

FASHIONS THE NEW FROCKS ARE SHORTER

ONE thing about all the new frocks which is most noticeable is that they are short. Yes, extremely short! For a long time we were accustomed to hear it stated that American women would never follow the French to the limits they had established in abbreviated skirt lengths. But we have done it now, and the smartly clad grandmother rivals the third generation in showing inches more of silk stocking (not to say lace stocking) than since she was a child. There are other dictates of fashion in the new frocks, but none is so marked as this, and none seems to have been so freely accepted for the women who are wearing the shorter skirts appear to be more comfortable than they have been in longer skirts. They step out with vigor, despite their very high heels.

High-heeled shoes there must be with the shorter skirts for the low-heeled ones have a plain look not at all consistent with the Frenchness of skirts twelve inches from the ground. Flat heels for sport clothes, but high ones for anything approaching a dress-up state; that is the rule that must be followed if one expects to carry about that unquestionable look of smartness so prevalent among New York women.

Embroidery is another salient feature of the newer gowns that are appearing in the daytime places where smart women gather together. It may be inconspicuously hidden away somewhere;

Some few silk duvetyne dresses are beginning to make their appearance. One of a golden brown was particularly attractive. It was made chemise fashion, with no extra fullness anywhere about it, fitting the slim figure of its wearer with decided charm. Down the front of this little frock, where, supposedly, the opening was made, there were meeting rows of a little golden brown silk embroidery. The embroidered edge was not more than a quarter of an inch wide on either side and the stitches were done in a well-made buttonhole-stitch fashion. There was a dull gold and narrow cord girdle to accentuate the waistline, and it helped the dress to take its position as one of the leaders of a new season's fashion.

Another smart little duvetyne dress was made of a dull henna color. It, too, took on the chemise line. Its embroidery showed merely as a black wool edging for neck and three-quarter length sleeves. It had a henna girdle, tipped on its ends with solid bits of embroidery, to repeat the inconspicuous outlines. It was worn with a black velvet hat shedding a coque feather over one shoulder and with black patent leather pumps and lacy looking stockings.

The suit of hand-woven homespun will put in its appearance just now wherever well-dressed people are congregated. One is inclined to think, "Oh, well, it came in from the country." But its place in society is more important than

may or may not be buttoned closely under the chin, and when it is open it is at its most becoming stage. Then there are the sleeves, which sometimes are merely long slits through which the arms are permitted to protrude when circumstances make such a procedure necessary. Sometimes there are cozy little cuffs put on somewhere in the sides of the cape, and these go by the dignified title of sleeves. Then again there are no places for the hands and arms to peep through. They must needs be tucked under the ample folds of the wrapping cape or they must appear from the closing of the cape in front when necessary. Wraps which are partly coat and partly cape are still as much worn as ever, and one cannot wonder at their popularity when it is realized how vastly becoming they are to almost every type of feminine beauty.

Duvetyne is the all-pervading material for wraps and wrap coats. It may be wool velour if it insists upon being useful, but it must not be any one of the plain surfaced materials, for then the half of its comfortable warmth takes its departure. On the wraps without fur the big folding collar still holds its own, and this is one of the very most becoming states to which the wrap has attained, for much can be done with a collar of that sort to suit an individual style. It can lie flat upon plump and round shoulders, or it can be gathered puffily about arms and neck that are not so fortunate in their roundness. Then when it is thrown back it makes a becoming setting for the gown which, if it is cleverly chosen, will have its color conform with that of the wrap itself.

As yet, those frocks worn under cozy wraps have been made of silk and satin, for any fabric at all heavier than those would make the combination too warm a thing for any days that we have had so far on the Fall calendar.

The silk daytime dresses are a little different from those of the Spring and Summer in that they are made of heavier silks and are apt to be of the crepe de chine weaves rather than satins or taffetas. These newer crepe de chines are nothing like their forbears of past years. They are thick and heavily woven, and they have drapable qualities which heretofore have only been dreamed about. A dress of one of them can be made on plain, slim lines, and it can fall in the most beautiful folds for all that.

One dress of this heavy crepe de chine seen lately was made of a dull copper color. The skirt was draped in four sections, so that one fell over the other in the most amazing and puzzling manner. As the woman who wore it came down a wide flight of stairs she looked as though she were some marvelous sort of modern dancer swaying long scarfs about herself, instead of its being merely a smart new frock quite consistently and perfectly put together. As far as the observer could see, there was no trimming on this frock. The rounded neck and the elbow-length sleeves were finished off plainly and the waistline was high. There was only the draping of the skirt to relieve any possible monotony.

