

What is Going On in Woman's World of Fashion

NEW YORK, Oct. 9.—A subtle point in all artistic costuming nowadays is the way that tints and tones are blended together. Some soft shades of gray are just a wink of the eyelash off from one another, and when combined one melts into another so tenderly that the impression of seaming is lost. These delicate cloud-like hues are called mole grays, and they are admirably expressed in French cloth. Costumes in such materials often run to shaped biases, left raw edged and shading from the palest to the deepest tint. Deep silk fringes will embellish a few of the imported cloth costumes, and these will be entirely in one tone.



ELEGANT HOUSE EFFECTS FOR MAIDS AND MATRONS.

To count the shades of magenta which fashion is now putting forth would be a thankless task, for their number is legion. Some the Dame has plainly unearthed from her garret of dead modes, and a few of the roses of the newer tints have the sentimental air of having faded in her cedar chests.

Tinging from grayish purples, petunia reds and fuchsia mauves, these strangely artificial hues have a singular fascination for women of choice tastes. When they come to essay them, however, their ardor often cools, for it is not every woman who can wear these new magentas, though the majority may. Singular to say, they are especially the privilege of the "mouse-colored woman," pale types and neutral colorings going splendidly with them.

A royal hue for the auburn-haired and peach-complexioned dame is indigo blue, whose jewel-like tint is seen in gauzes and veilings of a matchless delicacy. Indigo silk sate, embroidered in a design of natural myosotis, composes an exquisite house toilette for a young matron. The embroidery is introduced in panels at the bottom of the trained skirt, and forms the puffs of the sleeves and the outlining band of the cut-out neck.

The arrangement of the throat of this gown is one of its charming features. The bodice shaping a shallow V, around the bare throat will be worn a band of the myosotis embroidery, fastening at the front with loops of indigo velvet and a sapphire slide. This is another old style revised, for velvet and ribbon bands about the bare throat are coquetries of the '70s, stolen then, too, from previous generations. In fashion, as in everything else, there is nothing new under the sun; it merely goes revolving with modifications and improvements here and there, and by and by it comes back to first principles.

Villos has written a "Ballad to Dead Ladies," and Vernon Lee wished to write one to "Dead Tunes," so why not a "Ballad to Dead Modes," with a glimpse of spotted rosebud silk somewhere, a wave of faded satin, and a whiff of some perfume whose name has been lost?

When, in the years to come, will fashion return to the blouse bodice of present fashion plates as being adorably enhancing to the female form divine? Unlike most styles which admit of exaggeration, it has resisted all tendencies in this direction, and is now in the stage of girlish simplicity

which marked its presentation to the world. The pouching puff which for a while disfigured its front has disappeared, and with it has gone the very drooping girdle, which now only the stoutest women dare to wear. The waistline of the approved blouse bodice drops only slightly at the front, and many a youthful looking waist puffs slightly over it all around.

One frock with this juvenile treatment sports likewise the tiny frills accorded youth this many a day. Composed of pure white mousseline de soie, silk embroidery and French lace, this house toilette has been designed for one of this year's debutantes. The slightly trained skirt is made very full with two wide insertions of the lace, to which the frills of embroidered mousseline are applied. The decorations of the bodice, which fastens little girl fashion at the back, are done in the same way, the frills encircling the bottoms of the puffed sleeves, enlarging them very much at this point. The whole effect is one of drooping grace, and the gown realizes that madly simplicity striven for by fashion in her best feats.

The new woman is not to be allowed to grow old—if the good Dame can help it; and if she does, it is her own fault, for fashion's closets are full of tricks and arguments to keep her young.

Apropos of unguents, remember that rouge is no longer a crime, and that a dash of it will redeem many a bilious complexion from downright despair. However, it must be applied with a cunning finger, for the rouge which is patently rouge is, of course, a failure, and for this reason grease paints are better than the dry sorts.

