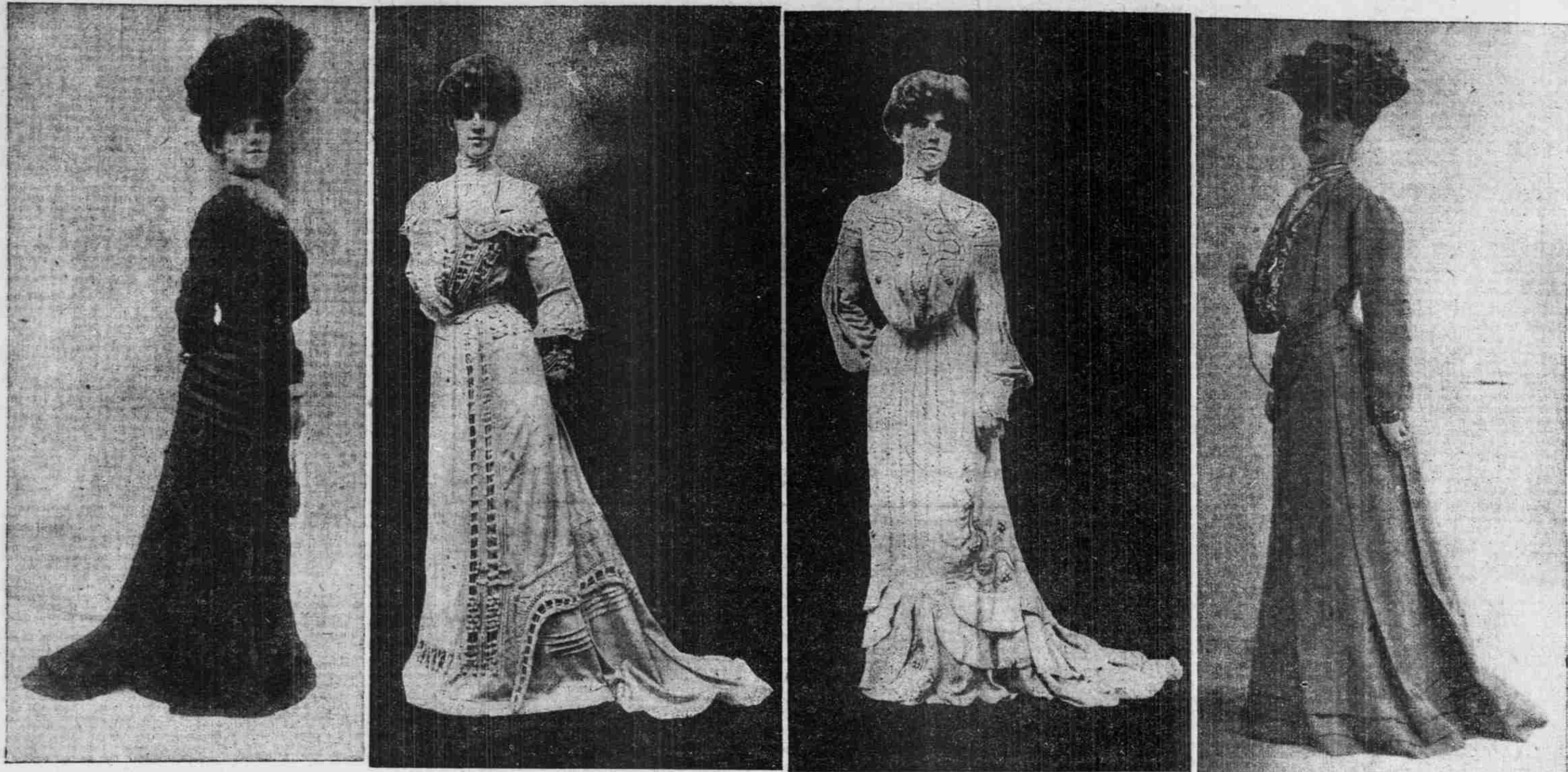


FRUIT COVERS THE AUTUMN GOWNS

THIS YEAR THE SMART WOMAN EMBROIDERS
HER BEST DRESS WITH GRAPES AND FLOWERS



Black skirt with braided rosettes.

