

# PARIS FASHIONS IN AUTUMN STREET SUITS

**S**ERGES, Cheviots and Other  
Rough Materials Considered  
Smart for Tailored Costumes



**Tan Cheviot Suit**  
Photo Copyright, 1910, by Reutlinger  
Exclusive Copyright, 1910, New York  
Herald Company.

**Costume of Blue Moire**  
Photo Copyright, 1910, by Reutlinger  
Exclusive Copyright, 1910, New York  
Herald Company.



**Blue Cheviot Suit**  
Photo Copyright, 1910, by Reutlinger  
Exclusive Copyright, 1910, New York  
Herald Company.



**Gray Serge Costume**  
Photo Copyright, 1910, by Reutlinger  
Exclusive Copyright, 1910, New York  
Herald Company.



**Braided Gray Serge Suit**  
Photo Copyright, 1910, by Reutlinger  
Exclusive Copyright, 1910, New York  
Herald Company.

BY MRS. A. T. ASHMORE.

**T**HAT "there is nothing new under the sun" applies more to the fashions in dress to-day than to anything in the world, and equally true is the old saying that if a gown is kept for seven years it will again be in style. But it will be a brave and patient woman who will wait the seven years and then wear the same gown without some marked alteration thereto. The general outline and design of the newest models for the winter street costumes are not like those of so long ago as seven years since, but they have many points in common with those of three or four seasons past.

The favorite skirt waist model at the moment, the advance style as it is declared to be, is apparently simple, but it is a studied simplicity not easily attained. Fashion commands that every woman shall look slender and young, even when she has attained the half century in years and the customary increase in weight. The perfectly plain straight up and down skirt, exaggeratedly tight around the ankles, is simply impossible for any but the most slender and youthful figures, and even then is not attractive, hence the change that is to be noticed. This new skirt has quite a deep yoke, fitting to perfection, and a straight front breadth cut in one piece with the yoke. Below the yoke at the sides and back there are no less than two seams at either side. These can be in shallow pleats if desired and if the material is not too heavy there is a seam down the back breadth, but there are no pleats in the back. This is a design that gives slender lines and besides is economical, as it does not require much material. Best of all, it is wide enough around the ankles to permit of taking a long step.

## Becoming Skirt Model.

Another good skirt model that is extremely becoming but which also requires careful fitting has a seam down the centre of the front breadth, no seams at the sides and a double box pleat at the back, fastened as a "tailor's" skirt as it is becoming to the individual wearer. This also is a sort of idealization of a fashion of some three or four years ago. There is an unusual variety in the models for the tailor costumes; some are extremely plain, without any trimming whatever, while others, and on just the same lines, are trimmed with braiding or bias folds of satin or velvet. One favorite model, not strikingly novel but becoming, is made like the voile gowns, with the broad band of satin around the bottom of the skirt—the band, not quite so wide as the material, giving the effect of the cloth being gathered where it is joined to the satin.

**S**TRAIT draperies brought from the shoulder to the foot of the gown are a great aid in making a woman who is too short for her breadth look better proportioned than she really is, and the home dressmaker will be able to find among the latest designs many carried out in this fashion, even though all gowns are now provided with belts or

girdles and trimmed with crosswise garnitures. The straight draperies may be held in at the waist by a girdle and crossed on the skirt with the bands of trimming now so fashionable, but nevertheless if they are of the proper material and color they will still give the long line that is so necessary for a stout figure. An example of this method of

dealing with the present fashions for the benefit of the stout figure is shown in a new design which is made of all over embroidered chiffon cloth and might equally well be developed in brocade, of not too large a pattern, spangled net or lace or braided chiffon. The gown was a princess in shape save in the front, where the front breadth below the waist was made

of plain chiffon a little full. From the shoulders a drapery of the plain chiffon was carried down to the foot of the gown, both back and front and on both sides. This drapery caught in tight to the shoulder was laid in soft pleats down to the waist, where it was caught in by rows of shirring. Beneath this the drapery hung free to the bottom of the skirt,

where it was finished with a deep fringe. Two bands of the embroidered chiffon cloth crossed the drapery about half way down the skirt, extending also across the full front of the skirt. But these bands did not cut the long line given by the drapery, because they were not so strong in color as it was. The gown was in shaded apricot tints and the drapery color was the deepest one in the costume.

## Bright Colored Waistcoats.

Black is to be fashionable this season, and the satin finish black cloths are always effective; all black, with only the relief of color in the waistcoat, which is not always separate, but is part of the coat itself. Moire is a favorite material for the waistcoat, while Japanese embroidery, cloth and old brocade are also used. There are some coats made with collars of colored velvet or with revers faced with color. This fashion is sometimes becoming and effective, but it is apt to be too popular, and there are so few colors that contrast well, even with black. The bright dark blue that has been so popular all summer appears again in these trimmings and is far better than anything else in so far as being generally becoming, but an emerald green is newer. White cloth is also included as among the possibilities, the principal objection being that black and white have been so much worn all summer that the fashion is no longer new. A most striking effect is gained by black velvet collar and revers with an edge of white satin ribbon. This white against the black cloth of the costume and the black velvet collar is very smart provided the gown is absolutely new and fresh. To attempt it on a coat in the least shabby would result in a most dismal failure.



**MOIRE SUIT WITH SATIN BANDS.**



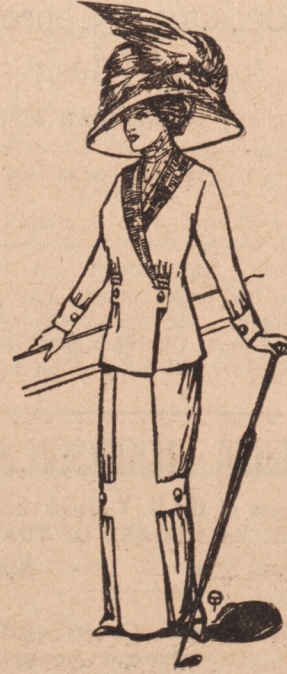
**BISCUIT COLORED CLOTH COSTUME.**



**GRAY VELVETEEN COSTUME.**



**PUCE BROADCLOTH COSTUME.**



**GUN METAL CHEVIOT SUIT.**

## FALL AND WINTER SUITS.

Suit jackets will be shorter the coming season. Though innovations of odd lengths and styles will be seen, the regu-

lation plain tailored coat with plain or pleated skirt will prevail.

The Russian blouse is far too pretty to pass out yet, and so, with modifications, this smart little coat will be a feature of

winter toggery. However, the woman of small income is wisest when she adheres to the regulation tailored suit, if the material used is expensive. A tailor usually designs one of these plain suits to last two

or three seasons. Nothing is more foolish in the way of dress, unless, perhaps, a child's hat on a woman, than a suit that was "conspicuously fashionable" two years back.

There is a decided leaning toward fur as trimming for separate coats. Suits too, will be fur trimmed. A New York tailor recently designed for a winter customer a black cloth suit. The jacket is

medium short with rolled over collar of black fur. A fur toque with small blood red willow aigrette completes the costume. Broad latitude is given to fur coats,

owing to the costliness of furs. Whether long or short or medium long or medium short cuts little figure. The chief concern lies in sleeve and collar, and here fashion is usually arbitrary.