PARIS MODES SHOWN.

The Sloping Shoulder Line One Thing Certain.

CONFUSION AMONG THE SKIRTS.

Many Differences Seen in the Design and the Length.

Sleeves and Cape Collars Used to Emphasize the Sloping Shoulder Effect—The Street Gown Made of Zibeline—Another White Season at Hand—Variations of the Trimmings—A New Princess Gown—Styles for the Bodices.

The opening of model gown exhibitions came to pass early in the past week. Incidentally the button was pressed which set the wheel of fashion in motion once again and now we are off for another preliminary period of scoring up to some as yet rather uncertain rule for outline and mode which may have the lead later on.

The first importations shown are more or less experimental, of course, since the things which the Paris dress designers choose to send to us are not always accepted as absolutely infallible even by their most devoted followers. Besides the display is so bewildering in detail, so suggestive of varying possibilities, that it is not an easy matter to choose or to determine just what special modes will find favor until they are convincingly tried on the fearless women who are always ready to venture into the realms of dress where even angels might fear to tread.

It is evident beyond question that there is some change in outline, even though it is but an exaggeration of one we have already. Fashion has been leading us gently but surely up, or rather down, to the sloping shoulder effects worn early in Queen Victoria's reign, and here they are in genuine form, quite as pronounced as in the early days.

Cape collars of every conceivable style and depth enter into the finish of almost every imported gown in sight, while the sleeves, very close at the top, just below the point of the shoulder, continue the line by swelling out into varied proportions below the elbow.

One model is called the mandolin sleeve, and the largest portion, just above the cuff is four or five inches in depth. Many of the sleeves have the appearance of being cut circular to give the wide puff with only a very little bit of fulness where they are set into a short cap which extends down from the shoulder seam and fits the arm closely.

This cap idea is a distinct feature of the new sleeve and it varies in length from three to five inches, sometimes cut straight across the arm and again ending in two points or scallops. It may be of lace, embroidered in silk on the same material, or plain with any dainty finish across the edge; but in any case it is a very important part of your sleeve and helps the approved sloping line very much, since it does away with any fulness directly at the shoulder seam.

A pretty sleeve which has no cap is made with a deep inverted box plait down the top of the arm, caught together four or five inches down from the shoulder, with tiny silk crocheted olives or ornaments which come for this purpose.

The sloping shoulder line is accomplished in every and any way which taste and ingenuity can suggest, some of the dressy white cloth gowns having a shoulder cape pointing down nearly to the waist line at the back and forming a square battlement shaped piece over the top of the sleeve falling nearly to the elbow.

In the cloaks you see the same shoulder line which was, it is said, inspired by the Japanese kimona rather than the early Victorian reign of dress. It is the sleeve, no doubt, which brings this conclusion, as it is very much like the kimona sleeve, full, long and flowing.

Many of the evening sleeves are a series of net frills falling from a short cap to the elbow at the back, and rounding up quite a little on the inside, or there is no cap at all, and the frills are attached to a band around the arms, leaving the space above this bare, the latter style being an especially effective sleeve.

As for skirts, they are a question which time only can answer since they show many models with plaits at the top. The tendency is toward more fulness around the hips, but women will not accept this fashion without a protest, so the dress designers have very cleverly disguised their purpose by stitching down the plaits, and grouping the tucks in new ways with diagonal lines of tucks between the vertical groups.

Skirts with a plain yoke, the fulness generously plaited, or rather tucked, below the yoke are here again and are shown as new models, and they are new in detail if not in conception. Other skirts which fit the hips closely all around show a three-inch box plait at the back, stitched down, or a group of smaller plaits also stitched down like tucks a few inches below the waist line.

On one model in shaggy dark blue zibeline there is a hip yoke of blue broadcloth of the same shade, scalloped and piped with black silk, and pointing down in front to a three-inch band which extends nearly to the hem. The broad box plait at the back also has the cloth bands down the centre, and the skirt is close fitting without any other plaits.

