

What is Going On in Woman's World of Fashion

NEW YORK, Sept. 25.—The belles and beaux of ancient days are recalled by the new fashions. The lace stock and short cravat of the eighteenth century gallant is with us, also the ribbon frounce, dolman wraps and undersleeves of the '60s.

Never is fair woman sweeter than when dressed in the prettiness which suggests her grandmamma. She is wrapped as well in the cloak of romance, for her folderols hint of many things—duels, heartbreaks and even political controversies.

When the undersleeve, as we have come to know it, first made its bow to American beauty the civil war was waging. The women below Masons and Dixon's line caught the fever, and in time of stress turned every available white rag to undersleeves. Old linen sheets were brought into account, the good parts shaping the full puff exactly as it is seen today. Mosquito netting strung with colored wool was used for the wide undersleeves made with a number of tiny frills and falling away from the bare arm. For a third style—a sort of headed frounce, which could be applied at a moment's notice to any sleeve—white lawn was preferred. In time, however, undersleeves in this shape were seen even in the coarsest long-cloth, and they were admired at that.

These three models, with variations and much of the charm of their long dead period, are with us today, and as in the long ago, each displays the correct undersleeve finish. Which is to say, that all are made separate from the costume, so that they may be freshened or changed as of yore. With one bodice three sets of undersleeves are sometimes supplied, in as many different cuts and materials; but for the flowing sleeve of short cut only something that comes distinctly from underneath can be used.

This sleeve, to be the thing, must fasten directly upon the arm, ribbon drawstrings or elastic bands being used for the purpose. If it is a puff, a close cuff band, sometimes very deep and pointing over the hand, holds it at the wrist. The edges of the frilled undersleeve in fine lawns or mulls are trimmed with lace or narrow flowered ribbons, and if the model is in the shape of a deep, sun-pleated ruffle it may show only a hem.

Such pleated styles are called pagoda undersleeves, but as their extreme width and the dead white lawn in which they are made give them rather an eccentric appearance, much of their charm is lost. The true aristocrat in undersleeves must half reveal and half conceal the purpose for which it was created—one of coquetry alone. Even Cupid would be harmless with a label, and the same thing holds good with undersleeves and everything else in dress.

Three smart toilets by a good maker display effects suited to the gentle fascinations of undersleeves. One in pale brown cloth is perhaps the belle of the group, as the quaint cut of the Eton coat lends itself admirably to the requirements of the quarter arm draperies. With the collar cut in the form of a deep cape with stole fronts, it hangs low over the sleeve, which, short, open and slashed at the inner arm, are themselves like capes. The undersleeves are of white silk muslin, in three frills, whose edges are trimmed with butter-colored lace. Undersleeves in the same form and material are pretty with edges of narrow ribbon matching the gown tint—yellow with a yellow gown, violet with violet, etc. With such borderings the white sleeves themselves show up delightfully.

Under puffs of white handkerchief linen distinguish the sleeves of another street costume, whose mottled tweed shows the familiar green and blue mixture. This striking color combination is again much in favor, and the newest blues shown separately are in the rich indigo shade here employed. Mazarine blue, this tint was once called, and it seemed then an eminently stylish name. But today we must say "indigo," though the old words, "frock" and "body," which are gems from the same period, we are allowed to retain.

Returning to the tweed gown and the remaining model, both of these likewise show fashion's fondness for long shouldered effects. Both are made with collars which extend beyond the shoulder seams, and the spread of sleeves below, of course, increases the drooping look.

Mottled wool in gray and black composes the third toilet, which plain gray cloth trims effectively. The bodice of this gown is also in odd Eton form, and plain French lawn composes the "under" frounces, which in this case are applied to the outside of the sleeves.

Despite the fact that fashion's shears are sweeping toward long-tailed coat cuts, short jackets still hold their own. The new etons, indeed, are more charming than ever, running to all sorts of pleated and slashed devices, which hang from yokes covered in turn by the popular deep collar.

Whatever trimming is employed upon the jacket may appear upon the skirt, but many quite flax little coats may be accomplished by skirts entirely plain. A new skirt model of exceeding becomingness is shown by the blue and green gowns already described. A double overskirt look is made at the front and sides, but the back hangs in a single shaped box pleat.



STREET SUITS WHOSE WRAPS SUGGEST ANCIENT PRETTINESS.

Contrasting trimmings of all sorts are used upon street suits, the most stunning of which are in iron gray with touches of some rich color. A simple device with quite a stately result is to trim the apron of the skirt alone, the decoration likewise decreasing the width of the already narrow breadth.

Apropos of this narrow front gore, a clever dressmaker gives a list of the four qualities necessary for a perfect costume:

- First—Long shoulders.
- Second—Sleeves big at the bottom.
- Third—Skirt close at hips and wide at hem.
- Fourth—Narrow apron gore.

Oh, for the chance to stir the receipt in magic bowl and bring forth the creation of our dreams! In default of this we will turn to the shop gown—and how perfect. The French importation is more perfect, of course, and now it appears with numberless new charms, among which is Swedish embroidery, done in reds and blues on underwear.

