

Fashions.



NEWEST THEATER GOWNS

"Margery Daw" Writes From New York of Fall Fashions.

NEW YORK, Oct. 21.—So French that the saying is almost a waste of words is the use of black and white striped taffeta silk as a trimming for expensive materials.

What delicious lawlessness. The application of black bands of 75 per cent silk in the prominent decoration of crepe de chine selling for a good deal over \$1 a yard! Why, one of the established rules of dressing (with those who have to have rules) is the placing of stuffs which cost more on those that are bought for less.

"What is pretty?" say our French neighbors, who are as untrammelled as children in their decisions about sartorial matters. "Black and white are fashionable, and it is chic to use touches of them on every gown. What is the simplest method of getting them on?"

"Black bands," somebody answered, and many agreed. But they have such varied ways of doing the same thing in Paris that the popular trimming does not weary. Dresses for the later Autumn, afternoon reception frocks and theater gowns sent from the French capital show frequent use of the simple black and white striped silk, just such as we have worn for petticoats for a number of seasons, unmodified of its decorative value. A merit in the use lies in the application of no more than enough. And a suspicion is sufficient.

Handsome Crepe Gown. My heart goes out to a theater gown of old China crepe, the skirt tucked finely at the back and sides, at the belt, a third of the way down the skirt, again two-thirds of the distance to the feet. The merest hint of the black and white silk folded crossways; a band of it heads each set of tucks and neatly finishes the skirt at the hem. A pretty softness is lent to the blue bands by half obscuring them with applications of white guipure. Conventionally curved panels, which are outlined with the two-colored silk, and placed fortunately on the front of the bodice. There, too, a narrow vest of white chiffon. The elbow sleeves have cavalier cuffs and falls of lace.

But my heart also goes out to a French frock of soft pink, the peculiar shade which comes into Autumn geraniums just before the frost finishes them. This dress has no obscuring lace, but is trimmed with the black and white silk in pipings. They edge the three deep ruffles which form the skirt, the fitted bertha that trims the waist, and the nearly straight circular ruffles which finish the elbow sleeves. Nobody but a woman would understand what a strain a circular thing is—of course, a bias ruffle cut the least bit curving.

"An unusually cold winter," say the paid prophets. "Dress of lighter and thinner material than for many years," exclaim the makers of the modes. Light gowns the year around have been the rule in foreign cities. We of the populace have not worn them here, because the storm of Winter would spoil them and since the neighbors would not approve at all.

Delicate Wintry Costumes. Electric care not so althly as they might be, pretty petticoats, which it is not harmful to show a little, if the bad thinner makes it necessary to hold up the skirts, are changing that. Besides, about everybody has been to Europe, or knows somebody who has, and so by seeing or by proxy, become accustomed to the idea of delicate costumes in Wintry weather. Especially are we in a matter of study and elegance as never before. I think that perhaps this is the most interesting fact so far developed in Winter wear.

"It is not enough," said a dressmaker near Fifth avenue, on a side street, "to smooth the hair so that it will do, and put on some sort of a separate waist for this Winter's theater dress. I am making many light dresses, most of them without collars, some with necks a little low, expressly for the theater. Sometimes these gowns are of silk, often they are of one or another of the exquisite crushable woolen materials which drape so effectively, and are so inexpensive, comparatively."

Madame went on to say that the ban by no means is placed upon fanciful silk waists which have distinction and some relation to the skirt, with which they are worn. "It is only that a silk waist of itself is not a guarantee of suitable toilette. The ordinary ready-made or conventional silk waist is nothing but morning wear. Theater gowns of dainty costumes of any sort should be of a color from top to toe."

Will Vary Dresses.

