

Womans Changing World of Fashion

Trousseau for October Brides.
NEW YORK, Sept. 16.—Just now fashionable dressmaking establishments are involved in bridal finery. October is the month for autumn weddings, and the approach of the period shows no decline of interest in the holy knot. And as may be expected from the other styles which prevail, the trousseaux of the coming bride will be picturesque and enhancing in every way.

Never did fashion offer so many coquetries for an estate which demands that everything shall be coquettish. Hats high-crowned and flaring in brim are trimmed in a way both audacious and feminine. They and the numerous short and jaunty mantles—some of which seem almost to have stepped out of old Watteau engravings—suggest the portraits of Gainsborough and Mme. Vigee Le Brun. Merely the way ostrich feathers are put upon modish headgear is to show the influence of these distinguished painters. The plumes, which are of the most fluffy and magnificent quality, are all applied in the old daring ways, standing up in wild bunches and sprawling over wide brims in a manner to show that their loveliness is the main thing considered.

Of course, in discussing bridal garments, the newest and rarest models should come first, but it does not follow from this that all the world is being married in Parisian confections. Many a charming altar frock is being turned out in a material far from expensive, mousseline de soie and even India mull shaping a number. Certain muslin has even been employed in Paris, but according to authorities this is so cut out and worked up and transformed with the addition of other fabrics that the original texture is scarcely recognizable.

Upon the all-mull and mousseline gowns is lavished a world of the finest needlework, along with quaint and charming manipulations of the dress material. In these, the old clumsily simple puffs, put on with narrow gathered headings, rank first, for they are much favored and used. Put on in straight rows and sometimes as an edge at the bottom of a skirt, these are dubbed by many dressmakers grandmother puffs, fichu draperies on the bodice going with them.

In character, the white altar dress is the same as ever, except that fashion now permits sleeves to be elbow length. They are met by long gloves, which wrinkle over the arms, and from the opening of which the hand is merely slipped for the ring. The bridal waist is severely high in the throat, for the least degree of décolletage is considered indecorous. But a low cut will often be simulated in many ways, and then filled in with a high lace gump or yoke of some sort. The length of the train seems to be a matter of individual taste. Some of the round-gored skirts, made with something of the old fullness, barely fall upon the floor. Those with robe fronts are often extremely long, and upon these are lavished the quaint trimmings that go with these stately and antiquated styles.

The veil, most charming feature of the entire bridal toilette, is carefully considered. Many brides wear the big lace veils covering the entire figure, and giving them the look of shrouded statues. But tulle veils are equally in vogue, and far less expensive than lace and, somehow, they seem more suited to very youthful brides. They are attached to the coiffure in whatever way is becoming to the wearer, but generally fall from knots or a half wreath of orange blossoms. Going to the altar the veil is worn over the face, and coming from it thrown back.

Two rarely beautiful bridal dresses show new and charmingly simple skirt trimmings. Upon a gown of white satin de Lyons, which is still prime choice for bridal wear, a chain of orange blossoms is looped with bows into Louis XV garlands. The lowest bodice is shirred at sleeves, bust and back and filled in with a yoke of duchesse lace. Two fills of the same lace fall below one of the sleeves, which are elaborately puffed and trimmed down the shirring with orange blossoms. A wide crush belt of satin with pearl buckle and slides completes the costume.

In attendance upon this rich gown is shown a bridesmaid's dress of pale blue silk muslin, fashioned with a quaint girlishness and decked with frills and bands of saffron-tinted valenciennes. The flaring hat is of pale blue felt with saffron feathers and a large pink rose.

Artificial roses continue to be of the cabbage variety. A number of the huge and rather coarsely textured ones are called calico roses, these showing marvelous reds and splendidly decking white velvet hats. As for the hats themselves they all look like stage trappings, for they

are very high in crown, flaring in brim and theatrically garnished.

The second bridal gown is of white silk muslin trimmed with pure white valenciennes and grandmother puffs. A plain band of these borders, the train, which hangs loosely, with an additional edge of lace over the petticoat front. Short-shaped puffings looped from knots of orange blossoms and Louis XV lace bows superbly deck the back of the long train. The slightly blousing bodice is made with a yoke and is elaborately trimmed with valenciennes.

