

# ARE TRYING TO MANY FIGURES

## AUTUMN EFFECTS IN TAILOR SUITS SHOULD BE AVOIDED BY WOMEN WHO DROOP



AUTUMN STREET GOWN IN GUN METAL MELANGE CLOTH.



POINTED STRAPPINGS ON A PEPPER AND SALT CHEVIOT.



PEPPER AND SALT MIXTURE PEDESTRIENNE SUIT.



WOOLTEX GOWN OF BROWN TWEED.

"BUT," said the middle-aged American, with a dissatisfied air, as she glanced down the long room full of models, "these tailor suits require a perfect figure to look well."

"Madam," the modiste instructed gently, "in these days every woman has a perfect figure."

His statement is a trifle overdrawn, but it is nevertheless true that in these days of physical culture, massage and correct corset-making every woman should have a trim figure.

The Fall tailored suits will be trying to many women, however. That is to say, the strictly tailored ones. They are too straight and stiff, too mannish and uncompromising to find favor with the woman who affects a drooping pose. But she who has an erect figure and a regal carriage can rejoice, for every one of her good points will tell. The trim, single-breasted, tight-fitting, long-skirted coats

will give her an effect of elegant simplicity.

The selection of the material for her tailored suit will be an easy task for the modiste, for it must be among a few weaves and fabrics. Broadcloth and other smooth-finish silk and wool mixtures are but unfashionable echoes of past seasons. In their place the ruling favorites are shot effects in chevrons, heavy-weight homespun, and rough finish ribbons and shaggy camel's hair. Black, blue, brown, green and gray shot with white are the favorite color combinations, but black and white has a long lead in popular favor.

This is not the first season that the manufacturers and modistes have endeavored to bring zibeline into favor. But it is safe to predict that this year will secure another failure. Its wearing qualities are none the best. As an experienced salesman in one of the largest importing houses explained: "Zibeline is bound to rub up and down after a couple of wearings, and the more expensive the grade, the more it rubs. The cam-

el's hairs are not much better, so far as the long-haired varieties go."

It might be just as well to give heed to this word of warning, but there are many women who will doubtless prefer to try for themselves.

As to the length of the long-skirted coats, there seems to be a pretty generally accepted rule. A noted man tailor explained it when he said:

"The coat should reach just to the end of the finger tips when the arm hangs loosely at the side. Of course this is only the rule for skirt coat suits. When it comes to the dressy silk coats for reception or evening wear, the length corresponds to the wrist when the arm is held in the same position as before. And for these coats *pena de sole* will be decidedly smarter than the shiny taffetas which have been fashionable during the Summer."

Plain broadcloth will not be taboed, however as a trimming. Indeed, plain cloths will be a feature of Winter dress. Garnitures, and cut cloths, appliques and

edgings will be largely used on the more elaborate reception dresses.

Cuffs and collar of plain cloth do much to gravitate monotony in a tailored suit. An extremely pretty one is of Barney tweed in a pepper and salt mixture, and is made after a Wooltex design. The skirt is in walking length and has strapped seams, while many rows of stitching give a finish at the foot. The three-quarter length coat has a two and a half-inch belt of the material at the hip. It stops, however, at the front dart, thus accentuating the extreme straight-front effect.

The coat is single-breasted and is fastened by a single row of buttons covered with brown broadcloth, the last coming at the point where the belt, if continued, would have met in the front. A pointed yoke collar and flaring cavalier cuffs of the same broadcloth, heavily braided in black, relieve the costume from the reproach of too great plainness. The yoke collar is cut off in a slight V in the front, so as to give a glimpse of the smart shirtwaist stock beneath.

The odd-shaped cuffs which appear on this suit are a feature of the Fall costume. Many of the most mannish tailored suits have them, and their shape is never twice alike. They are curved and pointed. Some are longer on the inner arm seam, some on the outer. They may taper to an inch in width, and then extend almost to the elbow. Most of them flare slightly to receive the fullness of the lowered sleeve puff, and when they are extra long they flare at the wrist also. They are often cut into odd shapes, overlapping bands, and all manner of eccentricities.

But the cuffs are about the only eccentric features of the new suits. The collars, for the most part, are extremely moderate in size and design. These modest turnovers may be of velvet, or of cloth of the same or a contrasting shade. A brown cheviot flecked with dull red has a turnover collar and high cuffs of the latter shade. The effect is warm and bright.

