

IN THE DOMAIN OF WOMAN.

FASHION'S KEYNOTE.

Bally Gowns, Wraps and Boas and the Craze for Flowers.

NEW YORK, Oct. 20.—Perhaps if any woman will look back through the vista of fashion for the last five years she will be tempted to observe with a certain amount of incredulity the changes that have taken place in the domain of woman. This garment has gone through many phases in many seasons. It has been gored and ungored to the last extremity, severely plain as a habit, set in the largest folds and in the closest of gathers. It has been garnished with braids, ribbons and jets; a deadly onslaught of ruffles attacked it at one time and fearful rumors of overdresses darkened the air, but in spite of everything it has at no period lost its character of a plain skirt. The modistes have rallied against its severity, but in all these changing seasons they have been unable to effect anything like a genuine revolution. The carriage skirt, it is true, has a train, the walking skirt sweeps the street and is cut so tight from hip to knee that we seem to have returned to the bascule of the old-fashioned skirt; still, the plain skirt remains practically intact and for small mercies we should be duly thankful.

A couple of weeks since the gaudied show rooms of the costume importers' shops were filled with customers who, by special invitation, had dropped in to look at the French novelties in evening dresses, and there again the painfully close tight skirt reigned all supreme. Save in this single effect the Parisian novelties emanated sincere praise, without inspiring awe over any striking novelties. Tuckings, platings, ruffles and gaiseties showed their familiar wrinkles frequently; there were panels of lace and passermerie, more exquisite applique work, ribbon work and strange but true, there was plenty of bright sequin decoration. Jet appears to score very high in French estimation just now, and a charming light weight silk called moire messaline shared the honors with more substantial fabrics, while a nice effect in dinner dress was achieved by the use of pale tinted satin faced cloth.

The observer carried away with her impressions of several fashions that might be easily called keynotes of fashion. There was a pale green faced cloth, cut so close in the skirt it was a marvel how any wearer could move in it, and decorated with true love knots done in black lute string ribbon. It had a pointed horn of heavy cream lace, studded with jets and emeralds, falling about the shoulders, and in the hair was set a bow of wired black velvet ribbon as big as the arms of a miniature Dutch windmill.

Way the Wind Blows.

The second keynote, for a youngish woman, was plainly struck in a black grenadine that was a fluff of flounces from shoulders to hem, broken only by a bold flaming rose colored velvet and a giant bow of the same color of chiffon, caught through a narrow buckle of coral and fastened on the left breast, up near the shoulder. Every flounce of grenadine bore an edging of jet and up in the hair was perched a monster pompon of rosy chiffon.

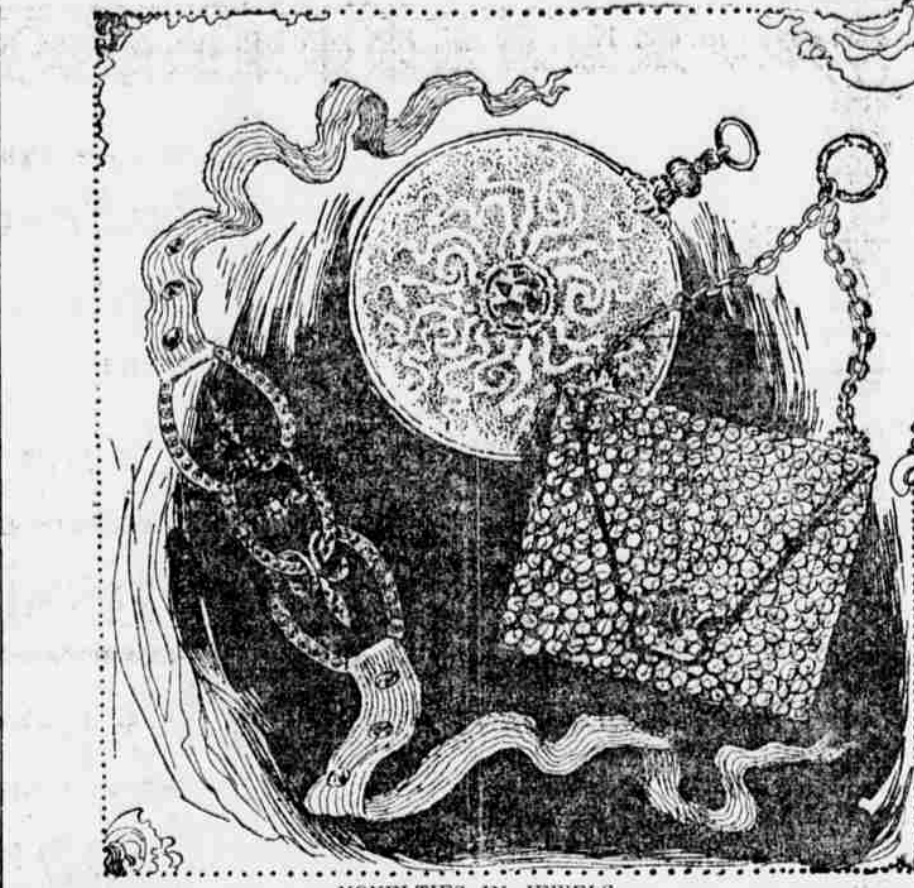
Another gown that was calculated to create havoc in the feminine heart seemed to be the first of a species of which we are likely to see many copies later on. It is a tender blue moire, cut with a glorious train, belted, with coral pink passermerie, flounced delicately with a gauze of the same tone and then entirely veiled from shoulder to foot in white silk point crepe. The veiling was gathered in rather full just under the trimming about the shoulders of the bodice and at back and front floated down unconfined to the floor.

