

And Now the Artistic Afternoon Gowns,

Light and Airy Materials Will Be Used for Frocks for Home Use. Skirt Draperies More Intricate and Eccentric as New Models Appear.

by Mrs. Cholly Knickerbocker.

The Tremendous Vogue of Satin Is Explained By the Beauty of the New Weaves. Embroideries Grow Daily More Beautiful and Barbaric.

WHO would have believed it? Which of us, if told a few years ago that in the Winter season of 1908 a light underdress of satin worn over—well, very little beside the female form divine—would ground with a few yards of tulle and caught with a jeweled pin, would express the very latest phase of fashionable dressing, would not have (jered)? I've no doubt the informant would have been told with more or less politeness that he was ready for a prolonged rest cure—not to put too fine a point upon it.

But it is even so. I have just interviewed madame, and she assures me that our worst fears are realized. That simplicity, approaching nudity, is to be the slogan of the season. In other words, the least dressed will be the best dressed.

Already, anticipating this, you have no doubt conjured up the horrid vision of the too too lean and the too too fat (the last being much the worst) attired in the latest expression of fashion's art. Well, it's just as well to be prepared for all shocks, but I fear that even the most vivid and night-mare imagination would fail to picture some of the sights our eyes are destined to rest upon this Winter.

For the smart modistes of New York are turning out these "new art" costumes—which really so nearly approach the very oldest of costumes, that of Mother Eve herself—at the rate of I don't know how many a day. Society—we of the Sacred Four Hundred—is returning to town and clamoring to be gowned forthwith, and the electric light biases late in fashionable dressmaking establishments, and tired little "Louises" creep home in the early hours.

But while many will adopt these extreme styles—whose coming I forecasted in this page a whole year ago—there are still more who will aspire to something less sensational, women who at the same time insist on gowns smart and up-to-date. To these light the gowns pictured on this page should appeal.

Of exquisite fabrics and colors there is no lack this Autumn. The manufacturers seem to have outdone themselves in supple weaves and satiny surfaces. For if satin itself be not the choice, the material must at least suggest it.

But satin is at present the thing. For whole costumes, for long, graceful hanging cloaks and coats, for afternoon and evening frocks and for trimmings and accessories for morning wear, it is everywhere to be seen. Liberty satin is still much to the fore, but there are new weaves on the market, as supple as Liberty satin, but having more "body," which have much to recommend them.

Cloths this season have taken on a particularly satiny look and match the satins in shade. One may have an afternoon gown of satin with an accompanying cloak of cloth and yet give the impression of a whole satin costume, so cleverly are cloth and satin matched.

This richness of effect demands a corresponding sumptuousness of trimming. And when have you seen more beautiful and

gorgeous trimmings than this season has produced? The embroideries worked onto the gowns in strong colors skillfully blended, precious stones (of course they are



of smoky violet—amethyst and wistaria are two new shades—will be much worn, as will be copper-greens and green-blues. Peacock blue is still considered very good, and all the rose colors. Gold is to be the most fashionable shade for artificial light, if the soothsayers of Paris are to be be-



- A—Charming Gown of Wistaria Colored Satin Over Underdress of Silk Net, Showing Novel Use of Ribbon Trimming.
- B—Embroideries Used in An Original Manner on a Gown of Peacock Blue Drap de Soie.
- C—Chiffon Cloth of Pale Gold, the Fashionable Color, With Artistically Designed Garniture of Lace.
- D—The Knotted Drapery Gives Distinction to This Otherwise Simple Dress.
- E—Gown illustrating the Characteristically Straight Lines of This Season's Fashionable Figure.

This quaint and picturesque fashion a becoming one! Scarfs, about which we have heard so much for so long, play a very important part in this season's gowns, and are at last being worn in commonplace and everyday style, which foreshadows for them a swift end. By this I mean the so-called Directoire scarfs being now sold in the shops. Artistically applied scarfs, which form so large a part of the chic of imported gowns, will, of course, be successfully worn all Winter.