The sleeves are built mostly after one model. The effort to have them puff at the shoulders seems to have been abandoned for the present. The puffs come farther down, just above the flaring cuff. Above the elbow they are only comfortably loose.

A smart Autumn street gown is in gun-metal melange cloth. The three-quarter length coat has a yoke effect back and front, with collar, cuff and belt of black velvet. It has breast pockets and strap seams, and the front is garnished with a double row of buttons in the gun-metal finish. The seams of the walking length skirt are strapped to match the coat. The pointed straps extend to within ten inches of the bottom, below which the skirt has a stylish flare.

A Wooltex tailored suit of brown has a dress length, nine-gored skirt, which depends for effect on the careful stitching of the seams. The simple three-quarter length coat is rather unique this Fall, in that it is double-breasted. It is gathered in at the waist by a belt of the material, and has a shallow shoulder cape with stole attachment. The turnover collar and revers are of brown velvet with strappings of silk soutache. The same

trimming edges the pointed flaring cuffs. A walking suit of pepper and salt mixture cheviot has a coat of a slightly greater length than that dictated by fashion. It was built to suit an individual fancy, and will doubtless be copied by many, if she has a craving for the extreme.

The skirt is in the popular walking length which just caresses the ground. Many rows of black silk stitching give a finish at the bottom. The seams are strapped with pointed tabs of the material placed with black velvet, which extend to the edge of the hem. Or rather, each seam is covered with triple straps, which overlap at regular intervals. The whole appears slightly toward the waist line.

The same plan is followed as regards the coat seams, with the exception that five tabs overlap on each seam, and at the waist line is another arrangement of cut pointed buttons. Similar buttons fasten the front of the coat and give a finish to the moderate-sized cuffs. These cuffs, as well as the standing, multi-pointed yoke collar, are of black velvet, outlined by triple rows of silk braid. HARRIET HAWLEY.

## NEW FAD FOR THE HAIR

### TRESSES MUST BE ALLOWED OCCASIONAL FREEDOM FROM PINS AND BRAIDS

THE mischief with hair nowadays is caused by the extravagant use of combs, big pins, daggers and jeweled ornaments.

Nineteen heads out of 20, so the doctors tell us, need rest from too much combing and arranging. When hair is thin, dry, fading or falling, it needs rest. It is obvious that a girl cannot go around like a mermaid or the Lady of Shalott, with flowing tresses. Fascinating as she might look, it would not be convenient or proper. The solution of the problem, therefore, lies in the adoption of caps for the morning hours at least. Caps will not prevent hair from turning gray, neither will they keep it from fall-

ing out, but their use allows the hair to be lightly gathered up, without tight twisting or braiding, or much pinning.

Mass the hair loosely, put in a pin or two, and cover the becoming disorder with a coquettish cap—a Charlotte Corday, a Martha Curtis mob, a Puritan mitch, or a bit of sheerest lawn. Whatever its style, it will be found a charming frame for a piquant face.

Even let the hair hang loose, but, for a touch of femininity, spread over the crown of the head a bit of net or a Queen Adelaide kerchief. Tulle, chiffon and the crispest Swiss are most called into requisition for cap building. In shapes, caps are rivals of those worn nearly a century ago, when ringlets were in vogue and could not always be coaxed into proper

shape for the breakfast table. The crisp and becoming cap was then adopted for the morning hours. For a different reason, it is now increasingly the mode for the breakfast toilet.

The morning toilet of the hair should be made with a large, broad-toothed comb, used for merely straightening the tresses. The scalp, if possible, should not be touched. If the hair is falling badly, not even the comb should be used. The locks are massed on top of the head, a broad bone hairpin is run through them, and the becoming cap is placed over all.

For the few hours of afternoon and evening the hair may be dressed as elaborately as fashion or fancy dictates. Some women wear a cap at night, but it must be of silk. A silk handkerchief, knotted at the four corners, is sometimes

the most convenient arrangement. The silk, these devotees of the nightcap say, creates gloss or polish by communicating electricity to the hair.

The wearing of caps solves another hygienic problem. The pompadour style of hairdressing, the doctors are telling us, causes nervous prostration. At least, they say that any style of coiffure that injures the roots of the hair irritates the nerves, and that whatever irritates the nerves induces nervous prostration.