It is the close-fitting skirt with the voluminous flare around the feet which is still the prime favorite, in spite of all the plaited models tentatively brought out for our inspection. One thing which will preclude the possibility of their being universally accepted, is the craze for rough materials, too thick and clumsy to plait successfully.

But fashion is generous in variety and there is every kind of skirt to suit every figure and kind of material.

One special item of interest in skirts is the length, which seems to be up to the line in the way of a train for evening dresses, while many of the street gowns in both velvet and cloth are comparatively short, some just clearing the ground and others trailing not more than two inches, yet rather long in front and at the sides.

The fashionable street gown is made of zibeline, cheviot or velvet in a new thin variety, not quite all silk, which comes in all the colors, spotted, plain and finely striped, giving a mixed appearance. Shades of brown, green and blue with an occasional gown of a soft, yet fairly bright, pinkish red with some yellow in it, seem to be the fashionable colors.

Of course gray is never lost sight of and there are black and gray and black and white rough mixtures which are particularly good style.

The z[illegible] vary in thickness according to the length of the nap, which if long gives the fabric the appearance of fur. This sort of zibeline is used very effectively in combination with velvet for deep graduated bands around the lower half of the skirt, one very wide at the hem and three narrower ones above.

In dark blue the combination is especially good style, made with an Eton coat of zibeline, cape collars of the velvet and a round narrow collar of ermine turning down around the neck and extending to the end of the front on either side. Around the body of the coat, a little above the edge, there is a wide band of heavy cream white linen lace which also encircles the sleeves at the widest point.

Rosette ornaments of linen with dangling ends decorate the front and a sash of dark blue silk ties at one side with a loop and two medium long ends finished with a deep fringe of the linen thread.

Wool laces are also very much used on cloth gowns, and the grape pattern in clusters of rings is the favorite.

There are zibelines plain with a glossy pressed finish and zibelines striped and dotted very effectively, but it is zibeline of some sort which confronts you on every side in the department of street gowns. Cloth in combination as a trimming is a special feature, varied in many ways as to form, but usually of the same color as the gown except for a touch of color on the bodice when bright, light shades, decorated with embroidery, are used.

Glacé silk gowns are also trimmed elaborately with cloth bands which cover the silk so generously that it is a question whether you have a silk gown or a cloth one. But in any event cloth, either embroidered or plain, is a distinctive feature of the autumn trimmings, both on silk and on wool materials.

Broadcloth gowns, too still hold their own in fashion, despite the invasion of zibelines and Himalaya fabrics, but at the present writing they seem to to be mostly in very light colors, and especially in all the shades of white.

We are to have another white season, without doubt, and most strikingly too, since cloaks as well as gowns are of white cloth. Too much cannot be said in praise of the white gowns in general, and cloth ones in particular, unless you discuss the prices attached to some of the imported models, and there your approval ceases.

But they are things of beauty to look upon and seem well worth the price when you contemplate trying to face the gay season without one.

Wool lace in large bold designs, and especially the grape pattern in large bunches formed of rings, is the latest trimming for them, and you see the entire bodice made of this lace, over chiffon, with possibly a basque frill, and large motifs inset in the skirt above a group of tucks, or perhaps a wide band of lace all around with fine tucks on either side.

The all-lace waist is not the only style, however, as some of the models show a finish of lace around the neck and a deep shoulder cape of cloth, cut in one of the many odd shapes and inset with lace motifs. It meets the belt in the back, in some instances giving a [illegible] picturesque effect to the costume. Everything counts which helps to accentuate the sloping shoulder silhouette, so it is to be expected that all possible changes will be rung on the cape idea.

Anoth[illegible] conspicuous among the new costumes is the princess gown, made like a child's gown, with skirt and bodice attached to a belt of lace or embroidery, one apparently a continuation of the other, yet made separately.

This gown fastens in the back, of course, is bloused after the manner of all bodices in front and is made in thin materials only, not alone for evening wear with décolleté neck, but in high-necked gowns for informal occasions and restaurant dinners.

