

MODELS OF THE SEASON



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will wear like a Brussels carpet, keyed up with elaborate strappings of black satin, stitched stiffly in silks of five bold colors. The companion gown is a winter veiling of gray camel's hair dropped over a blue foundation, bordered with black Minnesota fox at the edge of the skirt. Daring, but perfectly legitimate, is the waist model with its yoke and sleeve caps of horizontally tucked blue satin, and the additional decoration done in varying lengths of black satin ribbon finished with pear-shaped drops of gray and blue chenille.

Whoever is desirous of having the proper costume for the theater need only turn to the group of three hatless maidens sketched from life and a proscenium box. This trio illustrate the gayety and fancifulness of the odd blouse as it is, and they also make clear the all important point that a fancy blouse can be worn only with a corduroy or light transparent wool skirt.

If you go into a smart shop to buy a fancy waist the astute saleswoman saddens your economical soul by trying to sell you what she calls a blouse skirt. It is a skirt of severe simplicity, because the glories of the blouse must have the proper foil and background, and black or white or the palest grays are the neutral light and shade preferred. Every blouse glories in lace, and some of them in lace that grandamma or great-great-auntie wore. All of these invaluable little garments show elaborately designed sleeves, and it is just a tiny bit smarter to wear them flat in the neck, provided yours and Annie Laurie's fair throats are similar.

The silk petticoat has had a bitter rival to endure in the white cotton skirt, but the laurels of superiority rest at the moment with beautiful creations of silk. The most assertive colors in the loudest contrasts are not too exaggerated, for the best afternoon and evening underskirts and the marquise mode of combined skirt and corset cover has been brought out in order to meet the demand for an elegant and useful little undergarment to wear with the bedroom wrapper or the easy, frilly coffee jacket. A marquise is included this autumn in every bride's trousseau, and some of them excel all previous silk petticoat records in extravagant ornamentation.

One of these pretty things figured conspicuously in the outfit made for gallant General Corbin's bride. Hers was striped blue and white silk, criss-crossed with entre deux of real black Chantilly lace,

OF INTEREST TO WOMEN

For the Wee Ones.
Picturesque styles predominate for children's clothes. While mothers of refined taste never dress their children lavishly nor noticeably, at the same time they realize that it is neither wise nor just to curb their innate liking for dress or to mortify them by making them wear ugly and unbecoming clothes. Children's clothes may be serviceable and not necessarily expensive, and at the same time pretty and becoming.

Coats are now a question of importance. Quite little girls wear the pretty coats of bengaline silk, velvet or cloth. These have straight backs and fronts and are finished with capes or collars. Some of the velvet and silk coats of the finer order are finished with handsome lace collars, which give them a decided air of style and elegance. To go with these coats are frequently bonnets to match. The big poke shape is always pretty for the tiny maid. Sometimes it is made of the material of the coat, ostrich tips appear as trimming, fur, ermine or sable tail is also used and the shirings or lace lining the brim make a soft and charming framework for the dimpled little face. A pretty notion is to put a bunch of tiny flowers, wee rosebuds or forget-me-nots, for example, inside the brim, where it will nestle against the hair.

When "Sending" Christmas.
Little packets of gift tags are sold in the smart stationers' shops which are extremely dainty, and most convenient for the Christmas-gift giver who likes everything done with order and system. These cards are smaller than bag-

gage checks, but of the same shape and have a hole at one end, through which to pass the ribbon or cord by which the card is to be attached to the package. The card has a gilt edge and is ornamented by a spray of mistletoe or a sprig of holly and the words, "Wishing you a Merry Christmas" in gold. The name of the sender and of the person to whom it is sent are written on the blank side of the card.

Use Hot Milk.
Hot milk is the newest panacea for all complexion ills. If the face be wrinkled, sallow or otherwise afflicted, hot milk, says the enthusiast over this new remedy, will produce a cure. Converts declare that the face, after being washed with milk at night, feels wonderfully refreshed, while the skin soon becomes very white and soft. Some even go so far as to pour a generous quantity of milk into the water for the bath and claim that it is positively magical in removing fatigue.

Kaiser's Heir and Marriage.
The young crown prince of Germany, it is rumored, recently wrote to Miss Gladys Parker Deacon, formerly proposing marriage. Such a union could only bemorganatic, and in any case the kaiser would not allow it. During his visit to London two months ago the prince presented her an exquisite diamond ring.

A Woman's Touch.
A woman's touch is known by her washboard, her piano or her husband's pocketbook. Just at present.

from the costly garment made for Mrs. Corbin.

Number One.
Full length coat of brown broadcloth with undersleeves, plastron and inner collar of ottoman silk. Upper cape collar and second cuffs of heavy silk embroidery. The cape collar is of heavy ottoman silk in the darker shade of brown and matches the large bow with long ends that fall in front. The coat is rather tight-fitting in the back and very long. This garment is intended for theater or carriage wear, as it is much too cumbersome for walking.

Number Two.
Handsome toilet of crimson ladies' cloth and black silk gupure. The skirt

has bands of overlapping folds of cloth, with raw edges between and below the insertion; the jacket bodice is tucked vertically in fine cords. The sleeves and vest are of crimson silk in a large soft cord. Landsdowne could be beautifully used in this design, also the new silk and wool novelties that look like frosted crepe. On a skirt made of these thinner fabrics tucks would replace the overlapping folds. One very stylish effect would be had by using white cloth and white gupure, and lining the more prominent figures in the gupure with a color. One new Paris model, for example, has leaf-shaped pieces of scarlet cloth under white gupure, between it and the white broadcloth it trims. Price of pattern, skirt, \$1.50; waist, \$1.00; sleeve, 50c.

