

CORRESPONDENCE PAGE OF FASHIONS AND BEAUTY

Styles for Autumn Occasions

WHAT shall the Autumn fashion harvest be? Shall we come to the overskirt, the polonaise, the tight long-waisted bodice and paniers?

These are questions over which the world that makes its own dresses is now cogitating, fearing to cut into the least bit of stiff lest some mistake be made, and hearkening all too much to every passing rumor.

But why court distraction till it comes? Why pine for new effects when those on hand are so charming? And why does not the whole race of womanhood band together to form a union for the protection of PRESTIGES?

The present styles enhance the charm of the sex. Woman is made slim, svelte, coquettish, mysterious—in her best phases she is a bit of perfect plastic art. Truth to tell, it is not our abused sex which is so variable, but the fashion mongers, the machines of commerce, all those who toll and spin to reap the golden coin elsewhere sought, and who know that if let alone the average woman would be content to wear a gown for 10 seasons, as she did in the dear old times.

First Autumn effects, as always, must be modeled to a great extent after the fashions of Summer, and quite up to November. Such Summer gowns as are suitable will be worn with smart light-weight wraps and fresh Autumn hats. Some walking millinery already seen is far smaller than the headgear of the past two seasons, and so oddly sharp are some of the turned-up fronts and pointed wing trimmings that even upon the milliner's sticks they have a rakish, piratical air. But these models are only tentative, and for the most part the hats are imported and so may be excused their flightiness, for the domestic hat has great respect for popular opinion, which exacts more moderation than may be shown across the water.

With these hats there are shown some absolutely new skirts which, likewise, seem fantastic to the conservative eye; they running to trimming effects dimly reminiscent of the short pinback overskirt, and the ancient trimmed panel. But here, there, everywhere, is seen the Summer darling still, the Empire and princess gown, the loose, sleeveless coat, the deep peach basket hat with its load of fruit or prim knot of posies. The high waistline bids defiance to the normal one, and where the walking skirt grows a little shorter the fine gown still falls gracefully about the feet. As to materials—

There are woolsens and silks as sweet as the sky.

Some plain and some patterned and all very high.

There are old stuffs and new stuffs as cheap as you can be.

So pluck up your courage. Come ladies, and buy!

Indeed, the woman who is now planning to make or purchase her early Fall wardrobe would do well to consider carefully the four Fall models here illustrated.

Figure A—This get-up consists of a transparent lace coat, lined with thin silk and worn over a princess gown. The stunning coat, which is a model turned out only a week since, will be found a very convenient and smart feature for some dressy Autumn gown with sleeves in its own material. For a slim young matron of limited means I would suggest a gray, wistaria, or soft brown cashmere, with a fancy silk braid in a matching tint for the gown, and the coat could be of the same, or else of a coarse woolen lace in the gown color.

Well made in any material suitable to such a smart style, the costume would do for afternoon receptions, driving, the theater, concerts, etc. But it is unsuitable for shopping or church. A blouse or biscuit-white cloth would magnificently realize the dress, with a coat in a heavy matching fulgur and hand embroidery for the bands.

For the coat there will be required 4-4 yards of material 18 inches wide, or 2½ yards 44 inches wide. The banding calls for eight yards, and the gown for 2½ yards in double width goods. This is for the medium figure.

The hat is a late shape in pale cream felt, with a willow plume in black and cream and black cherries and velvet ribbon.

Figure B—Here is one of the Autumn's new children, but though the dress suggests a one-piece princess effect it is separated at the waistline. Made, as here, of some heavy satin foulard in a somber hue, the dress would be smart and practical, for while suiting itself to present needs, it could be worn with perfect taste far into the Winter. But a light-weight cloth could also be used for it as well as cashmere or any fancy wool on the market. If a spotted texture is used, the tartan bands here employed might be of ribbon in the ground tint, sewn with discs of taffeta or velvet, though a handsome silk braid would be equally effective.

