

KNOWS SHE IS GOING TO BE A PICTURE

EVER PRESENT IDEA IN THE MIND OF THE WOMAN DEVOTED TO FASHION



Black point d'esprit over rose.



White point d'esprit with the new pearl trimming.



A wine-colored gown made over green silk.



White and scarlet—A suggestion of the French "devil dress."

THE well-dressed woman is always a picture. She knows, from the moment that she purchases the fabric for her frock to the moment that she stands before the mirror and takes a last long, satisfying look at the tout ensemble, that she is going to be a picture. From the ribbons on her hat to the buckles on her shoes, she has worked conscientiously to carry out the one effect which photographed itself upon her mind when she first planned her costume. It is not only in her ruffled Summer frocks and smart little sunbonnets that she looks as though she should be framed, but in every garment she dons, from her lace-trimmed night robe to her fur-trimmed Winter coat. Like the actress, she considers herself in perspective, places herself mentally against the natural and proper background, and begins to draw in the lines which will complete the picture.

This means, of course, of the well-dressed woman, not of the woman who is merely smart, because she knows what is

being worn and has the money to purchase it, who wears a Gainsborough hat, a Gibson waist and Colonial shoes without a pin-prick of pride or conscience, without one pang of the artistic soul. The well-dressed woman is like the clever, chic Parisienne, who always "wears herself" as the actress would express it, in a frame, and who consequently is always charming—never over-dressed. Even the nursery maids in Paris are smart. They study themselves, as nurses would say, live up to the artistic ideal of the nursery maid, just as we study ourselves as Gibson girls or Christie girls and work night and day to "look our parts." The Parisian shop girl, too, are chic and attractive looking. They do not aim to be cheap imitations of the society buds, but place themselves, mentally, behind the counter and decide first what will look most appropriate, most charming and most picturesque in the environment, which, however simple, must be theirs. It is art, art—with perhaps an exceptionally shapely corset—which makes the Parisian woman the leader of fashion.

Autumn, and this Autumn in particular, gives the girl who would be a picture the most wonderful opportunities to carry out her ambition. Autumn, with its warm, glowing tints, is the sort of background against which to wear poppy-wreathed hats, or scarlet shooting jackets and scarlet fedoras. This Autumn the importers are showing robes and skirts and jackets that look quite as though they had been cut from an old-time picture book. One enterprising New York shop already has several dozen imported frocks on exhibition. Strolling through its show rooms one can almost fancy one's self back in the days of one's grandmother, so quaint are the little brown silk mantles with their brown velvet bands, the dove-colored zibelines with their grotesque sleeves, and the black lace evening gowns with their flowing angel wings. There are glowing fall suits, too, that remind one of Autumn leaves, and yellow silks and pongees that look like reflections from the golden rod. Every gown seems to have a

motif, to be a picture in which it is only necessary to set the right girl. A young woman who returned from Paris last week brought back a trunk-full of pretty between-season picture gowns that will without doubt be copied wherever they are seen. September is such an interesting point in the punctuation of the fashions that any ideas which come floating over the water are at once snapped up. The prettiest of this girl's frocks was a street suit of wine-colored shibbole built on green silk. The skirt was perfectly plain, except for three broad bands stitched about the lower half, and was cut with the seam down the center of the front. The jacket was bouise, with a veat of white velvet and a chic collar smartly applied in dead white guipure. The sleeves were of the now popular shape, flat at the top, but ridiculously full below the elbow. With this distinctly Autumnal frock was worn a duffy white hat, heavily laden with scarlet cherries. Not every girl could stand so striking and vivid a costume; but any little

