

What is Going On in Woman's World of Fashion

NEW YORK, Nov. 6.—So much is a graceful softness now admired in dress that even gowns for the hardest service are, so to speak, furbelowed. The English tailor costume is still in existence, but the French creation is the thing that fashion especially approves, and the majority of her daughters are obedient to her commands.

The French creation, which is something far more ideal than a costume, when seen in its best shape, is almost too subtle for analysis. Details are so gently and cunningly submerged in the whole that for a long while the beholder merely receives an impression of completeness, as if the wearer's fineries were a part of her own prettiness, in fact.

This suitability to individual types and absence of hard lines now distinguish all shop gowns of any degree of excellence. Those fashioned by private makers are as beautiful, and in a single costume as many as half a dozen different materials will be seen. Say a gown is of some sort of wool cloth in shaggy black and white, or black, white and color. In either event white panne velvet dotted with black may be used in small quantities upon the bodice, which may likewise show a touch of rich color, lace and passementerie. A costume of brown wool, in a soft, pale shade, was combined with green kid, coral panne and yellow lace. The kid shaped in a wide crush belt with a triple tongue, a narrow vest edge and sleeve straps. The coral panne was in the form of tiny folds, used upon the lace blouse and undersleeves, and the result of the combination was something indescribably harmonious.

These soft, leathery shades of brown are, with rich plum tints, among the choice colors of the season. Sometimes a gown in either color will be all in one tone, for a charming fad is to have the braids, laces and embroideries used in the tint of the gown material. One such scheme is displayed by a visiting gown in pale brown cloth and braid lace. This trimming, in a deep pointed entredoux, is introduced in the skirt, and also forms part of the round cape collar and puffed sleeves. The wax beauty who wore the costume—for it was part of a great shop display—sporting with it a neck piece and muff in whole shades. Her flattish hat was of brown velvet, trimmed with a white plume and an under band of white satin gardenias.

A second smart shop gown suggested the old Princess models in design. The skirt was cut to lie without a wrinkle over the hips, the French back of the belted bodice increasing the close-fitted effect. An odd feature of the get-up was a strip of black panne, which, running from the yoke, extended down the entire back of the costume. Over this were looped black chenille cords with pendant ends. As the material of the costume was champagne-colored cloth, this contrast was superb.

All sorts of fancy buttons with swinging ends are used upon these handsome suits, which, as has been intimated, may grace any occasion. With them, upon the dresser visiting toilettes, will sometimes be combined bits of brocaded silk, bebe velvets and the thin lace nets of the hour. A reception gown of French cloth in a faint pistache tint—dubbed at one place Robespierre green—had such a voluminous and fixy skirt that one was fain to see that something more than the trimmings of the '90s has come down to us. The ribbon skirt frills edged and put on with the bebe velvet were recognized as from this period; but why "Robespierre green?" "Oh," returned the person who was showing off the toilette, "don't you remember that the wretch's complexion is always described as green?"

The fragile touches on these visiting and reception toilettes are well-nigh numberless. The lower portions of sleeves are frequently of chiffon in folded tucks, bounces of chiffon or lace will show under



HOME WAISTS SHOWING DECORATIVE COLLARS.

the edge of skirts, and into the softest silk will be inserted fairy insets of gauze and lace.

Upon cloths gowns for more practical service odd strappings of the same will frequently be used with stylish effect. A trig gown of plum-colored cloth shows these strappings on both the skirt and Eton coat. The band of the coat is placed low around the shoulders, to increase the long effect now admired. The ends of it form the vest of the jacket which is worn over a blouse of white poplin and lace.

The headgear which accompanies these street toilettes partakes of the same dressiness. In truth, so fixy are the majority of the new hats that the woman to whom a plainish headpiece is a necessity finds it difficult to be suited. Salient features of all millinery are the marked lifting of crowns and up-curving brims. Nothing rests upon the head with the absolute flatness of recent headgear, and so completely and so quickly have the times changed that wearers of such styles produce the impression of being utterly out of date.

Brim hats in the new oval form, flaring away from the face, are liked by young women of extreme tastes, whose youth and good looks carry them off well. But maturer faces require the sort of thing usually dubbed sensible. Admired styles for these types are the stiff box turbans, but the fancier made turbans lend themselves to many types, and in consequence are more worn. The boat model is more seen in such headgear than any other, a blunt, stern and pointed front distinguishing this. The turban itself is oftener in made shape than in trimmed form, velvet cloth of felt being used in intricate folds and puffings over buckram frames. At the left side drooping ornaments of some sort are much seen, sometimes made cock or pheasant plumes, and sometimes a fancy fall of chenille or jet. Slides and buckles of jet and steel are other ornaments for these practical hats, which accomplish a degree of becomingness rare in ordinary street millinery.