Brown seems to be a very good Fall color, if these first dresses are to be considered as any criterion. Another dark brown satin, with a heavily woven "crepe" background, was made with a very tight, short skirt that had four panels swinging loosely over it and looped under the skirt at its hem. There was a panel, too, at the back of the bodice, and, as with the frock just described, there was no other trimming used. The cut and the making and the material of the frock were its only claims to distinction, which distinction it managed to achieve beyond the shadow of any doubt.

Another heavy silk dress was made of a taupe gray and it had a long tunic heavily embroidered for half a solid yard in the same color as the material. Then the tunic was lined with a layer of gold and bright green chiffon, which gave a charming and illusive color note as the skirt of the tunic, slit at the side, swung to and fro.

A dress of black satin made somewhat in this same manner was embroidered around all of its edges in wool of blue and green and white, with gilt threads running through the design. Its lining was a flaring burnt orange. The effect of all this bright color was not nearly so startling as it may sound; it had much of the Bulgarian look about it, as it appeared worn by a decided brunette, who had on a rolled velvet turban of black.

As yet most of the shoes that one sees are high-heeled numps, some with long and fewer with short vamps. Many of them are still light in tone, the tan and gray suedes being most popular. Lace stockings or those with dropped stitches are very much to be seen. Possibly they are making their last appearances before the days get too cold to accommodate them gracefully, for, with skirts as short as they are, woolen stockings will surely be more in demand than ever.



At the Left One of the Season's New Frocks; at Right Suit of Heather Green Homespun.

It may be used merely for dainty little edgings, but it is there always and a dress made without it seems to be lacking a strange something. There are the dresses of dark blue serge which, during these intermittent weeks between warm weather and the Autumn days, are seen in great numbers on the streets. They invariably show spots and decorations of embroidery carried out in many and varied ways. And as one watches the passing pageant one wonders how so many different methods of trimming could have been invented.

One evidently brand-new blue serge frock was made with the popular long-waisted effect, attached to a skirt that was quite tight and plain. The only trimming visible anywhere about the dress was a wide, crushed sash of the same material as the gown, which was embroidered at the right side front with three interlacing circles of pink, purple and green. The circles were large and of good decorative proportions, so that they adequately took the place of any other trimming. Then the embroidered belt extended into a sash with fringed ends. It was tied in a knot on the side opposite the trimming and the fringed ends hung somewhat below the hem of the skirt. The sleeves of this frock were long and very closely fitted, with serge-covered buttons fixed to hold them tightly above the wrists.

There is a good deal of evidence, too, that the things Russian will come in for smart attention. Russian embroideries and Russian lines keep cropping up in a smart crowd in a manner that indicates nothing less than popularity to come. A sort of suit dress had a short box lined jacket which was embroidered all over with designs in red and black and white. It was worn over a little pleated muslin vestee and from under the edges of the jacket peeped a bright red sash. The skirt was full, too, and flaring, so that the whole costume became notable and distinctly Russian in character.

The light-weight Fall suits which are appearing daily in greater numbers show every evidence of remaining true to fashion's predictions, for the coats are long, reaching below the knee; they are fitted to follow the lines of the figure. They are belted at a low waistline and are worn over skirts that are without much extra fullness and that are short, shorter, shortest, according to the stature of their wearers, and to some other things determined mostly by individual taste.

The blouses that are worn with the newer suits are mostly of lingerie kind, and it is their crispness and freshness which add so much to the general appearance of the attire. Fur, too, there must be with the suit or with the one-piece dress, and these are apt to be of the taupe and gray foxes when they are not Russian lavish. Just a bit of fur it is—not too lavish and overdone in appearance—but it is just that little touch which is needed to make the costume look as though it were about the business of approaching Winter weather in the proper frame of mind.

that. It is to be, undoubtedly, one of the season's favorite city street suits. We have been warned about this by all the smart tailoring establishments, and now its actual presence is forced upon us. This new homespun suit retains its sporting quality without sacrificing anything of beauty or gracefulness. One little homespun suit is shown in the illustration on this page. Its color is a heathery gray and its cut is beautiful in its originality, being a distinct departure from the coat that always had to have large patch pockets and a belt hitched tightly about the figure at an unbecoming angle.

The wraps and the frocks that go with them are an important consideration of the moment. Something a little while ago was said about the wrap coat disappearing from among us, but there is no evidence of anything of that sort. The cape wrap, with or without sleeves or appendages approaching sleeves, is as smart a thing as it ever was, and it seems that there are many ways to make it look entirely new—almost original. In the first place, the wrap must be a trifle shorter in the front than it is in the back, and this trick is accomplished by crossing the front sections on a slanting line. When there is fur, it is not of extraordinary width or length. There is a narrow collar, which