friend from Paris is dark and chic, with soft brown hair, and she looked like a scarlet poppy, just in season. A very different picture was a little candle-light frock of innocent, pristine point d'esprit brought over in this same magical trunk. There is nothing quite so becoming to a really young girl as point d'esprit. It reminds one of snowdrops, lilies of the valley, innocence, purity, graduating exercise, coming-out parties, and all the things we are wont to associate with unspotted, beautiful girlhood. This gown, built over white silk, with the becoming baby waist and the modestly low neck, which buds affect, was made with the horizontal tucks which have a tendency to broaden a too, too attenuated figure. Its only trimming and its crowning glory was several rows of half-inch white velvet ribbon down the front of both skirt and waist. This was caught in loops and festoons at artistically uneven points, and in its folds held small bunches of lilies of the valley, which were the keynote to the motif of the costume. A soft

ess of chiffon, with very broad ends falling to the hem of the skirt and even a trifle below the demi-train, heightened the impression of fluffiness and fluttered in the dance like angel's wings. It would seem quite easy to be good and unapologetic and ingenu in such a gown. "You see," said the newly arrived one, "lifting out of the magical trunk a black point d'esprit creation over rose pink silk. "I had one ingenue dress and one worldly dress. This black and rose is very worldly—and I assure you very expensive. And this," shaking out a long, curly, billowy French negligee, in white scarlet, "is my 'devil dress.' The 'devil dress' is quite the rage in Paris now. I couldn't quite dare wear one over here, you know, so I came as near it as possible in my negligee." There was something truly Satanic in the scarlet folds of the silken robe; but the effect was very much softened by a white chiffon yoke and a full white chiffon front caught under bands of black ribbon velvet, held with rhinestone buckles. Her trunk was a revelation, after peep-

into the trunks of other girls just brought from mountains or sea-trunks full of faded finery, dragged and torn and frocks, shirt waist suits shrunken to fit knees, and slung with grass stains and wheel grease, hats that looked like drooping feathers of a badly battered cock, and petticoats limp with the limpness that comes of salt water and mouldy dew. "But how," she was asked, "could you know what to get so early in the season and aren't you afraid that your frock will not be just what you may want later?" "Oh, no," was the reply. "If one starts out with the right idea, the idea that one is to be a picture, you know, a never wavers from that point, no matter how tempting the bargains and fads of every counter in the shops, one can't make a mistake. For, after all, the fashions are but the evolution of artistic ideas, and with a little logic one is getting months ahead just what they are going to be."

BLUE, STILL, REMAINS FASHION'S FALL COLOR

STYLES ARE CONVENIENT FOR MAKING OVER OLD GOWNS
SUMMER HAT SHAPES WILL BE WORN THIS WINTER

THE first thing one notices with the new Autumn suits is a tendency toward braid trimmings and stitched strappings of all sorts. In form the gowns, even the plainest of them, run to skirts that trail slightly, with a blouse jacket or Eton coat for the upper garment. Such styles, however, are distinctly for street wear. The dressier frocks, those worn for calling, receptions, the theater, etc., show blouse or round bodices, made elaborate with embroideries and lace vests. A few coats are seen with these very smart costumes, but the best of them even suggest the round waist, since most of the tail is in the rear.

One very stunning new coat for tailor frocks shows the close fit and rear cut of a riding jacket, a long, plain, snugly fitting skirt with this adding to the horsey look.

More glove-tight than ever are all skirts at the top, where habit backs, fitting without a wrinkle, and short hip

lightly illustrate these subtle but necessary points. Two demonstrate the invading hip yoke, which in all cases is cut short at the back and to dip downward at the front. Never is such a line departed from; it is intended that the curve of the yoke must follow that of the girdle, which at the front curves more than ever low.

French cloth—the sort of broadcloth that has a satiny finish—in one of the new blues, composes the more elegant of the three costumes. A very handsome embroidery in blue and black ornaments the blouse waist, but the skirt depends entirely upon stitched strappings of the hip yoke and gradually flounces, outlining a hip yoke and gradually flounces, horizontal bands running between at every narrow gore. At the bottom the gore bands cross the flounce, the ends pointed and graduating in length, showing longest at the back.