The matron of honor costume is of pale mauve etamine encrusted with mauve lace. The hat with it is of mauve felt and ostrich feathers.

Other materials used in the new bridal

yellow tulle toque worn with this gown bore a cluster of white aigrettes held by a diamond bow.

Late trousseaux exhibited by leading makers display many reception and dinner gowns of velvet. In these marvelous shades of brown figure and rich reds, some of which border on terra cotta, for in all of the new reds brown shows, and in the browns red.

A shop window dressed in either of these colors literally meets the eye with a flash. In point of color it is like a corner in some rich palace, and the mind instantly connects the tones with splendid furs.

A reception gown aired by one fine trousseau is of velvet in the deepest of these reds, the stiff "stomacher" bodice arranged with a fichu yoke in old yellow net.

only mean something new and as handsome as possible.

Some of the great dressmakers are putting forth trousseau textures and cuts individual to their house and stamp. For instance, instead of the usual fancy traveling wrap, one place displays a redingote of coarse Scotch wool, whose only commendation is some large ball buttons of shining gilt. But the cut of this redingote is dashing, the skirts being put on at the hips in the way of those of many of the masculine overcoats.

Smart traveling gowns are also shown in these wools. They are made with long half-fitting coats and skirts pleated each side of the apron. The turn-over collars and cuffs are of plain velvet, but a brilliant novelty with one such gown was a waistcoat of embroidered kid in a vivid scarlet.

To go with evening gowns are some circular capes of white or coral pink cloth made very plainly, depending, in fact, almost entirely upon the cut. Other evening wraps are in sacque form, some long, some short, and the majority display decorations which may be described rather as dainty than elaborate.

In fact, a scrupulous nicety prevails in all departments of dress, the doing away of sleeve falls for street wear having come from their tendency to untidiness. The merest ornament, too, becomes by the manner in which it is disposed something that seems precious. Evening slipper bows are feats of prettiness, and those for bridal wear display elaborate pearl and crystal beadings. Upon gauzy dinner and dance toilettes jeweled buttons are a feature, these holding down rosettes which festoon into garlands other trimmings upon the skirt.

With bridal lingerie, these charming and sentimental forms are carried out in exquisite hand embroidery. The finest linen or French lawn compose the choicest of the bridal sets, which show, besides the garland embroideries, monograms in old French lettering.

Dress has indeed reached a stately point; and it looks as if it were creeping toward further ceremony. MARY DEAN.



BRIDAL GOWN OF WHITE SATIN WITH LOUIS XV GARLANDS.

gowns are chiffon cloth, crepe de Paris, crepe de chine and many patterns of fancy silk, all of which effect a more fairy-like air than do satin and the plain heavy silks. But bridal tradition still holds satin and point lace as choicest bridal materials, and somehow they seem always the most fitting, and are only to be set aside when the cost makes them impossible.

The toilette of the bride's mother is a disputed point. According to some authorities she should wear only gray—for black is unlucky—but straight from Paris comes word to refute the prejudice. At a fashionable wedding the costume of the bride's mother was described as "a noticeable combination of straw-colored crepe arranged in long folds. The front of the skirt, in apron form, was covered with a deep fringe made of pale yellow crystal beads. The corsage had bretelles of Alencon lace, and the airy

The net sleeves, which are elbow length, are finished with a velvet bow and oval garnet buckle. A wide velvet puffing with a yellow lace edge borders the skirt, and the red velvet hat is trimmed with a tulle crown band and ostrich feathers in a deep cream.

Rich velvet mantles are shown by a number of the new trousseaux. The skirts of some of the long evening coats are shirred to yokes to match the elaborate shirred hats. Other velvet wraps are in quaint mantle shapes, and beyond a marvelous manipulation of the material itself, and falls of rich lace at the front or perhaps under the edge, they are for the most part untrimmed, if the jeweled buckles and buttons which appear on many may be excepted.

Plain cloth and velvet are considered rich bride materials, which, after all, however,

A Vital Question

"I understand," said Colonel Kaintuck, "that Judge Parker cultivates a good bit of rye."
 "Yes," said the man who was soliciting the colonel's interest, "he does."
 "Also some corn."
 "Yes."
 "That's all very well," responded the blue grass leader, "but tell me this. Does the Judge raise any mint?"—Philadelphia Inquirer.

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