One of these in black-spotted net is shown in the large illustration, tucked and striped with lace insertion and hung over white chiffon.

Lovely white gowns of net, chiffon and veiling are made in this way and are variously trimmed with lace and tucks, an odd effect being made on one gown by using a yellow écru lace insertion lined with black silk mousseline. One very elaborate model in white spotted net has a hip yoke of Irish lace, a wide band of lace at the hem, and another band of less width, midway between but sewn onto an inner net skirt showing through the meshes of the outer one, with an odd effect.

The bodice has a sort of bolero finish of the heavy lace which hangs loosely, ending just above the belt line.

A delicate touch of color at the neck and belt is a noticeable point in the finish of the white gowns—a bit of blue, soft red, or burnt orange, for example, carried out in silk bands embroidered daintily with white around the collar band and cuffs. This idea is more decidedly expressed among the separate white waists of silk and flannel, as many of them have an elaborate trimming of colored embroidery across the shoulders, down the front and around the collar and cuffs.

Again they are elaborately embroidered all in white. Some embroidery seems to be a necessity if you would be up to date.

Narrow white satin ribbon is also very much in evidence on the white net evening gowns, arranged in short grouped lines, stars and various designs covering the entire gown. Two wide bands of satin ribbon embroidered in open design down the centre or inset with lace form one very pretty decoration on a white net gown, striping it up and down all around. Lace motifs decorate the spaces between.

The novelties in laces, embroideries and dress trimmings generally are beautiful and varied beyond all precedent this season, and added to these are all kinds of passementerie ornaments, fringes and dangling drops of every size and description. Your winter suit will not be complete without some sort of pendant ornaments hanging on the front of the coat.

Irish lace is quite as popular as it was in the spring, if not more so, possibly because the demand has made the finer qualities of the real lace scarce. But it is the stylish thing to have.

One white cloth costume has a short coat of handsome Irish crochet, with a chinchilla collar and a finish around the edge of a deep fancy white silk fringe falling below the waist line.

Where price is no consideration this is the swell thing to have, but real laces are not a necessity in fashion, now that imitation laces are so exquisitely fine and attractive in pattern. They lack nothing in novelty, even to the point of right and left designs for the fronts of long coats. As for lace motifs, there is no limit to the sizes, kinds and shapes; neither is it possible to give any adequate description of the many combinations of embroidery and lace, lace and appliqué designs of silk and batiste, with and without colors.

First among the illustrations is a white voile gown, trimmed with Irish lace and showing [illegible] effects, while another of white broadcloth shows one mode of using the new grape lace.

First among the street gowns is a dark gray black and white mixed zibeline, trimmed with narrow bands of black satin set on in groups of waved lines. Embroidered bands of cloth trim another model, which is equally suitable for broadcloth and silk.

Triple shoulder capes are shown in the next design, the skirt in stitched-down tucks, encircled with silk pipings in waved lines. Another very stunning model of velvet and long-napped zibeline shows the latter in deep bands on a velvet skirt with a wide insertion of heavy lace between. There is lace on the coat, with velvet capes and ermine collar, and cream white rosette ornaments. The undersleeves are of velvet.

Another costume, in brown cloth, is finished with shaped bands of taffeta silk and gray green velvet run through eyelet holes on the bodice, which is finished with brown ornaments.

The bodice of the new cloth gown is in general a blouse shape both back and front, with a fancy belt showing some sort of postilion design at the back. The blouse effect at the back, however, is not universal as it is not becoming to every figure.

Blouse coats to be worn over a thin waist seem to be in order quite as much as they were last season, despite the fact that long coats are here again, and many of them fasten nearly if not quite close up the front and are finished with a wide standing collar turning partly over on itself.

Short basque frills and postilion backs are another feature. One of the new coats with basque and cape collar is shown in the illustration. It is made of mixed gray zibeline with blouse fronts.

FRILLS OF FASHIONS.

Plaids in wool materials and silks have made their appearance once again; but they are never a pleasing revival, in spite of the fact that they are sure to come around with periodical regularity.

