

# PARISIAN TOUCHES IN THE FALL WARDROBES

## TUNIC EFFECT HAS TAKEN THE FEMININE WORLD BY STORM



GOWNS IN MODISH TARTANS.

THE interlude in fashion-making is about over, and the smart things which set off show windows no longer are advertised as for the "trade." In the garments and fabrics which replace the earlier displays are seen the gems of the Fall opening, moiré and plain stuffs, which look deliciously antiquated, rubbing elbows with the novelties distinctly twentieth century.

In general effect the lines of garments are not greatly changed, skirts remaining the two lengths of the Summer, and bodices continuing the look of coquetry which the tussy short sleeves and dainty vest effects give. But there are new "touches" without number, and perhaps the most important of these is the revival of the draped skirt. Many tunic effects are observed and some are so suggestive of the old time overskirt as to need the nearest looping of the sides to be one. The model of one consists of a gored lining, finished with a shaped flounce, and hung with a round tunic of circular cut. The tunic fits at the back without pleats and the bottom, which may be hemmed or trimmed, reaches to the top of the flounce. The effect of the skirt, therefore, is that of a double flounce, and the model is in two lengths, one trained, the other quite short.

Other skirts are draped only at the sides, with a shaped flounce, maybe, finishing the drop there, and the skirt falling voluminously all around. In fact there are few skirt models which show a medium course. They are either short enough to display in its entirety the most bapper footweaver or else the fall upon the floor is exaggeratedly long. Happily, American women have learned at last the proper handling of such petticoats. In Paris, no matter how long the skirt, it is never lifted in the street, trailing flounces swimming across sidewalks with a delicate unobtrusive shimmer. This is considered the sun must shine when such foldierols are worn.

Another quite important feature of the new styles is the empire coat for tailor

gowns. Made of plain satin cloth, strapped or plainly stitched, or of English or Scotch tweeds, such empire coat frocks are very dashing, though the style seems more to suit plain cloth and velvet than the less elegant materials. The skirts of the long coat are very full, but no matter how solid the texture of the gown, the sleeves follow the prevailing elbow cuts.

These short sleeves, a well-known French maker of styles gives out, "are so elegant and graceful that they must necessarily distinguish the smartest Winter costumes." When they are finally replaced, it may be for the long wrinkled Theodora sleeve, which Bernhardts made fashionable. We use the Theodora continually for tea gowns and all sorts of graceful house toilettes."

In texture, moiré corduroy is a novel material, which presents a pleasing silkiness to the eye, and in soft shades of brown it is beautifully effective with sable and mink furs. These skins, by the way, with a revival of chinchilla, in combination with splendid laces for evening use, are again to be the Winter favorites, and since muffs are enormously big, and a number of the boas prodigiously long, it naturally follows that furs will be dear. Chinchilla skins are especially scarce, and only those which show the velvety markings are approved. With some of the smaller made-up sets there is again a tendency to employ milliner trimmings—lace falls, ribbon ruffles, rosettes, etc.—with the ends of the neckpiece treated with a fancy grass finish with a single great tail, a rosette of lace and an artificial rose showing in some cases at the left bust.

Such boas will again be worn to a great extent around the shoulders, mantilla fashion. A deep fall of black lace over white distinguished the shoulder portion of a splendid boa in silver, box, the fronts of which had quite a man-tilla grace, crossing at the waist, where black and white rosettes were placed.

Dressmakers' use of broadtail this Fall is quite remarkable. This tender and silky skin, which is as expensive as it is delicate, is extravagantly employed for elaborate wraps and even whole gowns. One wonderful French costume seen had



NEW COATS AND DRAPED GOWNS

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a silk drop hung with two deep flounces

forms of last season, with modifications and improvements to suit the moment. Another caprice of the stylish dressmaker is a rooted objection to the conventional forms of the ready-made trimmings which come by the yard. The galloons and gimps of the shops are cut up and worked over in a way to seem scarcely recognizable and any hand-made garniture which may be evolved from narrow ribbons and velvets is preferred to the machine-made things.

A little hand-trimming on a gown of plaid moiré poplin in beautiful shades of violet gave a charming and inexpensive hint for home dressmaking. It was made of graduated widths of ribbon velvet, in the three shades of violet, the velvets put one on top of the other, so that the shadings came at the bottom line.

Bright and pale violet, fashion authorities declare, will be much used this Winter in relieving touches. A sort of crude yellow salad green will also be employed with widely dissimilar colors, as well as cerise, orange and the softer Oriental tints. The shade in cerise which seems to have found favor with the manufac-

turers very nearly approaches the old magenta. In thin millinery velvet, this color may trim a brown hat, the velvet shirred in elaborate crown puffs, and into capeline flounces and deckings.