Fantastic bows, mysterious ruffles and collars made of such airy fripperies as tulle, chiffons and rose petals form a very important part of the evening stock in beauty.

art has done something, however, toward the improvement of these models, while modern luxury has enriched them with a profusion of tasteful ornament.

A fair specimen of the sort of thing a great lady may wear this winter to the opera is a cape cloak of ivory white satin, falling to the heels and most artistically gauged and trimmed with two enormous tails. Endless frills of pink, blue and white chiffon lined the garment, while a great square collar of turquoise blue chiffon covered about the neck. Hanging coils of thick blue chenille tied this wrap under the chin and then about the waist, went a belt of sable two inches wide. This lightly gathered in the fulness of the cape in the middle and under a jeweled clasp the sable ends were drawn.

Boas and Fans.
So much for what is costly. Less extravagant women wear of an evening attractive Monte Carlo capes made of satin



NOVELTIES IN JEWELS.

or cloth and fastened under the chin with a bouquet of velvet roses. When the cape is doffed at opera or ball a boa is often assumed and women who know how to make taste and economy go hand in hand wear short boas made of pink or blue tulle and dainty with big black or white chenille dots. Expensive tulle boas show the tulle accordion pleated and the raw edges finished with the fine white fur of ostrich feathers, stripped from the spine and applied to the tulle by some means known only to Parisian manufacturers.

Last year's ermine and white fox cape can be made as smart as possible by sloping off their fronts and whipping on the inside edges wide flounces of chiffon or rich real lace. There, by the way, is another of the keynotes of the season. That is trimming of choice blonde shell, beautifully inlaid and strung together by a blue ribbon. This is also of the Recamier size.

Big fans will not be carried for a season yet, so that the wisest purchase to be made is a dear little Recamier fan. It really is not but two inches and a half long and it can most economically be made of a bright, gaudy or chiseled silk with pearl sticks. The gay flowering of the silk shows on both sides and a genuinely helpful breeze can be raised by one of them. Modish women carry their fans still slung about the neck by a long chain of false pearls or coral beads, and the luxurious fan consists of ten sticks of choice blonde shell, beautifully inlaid and strung together by a blue ribbon. This is also of the Recamier size.

Some Important Etceteras.

No insignificant amount of consideration this autumn has been devoted to the etceteras of dress. All the best tailor skirts, for instance, are hung by very narrow elastic ties, which stretch to encircle the waist. A jute material has been brought out for the greater protection of the dress hems where they touch the ground. Glove spring fastenings close the pocket holes in two places, and by rendering waterproof that part of the basque lining that fits under the arm clumsy dress shields are in many instances done away with. Belt buckles have gone the way of all good fashions and a woman this fall would as soon think of striding herself with a rope as with a narrow gross-grain ribbon band or a cushion of jewels. About her slender circumference passes a ribbon, five to eight inches wide, and its either end planted in to fasten to the two halves of a metal clasp that are long and narrow. The wide ribbon draws in close the flaps about the waist and the clasp as marks Derby silver or turquoise gold, richly wrought, but rarely set with jewels.

Daily the ribbons themselves increase in ornament. They have ruffled and velvet edges and the last mentioned decoration is the smartest. They show silk dots or circles of open work and inserts of lace and it is noticeable that sash ribbons have gone down on the bargain counter. Where ribbon bows tie an evening cape, float from a ball-dress shoulder, or otherwise cast long ends to the breeze, those ends are most elaborately trimmed. There are series of tiny chiffon ruffles set on, or lace applied, or silk dots freely sprinkled and the consequence is pretty and fluffy to a degree.

Illustrations of Fashions.

A duet in silk muslin and chined silk is artfully manifested in one of the three gowned gowns. This has its front and body made wholly of bright peach pink muslin, all gracefully puckered in dome gausings that describe elongated lines on skirt and waist. The handsome train is white moire-messaline, chined in bouquets of small scarlet roses, a velvet knot of which is fastened in the hair. Adogon sleeves of muslin fall low on the arm and over either shoulder run small straps covered with scarlet leaves cut from velvet.