Number Three.
Gown made of brown velvet. The skirt is cut in seven parts, with a full circular flounce. The front gore is plain and extends full length; the side front gore is built with two plaits. The outer gores are fitted to front, the former quite close. The back falls in a loose habit. The sides and back of dress skirt are ornamented with four bands of the velvet, and each one ornamented with fancy crochet ornaments, blue and brown. The bottom of the skirt is ornamented with blue cloth and braid mixed. The slip skirt is made of blue shot silk, finished by a ruffle and a plaiting. The belt is made to fit body and trimmed with the ornaments. The corset lining is cut of the blue silk. The center front is made of oriental embroidery on muslin, and filled out with the little woven braid. The corsage is ornamented over the blue cloth and on the velvet and brown silk bow and strings which fasten into the waist. The epaulets on the shoulders are of the blue cloth, trimmed with the braid. The sleeves are very new. The cuffs are flat. The trimmings extend in a bell effect up towards the elbow, made in several parts and embroidered in the fancy braid.

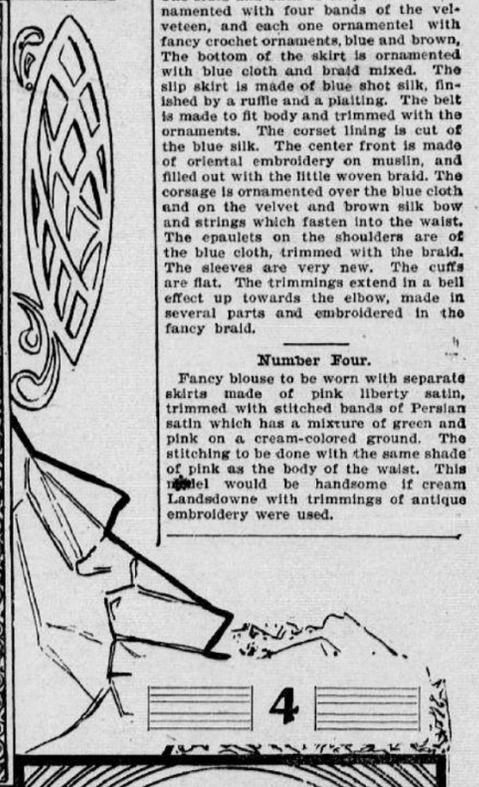
Number Four.
Fancy blouse to be worn with separate skirts made of pink liberty satin, trimmed with stitched bands of Persian satin which has a mixture of green and pink on a cream-colored ground. The stitching to be done with the same shade of pink as the body of the waist. This model would be handsome if cream Landsdowne with trimmings of antique embroidery were used.



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Daring Color Schemes in Gowns-- Rainbow and Stained Glass Effects Sought After By Modistes-- Adorable Breakfast Gishas in Painted Velveteen.

COLOR, color everywhere, that is the big feature in fashion this season, and happily the American woman belongs to the type that looks its best in rainbow and stained glass effects. So few black gowns are in active use, either for street or house, that the occupant of a simple, serviceable, sable frock, is set down as a hopeless old maid, or the victim of a late, unhappy bereavement. This does not mean, however, that black is not still utilized as a background for bold color combinations. What makes the skin shine whitest and the figure seem

slightest, but black broadcloth, corduroy, crepe de chine, crepe de laine, drap de Venice, or French felt? But if you hold dear your carefully acquired reputation as a woman of taste don't let your black frock or hat be worn without lavish and judicious support of color. Crown your dusky tricorne or plateau hat with a dashing bow of blue or white, slash up the front of your waist to show a vest stiff with bright embroidery, utilize plenty of the best imitation of old lace that you can find in the undersleeves at your waist, and braid or stitch your skirt as

fancifully and contrastingly as the pleasant law of the mode allows.

If anybody wishes to have the lesson and logic of this lecture fully illustrated, let them glance over the charming accompanying sketches. The three cloth gowns are of cloth and absolutely apropos of the argument of the opening paragraph. One of these is a house dress of kangaroo brown morning cloth, made with a double skirt and a bolero waist. The edges of the skirt are garnished with bands of pierced embroidery, done in cut blue silk, and through the interstices of the embroidery glints the cheerful apple green of the skirts' linings. The front of the waist is of brown straw plaited silk muslin drawn over apple green silk, and garnished with little overlapping straps of blue panne, and a belt of this last mentioned goods and color.

There is much more sweetness and light, not to mention becomingness, in this dress than if it were worked out in dull, faded, wintry tones. The same cheerful view can be taken of the two calling suits that are grouped together. The figure to the left shows a warm Burgundy, red Scotch homespun, which

and the flounce had garlands of lace roses, framing insets of darker blue silk. A sharp-eyed, quick-witted girl, whose allowance for winter clothes wouldn't keep Mrs. Astor properly supplied with hairpins, saw this dream of a petticoat, and, taking careful note of all its details, she went home and copied it to the queen's taste. She picked up a remnant of taffeta at a bargain, investigated the lace counter until she secured just the bits of pretty imitation cream-colored kind she wanted, and when her marquise was finished it could not have been distinguished in point of rich effect