Colors this year are out of the ordinary—artistic and charming. Subdued and dusky tones are to be found in nearly all the fashionable shades, which promises well for the gracious blending of the costumes of guests at smart assemblages this season. Taupe holds favor in wonderful fashion, although it has a more pink cast than the taupe of last season. All shades

Heved. And again we shall wear gold and silver slippers. Indeed, this year more than ever must we pay attention to the clothing of our feet, for more than ever before will they be in evidence.

The Art of Listening

Too Many Women Fail to Realize How Highly Polite Attention Is Appreciated by Men

By ELLA WHEELER WILCOX

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THERE is no accomplishment make it necessary for him to repeat which a young woman possesses more pleasing than the art of listening with attention. It is possible of attainment by all. Yet how few possess it.

Brain scattering and mind wandering is the evil of the day.

The hurry and rush and noise and blare of modern times is not conducive to quiet conversation.

Telephones have become a necessity of the home life of the day. But they are persistent in their interference with continuity of thought, with polite attention, and with concentration. They even interfere with the repose which should attend the meal hour; and they wake us from our first and last nap, night and morning, with an imperative "long distance call."

The tales of the Arabian Nights could never have been related had the telephone existed.

Yet with all these drawbacks, it is possible to cultivate the art of listening well. If we set our minds upon that accomplishment; and to do this we must realize its importance.

A very stupid girl, so far as intellectual attainments is concerned, and a girl who possessed neither beauty nor accomplishments, married a brilliant and attractive man. She won him simply by her interested manner of listening.

When he talked to a bevy of people where she was present, he was sure to find her face full of interest, and to receive some response to his words, or a slight at the right moment when he was hesitating, and never once by inattention or mind wandering did she

It proved more compelling to this man than the beauty and accomplishment which other women cast at his feet.

There is no more mortifying situation for any one who is trying to tell a story or relate a fact than to find the eyes of the assembled company, whether one person or a dozen, wandering, and the attention distracted by outside sounds.

I have seen a woman who was beautiful and charming, and who prided herself upon being an excellent hostess, place her guests in this humiliating position again and again.

In the midst of an anecdote or narrative her eyes, which had been wandering everywhere save toward the speaker's face, would turn with a blind gaze, as she made some inappropriate remark, or requested the speaker to begin over, as the trend of the story had escaped her.

The best told tale falls flat when such an interruption occurs. Men love to be paid the polite attention of listening when they talk.

The very first accomplishment for a woman who hopes to be popular with the sterner sex is, therefore, to learn how to listen.

Listen with the eyes, with the point of the head, with the tactful and timely word or laugh, and with the concentration of the whole being.

When you cannot do this, leave the room if some one is speaking.

A restless-eyed, nervous and inattentive presence would destroy the eloquence of a Demosthenes.

only imitations, but the effect is all there, and threads of gold and silver gleaming—oh, they are joys of color and skill! To give greater weight to these embroideries when used on satin, heavy cordings of the same satin are worked into the design with good effect.

Nearly every one has used her store of adjectives when gazing upon the vagaries of the new draped skirts. It is now up to some clever person to win a laurel wreath of fame by inventing a new word which will express surprise, horror, and grudging admiration and which may be suitably used on viewing the new models! For, truly, the skirts grow "enrouser and enrouser."

Draped, tied, gathered, slashed, caught up with bows, tied down with ribbons, I'm sure the poor draperies must grow discouraged, for never are they allowed their own way—always must they end up in quite a different fashion from the way they began. The knotted draperies are eccentric, but effective if done by an artistic hand. Notice the gown in the sketch, marked "D." Nothing could be more simple, and yet it is lifted far out of the level of the commonplace by just that knotting of the long ends of the lace overdress.

Is quite another way is a lace overdress used in the sketch lettered "E." Here the fashionable perfectly straight-up-and-down lines are clearly illustrated. The back is made absolutely sheath fitting, the lace binding the figure closely to below the knees. Below this the limp train winds itself around the wearer's feet.

