



SKIRTS OF LATEST SEPTEMBER STYLES LET DOWN DECIDEDLY

Popular Costumes for Street Wear now Tailored Frock With Tailored Hat and Tiny Fur Neckpiece—Another Graceful Frock Style Shows Long-Waisted Jacket-Blouse Fastening With Wide Belt at Hip.

LAST YEAR and the year before that you and I might have come home from the country in mid-September and have felt perfectly presentable in our spring tailormade or frock, and indeed have counted on those waistlines—frock and in good condition from a long summer sojourn at the back of the wardrobe while we wore our mountain or shore clothes—for wear until time to take fur coats out of cold storage.

But not this year! You and I, coming out of the railroad terminal with our bags and bunches of country wildflowers and seashore bayberry, hastily step into taxi's at glimpses of the women in new autumn costumes. You know the nursery rhyme about the little old woman who lay down by the stile on her way to market and fell asleep; and some rude boys came along and in joke cut off her petticoats. Her clacking consternation as she sped homeward is matched by the home-coming woman who, after her summer out of town, beholds all femininity in city streets in the new long skirts.

So the first thing one must provide, in order to look smart and correct for September appearance in the city streets is a new long dress. The shops are full of them at prices ranging from \$25 to \$50 and it is surprising how smart the lower-priced models are. Lines seem to be equally good in \$25 frocks and in those at twice that price; but, of course, in the better models one pays for superlative material.

The popular street costume for September and early October days now seems to be a tailored frock, worn with a tailored hat and a tiny fur neckpiece. The smaller the fur collar the better its style, and some of the new martens neckpieces are a mere string of peitry with a little tassel at one end. This costume of frock, hat and neckpiece is preferred to a new suit, and autumn suits have not nearly as large a sale as they used to have in September. Women seem content nowadays to wait for suits until snappy days of late October and November and then select a warm suit that will alternate with the fur wrap worn on very cold winter days.

The prevailing frock seems to be of one model, a draped skirt with the drapery descending at one or both sides below the hem line so that the skirt clings and drapes softly about the ankles; a long-waisted bodice and sleeves either loose and slashed or snug to the wrist. Usually there is a bright buckle or clasp at one side of the frock at the hip, and sometimes a tassel falls from the ornamental belt clasp. These frocks are black, blue and brown—but brown in a dark shade called mocha is most fashionable for fall. In hats there are a dozen brown models to one black one.

Another graceful frock style shows the long-waisted jacket-blouse fastening with a wide, flat belt at the hip, and worn over an instep-length skirt of very narrow pleats, not accordion pleats, but flat even knife pleats half an inch wide. A model of the sort has a skirt of dark brown pleated crepe and a jacket-blouse of brown and gold broche material, slashed down the front and with a roll-back collar simulating the small middy collar on summer blouses of linen. The blouse fits at the hips into a flat belt about four inches wide and fastening at the left side with a dull gold clasp.

Though Paris insists upon brown as the new shade, Jenny, who makes such alluring clothes that she can please herself about colors, sticks to her favorite navy blue, and some of the autumn street frocks from this house are engaging—made of very dark blue rep cloth, thinner than serge, yet with its lustrous supple texture, and trimmed with rows of glistering circé braid. One of these dresses from Jenny is of navy rep cloth with black circé braid having a cellophane center thread, and the sparkling braid borders the skirt, the slanting overskirt and the neckline, and bands the snug, long sleeves between elbow and wrist. The overskirt falls to the skirt hem at one side and slants up above the knees at the other side. Bodice and overskirt open down the back at the extreme left, and the opening is outlined from shoulder to knee by rows of braid.

A new Paris frock material called cross-hair velours has drawnwork or hemstitching going both ways across the fabric in lines about eight inches apart, the pattern forming a big plaid on the material. Frocks of this cross-hair velours are very simply made up, in long draped lines and with bodice flat at back and front to show the pattern of the material.

One used to rush, first of all, for a new hat, in order to have the correct autumn appearance, but this year a new long frock is so imperative a need that hats are being left to second choice. The longer frock acquired, it becomes evident that a different sort of hat is necessary, too. The very small, saucy turban is not quite in proportion, worn with the new long frock; a somewhat larger hat is necessary to give proper balance and poise to the figure. And you note at once that Paris has taken care of this, for the new fall hats have considerable more size than last year's tailored models. One is not speaking of big dress hats now, but of the turbans, tricornees and sailor shapes for street wear.

There are many variations of the ever-popular tricornee, and there are sailor shapes with narrow, slightly mushroomed brims. Just at the moment the poke is having a vogue,



9810 Fall High Fashion's Regard This Season.

3876 These Big Bows That Make Small Hats Dazzling.

a large crown and slanting brim cut across at the back in a narrower line, but wide and shading the face to the front. This hat is rather picturesque and is very becoming to some faces, but it lacks something of dash and smartness and is a happier choice as a summer sport hat than as a model in velvet or felt for cold-weather wear.

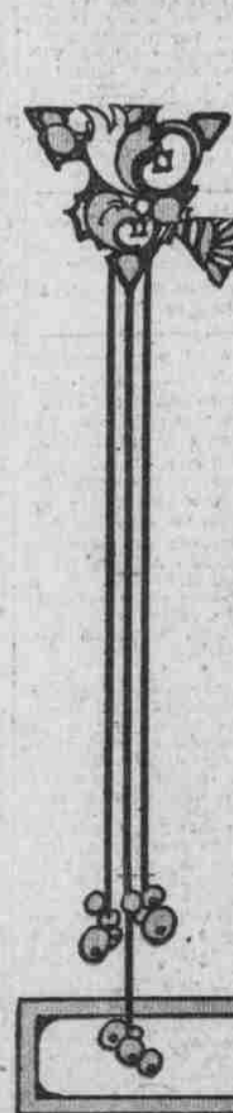
Bows, of course, on the new fall hats—you cannot have missed them if you have been a day in town! Big, dashing bows of ribbon, of satin or moire silk slanted across hats of felt and of velvet. Bows at the front or the back, or at what might be termed the southeast, between back and side. If you do not fancy a bow you may have a swirl of eod around a small hat, the feathers in shades of brown, rust and orange.