One bit of millinery in the two colors had a cerise velvet crown and brown felt brim, which turned up sharply at one side, where a vast brown owl head and wings were placed.

The use of materials by the yard for millinery purposes is growing. Some velvet models show a complete tucking or shirring over cords, the trimming being to a great extent made up of wide, fringed ostrich feathers. Such evening shapes as are solidly covered by pale moiré silks are made superb with these fringing plumes, which, in exquisite and unusual colors, hang as far down and as delicately at the back of a hat as a lace or chiffon drop. A "tail" of some sort, in fact, is the newest feature in millinery, and a beautifully draped veil of chiffon or lace shapes it as often as anything else.

In the accompanying drawings are shown some of the effects discussed. The larger picture displays the back and

front of an Empire coat costume, and an

afternoon dress with a draped skirt. The coat gown is of pale olive satin cloth, with black taffeta collars and cuffs edged with a gilt galloon. Embroidery in rich and varied hues shades the little vest pieces, and the enormously high belt worn with the white muslin bodice is of folded black taffeta.

The hat is of wedgewood blue felt with an olive feather and huge pink rose.

Violet cloth is the material of the draped gown, which with one figure is worn with a hat of olive felt with purple roses and olive and purple feathers. A very new model is shown by the little bolero which is shirred at the back, and which hangs short enough to display the deep violet velvet belt all round. The same velvet forms the vest and director's collar and cuffs of the bolero, with soutache braid for further ornament.

The second picture gives some modest walking frocks in the new tartan stuffs. The Etow dress is in shades of green, trimmed with a tartan braid in cerise blues and greens. The belt and jacket facings are of green velvet, and the hat

is of violet felt braid, with cerise trim-

mings. Beautiful shades of dark blue and green distinguish the next frock, which is of English homespun. The smart little Norfolk coat, with its brown velvet belt and collar, is in a model lately exploited as a jaunty loose effect suitable for young matrons. Plain white cloth shapes the cuffs and edges the collar. The hat, flowers and all is in a single rich scheme of purple.

As may be gathered from these descriptions, hats which contrast sharply from the color of gowns will be one feature of the Winter styles.

Cashmere and merino, too, are charming old materials which are to have a vogue. Alrady word comes from Paris that some of the first evening wraps are being made of these gracefully hanging stuffs, which are lined with silks and satins as soft as themselves. One mantle-lette was described as being of ivory cashmere, with borders of swansdown, set in thick quiltings of tulle.

Tulle, the smart modistes say, is to trim everything. MARY DEAN.

## Cozy Coverings for the Cold Winter Nights

New Beauties of the Down Quilt; Bed Linen Now Shows French Embroidery.

THE advance of cold nights already necessitates the consideration of warm coverings for the bed. Feather beds and woolen sheets have never had a place in the city household, but even in country homes their use no longer is thought essential, except in the northernmost provinces. Cozy, comfortable and blankets are much more practical for our changeable climate, and they certainly are much more attractive to the housekeeper with an eye to the beautiful.

Down comfortables, especially, offer no end of variety both in price and artistic effect. Dealers have brought these delightfully warm coverings of feathery lightness within the reach of the most modest purse. Printed silk-lines in the daintiest patterns and colorings vie with costly silks and satins to give the huge squares of tufted down a festive appearance, and are quite as serviceable for the economical housewife.

If a comfortable netting of silk-laine, nor yet entirely of silk, is desirable, the upper side will be glossy like fish scales of satin, while a soft percale, or near silk, of exactly the same color will line the under side. Huge flower designs adorn the newest coverings, both in silk and cotton, and show much the same patterns displayed in wall papers. Fantastic nouveau art designs of water lilies or lotus flowers are particularly popular, and one quaint old-fashioned pattern has wild roses of pink mingling with festoons of blue ribbon. Colorings are seldom brilliant, and if possible match the principal tint of a bedroom. For holding these comfortables, as well as extra plique, during the daytime, a new chiffonier is built with a deep chest at the top above several drawers.

Almost a rival of the down comfortable this Fall is the silky slumber robe. It is extremely supple, and when only a light extra covering is required, it is decidedly less clumsy to handle than the down quilt. A glossy fur-like finish causes them to resemble closely a genuine silk blanket, and their deep rich colorings allow of their being in use during the daytime on couch or chair.

Blankets for constant use on the bed gain each year in softness and fleeciness, and the manufacturers have added a touch of loveliness this Fall in linings for the edges of unusually wide ribbon. Even the ordinary California blankets show this wide ribbon finish in delicate pink, blue or lavender, to match the stripes that border them.

For instance, a white ground with baby blue scrolls will be a blue ground with white scrolls on the under side, and white and blue liberty silk ribbon will finish either end.

