

FASHION'S

FRILLS AND FURBELOWS



NUMBER ONE AND TWO.
EMPIRE wrap made of cream colored cloth and lined with white silk. The neck is finished with a collar of sable. The large sleeve is made of the cloth trimmed with a band of the sable. . . . Evening wrap made of gray plain panne velvet, and the same colored panne velvet, embroidered in silver, gold and chenille. The vest is made of heavy cream lace with a flared collar faced with chinchilla.

NUMBER THREE.
EVENING cloak made of putty-colored panne, tucked in pinch tucks and trimmed with heavy cream lace. The collar is trimmed with a band of sable and a band of velvet, the same color as the cloak. The long cloaks of cloth are lined with satin and on either side of the front faced back with heavy yellow lace, which shows when the cloak is thrown open. In the back and on cuffs and collar the cloth is cut out in designs, showing satin of the same shade, which is laid underneath.

NUMBER FOUR.
CORSAGE made of silk, trimmed with the velvet ribbons and the wreaths of roses. The vest and yoke are made of chiffon, same color as the silk, embroidered in silver. The lower part of the corsage is made of the chiffon. The sleeves are made of the silk, finished with full chiffon ruffles and trimmed above the ruffles with wreaths of roses. The understeeve is made of lace.

NUMBER FIVE.
ADINNER toilet for a brunette, composed of maize crepe de chine and insertion of black Chantilly embroidered with jet and motifs of orange velvet; black velvet forming a corsage bow, and black chiffon used for sleeve draperies complete the garment of this strikingly handsome creation. The manner in which the shirred puffs of the crepe are carried around the corsage makes this style particularly becoming to figures that require to be built out under the arms and over the bust. Another charming arrangement in this design would be deep ivory-tinted lace used with pure white crepe; also any of the pale tints of colored transparent fabrics can be developed elegantly after this style.

NUMBER SIX.
DRESS of dark blue velvet, princess style. The upper part of the skirt is cut in the form of a deep apron, long in the front and short in the back. It is cut in scallops on the lower part, and trimmed with two rows of narrow satin folds of the same color as the velvet. It is trimmed with rows of beads and silk embroidery between the silk folds. The bottom of the skirt is made with a flare of the velvet. It is short in the front and deep in the back. It is trimmed on the bottom with applied ornaments of satin of the same color, embroidered in silk and beads. The princess fastens in the back. The bolero on the princess is made of the velvet, embroidered in rows with silk and beads, and trimmed on the lower part with a trimming made of the satin, embroidered with the beads and silk. The neck of the bolero is finished with a band of the velvet, finished on the edge with the beads. The sleeve is made of the velvet, embroidered with the silk and beads, and trimmed with a flare of the embroidered satin. The under sleeve is made of lace. The dress is made over a foundation skirt of silk.

NEW FASHION MODELS OF PARIS

Known as Mannequins, They Are Chosen for their Beauty of Face and Figure--One Is a Marquise.

AN INTERESTING story of the service in the great coutouriers' establishments in Paris is that of the mannequins. A mannequin is not a little man, as one might be disposed to believe; she is a woman, generally young and beautiful, and always nearly perfect, artistically, in figure and "style." It is her duty to appear in the "salle d'exposition," or showing-off room, wearing the latest style of costumes appropriate to different society functions and parading before the customers. Also, she sometimes serves as a "trying-on" machine, wearing before them the unfinished robe so that alterations of detail may be made up to the last minute.

These mannequins are exceedingly well paid, and, as they are always dressed in the most ultra chic fashions, the position is much sought after. At the great coutouriers' some of the "mannequins" have been unsuccessful actresses, young women who had taken to the stage on the strength of their fine figures or stately carriage. In point of earnings, if not in point of glory, they have little reason to envy those who have succeeded on the stage. Some of them arrive every morning in their "shop" in as brilliant a "carriage-and-pair" as whirrs a great tragedienne to the theater.

At one establishment the manager related as a dead secret that among their mannequins was a real, live marquise. This lady belongs to one of the old noble families of France; her ancestral name was renowned in the court records of the seventeenth century; her brother is still owner of what was once a splendid chateau in the Landes of Gascony. By the decay of the noble house, as the result of the political upheavals which have so often altered the face of French society life, the chateau had to be closed and the family to go into impoverished exile.

This courageous woman finally decided to "go into business." She is very beautiful, reproducing the traits and figure of a famous ancestress, a beauty of the court of Louis XIV., whose portrait hangs in the Louvre. Her handsome salary as a mannequin is helping to restore the chateau in Gascony, and with it the social prestige of her family. For business purposes she is known as "Mademoiselle Annette," and the American ladies before whom she parades have



little idea that they are being served by a member of the old nobility of France.

"Mademoiselle Annette" becomes again in the evening "Madame la Marquise de V—," and, in her tiny apartment off the Faubourg Saint Germain receives the representatives of the royalist aristocracy. They overlook her "disgraceful connection with trade" for the sake of her ancient name and her wit and beauty.

"Mademoiselle Annette" is, however, a startling exception to the general run of the mannequins in point of birth. Most of her colleagues are girls, whose beauty and grace have raised them suddenly from the utmost obscurity. One day a week the managers of the big establishments open their doors to prospective mannequins, for they are always in search of attractive young "demoiselles." Sometimes girls who come in the morning in pitiful poverty-stricken attire leave the place in the evening robed like princesses. In several of the Paris dressmaking houses there are English-speaking mannequins; in one the mannequin in chief is an American girl, a Virginian.