If you must economize on your winter get-up, don't let your hat feel the skimping, for, topped by correct millinery and gloved and booted neatly, many a defect in the rest of the toilette may be hidden. Simple as they sound and look, the new hats cannot be turned out by every home milliner. Experienced fingers are needed to give them the proper cachet, and especially is this so with the turbans, which in home-

made shape are sometimes anything but pleasing. At many of the large shops \$3 is charged for making a hat and \$1.50 for trimming a set shape. Among these last are numbers of high crowned velvet and beaver hats upon which black ostrich feathers are much used.

Late models in odd blouse waists run more to elaborate collars than other trimmings. Upon soft moire and gros grain silks, and on other silks which have a definitely poplin finish, batiste laces in plain white and cream are much employed for them. The collars are frequently placed below the stocks, with a round neck line and tabs running far down upon the sleeves. At the front similar tabs may form double stoles, but the cuffs of a blouse so decked are as often of the plain bodice material as of the trimming. One blouse of white Russian crash—a wash material which nearly resembles kitchen toweling in quality—boasted such a collar and cuffs of red Russian embroidery.

Teneriffe wheels and edgings appear on waists of the lightest silks, as well as on a bodice of silk mull, whose hand-run tucks and other dainty stitcheries are not the least of their charms.

No longer does woman wear somber colors and burdensome materials because the calendar tells her that winter is here. More white cloth evening gowns are sent than cloth gowns in color, and the daintiest negligees are all in wash materials. As for hats, so widespread is the demand for light weight that many are made of the most delicate silk and mohair braids. All tulle and lace winter hats are likewise seen, and

the most charming of the evening wraps are in white or delicate pastel tints. Everything is now done for the glorification of woman's charms, and they must be of an inferior grade, indeed, if they do not respond to the hour's tenderness. What being could seem plain when surrounded by such things as wreaths and garlands, plumes, undersleeves, spangles and frills?

Some of the house effects designed for brides and other lucky beings are strikingly artistic. A petticoat and kimona sacque compose one bewitching little negligee which is seen in wash silk and lace, and mull and lace. The petticoats are often kilted and made to trail somewhat, and the ribbon drawstrings form sash ends when tied. More than one of the little jackets which accompanies these has the pointed handkerchief fall at the bottom now in vogue. Frequently the kimona is entirely formed by a deep lace attached to a round or pointed yoke, flowing angel sleeves being made in the same way. With such jackets, which are built upon white or colored silk linings, a black silk skirt will supply a costume suitable for an informal luncheon or tea.

A breakfast toilette for a bride is made of marigold silk with a brocaded pattern of white buds and green leaves. A petticoat and handkerchief kimona composes the model, whose flouncing skirt is cut short enough to display high-heeled bronze slippers. Upon this wide lace is looped in garlands, headed by other garlands of narrow white and green ribbons. Rosettes of the same hold these at the points.

MARY DEAN.

A Boon to Housewives

CHINA in open stock sets is one of the conveniences of the present day. The increasing prevalence of the course dinner and the practice of using several varieties of china for its service is largely responsible for the change. A woman who some years ago purchased a handsome dinner set now feels that if she used it alone she would make a poor showing before her guests.

Different plates are used for every course. The service plates are of particularly fine china. The plates for the meat course are of a simpler and more substantial design than those for the dessert, and the after-dinner coffee is served in cups as delicate as can be found. In the larger establishments dinner is served from the butler's pantry. Many of the dishes used in a simpler menage where the roast and its accompaniments are placed on the table are not required in the former case. The needs of the different housekeepers are as varied as the houses in which they live.

It is no more expensive to have several different kinds of china than to have all the pieces alike. Open sets have made this possible. Within the last five years these have increased in size and number.

Now there is practically no style of china that cannot be bought in open stock.

A set of china which the merchant keeps on hand and from which his customer makes her selections is much more complete than the one he would have formerly sold her entire. He is prepared to suit all tastes and meet all needs. He has teapots in all sizes, chocolate pots equally varied and sugar bowls and creamers to match. A woman with a large, small or medium family finds it exactly the set size she requires. If her family increases she is able to increase her number of pieces and to obtain the larger sizes.

It is also possible to replace any piece of china. The housekeeper is not, as in the old days, heartbroken over the loss of a dish. It can easily be duplicated.

There are open sets not only in the fine china, but in the pottery. In this less expensive ware are delightful reproductions of old-time dark blue with quaint little low teapots, sugar bowls and creamers. The pottery in lighter colors, in pinks and in pinks and greens combined, has something of the art nouveau designs. They are pleasing, even if they have not quite the charm of reproductions.



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