"But the economical woman will know how to vary her dresses, because she will have to adopt one color as brown or a distinguished blue for her particular color, and with one cloth skirt she can have a number of waists of varying elegance." Further conversation with the communicative dressmaker revealed that she preferred to encourage her customers to clean and rearrange with fresh velvets and haws dresses which have done duty in the Summer rather than be without some chic evening dress. "Vn of any modest degree will be the accepted out of many theater bodices. And necks slightly round will be worn with full confidence of public approval. It will require exceptional social prestige, or an air of having lived much abroad, to make the really deol-

lette bodice appear at home in the theater. The theaters which aim to establish cheaper cab rates are working toward the greatest consideration of dress. Nobody is happier than the manager at the prospect of having the theater "trimmed," as he calls it, when the patrons display beautiful and tasteful costumes in the playhouse.

One bright woman thinks, since that is the case, the manager ought to give her a rebate when she goes to the theater in the glorified gown of pink satin cloth which she is having built. The color of it cannot be described better than as precisely that of a la France rose which has begun to fade, with suggestions of blue tones in the shadows.

Not Too Dressy. A theater gown which will not be considered too dressy for this season's canons is of rose pink crepe de chine made with accordion-plaited skirt and bodice. The entire material is thus plaited, and the effect is indescribably luxurious. Each of the three frills on the skirt is edged with narrow white guipure. The skirt has a pointed yoke of guipure threaded with silver and white braid. This style of decoration forms the inner portion of the sleeves, which have rosettes at the elbows of the ornamental braid. Long black suede gloves are worn modestly with this pink and silver and white combination. The popular low collar has a charm when worn with a collarless gown which it quite lacks with the neck swathed.

All manner of veillings are approved for the light gowns which we are going to wear to the theater. The soft effects are the only fashionable wear materials for semi-dress. This fancy has popularized again the once beloved "landslide," a thin material silk and wool.

A theater dress made from it in a deep cream or bone color has clusters of tucks up and down the skirt, and around it on the deep flounce between ruchings of bone-colored chiffon. Lace insets—ciel blue taffeta encircle the skirt and outline the Eton bodice, and form the sleeves. The last are lined with ciel chiffon, however, rather than silk. There is a shoulder collar of Luxupia lace. The soft front of the bodice is bone-colored chiffon, seemingly draped with a handsome pearl ornament. Leaf green mirror velvet is twisted into the corage bow and the narrow sash.

Matches the Eyes. The wearer of the gown has blue eyes which appear to be green in some lights. A less striking color scheme is in order for a woman with brown eyes. In her case the velvet be of mahogany brown and the silk under the lace of canary color.

"Are you writing about theater dresses?" asked a knowing person who has just seen in. "Very well, don't omit to speak of how adorable are costume gowns with the seams fattigged together, or over invisible insets. A charming low collar has pretty completion in the addition of a ruche at the neck."

MARGERY DAW.

FROM HEAD TO FOOT.

Linen Makes Best Underclothing for Men to Wear.

Broadly speaking, from the sanitary standpoint, there are only two kinds of clothing—good and bad; and in each class there is another division—outer and inner clothing. For practically everybody outside of the tropics wears two sets of garments—outer and inner. The fact is that we have not, as a rule, given the subject of underclothing that careful and scientific study that its importance demands. Science is but truth and knowledge, and there is science in everything that concerns life and health.

I have said before that wool is a poor conductor of either heat or moisture. It therefore fills the requirements perfectly of outside Winter clothing. It retains heat and protects our bodies from cold, cold air, but if placed directly upon the skin it will be found absolutely lacking in fulfilling the needs of the situation.

Its Shortcomings. Woolen underclothing retains heat, but it also retains all the impurities in contact with the skin, which should be washed by evaporation. Woolen underwear becomes damp through the perspiration of the wearer, it has little power to give up the moisture; consequently both moisture and skin excretions are retained upon or near the skin. It is the person who habitually keeps his skin moist by damp underwear who always feels very draught. He piles

on more clothing, in the fond belief that he will thereby keep the draughts from reaching his body, and the more he piles on, the more he aggravates the trouble. His body is wrapped in a wet pack most of the time, until the skin becomes exceedingly sensitive and tender, even with the slightest change of temperature, and he gets that most common and most misinterpreted of all human ailments—a "bad cold." Every cold that ever afflicted mankind was contracted through chilling the surface of the body.