Embroidered tan crepe de chine.

Pink broadcloth with trimmings of drawn work.

Street costume for early autumn.

THE smart girl is literally "eatable" this season. Not because her complexion is peachy, or her hair lemon colored, or her lips like cherries in this true; but because her hat, her gown, her handkerchief, her sash—everything about her—is covered in a design of fruit. The rose and the poppy have fallen before the strawberry and the apricot. Where lilacs of the valley and violets once trailed over My Lady's gown, or lay upon her hair in soft clusters, the unsavory lemon, the glowing orange and the purpling grape now lie and fall and cling. Paris is fruit-mad and the importers of New York have brought the fad across the water in the season.

As fruit as seen in the shops is luscious. The arts of the painter and of the mechanic have been combined in its

making until form and tint are so natural that one not knowing herself to be at the modiste's or the milliner's might for a moment fancy herself at the corner fruit stand. At first the fruits were used only in the trimming of hats, but now they are a necessary feature of the smartest and most elaborate toilettes. A beautiful tan crepe de chine frock, designed by a Paris artist and now being shown in a Fifth Avenue shop, is the realized ideal of the followers of the fruit fad. It is soft and clinging and autumnal, this fanciful creation; there is something almost like an Autumn sunset in its lights and shadows, and it is as graceful as an Autumn leaf in shape. But its striking feature, its raison d'être, is the trailing design in grapes of pale purple silk, shading into tan and gold, which winds over and around and about it in the most artistic and unconventional pattern.

It required the thought of an artist to

plan such a design; and it will require a very graceful, unconventional sort of girl to wear it. If just the right girl, a girl with brown eyes and red-gold hair, discovers this gown there will not be a more striking nor a prettier picture in New York. If the wrong girl finds it first—but that is the trouble!

Women are exactly like a flock of sheep. Let one of them with a reputation for taste or smartness find something which is particularly becoming to her style of beauty, something which upon her figure looks chic and graceful, and every other woman in the country will follow her as blindly as the wee lamb follows the flock. It is the height of folly for a woman with a low brow and a broad face to pull her hair down over her eyes, but when a number of years ago, the Jersey Lily set the fashion by wearing a monstrous, heavy bang above her high forehead and her long face, every woman in England and America went straight for the solu-

sion and chopped off half her crowning glory in order to make herself hideous. Bernhard—wise, clever, artistic Bernhard—once invented a sleeve, a sleeve all wrinkles and folds and fullness—a sleeve which would hide a multitude of sinning bones in her wee, pathetic, little arm; three weeks later the fat women of every dowager's corner in America were disfiguring themselves, without rhyme or reason, by bandaging their pudgy arms in "Bernhardt" sleeves.

"Why will you women wear things which are not becoming merely because they happen to be the fad?" asked a mystified man at a pink tea the other afternoon.

"Oh, one looks so odd," began one fair devotee of the cup that cheers.

"So out!" chimed in another.

"It is so well—such had form to try to set your own fashions," explained a third.

"That is just it!" exclaimed the man.

"You haven't the bravery to be individual. I do believe that each of you has original ideas about dress, each has some elements of artistic taste, which, if given half a chance, might be cultivated; but by the time you have been trained up from little girls, never to think for yourselves, and always to follow blindly the whims of the modistes, you haven't one atom of that individuality left. If you only knew how men detest the horrible conventionalities, the tiresome sameness with which you dress, you would not all try to look exactly alike!" And the grumbler poured himself a cup of tea.

He was right. It is distinctiveness, individuality in style, that is most attractive after all. But one may utilize suggestions from all the fads and still retain that individuality. The fruit fad, for instance, may be turned to very good account. Just as every girl reminds one of a flower, each woman may select her individual and distinctive fruit and follow

out that design in all her gowns and hats. Fancy a whole wardrobe in the browns and yellows and purples of the grape for instance, or a hat and frock in the greens and violets of the plum. What could be more artistic, more distinctive? With nature as a designer one cannot have an inharmonious bit of coloring. It is fascinating to wander through the New York shops just now, to watch the counters and different departments blossoming out into full Autumn regalia. In a popular Fifth Avenue shop I saw three charming frocks fresh from over the water which are worthy a description. One of these was an early Autumn walking suit of brown tulle. The skirt fitted the model like a glove, about the hips. It had the popular yoke, without which no skirt is smart nowadays, and hung in pleats from yoke to feet. The jacket, which was of course blouse, was finished with a vast of Persian silk worked in scarlet and gold, on