Although a woman will not acknowledge it, except to herself, she knows that a stiff pompadour hurts for days before she becomes accustomed to wearing it. She knows what relief it is, even after she has become inured to it, to remove the "rat," brush her hair softly back as nature

had intended, and let it hang loosely about her shoulders.

The pompadour, in various forms, has been in vogue for more than ten years. First, the hair was cut short, as if for the old-fashioned "frizzes," and combed at right angles to the head. Every young woman who wore her hair thus exchanged confidences with her friends about how it hurt. In time, the pain disappeared, as the pain of the Chinese child's tortured feet disappears.

Then came a new form of the pompadour, and with it the "rat." The pompadour, to be conventional and correct, must be drawn over a "rat," and it must be drawn tightly to properly outline the "rat." The result, according to some authorities, is nervous prostration. The hair, drawn away from the face in

a direction opposite from that which nature intended, irritates the nerves of the scalp, and, by reflex action, affects the entire nervous system by straining the muscles.

The muscles at the top and front part of the head are the most obstinate. Those at the back are much more pliable and lend themselves easily to manipulation. The roots of the hair are not set vertically, but at a slight slant in the head. The parts of the roots which reach the surface point slightly to either side, indicating that nature designed that the hair should be parted at the middle, instead of brushed back from the forehead.

It is noteworthy that the great spread of nervous prostration among women has taken place in the past ten years, and so is contemporaneous with the rise and sway of the pompadour.

"Sixty per cent of our women are neurasthenic," said a doctor three years ago. Since that time the number has increased to 75 per cent. It may be noted that 75 per cent of the women of America have worn pompadours for a part, at least, of the past three years.

Hair specialists, therefore, make a plea for hair worn loosely. "There should be less hairpins," they tell us. "They should be used sparingly, for they, too, irritate the sensitive nerves of the scalp. If there must be a pompadour, wear it loosely, draw it, 'rat' and all, for some hours daily, and give a coiffure altogether in favor of a cap."

The question arises in this connection, Why don't women wear caps or head-dresses? They are coquettish and make a pretty woman irresistibly fascinating and a plain woman charming. In the Middle Ages they knew how to embody all the mystery and delicate charm of multifarious in a flimsy bit of lace and a string of pearls. Of late we have had the fashion of putting a bit of ribbon about the hair in the fashion of a fillet.

In chaste times a veil over the head was the mark of a well-to-do matron. At one time a cap or coverlet was so arranged as to make a triangle of the face, after the manner of the mail coat of the knights. Elizabeth, Queen of Henry VII, wore one of these angular head-dresses, from which her hair fell unconfined over her shoulders. A widow wore a distinctive cap—a wimple, with lap-

pets. The fashion of nets of gold or silver filigree, which prevailed in the 18th century, was charming.

We read that Queen Philippa wore her hair confined in a reticulated covering of goldsmith's work. Queen Joanna of Navarre wore a net of ironwork, from which hung a light veil. At this time the hair was sometimes worn partly in a net and partly falling over the shoulders.

Extraneousness in hairdressing were not restricted to the fashions of one sex alone; fanciful caps were also worn by men. From caps to elaborate head-dresses was but a step. During the first year of the French Revolution soldiers wore monumental and women were frequently seen with their hair dressed a la Vellut, a la Bastille, or a la Nation. But the subsequent reign of terror was too fatal too absorbing to leave much thought to vanity in hairdressing, and women usually returned to the fashion of wearing caps. The Charlotte Corday is a specimen of the revolutionary "liberty cap."

### The Three Graces.

Brooklyn Eagle. FAITH— You bid the smiling water to be dry, And fetch a glass of huckleberry pie, Your eager appetite to satisfy.

HOPE— Among the huckleberries you deary 'What seems a Devon substance in a pie, Yet hope it is a berry, not a fly.

CHARITY— You scrutinize it closely, then you sigh, And pass your piece of huckleberry pie To some short-sighted brother, sitting nigh.



THE BEWITCHING AND HEALTHFUL CAP.



HAIR SHOULD BE TAKEN DOWN FREQUENTLY TO REST.



THE HAIR NET IS COMING INTO USE AGAIN.