

What is Going On in Woman's World of Fashion



CHARMING PHASES OF THE NEW EVENING COIFFURE.

NEW YORK, Oct. 13.—Merely to look upon the new styles in hair dressing is to convince the beholder that fashions have reached a very ceremonious stage. Not since the days of recognized wigs have coiffure effects been more stately, and not since the massive chignon took its puffs and side curls to the storeroom of passe modes has so much false hair been worn. Indeed, it is the lightly thatched woman who is now the best off, for only meagerly dowered heads can lend themselves to the numberless "transformations" employed.

A transformation is an artificial piece of hair of any size, which may be put underneath or over the natural hair. If disposed outside, it is attached to a fragment of net which so nearly simulates the human scalp that it is difficult to discover the subterfuge. If the hair at the top of the head is thin, a self-dividing and adaptable transformation may be used, which permits of a center or side parting or pompadour effect. Again, the maid of meager glory will achieve her pompadour through the medium of a "frame," or through a long fringe with a cord finish. Either of these are fastened across the top of the head from ear to ear, the natural hair going over the artificial, or the frame, which is a shell round comb and bandeau combined.

For many heads the rat is all that is necessary to raise the pompadour to stylish heights, though many a maid will crepe or French her locks besides.

This ruffling of the hair, which is done by combing it toward the roots, is injurious in the long run; but so many curative treatments are continually employed that, despite the ruffling, the heat of the false piece, and the deadly crimping iron, the health of the average head of hair is rather toward improvement than decline.

Numberless are the expressions of the modish pompadour, whose main tendency is rather to mount at the middle of the head than to spread at the temples. But the long, loose puff thus raised has many phases, topping over the forehead in whatever way becoming to the wearer, and producing in numberless instances the coiffure now recognized as distinctive of the theatrical show girl.

Maids and matrons of more moderate taste are content with a modified topple, and since the unbroken puff is becoming to only the most classic features, light partings and levellocks have come to glory elsewhere.

For every-day life and the high-necked street gown, there is not much scope for elaborate coiffure effects. The majority of hats requiring a high dressing, a soft round knot flanked by round and side combs the color of the hair is most frequently seen. Shell slides hold up the loose hairs, and when the hat is removed nine times out of ten a black taffeta or velvet bow is revealed above the left side of the knot.

It is only with the evening costume of low cut that the set elegance of the present coiffure is fully displayed. Then an impression is received of superbly ripped front locks, of back ones braided, puffed and curled and caressing the neck in oblong or round knots, shining with care and odoriferous with delicate scents. Sometimes natural or artificial flowers or ribbon rosettes form part of the back arrangement, these coming as near the ears as possible.

When dressed higher a wired bow or osprey pompon may effect that aristocratic look which any stand-up ornament gives the head, and those women accomplished in the art of clothes carefully consider its arrangement in the cut of the bodice.

Heads properly dressed for evening func-

tions have exactly the polished finish of the wax craniums in the coiffeur's window. Needless to say, their magnificence is oftenest really due to this artist's skill, for not all amateur fingers can coax locks into the studied loveliness necessary.

Dressed completely, the party-going girl awaits the coming of the prestidigitator of beauty, who begins proceedings by covering over the tresses of his client with a huge towel. Then, calling the woman's comb and brush to his aid, he begins, with his own bags and boxes open. The transformation may even be a toupet, a wig in the germ stage, but invisible and visible hairpins are soon about him, straight locks ripple, and presto, change! the charming vision rises from her chair, delicately coaxes her eyebrows to a droop at the outer corners and says coolly: "Do you think I'm rouged enough for that effect?"

The cut of the bodice is not the only thing to be considered with a stylish hair arrangement. But think how times have changed, when woman dares admit she uses the boughten blush.

Frills of Fashion

Ermine is also imitated in silk and is used for trimmings.

Yokes and sleeves of evening gowns are made of gold net.

Jet chains are relieved here and there with a small bead of gold.

Fringes of other sorts, like chenille, wool, and silk, are in for a distinct revival.

Moleskin and chinchilla are very successfully imitated in a fine quality of plush.

A new style of hand mirror shows one side ordinary glass and the other magnifying.