a cream satin background. Another unique and particularly chic gown was of black broadcloth with two rows of drawn work down either side of the front width of the skirt. Panels of white silk, heavily embroidered in pink French knots, gave the skirt a unique character, while panels of the same and an elaborate trimming of the drawwork finished the becoming bodice.

Still another creation which had an "idea" in its make-up was a skirt of black tulle with a very odd and attractive trimming of braid twisted down each gore and forming four smart and striking rosettes at equal intervals along the seam.

These four models are the prettiest I have seen this year. They were the most "decided" designs to be found. And just now when one keeps the clerks busy taking down and putting up things about which one cannot decide, anything decided is a distinct relief.

GREAT VARIETY IN COATS FOR THE FALL AND WINTER

WIDE RANGE OF CHOICE IS ALLOWED THIS WINTER
BRAID REMINISCENT OF OLD TIMES

THE many coat styles offered this season make the choosing of an autumn wrap a simpler matter than usual. There are cuts for all tastes. Fashion imposes only that the genre of the wrap suit the genre of the gown with it. So for tailor gowns the garment to be thrown off as occasion requires is of one sort, and the muffling which accompanies the smart frock quite another. There is only one exception to this rule, and that is in the case of the long, loose-backed top coat, which continues to be made in the covers and broadcloths used this long while. This custom has made possible to sport on any occasion which does not strictly call for high dress, the easy fit and shrouding possibilities of such garments rendering invaluable service to those who can afford only one sort of wrap.

The black long coats—braid-trimmed, silk and strapped broadcloth—being more elegant than the brown and gray ones, many accompany the smartest frocks. At any rate women of the most stylish pretension, are wearing them in this way, the coat skirt falling short of the trained one beneath, and wide sleeves and Kimono revers giving a new touch to lines otherwise familiar.

An entire new model in these long, loose coats has the back so full that it falls like a shaped flounce from the square yoke. This comes to us from Paris. Another long coat, half-fitting the figure and belting in at the back, is striving with it for popularity. Shoulder capes and very high turnover collars distinguish the latter styles, which in some instances show simulated buttonholes in bias silk or velvet.

A Stunning Model.
A stunning model in pale gray and black striped cloth, displayed this treatment in black velvet. An edge of the same bordered the fronts of the coat, the cape and the high collar. The puffy sleeves divided down the middle at the outside arm, where they buttoned over. With such coats the flat wide sailers now in vogue are effective toppings, the felt of the hat matching the color of the coat material. A box of bias velvet across the front, and a narrow crown band, is a simple method of trimming much in favor for these hats.

Some of the ready-made cloth coats are distinctly reminiscent of the "cloaks" of ancient days, galeons and braids being used upon them in many of the old ways. Glap buttons with dangles and highly ornamental froggings appear on double-breasted fronts; other trimmed coats displaying shoulder caps in fancy braids and yoke outlinings and borders. Ornamental stitchings are everywhere seen, as well as cloth silk and velvet strapings, these last bringing with them generally the sin of over-furfulness. Besides, the velvet and cloth strapings add materially to weight, which is a grave defect at any time and one especially objectionable with coats for first wear.

A neat, fitted coat, especially adapted to autumn use is a short tight-sleeved little affair in tan covert. The fall of this falls no more than three inches below the belt line; the fronts are fly finished, with only one dart, and bordered with stitching like the bottom of the

coat. The turn-over cuffs and "coat" collar are generally of velvet in a deeper brown.

Costume Coats.
Costume coats, those worn with skirts of the same material, run mainly to blouse models, the pouching fronts dropping lower than ever, till from the side view the waist is made to seem incredibly large. Nevertheless such styles are almost universally becoming, and, since they admit of elaborate bodices underneath, they are even in all the handsome materials. Beautiful vests and collars of many sorts enrich these blouse jackets, whose belts, even with the finer stuffs, are generally attached on. Sometimes there are long, narrow tails behind, in which case a crush belt of some contrasting material is worn, with gem-set buckles and a matching slide to hold up the back.