The material for underclothing most frequently worn and most outrageously unhealthy of all, is cotton. It is the cheapest to the purse, and the most costly to the person. It is truly responsible for more colds, coughs and rheumatism



than any other fabric. There is nothing more clammy and soggy and chilling to the skin than a suit of cotton underwear. In cold weather it is cold; in hot weather it is hot, and in moderate weather it is always damp.

Linen the Thing.

In linen we have a fabric which, if properly woven, fills all the requirements. By "properly woven," I mean, if it is so woven as to be porous. Linen, when first put on, gives an impression of chilliness, but this almost instantly passes off and leaves the skin in a glow—a feeling of which must be experienced to be appreciated. Moreover, linen of the right sort is absolutely non-irritating, and to persons for whom woolen underclothing is a torment, it is a comfort. It is particularly needful to those who perspire easily, from the fact that it absorbs rapidly and dries just as readily. Linen does not shrink, and if properly washed will outlast any other form of undergarment.

BEAU BRUMMEL, JR.

LATEST PARISHIAN WRAPS.

Taffeta Capuchons Worn—Changes in Hair-Dressing—New Gowns.

Juliette Domane, writing from Paris to the Chicago Tribune, says that small, dainty capuchons of shirred taffetas are the latest airy wrap in place of the all-popular box. "These capuchons," she explains, "are made in all colors and usually match the gown with which they are worn. They are trimmed with a fluff of frills, tuckings, or ruchings of mousseline de sole, and are frequently edged with flowers, single roses or other wide-open flowers made of silk muslin, with jeweled hearts. It would seem as though luxury

of detail could reach no farther limits. The capuchons are shaped like those of Normandy peasant women, lying low and broad across the shoulders, and sport of them have long streamers in front, much tucked and shirred, and caught here and there with ribbons and flowers.

"The fashion of waving the hair is on the decline in Paris, the undulator who formerly made a fortune at his trade now finds his revenues rudely cut in two. Fashionable women are beginning to discover that the frons bring baldness in their train, not to speak of the gray hair which so many young women are now afflicted with. Many of the weavers of fair Parisians wield the instruments for wig-making, which is growing as a business, wise being necessary to cover up the damages of the curling iron."

A number of authorities on the subject declare that if women do not stop curling their hair on irons there will be a race of bald-headed women in a few years, all the women who now wave their hair being destined to see their hair disappear little by little. To replace the waving, Parisian women now puff their hair on combs over curl or jeweled headband. This method is as effective and quiet and as becoming as the waves.

"Some of the newest gowns are made without neck bands, the necks merely corded in the manner of the second empire, and are worn with round collars of

gowns and walking gowns have a distinctly different meaning. No one speaks of 'rain skirts' nowadays, for these have devolved into walking skirts, that come in suits, usually with jaunty jackets of some sort. As they are long enough now to suit the most fastidious taste of women who are awkwardly conscious of their feet, they have acquired more dignity in their tout ensemble, and the little bobbed-off boleros and Etons are gradually giving place to longer and more elegant effects. The skirts escape the ground by an inch, or even half an inch. Chalk lines are by all odds the most popular for these little suits that every woman finds quite indispensable as shopping and general run-around outfits. Tailors are more frequently called into requisition for their making than formerly, when almost any skirt that was short and unlined was considered 'good enough.'"

An English chalk-line walking suit that is quite correctly tailored has a circular ruffle on the skirt, headed by a two-inch blue band of the same cloth. The long, tight coat and that well covers the hips is double-breasted, adjusted snugly with a double, and buttoned in two rows, the buttons being colored to match the coat and waist than at the bust. The coat collar and revers are faced half way back with red velvet. The plain coat sleeves have close turned-back cuffs faced half way like the collar, with crown and brims worn over a red petticoat matching the velvet.

"More latitude is allowed in the choice of hats with the latest long walking suits. Severe tailored hats and bouffants are not insisted upon. The hat designed to accompany the gown just described is a soft, silky-looking black felt with a wavy rim and a full wreath of red flowers."