For the dress there will be required by the medium figure 2½ yards of foulard. The banding calls for 9½ yards and the lace chemise for ½ yard 18 inches wide.

The hat is a shallow peach basket of tulle taffeta over a buckram frame, trimmed with bias of black velvet, which

slips at the front under roses posed to form the look of a huge buckle. The whole tenor of the wearer suggests a promenade in a fashionable neighborhood. Church may be her bourn, and if so she is very properly gowned.

Design C—The pretty frock will appeal to those who wish to preserve the waist-line where Nature has placed it. There are women who find themselves swayed in the short-waisted gown, and they vow that never was a more uncomfortable style invented, especially when

rough straw trimmed with brown taffeta ribbon and a bunch of white roses.

Design D—One of the late effects in trimmed skirts is here displayed, the two pieces of the costume effecting a princess arrangement.

As the model is so stylish, it should be kept entirely for the "best frock," the visiting or reception dress which would be trimmed of lace and would need to be charmingly pale. One of the very many bordered velvets, however, would cleverly effect it without great expense, with

the water kept at moderate heat.

KATHERINE MORTON.

Important point, but it is while the flesh is still warm and the pores open that the oil is supplied, in extreme cases of roughness the operation is helped by an oil-soaked pad which should be bound on at night.

A flesh brush may also be employed to advantage on the small eruptions which sometimes appear on the upper arm and upon the back between the shoulders. As lack of circulation is generally the cause of these, the friction will cause their entire disappearance in time and keep the skin immune from a second crop. The flesh brush is likewise necessary for removing the dead skin from the body, for if these dry particles are left to smother the pores the skin can never present a healthy or clean look. Use the brush with a five minutes' dry rub, and then after the bath wield it courageously for a good five minutes more.

Feet that suffer and seem to grow a size or two bigger with warm weather are greatly helped with a warm sea-salt bath, and an after rub of alcohol, olive oil or bay rum. A dust of foot powder, which is a cooling commodity to be bought everywhere now, is excellent after this rub.

An aromatic foot-bath, which any country girl may have for the making (provided she has wisely looked out for the herb bed in the vegetable garden) is contained in these sweet and healing things:

Dried mint 1 ounce

Dried sage 1 ounce

Dried angelica 3 ounces

Juniper berries ½ pound

Rosemary leaves 1 pound

This is fine for the feet. But remember that all footbaths for healing purposes must last at least 20 minutes, with the water kept at moderate heat.

KATHERINE MORTON.

FIGURE A.

FIGURE B.

FIGURE C.

FIGURE D.

FIGURE E.

FIGURE F.

FIGURE G.

FIGURE H.

FIGURE I.

FIGURE J.

FIGURE K.

FIGURE L.

FIGURE M.

FIGURE N.

FIGURE O.

FIGURE P.

FIGURE Q.

FIGURE R.

FIGURE S.

FIGURE T.

FIGURE U.

FIGURE V.

FIGURE W.

FIGURE X.

FIGURE Y.

FIGURE Z.

FIGURE AA.

FIGURE AB.

FIGURE AC.

FIGURE AD.

FIGURE AE.

FIGURE AF.

FIGURE AG.

FIGURE AH.

FIGURE AI.

FIGURE AJ.

FIGURE AK.

FIGURE AL.

FIGURE AM.

FIGURE AN.

FIGURE AO.

FIGURE AP.

FIGURE AQ.

FIGURE AR.

FIGURE AS.

FIGURE AT.

FIGURE AU.

FIGURE AV.

FIGURE AW.

FIGURE AX.

FIGURE AY.

FIGURE AZ.

FIGURE BA.

FIGURE BB.

FIGURE BC.

FIGURE BD.

FIGURE BE.

FIGURE BF.

FIGURE BG.

FIGURE BH.

FIGURE BI.

FIGURE BJ.

FIGURE BK.