In the hairy wool materials you see small, almost invisible, plaids which are subdued enough to meet with some success perhaps, but women who dress in the best of taste are not as a rule fond of plaids. At least not of anything more pronounced than the dainty checked silks.

For children's wear they are especially useful, while in velvets and silks for millinery purposes they are shown in the brightest colorings of the original Scotch varieties. How they will flourish remains to be seen, but it is hardly to be expected with the present elegance in dress that they will find universal favor.

Another revival in color is the brilliant burnt orange, which is especially effective with brown and particularly chic with white for hat trimming. Almond green is still another popular color for contrasting effect, and one which is exceptionally good style with brown, or the gray black and white mixtures.

Velvets with a long pile resembling plush are among the season's novelties.

Liberty satin, a soft Argentine silk with a pretty odd weave, taffeta silk, velvet, velveteens, corduroy, cloth and fine French flannel are the fashionable shirt-waist materials.

For dressy house gowns crêpes de chine, very soft and thin, crêpe weaves of all kinds, whether silk or wool, and gauzy veilings will be very much used. Broadcloth and crêpe de chine are combined very artistically in some of the imported gowns, both of the same color, however.

Gorgeous robe dresses of lace are shown at the importers', in patterns which surpass anything we have had before, and so prettily designed that the fact of their being robe gowns is cleverly disguised.

Tucks are quite as much in evidence as ever, but as far as heard from, stitched bands seem to be on the wane, and silk braids are rather filling their place. Yet they are still in sight on some of the new models and so useful that they may hold on for some time to come.

For your coat and skirt costume it is advisable to have a waist of the same color, or possibly a lighter shade, made of chiffon or silk, chiffon trimmed with cloth being particularly good style. The idea is to have the bodice much thinner than the material of the gown.

At the moment the novelty in fur is gray squirrel, and you see it in bands, on the new gowns. Again on the hats, and made up into bolero coats in combination with white baby lamb for vest, collar and undersleeves.

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THE QUESTION OF EYES.

Significance of the Colors—Ideal Eyes—Long Turkish Eyes.

The latest subjects of statistical inquiry are light and dark eyes, and it is announced that, taking the average of Europe and America, 44.6 is the percentage of men having light eyes, including blue and gray. The proportion of women having blue or gray eyes is 32.2 per cent. In other words blue eyes are decidedly rarer among women than among men.

Men have light eyes oftener than women, but in the intermediate grades of color between light and dark, the percentage of the two sexes is very nearly the same. In this intermediate category are brown and hazel eyes. The percentage of these these among men is 43.1, and among women 45.1.

The percentage of black eyes is larger among women than among men, being 20.7 per cent. for the women, while among men it is 12.3.

Blue eyes are considered to possess great attractions. This was the case among the Greeks and Romans of classic times. Upon the Goddess Minerva was bestowed a surname to signify the blueness of her eyes.

Gray eyes—wells that a man might fall into—have ever been the ideal of all great novelists; among the number, Charlotte Brontë, George Eliot, Wilkie Collins and Charles Reade. Most of the heroines in up-to-date fiction are gray-eyed maidens.

Of the living great, as well as the vast army of the dead who have distinguished themselves, most have eyes of gray or blue.

Shakespeare had eyes of gray; so had nearly all the English poets. Coleridge's eyes were large, light gray, prominent and of liquid brilliancy. Byron's eyes were gray, fringed with long, black lashes.

Charles Lamb's glittering eyes were strangely dissimilar in color, one being hazel, the other having specks of gray in the iris. Chatterton's brilliant gray eyes were his most remarkable feature. Under strong excitement one appeared brighter and larger than the other.

As to green eyes, they are for glory. The Empress Catharine of Russia had eyes of this hue. In "Don Quixote" green eyes are thus referred to:

But, now I think on it, Sancho, thy description of her beauty was a little absurd in that particular of comparing her eyes to pearls. Sure, such eyes are more like those of a whiting or a sea-bream than those of a fair lady; and in my opinion Dulcinea's eyes are rather like two verdant emeralds, railed in with two celestial arches, which signify her eyebrows. Therefore, Sancho, you had better take your pearls from her eyes and apply them to her teeth.