WHITE MUCH IN VOGUE.

Especially So in Millinery—Gauntlet Gloves—Novelties.

"White is the fashion," declares the New York Herald. "In millinery it is especially so. The white hat is one of the smartest millinery novelties of the season. And very lovely it is, when simply treated."

"A hat really pastoral in effect was made of white felt, with a slightly flaring brim, a crown much higher than usual. Both the crown and brims were edged with black velvet ribbon, and the only other trimming which the hat displayed was a wreath of exquisite pink roses resting upon the brim."

"The white felt turban, low and broad in effect, is one of the new millinery fancies. A turban of this sort frequently has its trimming one large bird, with its outstretched wings showing a decided touch of black."

"In gowns and coats, as well as hats, the trace of white is distinctly noticeable. Very many dark cloth gowns have white vests either in silk, cloth or velvet, and happy effects in white-cloth appliques are seen in great number in the imported gowns and wraps. Embroidered designs in Russian colors show much white as the background, and the white velvet and white plush opera coats are among the loveliest fashion creations of the year. Their coats are of greater length and loose-fitting are fashionable made of white cloth, with appliques of pale-tinted cloth in medallion effects."

The glove with the gauntlet cuff is one of the fall novelties. The cuff comes in the same shade, or in a contrasting shade from the glove, and is detachable—you can wear it or not, as you choose. The cuffs are known as the 'admiral gauntlet,' and they fasten and are attached to the glove with invisible clasps. Some are made of cloth and some of castor. You can buy them trimmed with silver or gold braid, or just edged with rows of gold machine stitching. They are also further ornamented with two good-looking and good-sized buttons."

"Gray gloves, plique sewn, are novel and attractive, with a gauntlet cuff of gray castor bound with two rows of silver braid, and having two silver buttons as an extra decoration. Gray gloves are also fashionable when worn with gauntlet cuffs in scarlet or blue cloth. Long gloves, both in suede and glace kid, are more in favor than ever, owing to the vogue of the elbow sleeve."

"The newest long glove, both in elbow and shoulder length, laces at the side. There's novelty for you. The lacing begins at the wrist and is at the outside seam. Fine silk cord is generally used for the lacing, though sometimes it is silver or gold. The ends are finished with tassels."

Beads the Present Craze.

The bead craze grows apace. All kinds (and conditions) of beads, remarks the Philadelphia Inquirer, are now strutting around the fashionable neck, and upon all occasions. The dictum that jewels were not to be worn save in the evening has received some hard knocks within the past few months. One woman, at a coast resort last Summer, invariably appeared in her bathing suit with a long string of beads about her neck.

Antiques are the favorite bead, possibly because the genuine are hard to get. An-

RIGHT THING IN UMBRELLAS.

Should Be Small, With Plain Wooden Sticks, Without Ornament.

"For the present," remarks the Philadelphia Inquirer, "the smart umbrella is exceedingly small, with a case in the same shade as the silk. At one time it was feared that we should adopt leather cases—heavy, ugly things that had nothing to recommend them but novelty, but good sense and taste have come to the rescue."

"The favorite coloring for the silk is in very dark shot taffetas where the black tint predominates; in fact, we must guess that the warm coloring beneath the black more than really define it. The frame is in steel, very light and burnished, but without the slightest attempt at varnish. The stick is composed simply of well-polished wood without any ornament, either at the handle or at the point. Even the pointed piece of metal at the tip is suppressed."

"It is, therefore, necessary to find the nature of wood that meets all the requirements of solidity and suppleness. From New Caledonia and Australia some of the finest are imported, but the French makers have a preference for their own growth, as they say that the coloring is richer and more varied in graduated tones."

"For the Winter, therefore, fashion dictates small umbrellas, with plain wooden sticks, with no ornamentation. Neither the perforated rings nor monograms in gold are considered in good taste this season. The only difference between a gentleman's or lady's umbrella is in the size of the covering and the length and tuckiness of the stick."

COAT COSTUMES IN THE LEAD.