Wraps in the charmingly becoming form, but which run the risk of exaggeration, are the short stole capes patterned after the dolman wraps of other days. These are for the moment at a most graceful stage, the stoles drooping to the knees and the lace and silk quillings which hang below the cape proper reaching just the correct stage of voluminousness.

Costumes for the late autumn will be frequently made with these capes, whose trimmings in such cases will, of course, match those of the skirt. Again, not a few of such shoulder coverings are part of the bodice itself, and this may show skirts or tails of many sorts.

A charming visiting gown made with a dolman cape is of bisque cloth with bias bands of black velvet. One of these heads the deep gathered frounce of the skirt and another decorates the collar portion of the cape. Below this collar the cloth, which is in a very silky quality, hangs in an untrimmed pleated frounce. Large white pearl buttons fasten the stoles, and each of these is flanked by a tab of the velvet, creating the effect of an ornamental buttonhole.

A number of short jackets are seen

which suggest capes in cut, and if the cape idea is not demonstrated elsewhere it will appear in the collar. Large buttons with drop pendants in glimpses of many sorts are used upon capes and coats, and so much is the purely ornamental admired that such decorations are imitated in jet and felt braid upon hats.

Just here a word about hats, which are once more taking to feathered cruelties. Never, surely, since the 60's of the last century, when, it seems, millions of dead warblers decked the head of woman, have such vast numbers of birds been used upon female headgear. For instance, a panne hat in a deep blue has a wreath of tiny blue birds seeming to roost at one side upon a twig. Doves that will never coo again lie flatly side by side upon crowns, their dead bills meeting over the upturned brim edge. Owl heads stare stiffly from the front or sides of turbans, ostrich feathers curl above and below brims, and quills are as thick as the arrows in some warrior's quiver.

A neat and becoming little sailor for walking use is swathed with a scarf of silk, velvet or panne, and crossed at the crown with two quills. These lie flatly, as they should do, for if crowns are rising, trimmings have not yet dared the bristling lines of ancient days. In an old-time fashion plate recently unearthed all the hat flowers stood up like the cowslips in contrary Mary's garden, while the birds, which likewise had dropped upon the millinery patch, seemed only to be there for the purpose of song.

Today—perhaps for humanitarian reasons—the birds and bloom which crown women's pates are made to look definitely dead. The defunct songsters appear as if ironed out, and some of the most distinctive of the French roses are as flat as scalloped flannel penwipers. One, or perhaps two, of these, in faint pink, yellow or white, is frequently used as an under-brim decoration for a hat in a contrasting color. When in delicate pink these roses are beautiful with a pale blue hat. They are never employed with foliage, and many are bigger than any rose that ever dropped from the lap of nature. MARY DEAN.

Frills of Fashion

Seal rings are said to be the most popular with the girls just now, but a diamond solitaire adjusted to the right finger still has its attractions.

A Denver woman has invented a new kind of pin, but the whole problem will never be solved until a pin is invented that will close up at night when it falls on the floor.

Stitching is used in profusion on all the new costumes and stitched straps either of the same material or of silk or velvet in self or contrasting tint or frequently employed for trimming.

Low-crowned felt hats for everyday wear show pinked ruffles of ribbon in navy blue, emerald green and red encircling the crown, the same tints being repeated in the shou that rests under the brim.

Brown is one of the color leaders of the season, and it is particularly effective if combined with two other shades, ivory being one of them; mushroom, ivory and lettuce green is a charming combination, and chocolate, ivory and azalea yellow is another artistic blending.

A charming hat of the toque order is made of ermine and chinchilla. The flat top of the crown is of the ermine, and around the rim is a scalloped band of chinchilla—scallops describe it better than anything else—the scallops down, and in the interstices between each there is more ermine, a black tip in each place.

Among the prettiest of the new waists are the velvet ones. These come in the cold colors, reds and dark greens and blues, but also—and these are really the best—in mixed grays, exceedingly pretty things in soft effects. The buttons, when buttons are used, are of dark steel, or there may be black, with a design of flowers in steel.

Something new in the way of fur-trimmed house shoes is the Juliette shoe, with its pretty little high heels and tops with soams in the center, cutting down at the sides that it may be slipped on, and without buttons or laces. The new styles are of patent leather with a narrow band of fur around the edges.

In colors there are most brilliant effects, and the deep points in which trimmings are formed add to the theatrical effect. There are deep reds, greens, blues, silvers, steel and gold effects. In these frequently the spangles are good size, long and dangling, adding to the brilliancy of the effect. They are in deep points for the skirts of gowns and in shorter ones for the bodices.

Some of the new chatelaine bags have on the outside a card case, which opens with a clasp and shows a convenient memorandum slip and pencil. Hanging from the hook on some of the bags is a little metal change ball, and there are other catches from which may be hung anything desired. Chatelaine bags without the outside card case have little powder boxes hanging from the hook.