Besides these living clothes-pegs, if the expression be not too brutal where there is so much beauty and chic, there are hundred of women and girls employed in a big coutourier's place, in one no less than 900. They work at cutting, stitching and brodering in great atteliers, lofty and cheerful, and the whole immense establishment is filled with the hum of their prattle.

A good many of these girls are foreigners, who work in the atteliers of the noted Parisian houses by way of qualifying for the title of "pupil of Paquin" in their own countries. They are earning, so to speak, their Paris diploma, the better to exploit their home public, in American or England. And it is only fair to say that even though they are not exactly the right to the proud title of pupil, they necessarily acquire considerable skill by working, however humbly, in these famous establishments. The big prices paid to the great coutouriers represent the client's absolute certainty of having the best possible workmanship, and the simplest sewing woman of the staff has got to give that or to "get out." Many modistes in large American cities owe the beginning of their vogue and success to the

BROWNS AND REDS NOW FASHIONABLE

BROWNS and reds make their appearance amongst the lighter shades, which are used in harmony with the darker colors.

There will be a tendency to plain colors in materials owing to the wealth of trimming used, and which only shows to full advantage on a sober background. And it is safe to predict that trimming in its most exaggerated form will still hold its own, in spite of effort to revive simplicity of style.

Waltcoats of silk, heavily embroidered in flowers and leaves, are to be very much in favor, also in cloth and satin. For cloth braiding is the correct trimming, and a great many brandenburgs

beautiful rich trimming that it cannot well be spared.

In the street gowns of cloth we see combined with it corduroy or velvet, the skirt being made of the cloth trimmed with bands of the velvet, and the coat of velvet trimmed with the cloth. This is something new and original.

Velvetens and corduroys are trimmed with bands of soft leather, either in tan or black and in suede and chamois. This is especially good trimming for a tailor-made gown. Both wide and narrow braids more with the rough finish will be used for cloth gowns; and buttons of all kinds are to play an important part.

To turn to something daintier, we find a beautiful trimming of flowers and foliage—marguerites, roses and forget-me-nots—the petals made entirely of satin comet ribbon. These applied on chiffon gauze and mousseline de sole have a most charming effect.

Irish point and heavy Irish gulpure are to be much used, the latter especially in connection with fur for trimming collar and facing the fronts of cloth jackets.

Argentine silks, which have a new fascinating luster, are being shown among the season's novelties and are very serviceable as well as attractive. There are also frosted effects found in silks, and some new brocades called "Damas lustreuse." "Taffetas fleuries" is the name given the flowered designs to be much used. Pekin stripes in silks are to be worn, especially in the black and white combination. The brocades are to be carried out even in the crepe de chine, and this ever popular material is more beautiful than before. A charming combination is crepe de chine and heavy Irish lace. Then there are entire gowns of this same lace in dead white embroidered all over in black spangles, which are beautiful.

White broadcloth trimmed with black is effective and makes a stunning dinner or reception gown.

For tailor-made gowns, whipcords, worsted burlaps, zebelines, blended scillians, camel's hair, Pyrmont cloth—the latter with a surface somewhat like camel's hair and very silky—are all to be much used. Hop sacking and rough materials generally, also velveteen, are to be more popular this season than broadcloth for tailor-made gowns.

Vicuna cloth is used for outside gar-

severe and highly skilled training they received during their year or two under a Paris taskmaster's eye.

"It," said the manager, "we got a commission on the business of all the girls whose prosperous career commenced in these atteliers we could go out of business at once millionaires. And," he added, "not a little of our income from this source would come to us from the United States."

Oldest Newspaper in the World.

It was supposed until quite recently that Kin-Pan, a Chinese journal published in Peking for the last 1000 years, was the oldest newspaper in the world. In a very able work recently published, however, Imbault Huard, the French consul at Canton, shows that this honor belongs to the Tsing Pao, or Peking News, which has been published continuously since the year 710, and is even said to have been founded some 200 years before that date, or early in the sixth century—800 years before a newspaper was known in Europe.—Golden Penny.

There may be more than one way of looking at it, yet no farmer will ever admit that watered stock is an asset of doubtful value.—Milwaukee Sentinel.

ments, traveling cloaks, etc. These new materials all come in the fall shades—amongst which are magenta, mauve, submarine green, cinnamon brown and beige. Sapphire blue is very strikingly used with beige, gray, white or black, and is to be a favorite this season.

Yellow in a shade between maize and orange is exquisite when used to relieve a black gown. Another charming shade is Hortensia violet, a tint so transparent and light that it seems to shade from one into the other. Green, castor and Algon rose are other popular shades.

In skirts the tight effect around the hips with full flare at the feet, is more accentuated than ever. The backs are all very full, but are held in flat with long, sweeping effect. The accordion pleated backs in cloth skirts are the thing, while for silk we see them side-pleated or shirred. Loose box-pleated backs are much used for velvet.

Old embroidery is so popular that old chests and store rooms are being ransacked to find scraps of work belonging to a past decade, and fortunate is the woman who can embellish her gown with embroidery worked by some re-ative in by-gone days. Tambour work has obtained quite a vogue, and is beautiful on light thin materials, especially in the very open-work designs.