The writer of a Persian song says:

A gray eye is still and sly,
Whether it smile or frown;
A roguish is the brown;
The eye of the blue is ever true;
But in the black eye's magic spell
Mystery and mischief dwell.
Still, every pretty pair I see
Rule, ravish and bewilder me.

Aside from the color, there is the shape of the eye to consider. Artists regard the following as the ideal proportions:

The width should be one-fifth the breadth of the head; the cornea one-third the width of the eye, and the width of the lids apart should be equal to the diameter of the cornea.

An odd little story is told about the shape of the eyes of Mme. Jane Hading, the French actress, which are very remarkable. They are of the clearest and purest brown, like that of mountain brooks or wave-washed onyx, and veiled with a thick fringe of black and silky lashes.

But this is not all. Her eyes are unusually and extraordinarily long, and this length is due to artificial means.

It is a custom among the Turks to lengthen the eyes by cutting the corners. This is done very early, at the age of 2 or 3 years, the outer corner being deftly slit with a lancet about the twelfth part of an inch.

While the wound is healing the lids are drawn outward every day, and when it is quite cured the eye is still submitted to the drawing process every day for a long time, with the result that it becomes long and narrow.

The story about Mme. Hading proceeds to declare that her father was in Turkey and saw this practice, and determined to try it on his little girl, then about 3 years old. Whether the story is true or not, one thing is certain, that the admirers of the actress declare that she has the most beautiful eyes on the stage.

WILLING TO SHARE MEN'S LABOR.

Doukhobour Women Answer Charges That They Are Ill-Treated.

WINNIPEG, Man., Sept. 24.—Ever since the Dominion Government commenced importing Doukhobours into Canada there has been controversy as to the characteristics of these people, and many who studied their beliefs asserted that they would never make good Canadians.

About the middle of this month the Doukhobours decided that they could no longer conscientiously keep the stock that had been presented to them by the Government, and acting in a body drove every horse, cow and sheep from their settlements in the northern part of the province.

When this information reached Winnipeg it was at first discredited, but the Government investigated and found it to be true. It has been a common practice among Doukhobours to work the women in the fields as they would beasts of burden and for this they have been severely criticised.

A letter from some Doukhobour women asserts that they are not forced to work, but do so voluntarily. The letter with all its uncouth language is as follows:

"DEAR BROTHER: In answer to the communication printed in your respectable newspaper, the *Swan River Star*, in which it was written that our brethren in religion oblige us to work, we women and girls, sisters of the Christian Community of the Universal Brotherhood [Doukhobours], ask you to print in the same paper, for explaining of the truth that we without any constraint, did free, entirely voluntarily act beast of burden.

"We believe that it is good when we are sharing with our brethren in the use of the food, clothes and home to share with them in the labor, too. It would be useful for all the women to work themselves and not be supported by some other ones. We think that it is illegal to work with the help of cattle, as well as to make any other action of the violence.

"Also if our men would make the most difficult work of pulling the wagons, but we would be content of the easy one, this would be for our part not totally good.

"Respectfully yours,

"Sisters of the Christian Community of Universal Brotherhood [Doukhobours], ANNA, DOUBASSOVA ELOAVET, BLOUDOVA, DOMANYA, TROTIMENANOV."

SCHOOL FOR DESERTED WIVES.

An Institution Designed to Assist in Making Them Self-Supporting.

From the Chicago Chronicle.

On the top floor of the New Erie Building, Halsted street and Blue Island avenue, is one of the most unique institutions in the city. It is known as the "United Hebrew Charities Workroom." The presiding genius, or, more technically, the superintendent, is Mrs. Louise Mitchell.

