rival each other in the width of the buckram that distended the hip line. It was not the era of the hoop skirt; that artificially gives a different silhouette from what is launched today.

The Spanish panier is a straight distension of the hip line, which permits the material to fall in lamp shade effect to its hem. This hem does not flare. It is not as wide as the hip line. It has a tendency to curve inward toward the leg.

At some of the big houses there are not even any modifications of this Spanish skirt of another century; splendid gowns are built of metallic tissues, bullion fringe and embroideries to reflect the extravagance of a day that left its impress on the whole world. Other gowns merely admit the sway of the Spanish panier by incorporating fullness at the hips. There are few gowns that are flat on the hips. Jackets, long and short, are arranged so that their fullness fits out from the side of the waist line and becomes overhanging eaves to a drapery of the skirt that also distends the hip line.

Crinoline is plentiful, but it is not used at the knees or hem of skirts. Its duty is to hold out the fullness exactly below the waist line, and its mission done, it does not appear again in the frock. This crinoline is of various kinds, not always cheap and commonplace, as the name suggests, but often of metallic threads that show through transparent fabric, and, in disclosing their identity also disclose the reason for their presence.

Each house has its own way of handling the panier, and one set of costumes is therefore more graceful than another. It takes a daring woman to wear the genuine Velasquez skirt, but for the stouter, the middle-aged, and even the conservative women there are types of clothes with fullness at the hips that are very acceptable.

As the season progresses dozens of new methods of obtaining fullness at the waist line will appear, and the silhouette will be modified, recast, and will probably settle down into a safe and sane fashion. At the present hour it is quite alluring, especially as it gives the American commercialists a new thing to offer.

It is really not new; it was advanced last February, and several months before American houses had determined to demolish the short scant skirt and bring in those with the pag-top outline and the fullness that do not disclose the actual measurements of the hip.

The type of fullness which is described as umbrella folds, and also the huge pocket, gaping open at the hips, and boldly ornamented to accentuate its presence, are old features to the American dressmakers. Therefore, a great deal of the new fullness on the hips which is the dominating part of the new silhouette, as it is so-called, is a familiar sight to Americans and they will know how to manage it.

It is barely possible, however, that one's old clothes will do for this season.

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son. There may be a chance for their alteration.

Widely Varying Clothes. There is a wide variety of clothes shown in Paris and again one feels the lack of great leaders of fashion who sift the chaff from the wheat and impress a certain style upon the entire public. Whatever gowns are made with fullness on the hips, however, are newer than those worn by the French-women—all summer, for the Parisienne, in contradistinction to the Americans, has not deviated from the chemise frock and the tailored suit with its straight knee-length coat and a skirt that reached only a few inches below the coat.

One likes to go from opening to opening at the different houses to make a study of how the hip dimensions are obtained. A summary of them would fill a small book. Having agreed on the essential features of the silhouette, the dressmakers have gone to their salons with their own methods. One house shows over a dozen different developments.

There is the obvious panier with its crinoline support that rounds itself out over the hips and balances itself when the wearer walks exactly as one sees a pair of laden baskets swinging in perfect balance on the sides of a donkey who ambles along. Ambling, mind you, is the new kind of walk that will have to come with the donkey panier, for no woman can go briskly trotting through the streets, or dance the jazz as she does in Paris, with these huge boulders on her hips. She will be the awkward creature alive if she attempts it. If she adopts the stately Spanish costume with its extravagance and ceremonious air she must needs have vivacity must be confined to the face, liveliness to the expression. It must be kept from the gait.

This type of hip dimension is, of course, the most sensational one launched at the opening. The others run down the scale all the way from wide accordion pleats, stiffened by buckram that stand straight out for six inches on each side of the waist line, to immense godet folds that are incorporated in a Russian tunic. The pleated hip dimension is quite fascinating. These pleats are quite stiff, have their edges turned outward, and are pressed into such flatness that they keep their position like an open fan over each hip. There are other pleats that are like organ pipes, so widely rounded that they appear to be made of something stiffer than cloth. These are placed down each hip.

Remember that the front and back of the new skirts are flat. There is no fullness there. There is no fullness in the bodice. The figure is so closely confined with cloth at hem, at waist and at neck. So odd is the silhouette in some gowns that all one sees is a straight line between outspreading curves.

Stiffened Organ Pleats. There is one frock that has these immense organ pleats as thick as if they were made of sheet iron down each side of a cloth skirt. The jacket has the pleats front and back and is flat and plain at sides, just reversing the manipulation of the skirt. The sleeves to this frock are long and bell-shaped, the collar is straight and high and fastened at the side; it is made of peltry.

One of the best developments of the fullness at the hips is shown in a tunic placed over a black velvet skirt. The material is like silk poplin, exquisitely soft, and the color is a deeper blue than a coverdove. Over the surface goes a rare kind of embroidery, done in dull gold thread. It is vague, not aggressive. The back and front are shaped like broad straight panels not fitting the figure. The sides are arranged in wide bias folds that are cut in the material; they do not begin until the point of the hips has been reached, which makes the tunic possible for stout women. The high collar merely rises about the neck. The black velvet skirt is short and narrow. Over the costume goes a black velvet coat that hides the tunic, which means that it reaches to within six inches of the edge of the skirt. This coat has pleated paniers arranged at the end of long under-arm seams and the fullness gives a chance for the pleats of the blue tunic beneath not to be crushed.