FIGURE BL.

FIGURE BM.

FIGURE BN.

FIGURE BO.

FIGURE BP.

FIGURE BQ.

FIGURE BR.

FIGURE BS.

FIGURE BT.

FIGURE BU.

FIGURE BV.

FIGURE BW.

FIGURE BX.

FIGURE BY.

FIGURE BZ.

FIGURE CA.

FIGURE CB.

FIGURE CC.

FIGURE CD.

FIGURE CE.

FIGURE CF.

FIGURE CG.

FIGURE CH.

FIGURE CI.

FIGURE CJ.

FIGURE CK.

FIGURE CL.

FIGURE CM.

FIGURE CN.

FIGURE CO.

FIGURE CP.

FIGURE CQ.

FIGURE CR.

FIGURE CS.

FIGURE CT.

FIGURE CU.

FIGURE CV.

FIGURE CW.

FIGURE CX.

FIGURE CY.

FIGURE CZ.

FIGURE DA.

FIGURE DB.

FIGURE DC.

FIGURE DD.

FIGURE DE.

FIGURE DF.

FIGURE DG.

FIGURE DH.

FIGURE DI.

FIGURE DJ.

FIGURE DK.

FIGURE DL.

FIGURE DM.

FIGURE DN.

FIGURE DO.

FIGURE DP.

FIGURE DQ.

FIGURE DR.

FIGURE DS.

FIGURE DT.

FIGURE DU.

FIGURE DV.

FIGURE DW.

FIGURE DX.

FIGURE DY.

FIGURE DZ.

FIGURE EA.

FIGURE EB.

FIGURE EC.

FIGURE ED.

FIGURE EE.

FIGURE EF.

FIGURE EG.

FIGURE EH.

FIGURE EI.

FIGURE EJ.

FIGURE EK.

FIGURE EL.

FIGURE EM.

FIGURE EN.

FIGURE EO.

FIGURE EP.

FIGURE EQ.

FIGURE ER.

FIGURE ES.

FIGURE ET.

FIGURE EU.

FIGURE EV.

FIGURE EW.

FIGURE EX.

FIGURE EY.

FIGURE EZ.

FIGURE FA.

FIGURE FB.

FIGURE FC.

FIGURE FD.

FIGURE FE.

FIGURE FF.

FIGURE FG.

FIGURE FH.

FIGURE FI.

FIGURE FJ.

FIGURE FK.

FIGURE FL.

FIGURE FM.

FIGURE FN.

FIGURE FO.

FIGURE FP.

FIGURE FQ.

FIGURE FR.

FIGURE FS.

FIGURE FT.

FIGURE FU.

FIGURE FV.

FIGURE FW.

FIGURE FX.

FIGURE FY.

FIGURE FZ.

FIGURE GA.

FIGURE GB.

FIGURE GC.

FIGURE GD.

FIGURE GE.

FIGURE GF.

FIGURE GG.

FIGURE GH.

FIGURE GI.

FIGURE GJ.

FIGURE GK.

FIGURE GL.

FIGURE GM.

FIGURE GN.

FIGURE GO.

FIGURE GP.

FIGURE GQ.

FIGURE GR.

FIGURE GS.

FIGURE GT.

FIGURE GU.

FIGURE GV.

FIGURE GW.

FIGURE GX.

FIGURE GY.

FIGURE GZ.

FIGURE HA.

FIGURE HB.

FIGURE HC.

FIGURE HD.

FIGURE HE.

FIGURE HF.

FIGURE HG.

FIGURE HH.

FIGURE HI.

FIGURE HJ.

FIGURE HK.

FIGURE HL.

FIGURE HM.

FIGURE HN.

FIGURE HO.

FIGURE HP.

FIGURE HQ.

FIGURE HR.

FIGURE HS.

FIGURE HT.

FIGURE HU.

FIGURE HV.

FIGURE HW.

FIGURE HX.