Some of the large collars are hemmed with chenille and trimmed with lace of the same hue.

Panne de chine is a new stuff, which lends itself to trimmings of tea gowns and to many other uses.

A belt novelty is one of crushed leather with small medallions united by chains in imitation of metal girdles.

Ermine is employed as a trimming for all descriptions of garments and is frequently mingled with mink and chinchilla.

The Henri Deux hat, with pointed peak, high crown, and sharply turned up brim at the back, is greatly in favor just now.

Spangled robes appear in brilliant colorings such as red, blue and gold, the sequine being closely massed in Van Dyke effect.

Recomignance is the first rule with regard to a veil, and for general wear the most becoming is a fine diamond-meshed net, without spots.

Navy blue is a leading color and a relieving note is introduced in pipings, facings, strappings and the machine stitching in fawn, ivory and white.

Short coats and waistcoats of canvas, with thick wool for linings, for the automobilist are to be succeeded this year by long wool-lined coats of corduroy.

A heavy machine stitchery is being largely employed as decoration on the latest tailor makes of best repute. It is in the nature of an ordinary stitch worked with a very loose tension, and in close lines.

A pink chiffon fancy bodice has a packet effect given it by means of heavy cords covered with the chiffon. This is a pale pink, and it is made up with only one thickness of the material over the lining, but the cords with the chiffon closely shirred deepen to a rose tint.

Some of the new muffs are among the ugliest things imaginable, but they have advantages. They are big, baglike affairs, and a deep pouch forming the lower part, and if it could be used for that purpose large enough for a traveling bag. The opening for the hands is not in the center of the side, but in the very top, where there are small round holes just large enough to admit the hands, but no unnecessary cold air.

A handkerchief is utilized in an attractive way in making a set of narrow turnover collars and cuffs. The handkerchief has a narrow hem and is edged with lace. The collar is simply made of one side, including two corners, of the handkerchief. These corners are used for the front or back of the collar where the ends meet. The cuffs are ingeniously made. One of the corners forms the center of each cuff, a little box plait being taken in it to give it the proper straight line to the edge, which fits over the sleeve.

With heads getting more and more pretentious in their dressing, it follows that costumes, too, must, in a measure, turn to stately effects. The influence of the days of puffed, curled and powdered wigs are already felt in some evening frocks lately imported. Narrow silky ribbons and wreaths and garlands of small artificial flowers are employed upon such of these as are fashioned in diaphanous materials. With gowns in the stiff silks which are to be again much worn, satin ribbons will form the wreaths and garlands, whose courtly prettiness is much admired.

An evening costume in pink and blue pompadour silk displays these ornamentations in pale pink satin ribbon. The wreaths, which have the classic tying and short ends, are disposed upon a white silk and chiffon skirt apron and upon the bertha and cuffs of the sleeves. The back and side breadths of the skirt are very full and are made to stand out with a light interlining of crinoline.

A similar stiffness is carried to the

bodice, whose cut is below the shoulders, and whose foundation begins with white silk, over which chiffon is placed. Upon these is put a double bias of the pompadour silk, the two forming a jacket and bertha look. At the front of the waist a puff of the plain white shows, and it is girdled high with panne velvet in a delicate azure. The sleeves are short puffs with elbow falls of kilted chiffon.

A second gown, which is almost too fairy-like for either verbal description or pictorial illustration, is of white point d'esprit spangled with silver and trimmed with pink ribbon with silver reflections, artificial flowers and French lace. This is disposed in a skirt border between bands of the ribbon, which, at the hips, in horizontal strips, shapes a pointed yoke. Between this and the skirt border the pink wreaths, tied and garlanded together with ribbon and lace, are placed above a row of separate scattered ones. A deep bertha of the spangled esprit, decked as is the skirt, and a girdle of pink lousine are the features of the low sleeveless bodice.

For gowns in these reminiscent styles there are details which accentuate their courtly suggestion—satin and kid slippers, whose high heels, which are even occasionally red; stockings which may show stiff floral vases, and all the tiny fans of the Louis epochs. The embroidery, open work or lace of the stockings is confined to the front of the leg, as side trimmings are apt to disfigure that member. Tiny oval mirrors frequently enhance feminine appreciation of the fans and their spangled and painted glories are framed in mother of pearl.

