

PARISIAN GOWNS for AUTUMN WEAR

FROM the feminine viewpoint there is perhaps no more interesting time of the year than the autumn, when the very first glimpses of the fashions to come appear on the horizon. Spring clothes, while charming, are not quite so important, because they are of less costly materials, but winter suits are more expensive and, being made of such handsome stuffs, they are quite a consideration. Winter is the time when dresses are made not of cotton, but of silk. For the coming season it must be borne in mind that all the materials, whether for street, dinner or house gowns, must be clinging. Satins, fine broadcloths, chiffon velvets—all these will be worn, and all of them will make up perfectly in the present style. Stiffer fabrics—taffetas, mohairs and such like—that do not fall closely to the figure will be ignored, for the directoire or merveilleuse cannot be made up of materials other than soft and graceful.

A smart little house dress of crepe de chine in pale dull rose is very simply made. The tight, clinging skirt, with the high waist line, the strapped bands, the vest effect and the long tight sleeves of lace finished at the hands with tucked or plain net—there is not a point in the whole costume which is not new and fashionable. Everything about the dress suggests grace. Such a model might be made up not only in crepe de chine, but also in liberty satin, voile, cloth or cashmere.

The street suit is of black velvet—soft chiffon velvet—with a long coat trimmed with flat two-inch braid of silk. The cuffs and collar are of velvet, while the skirt, which is pleated,



is not made with a high waist line. This is called a simple tailor-made suit and is shown by the smartest of Parisian makers. Cloth suits will also be decorated with wide braid in combination with narrow soutache. The hat is of black velvet, trimmed with many aigrettes.

The model in prune-colored broadcloth is made in the directoire style, with a vest of chambré-colored satin. The skirt is tight fitting, with the high waist line. With such a suit one wears a waist of white net, or else of net dyed to match. It is with just such suits that the net waists are made to wear, for with them any heavier waist would be unbecoming and bulky.

The cheviot suit, in the new shade of green, is finished with a black satin shawl collar and cuffs. This is an extremely new model, and shows a simple, clinging skirt. The hat is also new, a large black velvet affair, trimmed with a scarf of green corded silk.

All of these costumes would be particularly effective made up for a debutante or a bride. These two young women naturally hold a place of honor in any household, and their costumes are a matter of much more consideration and interest than are the gowns of the other members of the family. It is, therefore, a comfort to know already what will be worn during the coming season.

To Line the New Gown

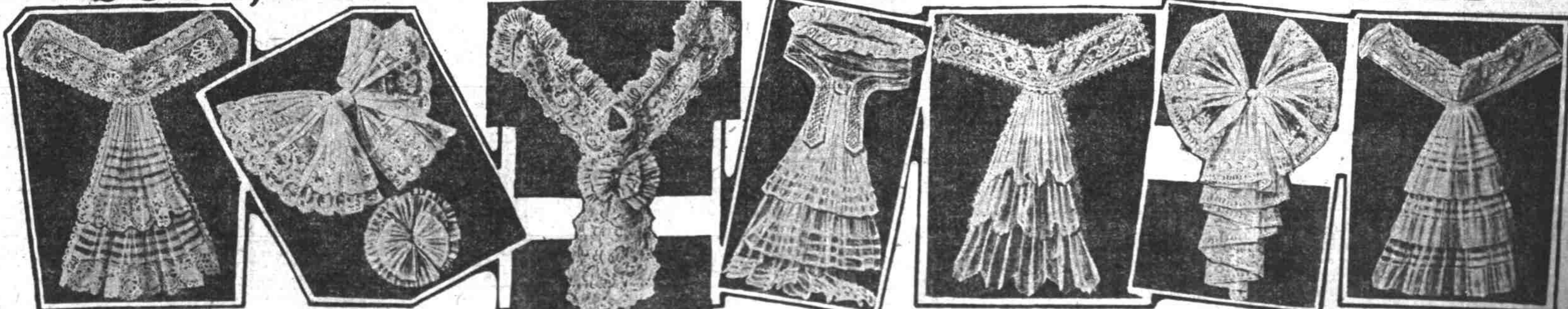
THE fashions of the season must not be passed over without some mention of the linings used in the gowns. Taffeta has held its place alone as a lining silk, but now for some dresses it must give way to a softer material.

