

Womans Changing World of Fashion

NEW YORK, Dec. 31.—It may seem a trifle forced to speak of room gowns in the very height of the winter season. Yet this is the very time when a woman most delights to doff the straight facings of her street dress and slip into a lounging robe. As she leans back in the soft folds of silk or lace the tired lines in her face relax and years drop from her as a mantle.

There is one marked difference to be noticed in the new negligees. The short matinee is out of favor, and long, sweeping robes add grace to the figure. This is undoubtedly a reflection of the popularity of the separate dress waist. Since whole garments are in fashion they have even invaded the boudoir.

Some latent love of barbaric finery seems coming to the front this winter. Woman is too correct to show her preferences to the eyes of the outside world, but in the privacy of her own room she revels in the many-hued Japanese kimona, in the gorgeous embroideries of a Chinese woman of rank and in aesthetic draperies from Persia and the Indies. As an eastern importer said recently: "The market for im-

portations the French negligee still holds its own. It is the triumph of long years of perfection, for the Frenchwoman was the first to practice the art of appearing at her best at all times and in all places—in her boudoir as in the ball room.

This year the French modiste is taking advantage of the penchant for flowing sleeve effects to produce some charming room gowns. It seems a pity that some of them are not to do duty as tea gowns. Perhaps their daintiness may bring the resurrection of that almost forgotten gown.

One of these recent importations is in the new shade of steel blue—a rather dull tint—in crepe de chine. But it is relieved by edgings and entre-deux of Lierre lace in a decided yellowish tone. The lace edges the wide pagoda sleeves and the deep

embroidered buttons hold these in place just below the bust line, imparting something of the empire effect. There is a sailor collar covered with lace and ornamented with many rows of narrow gold braid. The same braid edges the flaring sleeve caps and the elbow ruffles. It is reinforced down the fronts of the gown by a passementerie insertion of white and gold in a checker-board pattern and by several of the embroidered buttons. The two scant ruffles at the foot are headed by a bouillonnee shirring which is a decided novelty. The undersleeve has a slightly puffed cap finished with the white and gold insertion. There is also a moderate puff below the elbow and the cuff is trimmed with the gilt braid.

Heavy silk crepon is having wide use for

of button effects, drawn work and burnt-out designs.

In velvet, fuschia is a leading tint and emerald is favored for evening wear.

Military buttons—dome shaped—are to be had in gun metal, gold, silver and black.

Orange is introduced in the form of velvet pipings, with brown, black or white, and makes an admirable combination.

Some of the newest embroideries show a blending of red, green and yellow silk with gold thread.

Some of the newest hat pins are oval, and in the peacock coloring—green toning into blue.

Elaborate opera wraps are made entirely of white ermine without the tails, shaped like a shawl and edged with chenille ball fringe.

Something a little different in a turnover collar is sold with the black silk stocks with the big loop and ends in the front. The turnovers button on like the



EFFECTIVE MODELS IN THE NEW WASH UNDERWEAR.

ported costumes has quadrupled in the last two years. Where once a few samples went to grace a museum or two, we now find purchasers in many women of wealth."

The Japanese kimona still remains the most popular of all the garments. The V-necks give just enough glimpse of the throat to soften the facial lines, while the sweeping sleeves both set off a rounded arm and atone for the deficiencies of a thin one. Then, again, the kimona is an easy article for home manufacture, and inexpensive cotton crepes successfully imitate imported models.

The imported embroidered kimonas are full of suggestion to the girl who is clever with her needle. She, too, may have lounging robes brilliant with orange chrysanthemums or blossoms with the pink and white petals of the cherry.

A dainty silk kimona is in a pale tint of green so faint and tender that it suggests the spring. It is exquisitely embroidered in cherry blossoms in all the natural shades. The wide kobi or sash is embroidered its entire length and finished with deep knotted silk fringe. A green satin, shot with gold, is used to finish the neck and fronts.

Another charming kimona is in the true sky-blue shade. A flock of tiny blackbirds fly across the front and decorate the kobi, while the gold, which socks the black satin that finishes the neck and front, seems to typify the sunlight underlying the darkest clouds.

"A kimona," one enthusiastic Oriental exclaimed, "is a poem in color. Each tells its story."

Yet in spite of the charm of these eastern

fichu collar, as well as the graceful overdress. It also furnishes the jabot which falls from the throat almost to the floor. The entire gown is accordion pleated, the lace entre-deux being applied before pleating. Made over a fitted princess lining of silk its peculiarity is the oddly pointed overdress, which gives the effect of a jacket over the long trailing skirt. The conception is an odd one, but is becoming to a slender figure.

A favorite combination for the room gown is ecru and blue in varying shades. A pale blue nun's veiling is an example. It falls in graceful folds from the bust line—not too scant to cling suggestively to the figure nor too full to be clumsy. The neck is cut out in a deep V and finished by a full rounded cape collar, which gives the long shoulder effect. This is edged with wide, rather coarse thread ecru lace. Wide insertion of the same pattern edges the V and extends down the front in something of a stole effect. This is threaded with soft satin ribbon of the same shade as the gown. The ribbon escapes in loops and ends at the bust line and again near the bottom hem. The puff elbow sleeves have tight-fitting caps covered with the ribbon-threaded insertion, though this seems an extravagance, since the caps are entirely covered by the cape collar.

Silk and wool mixtures are decidedly in favor for the midwinter lounging robe. No matter if the boudoir be steam heated they seem an antidote for the bleak winds which rage outside.

Pale pink is the color chosen for a gown of this description. It has a tightly fitting yoke lining to which the outer garment is arranged with inverted pleats. Handsome

robes du chamber. It makes a warm and comfortable, as well as a silky, luxurious garment, and comes in all the pastel tints.

One, in a pale blue with a raised pattern of interlocked rings, has a round cape collar of blue bengaline in a deeper shade of blue tucked in a plaid pattern. This is edged with a scant ruffle buttonholed in blue silk. The back of the gown is cut with a bias seam down the center, which affords a full sweep at the foot, while the fullness of the fronts is held in to the figure by means of a handsome silk cord girdle. The full puffed sleeves are banded into a flaring turnover cuff of the tucked bengaline. The fastening down the front is double-breasted, carved pearl buttons adding a rich effect.

Another crepon gown, in white, combines simplicity of line with a multitude of fluffy ruffles. The front is double-breasted and wraps well over to the left side. It is bound with white moire silk and fastened with white silk frogs. The front hangs free from the figure, though the back fits in closely. The V neck is finished by wide double frills of white silk muslin, edged with narrow sky-blue ribbon. Narrower frills finish the silk undersleeves. The heavy outside sleeves are a cross between a kimona and a monk's sleeve. They have a turn-back cuff of the white moire and the bottom points are gathered into heavy white silk tassels.

Frills of Fashion

For black gowns trimmings with tiny buttons are much in vogue.

Now is the time to get real lace collars, wide and narrow, at reduced prices.

New embroideries appear in novel forms

narrow stiff linen turnover, but are of the striped white madras and made with a little pointed opening at the front.

A tea kettle, which is one of the kitchen utensils most constantly in use, is made of cast aluminum. These kettles have self-raising covers. That is to say, by raising and lowering the handle the cover is raised and lowered.

There are pretty things in the small jeweled pins for fastening the eyeglass chain in the dress. The little pins are the shape most frequently seen, a little broader at one end than the other. As they are often worn by elderly women, there are many of them finished in black. In some there is a line of small diamonds, the colors being emphasized by the black on either side. In some of the pins there is a single diamond as large as the pin will accommodate set down in the broadest end. Gold pins have lines of pearls set lengthwise through them.

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