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FASHION

NEW YORK, Nov. 22.—Dull grays and various shades of brown are now the most favored colors for street toilettes. In the morning line of carriages on Fifth avenue and in the shopping cortege later about every other well-groomed woman is clad in some variety of gray or brown costume. The heavy wool materials, rough and shaggy, with long silky hairs, are the most effective. A gun-metal gray sabeline I saw the other day, trimmed with a narrow reddish braid with a golden dot running through it, was very pretty. The skirt was made in five pieces, each edged with the braid, and each forming a point in front. The coat was very "fancy," and finished with a wide black silk girdle belt, over which the material bloused a trifle.

A black costume in the shopping parade on Twenty-third street attracted much attention. This was principally because of the eccentric form of the coat—a very short full Eton in the back, reaching scarcely half-way down the back, and yet having stole-like fronts quite to the bottom of the skirt. The material was heavy tweed, coarse in weave, and the entire garment was outlined in a wavy, broad, black braid. The skirt was plain and tight-fitting, with a pronounced flare at the feet. A wide black beaver, covered with ostrich plumes, completed the sombre outfit.

A Russian squirrel hat and boa, both white fur lined, were worn effectively with a heavy veiling of exactly the same color. This hat was trimmed with the veiling and sable tails combination, but brown fur with the gray is not particularly commendable. One detracts from the other, and neither is seen to advantage.

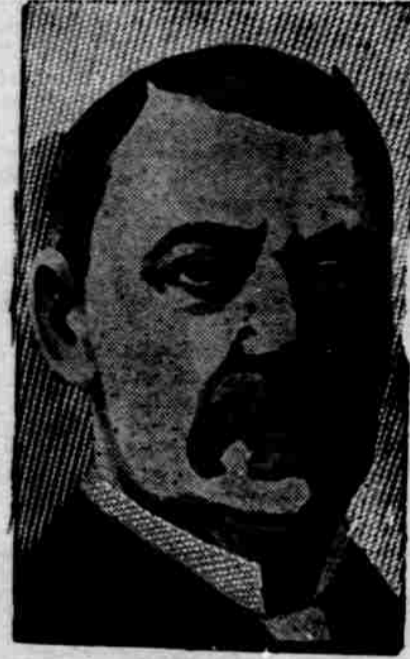
Mrs. "Harry" Lehr, promenading democratically down the avenue a day or so ago, was gowned most unbecomingly in a dark blue Eton suit, with a fine white stripe of conventional width. The short coat was plain and untrimmed, while the skirt, neither short nor long, but just of the troublesome length that has to be held in the hand all the time, was circular in cut, and had several full inverted plaits in the back. Her hat was a black toque, with green-black Italian plumes falling over its left side. She wore a closely-fitted face veil of fine black mesh, and carried a square, gold handbag.

A gray costume with a glint of scarlet is always pretty, and, on a dark-haired woman, charming. A big, flat, gray cloth hat, relieved from its heaviness only by a stunning scarlet plume, formed an effective contrast with a gray gown at a matinee on Saturday. Broadcloth is not used this season for street dresses, but is largely employed for lace-trimmed and appliqued evening gowns and for theatre wraps.

A Washington belle who has recently married and settled in New York, and who is already noted for never appearing with her own husband, was radiant Saturday afternoon at a public tea in a most charming but exceedingly simple toilette. It was of heavy Scotch tweed,

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of a beautiful rich shade of dark brown, exactly matching the wearer's hair. The coat was long and very tight-fitting, and was fastened down the front from throat to belt without a wrinkle. The skirt of the coat, which ended about half-way to the knee, was scant and made habit-back. Only an unusual figure could have stood such rigid lines and such simplicity. After the gay array of velvets, gorgeously trimmed tailored costumes and regal cloaks which had gone before it and which followed it, the attention this oddity attracted may be imagined. The hat worn with it was very chic. It was a big brown beaver, with an underbrim of white beaver, slightly turned away from the face, and trimmed only with two medium-sized white wings against the front of the crown. It was pinned closely to her hair, which was dressed low in the back.

By the way, everyone is wearing the hair low again, after the feeble attempt to resurrect the high coiffure at the beginning of the season. A low, loose coil, such as several of the leading actresses are affecting, is most in favor. Big, loose waves over the head, falling softly about the forehead and temples, and the low, thick coil at the nape of the neck are the present vogue.

Fewer ornaments are worn in the hair this season. A single rose at dinner or a jeweled comb in the evening is good form, but many bows and Du Barry ornaments are not.

A novel mourning costume of crepe, of the gloomiest and heaviest variety, is among the recent importations of one of the large shops. The lines are Princess, fitting well to the figure in the back, but loose in the front, and with wide puffs let into the sleeves from the elbow to the wrist. The unique feature of the gown is in the trimming, which is heavy, dull black lace, let into the crepe of both skirt and bodice in triangular-shaped medallions. The labor represented by this species of trimming must have been enormous, as few things could be more

difficult to accomplish than this sort of inserting.

There are many striking novelties in new laces, which are heavier than heretofore, and appear in all sorts of combinations.

Paillettes are still sprinkled sparsely over some of the best lace robes, and fine silk meshes appear at intervals. A gray lace has a wide cape effect, pointed in front, and falling below the shoulder

seams, and nearly to the belt in the front and back, made of long silk chenille. The same fringe is seen in festoons on the skirt.

Another novelty is the Dolly Varden toilette, made of vari-colored and rose-strewn silk, combined with white lace or chiffon, or both. This has an old-fashioned Louis coat with tight-fitting back, and with lace flounces and jeweled buttons showing in front.—Lady Modish, in Town Topics.

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