Maids who know the ropes of makeup steal the secrets of footlight beauties, who see that their paints and powders match their complexions. For dark skins the deeper reds are used, the rouge put on with the fingers and blended carefully at the edges with the skin. A properly "painted" beauty must seem to wear the blush of nature and the calico red patches that the inartistic apply are the only sins of the profession. A touch of brown or blue cosmetic—also a grease point, but

in pencil form—will enhance dull eyes, while a black note in the costume will do wonders for neutral types.

Women who, to the unknowing, manage to appear lovely despite physical defects, owe much to the art of dress. A scrap of black velvet near the face is the redeeming resource of many an indifferent complexion, while figures none too blessed take on many graces with trains and fluttering sleeves.

The number of fashion's new sleeve models are only equalled by the touches of black she everywhere employs. A superb reception gown of ivory drap souples is adorned with Mexican lace insertions and black velvet ribbon. This is employed only on the bodice whose waist line is almost entirely of girlish roundness.

A black and white effect which produces an iron-gray appearance will be relieved by a dash of brilliant color. But if the gown is white, the black note is distinct and restrained in magnitude, whether in belt, vest or rosette form, being, as the word indicates, merely a "touch." But the smallest seed fashion sows by the wayside is done with intention, and the harvest is only blighted if that intention is revealed. As a Parisian artist was wont to say, "A woman's costume should be an impression, something you can't pick to pieces," though no maker who ever achieved greatness was ever so woefully celebrated in frills and rosettes.

French makers of lesser prominence and more genuine artistic feeling than this great man-milliner ever possessed are responsible for the long, loose coats now in the market. For a brief space these useful and comfortable garments were threatened with extinction because of vulgar exaggeration. But now the models are just long enough, just loose enough, and sufficiently plain or trimmed, as the case may need. Neat traveling or rainy-day coats on the ulster order are made of shower-proof tweeds, checked or striped on one side and plain on the other. These are usually half fitting, with sleeves flowing or puffed and velvet collar and trimmings.

A long coat which presents stunning possibilities for evening wear is a loose sacque of plain cloth with white satin or lace facings. Such models may be in black, white or color, though if colored the attendant gown is supposed to rank in the same family of hues. Upon the facings of the front many ornamental galloons, braids and embroideries are employed, and more than one smart coat will display an undersleeve effect.

Chenille fringes, such as were worn in the days of the civil war, are again to the fore, and some magnificent evening coats are made entirely of them. Over a gros grain or moire silk foundation a second coat of silk muslin on lace net is hung, to which the deep fringes are applied in rows that stop at the shoulders. There a single row of the fringe over a founce of lace, muslin or net, at the bottom of a rich yoke of some sort, will create the look of a cape, while another at the elbow of the sleeves contributes to the graceful fall now necessary for these picturesque details.

An opera coat made in this style was of ivory white chenille picked delicately with black. At a distance this resulted in a look of baby ermine, but nearly nothing could have been more fairy-like than the combination of black and white and the solid fringe and filmy lace.

With such models for their disposal, the lucky women who have inherited old laces and fringes can put them to good use. In the matter of different patterns of trimming, fashion allows much leeway, and, provided they are all dyed the same color, three sorts of fringe may be used for one coat.

A coquettish long coat of black net and inch-wide fringe suggested a way to employ the narrower sorts. A deep shirred founce of the net trimmed the bottom of the coat, and at the edge of this were five rows of the fringe put close together. The cape collar and bottoms of the flowing sleeves were treated in the same way.

MARY DEAN.

No Automobiles for Him

"I never did ride in one er dese automobiles," said Brother Dickey, "en what's mo'. I ain't gwine ter. I wuz bo'n in hollerin' distance er de ox team, en though hit go slow, ef you only starts afly enough you'll git de cane grindin' en never miss de train. I never did hear er any oxens rannin' away wid folks; kase it takes 'em half a day ter make up dey minds ter go en de yuther half ter wish dey hadn't never started."—Atlanta Constitution.