On dresses for almost every occasion are these limp bodiless little trains seen. If spread out upon the floor you find that they are cut square in the back, according to the latest rule laid down by fashion. But this you rarely have an opportunity to ascertain, for the trains are usually to be found wrapped around the ankles of the wearer.

With gowns intended for afternoon wear, and more particularly for wear in the non-trained skirts seem almost a necessity, and this year they have fashion's approval. The only gown which will be permissible yet short will be the strictly tailored morning walking suit, and even here you will find your tailor try to persuade you to have a long skirt.

The materials—silk velvets, chiffons, Marquisettes, colored nets—all will be much worn for afternoon gowns. And very charming and feminine they are. Several materials will be found combined in one gown—satin, lace and chiffon—and overdone efforts will be frequently seen. Tight-fitting slips of satin will be used as the foundation on which to mount these airy materials, very often the trimmings



being applied to the underdrip and only being glimpsed through the semi-transparent robe.

One gown of black satin and black chiffon, a newly imported model, which won my admiration, had wide metallic gold ribbon threaded through slits worked in the satin underdress. The ribbon was quite eight inches wide and was very supple. It passed around the dress just about in line with the knees, and was pulled rather tightly, binding the dress in. In the very middle of the back it was tied in a big bow with long ends, all this being quite plainly seen through the black chiffon overdress, which was most simply made, depending for effect on cut and line.

Overdresses of tulle, with silk fringed edges, are a fad of the season which will extend to afternoon as well as evening wear. But this fancy will only be for those of unlimited dress allowance, for anything more perfumable cannot be imagined.

Neckties will again be doubled and tripled and be made of contrasting materials and even colors. A fad for yokes of black net, although black may appear nowhere else in the costume, is too unbecoming to have an extended vogue.

Sleeves will, as a rule, be long and extremely tight fitting, the use of a button-hook being necessary in many cases, for sleeves are now made, really—Italy—but-toning from shoulder to wrist.

Collars embrace the ears, with large round ruffles. French women this Autumn have put on a heavy of high, slightly swathed black, satin stocks, above which rest great ruffles of filmy white. But, and burn the roots to death. It is a prospect to be feared by women of our country in

How Many Hairs You Have.

HAIRS are composed of scarf-skin, and are covered with thin, flat, overlapping scales—which is the reason why an eyelash or other hair in the eye irritates it so much. Nobody has ever attempted to reckon the number of hairs that cover the human body, but those of the head have been counted, and it is known that 120,000 of them make about an average allowance.

Each hair is a tube, with a bulbous enlargement at the lower end, and grows out of a vase-shaped "follicle" with a narrow neck. At the bottom of the vase is the true root, which is clasped by the bulb. When the hair is forcibly pulled out the bulb comes along with the stalk, but the root remains behind to produce another hair.

This is why, in the case of superfluous hairs, it does no good whatever to pull them out. The roots remain behind undisturbed, and presently there is a new crop. The only known cure for the mischief is to insert an electrified needle into each one of the little vases, or "follicles," and burn the roots to death. It is a prospect to be feared by women of our country in

cause slow, and demanding no little skill on the part of the operator. From the above explanation it will be understood also why a woman's hair may come out plentifully with the comb, and yet she may not become bald. In such a case it simply means that the hairs which removal gives an opportunity for new ones to grow. But if the roots themselves die baldness is the inevitable and incurable result.

Some women's hair is naturally curly or wavy, to the envy of their friends of the same sex; others have straight hair, which can only be made to wave or curl by artificial means. The difference between the cylindrical in form; curly hairs are oval in cross section. A negro's hairs kink because they are flat in places. The heat of the curling tongs when applied to straight hairs causes each one of them to contract on one side and to curl in that direction, which is necessarily temporary. The hairs on a woman's head grow at the rate of one-fifth of an inch a day, or seven inches a year. This represents an average, considerable variation being found in individuals. It is said that blonde hairs have a higher tensile strength than brunette, and that 120,000 of these matted into a rope will support a weight of eighty tons.