May Be of Any Length, but Material Must Match Skirt.

"Have you noticed that all of the leading fashion magazines have cost costumes this month for their frontispieces?" asks Anita De Campi, in the Chicago Record-Herald. "A pretty fair indication, is it not, of what the prevailing style is? Short women may well be dismayed. They will certainly look 'choppy' in the new coats. Let them be consoled, however, in the fact that more coat outlines can be used instead of the actual coat—that is, the coat may be suggested simply by the arrangement of trimming about the hips."

"Short coats, long coats, middle-length coats—all are in fashion. It is almost a necessity to have them made by a good tailor, and, of course, they are of cloth matching the skirt. Other wraps than full length, or at least three-quarter length coats, are almost out of the question with the new coat costumes, which may account for the reasonable price of short jackets this season. The change of style must be considered in the selection of the Winter coats. Unless one can afford several, the long cloak should be given the preference even at a slightly higher price. Styles have not changed radically now for two years, and this one will doubtless obtain for 12 months more."

"Both to modists and to clerks in the 'ready-made dress' departments, street

HENPECKED HUSBANDS

By MARGARET L. BRIGGS.

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While reading some papers the other day I happened across these sentences, and they have a world of wisdom in them: "For some reason the martyrs of our day are scorned rather than admired. We are prone to think that martyrdom is a lack of backbone in the martyr." The article referred to henpecked husbands, and accused them of lack of courage.

As a class, henpecked husbands are more misunderstood than any other persons in existence. The wife will make a fuss if her husband comes home late, she will object to his instructions to the children, she will ridicule his friends until they no longer visit each other. Step by step the woman will narrow her husband's horizon, for the unfortunate man desires peace above all else, and he will do anything to secure it. He tries hard to do what he thinks will please his wife. He never stops a minute to chat with his friends, but comes home day after day as regular as clockwork. He rarely speaks except to answer questions. After dinner he retires to some corner where he hopes to pass a quiet hour. He would love to smoke, but his wife does not like the smell of tobacco in the house. So he gets what consolation he can from his newspaper. Yet this husband, whose entire life has been crushed, will only say of his wife: "Poor girl; she isn't well. I know if she weren't sick she wouldn't mind things so much." With him it is not lack of backbone that makes him a martyr, but consideration for his wife. He must make allowances for her because she is sick, and he does it even though it changes his living to mere existing.

His wife, on the other hand, like their acquaintances, never considers herself sick, in that charitable way her husband has. She is merely in that frame of mind where she knows she has rights, and will see that she gets them, no matter what happens. She is mistress of the house, and there her word is law; she treats her husband like a slave, and before long he is one—a slave who follows her lead blindly, without any interest or will of his own.

The husband is right—his wife is sick. She is sick with some one of those female disorders which, while perhaps not showing itself in actual pain, keeps a woman continually wrought up and excited; and with her the excitement has taken the form of insisting upon having her own way in everything. What this woman needs is to take Lydia E. Pinkham's Vegetable Compound, and the disagreeable traits in her husband to which she so much objects will not seem so bad as she thought them. Mrs. Pinkham's medicine will quiet her, will make everything more cheerful, and happiness will reign in that household.

There are other martyrs of our day, however—the women who suffer year after year, yet uncomplainingly go about their work, considering it their duty, no matter how they feel. Many of them, when the pain in the back seemed unbearable, when they suffered in agony for hours during their monthly illness, would go to the family physician. But usually they are women of great modesty, and cannot bring themselves to tell a male doctor the whole truth about their aches and pains. So they secure no relief, and go on day after day, knowing that each night will but find the pain greater.

These silent sufferers are the real martyrs of our day. But with them, too, there is no need for their martyrdom. Let them write to Mrs. Pinkham at Lynn, Mass. They can tell her all, every detail of their illness, about every pain, because she is a woman and understands all the ills of women. No man ever sees the letters that go to her, and these martyrs can safely tell the secrets they would hate to whisper to a man. No woman need fear to tell Mrs. Pinkham is ready with her sympathy, ready with her advice. All these martyrs may be sure they need suffer no longer if they will but do as Mrs. Pinkham tells them—no more pains in the side, no more backache, no more headache. Mrs. Pinkham's medicine cures them all, cures them surely, and cures them for good.