Even with the short fur coats will these belts be worn, and speaking of fur reminds me that moleskin is a new and highly effective pelt. Combined with chinchilla, it will be one of the popular jacket collars of the season, the blouse models used for it likewise appearing in lamb.

"Moleskin brown" is one of the novel shades for wool dress materials, which tints, advised from Paris state, may be appropriately trimmed with the skin of the namesake animal.

Few fur trimmings are seen as yet, but we are told that fur will be used in discreet quantities for hats, coats and gowns. Persian lamb and sable are the most popular skins seen in the shops, which also show many inexpensive pelts made into the usual long collars and roll muffs. Among these Alaska sable and brown and black bear, are furs much in demand.

Continuing the subject of coats, if you haven't a French rain coat, be sure you get one. The French rain coat is not a creation for mere use, for with an indescribable art it blends coquetry with utility. In other words, these imported raglans are distinctly beautiful, in many cases silk undersleeves and fancy collars quite disguising the purpose for which they were intended. The waterproof cloths to which they are made are also finer than those seen here, the checked under surfaces being finished like silk. The plain ones are in handsome shades of blue, iron-gray, and brown; the novelty cloths show due checks, invisible plaids and hair lines.

Neck Ruffe in Evidence.
The neck ruffe is still in evidence and one sees beautiful white ones of chiffon and lace with the plainest street gowns. In shape the best of these throat and shoulder dressings are rather flatter than formerly, several flounces of equal length bunching together to form a sort of cape. The ends, which are long and elaborately trimmed at the bottom, are worn without tying, fancy stick pins securing the ruffe at the shoulders. Black throat ruffles are also seen, but the white ones figure everywhere more prominently, narrow ruffles of ribbon put on in scallops begayning some in plain net. White point d'esprit, with black Chantilly edges, is one effective model. Another smart collet is of large-holed net, strung all over with a fine black chenille cord; long loops of this form the front ends.

But the white neck ruffe, remember, is always distinctly white. Never is a shade of cream seen, unless with lace

applications, the whites used are of the coldest description. Singular to relate, such a framing is not unbecoming, even to indifferent complexions. As long as the white collet is fresh—an indispensable need—it seems in all cases more enhancing than otherwise.

Deluge of Dress Hats.
The subject of headgear can certainly never be exhausted, for every day sees a more varied downpour in this direction. There are scoop hats and hats turned up at the side, charming little turbans which sit the head with a jaunty Russian look,

and other big flat toques that look for all the world as if they have been sat upon. The first Autumn hats are largely made of braid, either all felt or felt interwoven with silk and velvet. The French importations in these are in the most brilliant colors, with sometimes combinations of tints never before seen. For instance, a great turban of blue and green braid showed a puff crown of dull violet velvet, the velvet with the plum tinge. A blue and green braid trimming surrounded this, with a fleck or two of the plum as excuse for the crown.

Radiantly dressy hats are made of

white braids, with white flowers closely massed, and brim drapings of white chantilly. Indeed, the lace trimmed hat is one of the moment, and everywhere it inclines toward a rather sentimental picturesqueness. This is obtained by a short drop of lace over the brim with floating scarf ends behind; with a certain side tilt, irresolutely Spanish, and a dip of the front over the face. If the hat is an even shape, the same at both sides, it is, of course, worn straight on the head.

A slim California girl at present visiting great guns in New York, lately wore one of these coquettish hats in a hotel

corridor. It was of velvet, in the most sparkling sapphire blue, with a black Chantilly draping; the shape turning up at sides and pointing sharply at the front. With this a gown of sapphire blue chiffon, embroidered with beige flowers and black leaves.

Embroidered Chiffon, \$7.50 a Yard.
The gown model was one of the trailing, flouncing things one sees in the French fashion books and dreams that princesses wear. The little coat shaped bodice, which was half made of narrow black velvet ribbon—signifying a girl, very high at the back and next to nothing at the front—opened over a vest of the thinnest white net. Black and white net was used elsewhere in deep killings

under the chiffon killings of the skirt, and for the flounces of the elbow sleeves. These were cut in three lengths, the chiffon ones shortest, the black net ones longer, and the white killings longer still, the whole effect terminating in a wing-like drop enchantingly graceful.