With the rich embroidery mentioned more bands appear upon the bodice, shaping a corset girdle shoulder, caps and cuff bands for the sleeves. The tucked waist is of white mousseline crossed by narrow strings of black panne. These hold together the embroidered blouse fronts whose splendor is further emphasized by large buttons of sapphire and silver. A black mousseline cravat, smartly swatches the throat and the folded girdle is of the black panne.

The second gown in point of elegance is also blue, for blue is fashion's latest caprice. She does not confine herself to any particular shade, but offers tints for every taste, "legitimate" blues—our old friends—the many shades—and "illegitimate" ones, if we may use the word, for some of the numberless mad-tinted dyes. The old-time sky blue, re-baptized azure, is a favorite color for airy evening gowns, and a new and very eccentric tint is called "gaslight blue."

Trimmings of black and white deck many of these radiant colors, the combinations showing in braids with a tartan weave and checked silks. On a bewitching house gown of pale blue French cashmere, black and white checked silk was used with a surprisingly smart effect. Also it suggested dazzling possibilities in the way of economy, for such silks are never dear, and short remnants in them can always be found.

But to return to our second frock, whose texture is no more than English serge, in a lightweight quality. The unlined skirt is lightly tucked and falls from a scalloped hip yoke over a black taffeta "drop" which, you know, is dressmaker's jargon for lining. The trimming is narrow black braid, put on the skirt in an odd band to simulate a graduated flounce. On the bodice, which goes under the belt at the back and has loose Eton fronts, the braid is differently disposed.

A number of rows, closely massed, form a border for the cut-out neck and fronts which lap slightly, some scattered ends of braid, finished with heavily embroidered knots, giving the necessary look of relationship with the skirt. Similar swirls ornament the drooping puffs of the sleeves, while the portions more than usually accentuate the present closely at this point.

The third gown, though made with less dressy intention than these two, to the sophisticated mind far surpasses them in dash. Brown and white mottled wool is its ground material, plain brown cloth bands with white cloth edges—both left raw—accomplishing a decoration infinitely effective. Two of these outline the narrow apron gore of the skirt, two others running round with a double flounce suggestion, swirling, oddly at the sides and back.

An Eton coat is the simple upper garment, sleeves slightly flaring and fronts

lapping diagonally and dropping below the belt in a stylish point. A military looking frogging is made across the fronts of the coat, which is cut out in the neck after the manner of all of the best Etons. This—the frogging—is achieved by a number of short straps with pendant tails. The French back of the coat shows only two straps, these continuing over the shoulders and down the side fronts suspender fashion.

All of these gowns are from ready-made models, whereby you may see that the shops are catering more than ever to the demand for elegance. Nevertheless none of them were very dear.

On the contrary, considering they were all built upon silk, they were, as compared to former prices, astonishingly cheap. Sixty dollars, \$40 and \$33 were the prices with which they were ticketed.

Of even more importance than the gown is the hat with which Beauty will soon crown herself, the whole style of the toilette depending now upon the fitness and becomingness of the headpiece. The shape of this is not necessarily dependent upon the genre of the costume, stiff severe effects being seen with the most frothy costumes, and some eminently picturesque with the plainest dresses.

What is required is that you get the right thing and wear it rightly, which means that you must consider your type first of all and the kinks of fashion next. It would be impossible to detail all the ins and outs of the new millinery, but an exaggerated flatness is the distinguishing feature of the most popular models. The trim shapes of the Summer—very wide at the front and dipping over the face and with next to no brim behind, will continue to be worn. With such headgear trimmings more than ever conform to the lines of the hat. In some cases, indeed, they seem part of it, folds of velvet or silk mingling with other folds made in the hat itself. The side brims of these flat models curve slightly upward with puffed and crimped locks only filling out the underpeppace. The short backs are met by the coiffure, over which ends, if they are not too long, may dangle.

Another very flat hat is a huge low-crowned sailor, with a shallow upcurving brim. Such styles come in the brilliantly colored felts in vogue, and are seen with wing and ribbon trimmings. The garnitures are put on very simply and always with an eye to preserving the flat, pan-effect, for these great round hats are delightfully suggestive of cake pans.