Satin evening wraps are lined with satin, the ideal lining material, for it clings to the figure and in no way interferes with the grace of the dress.

A house gown of satin or crepe de chine may be lined to perfection with white habutai or China silk. Evening gowns are frequently lined with a soft crepe de chine.

As a rule, a gown built upon the lining and sewn to it has a far more clinging effect than if made separately and worn over a lining slip. If a petticoat is worn under the gown it may be of crepe de chine or stockinet in white.

~ SOFT, FLUFFY NECKWEAR HAS THE FIELD ~



Collar and jabot of tulle combined with Irish lace. Model by Lion.

Lace bows like these take away the stiff line of a plain collar. Photos by Manuel.

Such an embroidered collar will be found becoming to short necks. Model by Lion.

A tulle jabot, tucked. Model by Marshall Armand.

Embroidered collar and triple jabot. Model by Lion.

Jabot of bordered net. Model by Lion.

Tulle and lace is a favorite combination, and a becoming one.

WITH the new suits of the season stiff linen collars would be most inappropriate.

So Paris has apparently turned from even a semblance of tailored neckwear, and for fall the softest, fluffiest and most feminine of frills are offered.

This change was foreshadowed by the immense roches which were worn during May and June and which were found so becoming that the doom of the stiff collar was pronounced. Among the popular new collars are those of Irish lace—of the baby variety—and they are,

indeed, very becoming and appropriate worn with any suit. The Irish lace has been given a place occupied by none of its relations, and is regarded as being strictly *comme il faut*, even when worn with the plainest of tailored costumes. As most of the waists will be of net-called in Paris tulle—the ties must, of course, be of the same material. What would look more ridiculous than an airy waist worn with a sensible tie of linen?

The huge tulle jabot is more popular than ever, and, as though its size were not enough, it is made more fluffy with

additions of lace and fringes. Irish lace is trimmed with valenciennes or with ruffles of net or chiffon. Hand embroidered things are as popular as ever.

The long double ruffle on the front of the waist has been supplanted by the jabot, which is at present "à la mode." This jabot measures about three-quarters the length from neck to waist, and stands out like an immense puff under the chin.

A very attractive model, made by Lion, is an embroidered collar, with a triple jabot. This is very conventional

in shape and could be worn even with the plainest of tailored suits.

Two dainty lace bows are simply and easily made, and they have taken the place of the stiff bows of ribbon formerly worn with linen collars.

Of course, in saying that "fluffy neckwear has the field," it must not be understood that the woman to whom the strictly tailored style is most becoming should be denied the linen collar.

A charming combination is the collar and jabot of net, trimmed with Irish lace. Such collars will undoubtedly

stay in fashion during the whole of the year, and they will make a change in the style of the waist to be worn with them.

The detachable collar is a material aid to the amateur dressmaker. It will be interesting to note the evolution of the old-fashioned shirtwaist to fit the style of the new-fashioned collar.

st and newest gloves are so short that she who has been swathing her arms in yards of kid will almost feel a sense of immodesty. Yes, they are very short, so short that it takes but one button to fasten them on the wrist, and even that one button must cling precariously to the very edge of the glove, while the buttonhole is made almost in space! For the mousseline sleeves must have as thickness on the wrist, to detract from its extreme transparency. The

chiffon, or tulle, reaches quite to the hand with a ruffle below, so long that just the tips of the fingers are visible.

At the moment it seems as though most of the mousseline gloves are to be of white or cream colored net or chiffon. In this case, white gloves must be worn. White gloves are no longer reserved for inconspicuous occasions; they are worn with the costume which they match as well as which they specially harmonize.

New Gloves for Winter

LET the working girl rejoice! Long gloves are no longer a part of the wardrobe. In fact, the lat-