Of all seasons of the year this is the best in which to buy bed linen, for its newness renders it warm, and by the time Summer comes it will be washed fairly thin for use on hot nights. In

bed linen, also, there is an innovation this Fall. Handwork, which plays such a part in fashion's realm, is also employed on sheets and pillow cases. Very simple designs of violets or star flowers in French embroidery ornament the linen or cotton just above the plain deep hem.

Flax Hamburg is also used to set off bed linen, being inserted above the

hem, and quite a new wrinkle is a line of narrow, triple tuks outlining the head of the bed.

Less elaborate linens show pretty hemstitching and can be purchased almost as cheaply as plain sheets and pillow cases.

White Marseilles and honeycomb bedspreads are keeping pace with the renaissance lace and net coverlets, which have had such a long vogue. The former now show huge rings of flowers in soft colors, and a design of the same adorns the center. Printed plume bedspreads are also adorned with daintily colored patterns.

To prevent these pretty coverings

from soiling quickly, they are removed at night and a thin, almost transparent muslin sheet substituted to protect dainty wool blankets.

He May Repent.

New York Globe.

Mr. Bryan assumes a tremendous responsibility by leaving the country for a year to its fate, and he may be compelled to repent in sackcloth and ashes that he permitted his curiosity to behold strange lands and people to lure him from his place on the watchtower. It is not recorded that either of the Gracchi left Rome while the crisis was still on.

## Rudeness in American Homes

"I SPOSE you s'ink you know it all 'cause you's a man," wailed the wee maid in pink chambrey to her sailor-suited brother, as they played at housekeeping in a shady corner of the porch.

He of the sailor suit slammed a top cup viciously on the tissue paper tablecloth and announced: "Well, all women know is to spend the money we men earn."

"Bless my soul, what are you two talking about?" inquired the pretty young woman who had come to call on their mother.

"Oh, we're playing keep house. She's mamma and I'm papa."

The guest laughed gaily, but their mother, who had just stepped out on the porch, blushed furiously and began to talk about the weather.

"Oh, say, quit it," said a youth who had just reached the Smart Alex age to his mother, who was reproving him for smoking cigarettes. "You're about 30 years behind the times, you know—a regular fogey."

"What do you mean, sir, by speaking to your mother like that?" roared his father, who had just stepped into the room.

"Well, that's what you said to her last night when she jumped onto you about joining the ward club," was the boy's sullen reply.

"Go to your room, sir," shouted his father, with face purpling, "and don't come out of it again this evening!"

Then, as the lad slouched from the room, he continued: "A nice lot the children of today are. I never would have spoken to my parents like that."

"Perhaps your father never called your mother an old fogey, or worse still, a fool, before his children," said his wife quietly, as she gathered up her sewing and left him to the empty sitting-room and his thoughts.

Children forget precepts, but follow examples. The most beautiful illuminated motto, "Home, Sweet Home," hung on the walls will not prevent perpetual nagging and harshness of speech in the family circle. The man who buries himself in the newspaper morning after morning at the breakfast table will not say a word that paper when his son's fiancée arrives for a visit or his daughter is entertaining her chum from college. The lad who is not taught to draw out a dining-room chair for his sister or mother will hardly think to do so when the family entertains some guest to whom they desire to show special honors. A tactful coaching in table manners given just before some particularly eligible guest arrives will not undo the mischief of careless eating when the family is alone.

American rather pride themselves on their bluntness, which by courtesy they call simplicity and honesty. They speak with scorn of the suave but insincere Frenchman and the demure but not guileless English debutante. But, after all, is bluntness or brusqueness, under

## Up-to-Date Button Trimmings

THE good old-fashioned purpose of the button—that is, the utilitarian duty of fastening garments—has disappeared this season in the maze of modes in which it appears as trimming. From the Kale Greenway clothes of little Miss Four-Year-Old to the demure dresses of her picturesque grandmamma, it forms the principal garniture, but its novelty this season lies in the manner in which it is applied rather than in its own brilliant or unique beauty.