A stylish model in green felt—the vivid

Patrick green—revealed an unusual smartness in the arrangement of the trimmings. White satin ribbon composed this, folded in a narrow crown band and bunched in two huge rosettes which were placed under the brim just back of each ear. A soft bow filled in the back space between these, and directly in front of the hat were two parrot wings in green and blue. These were narrow and sharply pointed, were interlocked and passed across the hat in an almost straight line. The effect was very stylish and simple enough for anybody to follow.

In variety and coloring the range in new hat materials is enormous. Braid hats of several textures—sometimes taffeta velvet and chenille combined—come in brilliant colors, all trimmings preserving the startling tint. Again there will be a hat in shaded colors—blue, green, purple, reds fading to the palest pinks, and purple ending in violet. Among these novelties, for of course these hats are only novelties, are some little toques made of velvet Autumn leaves, which resplendently set off plain tulle frocks.

Large plume-trimmed hats are seen among the finer toppers, the shapes suggesting the old Gainsboroughs without being large. These will be worn very

much on the side of the head, as if they were ready to fall off, in fact. Other brim hats, those evenly balanced in shape and trimming, will continue to sit the head squarely, with the downward dip over the face.

Early importations in coats show that they are to be in many lengths. T models these shops are taking to is a mainly of the three-quarter variety, with loose backs, open sleeves and many variations of the strap trimmings. These are not universally becoming, though there is no doubt but that they are very convenient styles.

Many of the new styles give ideas of the making over of garments, the skin with hip-gore and narrow breadths being especially suggestive. For these also any skirt of the past three seasons can be made over. This shaping the hipline, the flounce and bodice proper. For the rest of the gown, the middle skirt at bolero jacket, use the cloth, first seeing that it is well cleaned and pressed.

MARY DEAN.

HOUSE-HUNTING FOR A LIVING
One Clever New York Woman Has Established a New Vocation and Filled a Long-Felt Want.

HOUSE-HUNTING, that bane of thousands of families the world over, has been turned into a most profitable employment by an energetic woman in New York. With no other capital than pleasant manners, a good address, a smart walking costume, and cards engraved like fashionable visiting cards except for the words "professional house-hunter" in the lower left hand corner, she has established herself in business among a class of people who, while not the wealthiest, are well enough off to live in private houses or expensive apartments, and who will gladly pay for comfort and convenience. Other women may adapt her idea to other towns, and to people in all sorts of circumstances.

She began by calling from door to door in what seemed a promising neighborhood, and explaining to every lady she succeeded in seeing that she proposed a new and profitable business of finding homes for people who were about to move, and who wished to escape the weary round of searching for themselves. Given an idea of the house or apartment desired—price, location, number of rooms, etc., she would scour all possible neighborhoods, call upon the real estate agents, go through the houses personally, and furnish detailed descriptions of those which were most suitable. For her services she asked \$1 down and \$5 additional when her efforts had been rewarded with success.

She met scarcely a housekeeper who was not charmed with her plan. A few orders were given her even on those first rounds. Many women asked her to call several months later, when they would be moving. But most of her first engagements were obtained by asking the ladies she saw if they knew of any families who might be interested in her work, and obtaining from them the names and addresses of friends who were about to change their residences. Before long she had all the work she could attend to.

The first two months were the hardest. There were so many neighborhoods to be explored and the approximate renting



A Swagger Reglan.

yokes, are distinctive features of the newest styles.

Some degree of train is also everywhere observable, but being less stiffened than formerly, the flouncing bottoms fall with considerably more grace. Another point for congratulation is that the hideous "symmetrical"—the graphic stage term—which, for a season or more, built out the meager hips, have had their day. The hips of the fashionable woman must look small whether they are or not, and the smaller they look the better.

A trio of charming street gowns, co-



ELEGANT "READY-MADES."

French storm coat.



French storm coat.