I do hope these silent sufferers will go to her and be martyrs no longer.

cient Egyptian tombs have thus a new value for the fashionable woman following that they ever had any value for her before; they are a source of supply for her latest fancy in ornaments. Association, either historic or traditional, is much prized in these necklaces. Un-cut malachite, amber, Jasper and crystal are put varieties, with Venetian glass beads, of course, prime favorites now, as in medieval times. Like so many other things, the bead has a religious origin. Its original use and significance being as a talisman to protect the wearer from evil spirits or to propitiate the good genii.

The Garter Petticoat.

Quite the latest novelty in lingerie is the "garter petticoat," occasioned by the sheath-like character of the new fall gowns. The new petticoat really belongs to the genus pantaloons, and comes in pairs, to be fastened just above the knees. Thence the garments descend to the bottom of the skirt, in many frills of taffeta, thus supplying the needed background to the flounced skirt, without interfering with the close-fitting effect of the skirt around the hips which fashion demands.

Delinquent for November.

A reasonable atmosphere arises from the various useful and valuable features of the November Delinquent. The styles shown are those for early Winter; the

Things Worth Knowing.

A blonde may wear pure white with advantage, but a brunette nearly always looks better in cream-colored fabrics.

Brown eyes and a brown dress go well together.

Blue-eyed girls should wear blue as often as possible.

The tan shades are not often suitable for slim figures.

Black satin intensifies the effect of round shoulders.

A small tongue is excessively unbecoming above a large, round face.

Dull black is the best choice for a fair-haired woman, while a brunette must order something brilliantly black if she really wishes to look her best.

Tucks and stripes running downward become the June type of women, but the thin, angular beauty should have the stripes and stripes running around her dress, and she will be surprised to find how much her appearance will be improved.

A little woman with a thin face may fancy herself in a Gainsborough hat, but she is wrong—very wrong.

Stripes narrower than an inch wide tend to make one look slim, wider than an inch they increase one's breadth.

Harmonies in Color.

Black and white.

Blue and gold.

Blue and orange.

Blue and salmon.

Blue and maize.

Blue and brown.

Blue and black.

Blue, scarlet and lilac.

Blue, orange and black.

Blue, brown, crimson and gold.

Blue, orange, black and white.

Red and gold.

Red, gold and black.

Scarlet and purple.

Scarlet, black and white.

Crimson and orange.

Yellow and purple.

Green and gold.

Green, crimson, turquoise and gold.

Green, orange and red.

Purple and gold.

Purple, scarlet and gold.

Lilac and gold.

Lilac, gold, scarlet and white.

Pink and black.

Pink and blue.

Black, with white or yellow, and crimson.

Montreal's Gift to the Duchess.

The jewel presented to the Duchess of Cornwall and York, as a souvenir of her visit to Montreal, consists of a diamond spray or corsage pin of six maple leaves, mounted with diamonds. No two of the maple leaves are alike in form and color.

They are of solid 18-karat gold, beautifully enamelled in delicate tones. There are 362 carefully selected white diamonds, at the end of the stem is set a perfectly shaped Canadian pearl, weighing five carats. The whole jewel is of native Canadian gold and workmanship. The jewel is inclosed in a handsome silver case, bearing an inscription and the arms of the City of Montreal.

Green for Men.

It will be difficult for men to avoid green in their clothes this season unless they deliberately turn their backs on the latest fashions from England. The new clothing have the color of a green or less degree in their patterns. Some of them have thin threads of green outlining a check, others have green introduced more markedly in the texture—all of them show it in one way or another.

For the Female Godchild.

If a godchild happens to be a little girl, the only correct present from the godmother is a tiny white necklace. Pearls are, of course, the proper thing, but moonstones, enamel, and even mother-of-pearl beads, with handsome gold clasps, are appropriate.