It is a strange coincidence that an hour after this costume was shown and one wondered what was its source an exhibition of portraits in a Russian artist's studio showed a fascinating portrait of a man, full length, clothed in the Boyard costume that Peter the Great banished from his Court. There was the same tunic, in yellow, not blue, and the trousers in dull purple velvet looked like a narrow skirt as they were tucked in the long, slim red boots. The high collar that swirled to the ears was of gold embroidered purple velvet and the long sleeves had a Mandarin flare at the wrist. Another odd feature of the coincidence was that the mannequin who wore the costume in the salon was tall, with short yellow hair, wildly thrown back from her forehead, and the face had a touch of the mystery and slavish quality of the pope trait. So the costume was Russian after all and not Spanish; it had to do with Peter the Great and not Philip the Fourth.

The Russian artist who painted the portrait took the occasion to vituperate Peter the Great in his decision to banish the national costume of Russia from his Court and compel his followers to wear French costumes and speak the French language. "That was the beginning of all this trouble," was the dramatic verbal explosion. There are really a few slim gowns without fullness on the hips, if one

would be strictly truthful, for Martial Armand, who shows this remarkably lovely Boyard costume, also shows one of dull reddish duvety, which has a slim frock as its foundation and a swinging Venetian cape as its accessory.

There is no attempt to put fullness on the hips of this gown and it is of the type that an American woman would carry off with distinction. When the mannequin entered, she looked as though she might be a page in an Italian opera or a youth in a Venetian masque. The pinkish tone that came through the duvety was mysterious and attractive.

The slip half fitted the figure from its high rolling collar to its short, very short, hem. It was fastened to a straight line from this collar to the hem with jet nail heads and the waist was loosely girdled with a belt made of tiny gowns that held with girth loops. Over this slim foundation was a coat of the same material lined with heavy pinkish red chiffon. The back of the cape was decorated with a floriated design cut out from dull black leather, an exceedingly soft leather that had no polish. It was old Italian work, of the kind that England and Spain once adopted.

Madame Valle, of Martial et Armand, is exceedingly proud of these frocks and she shows the fine workmanship of the kid perforations and the soft quality of the material with pride and approval. She has an evening gown of white kid which no one can deny is a startling sensation. "Use it for shoes, when it is worn out," suggests the vendeuse. "The price of leather is so high that you can save by buying this gown and turning it to many uses when the style has vanished."

This white kid frock is really soft and supple. There is nothing about it that makes the wearer awkward or ungraceful. It will be hard to make the public believe this, but if the gown becomes anything of a fashion in America, it will be not especially noticed, unless one draws attention to it from the very reason of the fineness of the material.

The perforation done on the kid is exactly like that of paper sold for pantry shelves. The construction of the frock is of white kid with a hem of kid; there is a wide apron that hangs in points in the middle and each side of the perforated kid, a half bodice of white kid, edged with kid and a sash of the plain kid edged with gold kid. Bernard is another house that sponsors the perforated kid gown.

By the way there is a chance for a popular novelty in this sash of supple white kid. It is not long, merely a four-inch girdle with the regulation bow and can be ten inches long at the back. The gold allusion at the edge gives it character.

The shops could line it with colored chiffon or satin and present it as an accessory. It would be a commendable addition to several kinds of one-piece frocks, especially those of dark blue serge and gabardine or sport frocks of colored linen. Martial et Armand show another kid gown which they insist is for sports and especially for the Americans. It is of pale pink trimmed with fur; there is a long tunic and a short narrow skirt and a girdle. It looks as though it might be pale pink broadcloth. One has to handle it to find out that it is leather. The American woman wore brown leather skirts and coats last winter for genuine sports, you remember, and she may not feel as though she would like to play golf in a suit of pale pink kid and black fur, but it should prove an admirable fashion for the winter in Palm Beach.

Bernard on the Avenue de l'Opera also features colored and white kid; he makes an admirable belted storm coat of pale brown kid with a high collar that protects the entire face except the eyes; it is lined with a heavy woolen cloth, is beige colored and fastened with kid covered buttons.

He also makes a storm coat of highly polished black leather, which should be called "Gloucester," for it is highly reminiscent of the glistening coats worn by the fishermen who go to the banks from the New England coast. This coat has a short cape that becomes a tight hood, fastening in pleats over each temple.

This idea of making a cape serve as a hood is carried out in another enveloping motor coat of fur and duvety, which is the kind of wrap one would think any suburbanite would grasp at for evening wear. He also makes an enveloping cape of perforated white kid trimmed with sable.

By the way, as this house stands for one of the best types of tailored suit and caters strongly to the American trade, it is well to know that his coats drop to the knees over boots that are narrow and of moderate length; they have every kind of manipulation of drapery at the hips to give width, but this drapery is placed below the actual waist line for a few inches, and this modification makes the skirt practical. The coats have fullness at the hips, but it is supple and not outstanding. The sides are longer than the front and back, as a rule, an irregularity which exists in nearly all the new French coats. They also have Directoire collars, immense things that envelop the chin. They are of fur, or of the material, and button in front or at the side. In truth, there is quite a Beau Brummel air about the mannequin who wears the best of the new tailored suits.

Fluted ruffles have also appeared not with suits, but with frocks. Blue serge gowns for young women have high-standing collars of pleated white linen which end in pointed ruffles down the front. These ruffles do not meet; they show about an inch of skin between. Often there is a string cravat of black satin ribbon tied at base of collar.

The tailored suits at the best houses carry a new kind of blouse which is made of knitted silk jersey. It is exceedingly supple, is in carise, jade green, or lemon yellow. It has a high collar that rolls over at the top and a fan-shaped pleated hem that extends over the hip. There are other blouses cut with a slightly low neck and elbow sleeves which are pulled in tightly below the waist and are slightly embroidered on the chest.

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