This workroom has a unique mission among the poor Jewish women of Chicago. It aims to give employment to deserted wives and dependent widows who have children to feen and clothe. It seeks to make them self-supporting by teaching them various kinds of needlework. And lastly, it endeavors to educate them in the decencies of life, to raise them in their own esteem and to give them that desire for a certain social standing so essential to the happy woman's make-up.

The committee in general charge of the undertaking is headed by Mrs. Louise Schott. The other members are Isaac Greensfelder, Mrs. Garson Myers and Mrs. Alfred Kohn.

Every day the rooms are filled with women whose poverty and helplessness are known to Superintendent Edward Rubovits, of the United Hebrew Charities. They come at 9 o'clock in the morning and leave at 4 in the afternoon. These hours allow them to complete all their household work before leaving home, and to return in time to prepare the evening meal. The tasks given them are not hard, and in payment each receives 75 cents a day.

The only drawback to the workroom is that it can accommodate no more than fifty women at a time. The committee must, therefore, perform its duties on principles of scientific charity and according to the means at its disposal. It cannot be generous. It can only be just. In commenting on this Superintendent Rubovits says:

"Our applicants appear in a different attitude from that adopted by those who petition non-Jewish charitable institutions. They demand, where others ask. It is true that our donors were more liberal. The peculiarities may have their origin in that maxim of the Bible: 'For the poor shall never cease out of the land.' And, therefore, the liberality, on the one hand, is greater, and the demands from our people, on the other hand, are more persistent.

"Our manner of procedure is easily explained. A case appears and the application is taken. Then an investigation is made. This is done for the purpose of learning the history of the case and to ascertain the causes that prompted the person to ask for assistance, and also to enable the members of the committee to form an opinion as to what extent aid should be furnished. Such investigations frequently lead to detection of intended fraud, sometimes to unworthiness.

"On this latter point I wish to say that the women who are taken into the workroom are all respectable and upright morally.

"We do not, as a rule, undertake our investigations with the preconceived idea that we shall discover its object to be unworthy. When we do discover it to be such, it is quite accidental and very disappointing. In that case, of course, the applicant is refused aid. When we have cause merely to suspect that something is wrong, we give the woman the benefit of the doubt until something further develops.

"Every worthy case is taken up promptly, and all possible assistance is granted."

The work furnished is chiefly that of making men's neckties for the wholesale establishments. The big manufacturers furnish the material, and pay from 15 to 25 cents a dozen for having the ties made up.

DONE WITH GIRL TYPEWRITERS.

One Man Tells Why Henceforth He Will Have the Other Sex Only.

From the Detroit Free Press.

A merchant from an interior town of Michigan was in Detroit a few days ago looking for a young man to act as his typewriter, and when asked why he did not employ a girl he replied:

"I've had three or four, and they don't turn out well. The first one had been with me about a month when a theatrical company came along and was going to skip its date because Little Eva was sick. My typewriter heard of it and offered her services, and she played the part so well that the company took her along and in four weeks she married the manager and ran the whole show. The second one got a little too fresh after a week or so, and came to me and said:

"'Mr. Blank, you haven't got but one f in coffee, while you've put an h in sugar and left out an e in sheeting.'

"'Do you object to my way of spelling?' I asks.

"'I do,' she says. 'I don't want folks to think I'm typewriting for a saw mill.'

"As I wouldn't change, she did, and number three was all right till a young farmer walked in and gained her love while she was typewriting an order for six grindstones and a bale of bed blankets.

"Number four was the best looking girl of all, and she hadn't been in the store three days when my wife says to me across the breakfast table:

"'Silas, I think I'll go home on a visit.'

"'Yes?' says I.

"'And take our seven children.'

"'Yes?'

"'And stay a year or two.'

"'What's the row?' says I.

"'Nothing,' says she, 'only that when a man of your age has to put on a clean shirt and collar every morning it's time he got a homely typewriter or a new family.'

"The girl went," continued the merchant, "and I don't think I'll try any more. I'll get some young man who wants a chance to work up, and when he ain't typewriting I'll hoist him upstairs to barrel up beans and sack up wool."

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