A not less interesting gown shows in the skirt three falling panniers of jetted lace over a pale yellow silk petticoat. Some day the French dressmakers say those panniers will be looped up and grandly bunched out on the hips, after the eighteenth century mode, but for the present they hang flat and graceful. The distinguishing feature of the bodice is the vandyke and the head and made of ruffles of jetted lace on a wire frame.

More simple, but none the less attract-

ive, is the third costume of finely pleated lilac chiffon over a petticoat of apple green silk. A deeper shade of lilac, almost violet purple silk, extends in apron shape over the front of the skirt and is charmingly bordered in fine steel beads, describing delicate wreaths about medallions of white lace, through which the green silk under-petticoat shows. A similar scheme of color and decoration is carried out on the body of this admirable dinner dress.

A dinner toilet or purple velvet or white satin is suitable for a matured matron and is made sufficiently brilliant by a liberal use of spangled net and butterfly embroidery on the gleaming satin ground.

A violet chiffon in two happily contrasting shades and a pink shirred chiffon, elaborately trimmed with lace and flowers, are

chrysopease set perfectly plainly in gold and the effect is studied, but very pretty.

While choosing green as the autumn color, the fashionable women have been also busy establishing some other styles in jewelry. For instance, all the gate-topped bag purses have been deliberately forgotten in behalf of small square gold and silver shekel porthemonials. They are pretty trifles, square in shape, not larger than the palm of the hand, and have a fold over the flap pieces of bright metal linked together, each bit of metal most exquisitely decorated in imitation of the stamp on the ancient Hebrew coin. Fine gold bars at the side hold the web of gold in the form of a square pocket and the flap-over buttons down with a jewel. By a very long chain this change purse is slung about the neck. This square shape for small purses is so popular that some beautiful specimens are made of richly embossed leather, that is by some means colored and then has tiny jewels set here and there amid the raised patterns.

Chateaux waver in and out of fashion with all manner of queer additions to and curtailments of their pendant furniture. A bag and a mirror is about all the tasteful woman will wear hanging from her belt now. The bag is the shape of the purse described above, only a trifle larger and of either metal or leather. The mirror is a disk of marvellously polished silver or steel, circular and nearly as big as the foot of a

class goblet. It is usually backed with gold or silver and on this back is set one large jewel, preferably an emerald. In the first instance, these gorgeous utensils were designed for use when calling or theater-going and when transit from house to house is made in a carriage, but they glitter by the side of many a charmingly dressed pedestrian in these busy shopping days.

Jeweled combs are almost relics of the past, chaplets and hair wreaths having so largely taken their place, but delicate diamond ornaments, set on shell porgs, are still in evidence. For instance, nothing could be more lovely than a tuft of fuchsia blossoms in brilliant on a head of clematis simulated by silver wires encrusted with diamond dust. Among the pretty throat ornaments is a very narrow, perfectly flexible ribbon of diamonds that passes about the base of the neck and fastens under the chin by a small, neat bow knot. Sometimes the ribbon is made of black enamel, edged with diamonds, and again a black velvet bebe

both rich and tasteful costumes for a youthful belle.

MARY DEAN.

WEARING OF THE GREEN.

Emerald Jewels in Great Favor in the Fashionable World.

There is no doubt about it that green stones head the list this season of fashionable jewels, though the combination of turquoise and diamonds is just as popular as ever. Emeralds, of course, come first in the catalogue, and all the prominent American jewelers are sending their agents to buy what they can at the sale of the late empress of Austria's effects. The contents of her casket are to be disposed of soon, and as she possessed some of the finest emeralds in Europe, this sale falls most opportunely. Among her stones are also one or two fine green diamonds and green sapphires that would bring a top price in the United States, where there are few of these rare gems, and these are very small.

The revival of interest in green stones has prominently brought forward the peridot, which is really the Indian chrysope, and is a clear, deep leaf-green in color, showing almost yellow beside the emerald, which is bluish in tone. A handsome peridot is difficult to come by in this day, when the art of cutting them is almost lost, and a good specimen therefore fetches quite as high a price as a nice emerald, while many women prefer their more becoming yellow green color.

Both the emeralds and peridots are set off with diamonds, or on the newest bracelets, brooches and watches an emerald is partly sunk in a bed of well-matched green enamel, and then the enamel is encircled in diamonds.

Women who cannot quite afford emeralds or peridots and yet wish to share in this universal wearing of the green have made very fashionable both the chrysopease and beryl. These are classed as semi-precious stones and are usually green, like the waters of the great lakes, or diluted cream-mermaid. Good taste has settled it that neither of these delicately tinted gems shall be set in diamonds, for the dazzle of the more brilliant stone drunks up the faint pretty color of the central setting. Instead, beryls are often encircled in pearls and the

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