The smart tailored hat has a soft outline this fall—an effect, not easy to achieve by home talent, for the combination of tailored lines with softness demands expert skill. The hat pictured (8793) is of a tangerine duvety with a large square crown and narrow, rolling brim, which is bound at the edge with brown velvet. Coq in shades of brown, tangerine and orange is massed around the hat, tumbling over the brim, and the whole effect is soft, becoming and very smart indeed.

There is more art than you would imagine—until you have tried it—in making the big, dashing bows of silk or velvet that give such style to simple little autumn headgear. The location of the bow—and its slant—have to be carefully studied in relation to the lines of the hat, its wearer's face and the length of her neck. Here (3876) is a little round turban of brown felt softened by a band and a brim-edge of velvet, and trimmed with a large bow of brown satin ribbon, the loops of the bow extending almost across the back of the hat.

Street hats are of felt and dress hats of velvet, and for early autumn wear with your tailored frock or tan you cannot do better than select one of the medium sized blocked felt hats, trimmed with a smart bow or with a graceful feather ornament. Here (9810) is a particularly good looking model of terra cotta felt with the large crown and narrow mushroom brim now fashionable and a long sweeping curled feather in the warm terra cotta shade.

Mother Limits Girl's Ambition. Laguna Life. One of Pasadena's society girls has a marked talent for art. She studied in Paris, and last year one of her pictures got into the salon. This is all very well, but— Said her mother the other day to a well-known landscape painter of southern California: "I don't at all object to dear Dorothy's painting, but I don't want her to neglect her social duties for art. If she paints one masterpiece a year that's quite enough, I think."



8793 Turbans Have a Soft Swathed Effect.

Problems of Dressmaking by Madam Richet

INDEPENDENCE, Or., Sept. 12.—Dear Madam Richet: I have a blue serge dress like sample and made like small cut enclosed. I would like to have it made entirely different if possible. The material is perfectly good and I have a new piece 22 inches long and 45 inches wide. I am inclined to be short and stout. Thanking you for any suggestions you can give. MRS. W. V.

MRS. W. V., Independence.—Fortunately, you have the one-piece line, which can be worked over very nicely. Remove the pleats from the skirt and make in the plain two-piece, joining at a low waistline the blouse, whose front I would leave her in the surplus line. With the width removed from the skirt and the piece you have on hand make

the strip panels and place at the long waistline over which wear a narrow girdle of the serge, ending at the left side with long ends finished with the fringe. The girdle should not exceed the inch width. Have a collar of the black satin and in back much the shape shown in the picture you enclosed. Bring the collar on the left front to the cross line of surplus and on the right let it continue with narrowing line to the end of the left side front. Outline the satin collar edge with the blue-rose-silk in the same shade as your serge. Three rows in the running stitch and place between the rows a broken line of steel beads, running for a distance of an inch, and then a space of the same measurement and so on around the entire collar. The sleeves you do not mention as tight or loose and the picture shows both styles. I would suggest a loose type with the satin band finished to match the collar.

McMINNVILLE, Or., Sept. 12.—Dear Madam Richet: I have a gray skirt like sample enclosed, six goes with two small plaits on each side of front. I would like a waist to wear with it, do not care for a transparent waist. What would you suggest? What color and style? I also want a winter coat, something not too heavy and good length. What color, style and kind of goods do you think best? Am 5 feet 8 inches tall, have dark hair and eyes, dark complexion. I am 37 years of age. Thanking you I remain respectfully yours.

AN INQUIRER.—I am 37 years of age. Thanking you I remain respectfully yours.

An Inquirer, McMinnville, Or.—A prettily figured, canton crepe or a foulard silk will combine nicely with your gray skirt and a style

made after the blouse numbered 3848, page 53, McCall's for September, would be attractive. The plain crepe de chine in the same gray as your skirt worked in the black and red would also be a pleasing combination. Use the worsteds for the hand work.

A becoming blouse in a Bolivia cloth would be about the weight you wish for a winter wrap. The style of coat shown in this month's Pictorial on page 100, No. 1234, will be a practical and comfortable garment and can have the shorter length should you so desire, but I would have the length as shown for the winter time at least.

PORTLAND, Or., Sept. 18.—Dear Madam: I am a Chinese girl who has read your advice to other people and I would like to have your advice on my serge dress. It is plain, nothing on it, and little ruffle on waist line. Would like to have some trimming of some kind or some remodeling on it to make it

skirt side. The sleeves now short can be lengthened with the lower portion of the red or left as they are with the two red stripes carried out in the same end design as you may select for the skirt.

The following questions are part of a longer letter, some of which were published previously.

3. Black chambray-crepe (sleeve on right side, crepe on shirt) made with new water line short waist of material medium loze. Taping three-quarter sleeves lined with jade green crepe and round neck, six 1/2 inch bands of material slightly longer than the skirt, pointed and edged with white bias bands; bands also used in straight lines vertically on waist and sleeves, also on edge of skirt. Skirt of the black and white bands. An

4. A frock of flannel like sample worn with slip of white China silk and evening for semi-formal occasions. An

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