A choice design in any of these Louis fans costs anywhere from \$15 to \$50. Many are even dearer in price, but quite reasonable imitations are seen in silk, gauze, and even paper, which are astonishingly pretty.

Conventional evening fashions are, of course, everywhere seen, but the taste of the fastidious is running more and more toward revivals. Anything which creates an effect quaint to the majority is seized upon. "I wonder," said an old-fashioned soul the other day, "whether a return to ancient staidness will effect an improvement in our manners. With shepherds piping to their mistresses, upon fans, with red heels, garlands, stiff silks and coiffures like wigs, the women of today certainly should acquire some of that department which made women of the long ago such breakers of hearts. Since the tailor-made girl was born, with her mannish stride, stiff lines and hearty 'ha! ha!' the softnesses of American womanhood have all but disappeared."

An indescribable number of textiles, introducing gilt and silver motives, appear among the new evening materials. These, when sufficiently simple, permit of very girlish effects, for all the lines of fashion strive for the narrow hips and delicate shoulders of youth. Many of the most delightful of the French gowns, in fact, are so treated at these points as to exaggerate their slimmness, and with the really thin maiden a paper doll look is the result. However, she is usually a very charming paper doll, and when the flouncing bottom of her outside skirt is lifted it is seen that the elaborate shaping of the petticoat flounces have much to do with its set.

A new petticoat with splendid "stick out" qualities at the bottom has a plain shaped flounce bordered with bias. Cut at the top in deep shallows that form a garland line, this is hung over three narrow frills, two edging the widest. At the top of the petticoat a new method of cutting achieves a closely fitting look without the discomfort of the ordinary snug fit.

MARY DEAN.

For and About Women

Miss Olive Backus has just closed by resignation her continuous service of forty-three years as a teacher in the public schools of Chicago. She is 70 years of age and is going to California to make her home there. She has taught 20,000 pupils, and an effort is being made to get as many of the survivors together as possible for a monster reception to her before her departure for the Pacific Coast.

In an effort to organize in Paris a club for American girls and women Miss Nina Estabrook, publisher of the Paris World and a former Chicago girl, has been in Chicago for the past few days. It is her plan to establish in the French capital a club similar to the Empress club in London. If it is formed Miss Estabrook intends it shall become the headquarters for American women traveling in France.

Miss Carro M. Clark of Boston has the distinction of being the only woman at the head of a book-publishing concern in America. She believes thoroughly in the efficiency and ability of women and has proved her loyalty to her sex by putting women in positions which generally are filled by men. Her bookkeeper is a young woman, her advertising manager and literary adviser is a woman and even her shipping clerk is a woman.

Bronson Howard, the dramatist, indignantly denies that New York women, outside of the "900," are addicted to drink, but declares that those of what has come to be known as "the fast set" indulge to a deplorable extent. Such women, however, are in his opinion ignored by refined persons. Mr. Howard says that stories are heard daily in New York of women who become more or less intoxicated at dinners and other functions.

Miss Gabriel's Townsend Stewart was admitted to practice in the supreme court, New York, Tuesday by the justices of the appellate division on motion of Walter S. Logan. She is said to be the first woman lawyer admitted on motion after practice in another state. Miss Stewart was admitted to the Ohio bar in 1900 and practiced in Cleveland, where she achieved prominence by freeing a client indicted for burglary by invoking an old common law doctrine. In consequence of this case the legislature passed a special act to correct the law.

Mrs. O'Keefe of Savannah, though never herself a queen, is, it appears certain, to enjoy substantial advantages from the circumstance that her late husband, upon being shipwrecked on a South Sea savage island, set up as king of Yap and took to himself a dusky consort in the person of the Queen of Dollyboy Island. The king of Yap exhibited as a royal personage a canny, albeit an adventurous and pleasure-loving character. He went into trade—his island subjects being free from prejudices prevailing in Europe—built a fleet of schooners, made money and put it carefully away in the English bank at Hong Kong. His widow—she of Savannah—is now consoling for her husband's long absence and untimely demise by the prospect of a fortune of \$500,000 lovingly devised her by the deceased king. This is not a plot for a comic opera; it is a plain recital of a news story of the day.