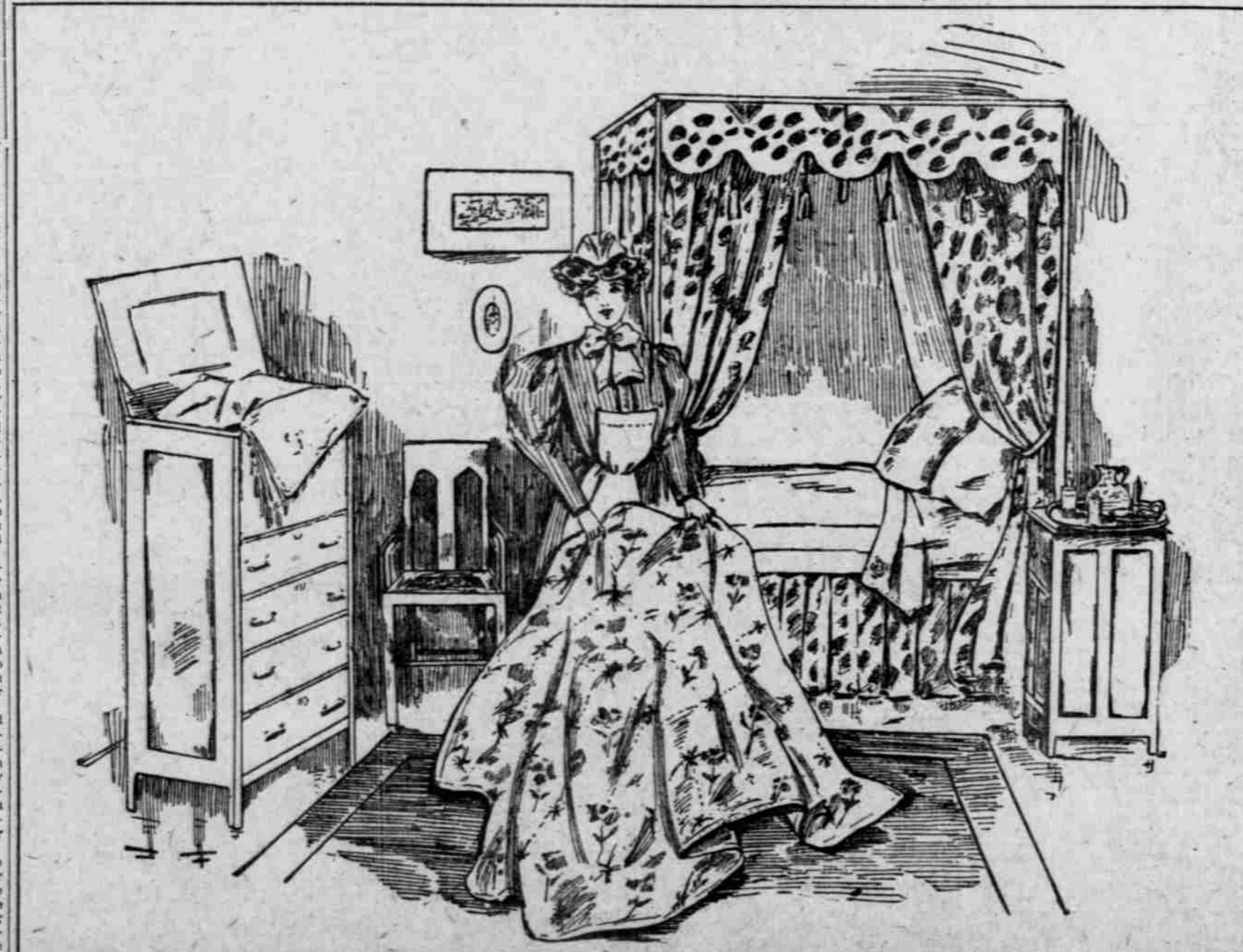
On children's clothes especially the button appears in most unusual ways. One little garment is characterized by huge discs covered with black satin ornamenting bands of white broadcloth. These bands of black buttons extend around the neck and cuffs in the manner in which it is applied rather than in its own brilliant or unique beauty.

For an older girl a one-piece school dress has the square yoke and front box plait outlined with round button molds covered to match the principal color in the gay-hued plaid. Similar buttons finish the waist belt, and a line of buttons on a stitched strap trims the sleeves from wrist to elbow.

Lapels both on long and short coats fasten back with simulated or real buttonholes on rows of pearl or cloth discs which extend from the neck to the bottom of the skirt. Vests of plaid or striped goods gain a double-breasted effect from two rows of enamelled buttons, which match the material of the coat. If the coat is of mixed goods, buttons covered with the same will ornament a plain vest. Each pocket, too, must have at least one button garniture, while the edge of a collar is often encircled with small discs met by cross straps of braid.

A triumph of the tailor's art was a cloth suit with two-inch straps of braid ending in flat, round molds covered with cloth of the same color. These were applied at short intervals around the entire front and postilion back, as well as the cuffs of the sleeves. On the skirt three rows of four-inch straps ending in buttons, each separated by an inch, formed the heading of a deep hem with stunning and unique effect. Simulated overskirts or panels have cloth-covered buttons fastening their edges over the lower flounce or ruffle, the appearance of a buttonhole being effected by short loops of narrow braid.

Evening frocks are no less favored than tailored-looking costumes. Rhinestones and imitation buttons follow some vine or scroll design in lace meshes and give the effect of jeweled lace. Delicately painted discs hold sleeves in pretty puffs.



PREPARING FOR NIGHT.