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China Worth Its Weight in Gold
Five-Toed Dragons and Sixteen-Petal Chrysanthemums Give Value.

IF YOU happen to possess a cup or saucer with a five-claw green dragon on it, or a porcelain bowl decorated with a 16-petaled chrysanthemum, though perhaps you are unaware of the fact you have a treasure that is worth its weight in gold. But however richly decorated the piece of porcelain may otherwise be, unless the dragon has five claws and the chrysanthemum 16 petals, no more and no less, it has no value in one particular respect.

Now, the reason why a dragon with five claws or a chrysanthemum of 16 petals makes a very ordinary looking cup or saucer worth so much is this: A green dragon with five claws is the crest of the Chinese Emperor, and it is only porcelain manufactured for his special use that is permitted to bear that device. Indeed, in China the severest penalties are enforced against any one even found with such porcelain in his possession.

For a similar reason search through all the bric-a-brac stores in the United States for a little cup with a 16-petaled chrysanthemum on it, and the chances are 1000 to 1 you will be disappointed. Cups, bowls and saucers, you will, of course, find in plenty with chrysanthemums on them, but on close inspection you will discover the flower may have almost any number of petals but 16. As a five-claw dragon is the crest of the Chinese Emperor, so a 16-petaled chrysanthemum is that of His Imperial Majesty of Japan, and porcelain so decorated is also for his use only. To prevent any of this porcelain reaching the outside market the greatest precautions are taken both in the factory and at the palace. All pieces not in use or rejected at the factory as imperfect are at once destroyed by officers appointed for that purpose. But in spite of penalties and precautions, a few pieces of both do occasionally escape official vigilance, and these are likely to be found in the most unexpected places. Here, for instance, is the story of a five-claw green dragon saucer which was picked up at a sale for less than 2 cents.

A few years ago a curio hunter hid in a job lot at an auction on account of an old pistol which was offered with several other apparently worthless objects. But in the lot was a saucer with a single green dragon on the inside surface. It

was rather a quaint looking piece, but as the curio hunter explained subsequently, he was not particularly interested in porcelains, and at the time would have readily made it a present to any one for the asking. He figured out that it cost him less than 2 cents.

In a year or two the owner decided to dispose of his curio by auction. As his collection was well known, many people came to inspect it before the sale. He was then not a little surprised to be asked by an apparently very much interested person whether the saucer would be included in the sale, as it was not entered on the catalogue. The saucer had been entirely overlooked, but it was finally decided to include it in the sale, though it was not supposed the piece would bring 30 cents.

So, after the important numbers had been disposed of, the auctioneer put up the saucer, with a few preliminary facetious remarks. He asked if any one would bid 5 cents for the saucer, and 5 cents was promptly offered. Then came a bid of 25 cents, capped by another of 50, and, between two competitors, the price rose briskly to \$13. At \$23 it was finally knocked down, to the astonishment of all the uninitiated present. But the two bidders happened to know the value of a five-claw dragon when they saw one, at any rate, on a saucer. The subsequent history of the saucer, too, was not uneventful. In a year or two it was again sold at auction, and was then bought by a dealer at a big advance on \$23. By him it was taken East and resold into one of the finest collections, where it now resides in a handsome glass case.

Of the imperial Japanese porcelains there are perhaps 25 or 30 pieces known to be in the United States. An American woman who, a short time since, returned from Japan, was fortunate enough to secure a dozen such cups and saucers bearing the coveted 16-petaled chrysanthemum. How she managed it is a story she will not disclose, as a few vacant positions in the imperial household might result in consequence.

It will thus be seen that if you should discover in your china closet a saucer with a five-claw dragon on it, or a little bowl bearing a 16-petaled chrysanthemum, you have a treasure whose proper place is in your reception room.

In connection with this much-coveted

(Continued on Page 30.)



COVERT NOVELTY CLOTH AND MOLESKIN.