

MORE WOMEN IN NEGLIGES

AND TEA GOWNS PRETTIER AS THE CULT SPREADS.

Frugality and Baintness Found Nowadays Even in Very Cheap Negliges—Loose Boudoir Gowns—Fashions—Improvements on Japanese Ideas—Materials.

Among the charming things shown in the shops for the delectation of the House Show crowd of shoppers, negliges of the more elaborate type have had a prominent place, and it is safe to say that in no previous season have we had so varied and beautiful an exhibit in this line.

For many seasons past a few merchants have specialized in dainty offerings of this sort, but now the grade of negliges has improved throughout the entire trade. More American women are buying and wearing handsome and luxurious tea gowns and boudoir gowns than ever before, and the women who cannot afford the costly models insist upon greater daintiness and charm in negliges garments than was once the rule.

Of course there is still an immense supply of the cheap negliges, garments, and some of them are aggressively ugly, but even in this class the heaven is more noticeable than it once was, and even among the very cheapest of the kimonos, bedside gowns, etc., one may find things that have a certain piquancy and daintiness.

In one Broadway house which has a reputation for attractive negliges there is, for example, a line of negliges in outing flannel priced at \$1.85. The sound is depressing, but there are few pretty things so cheap, there are many desirable gowns at reasonable prices.

In the first place the manufacturer has produced an outing flannel which, while no more expensive than the materials usually associated with the name, is really attractive in color and design. On a ground of narrow stripes, pink and white or lilac and white, is scattered a flower design in the same coloring. The lilac pink roses are scattered over the pink and white stripes, lavender flowers over the lilac and white stripes.

The gown is quite loose and of modified kimono type. The edges are all neatly finished in machine buttonhole stitch of pink or lavender, and the fronts are caught together by ribbons tied in little fluttering bows.

For what the French call a *sau de si* this extremely cheap model has its merits, and while there are few pretty things so cheap, there are many desirable gowns at reasonable prices.

Nun's veiling, albatross and other woolsen stuffs of similar weight are well liked for simple negliges, wearing well, cleansing readily and even washing satisfactorily, affording a little more warmth than silk or cotton, yet not too heavy for well heated rooms, and in light colors extremely dainty and becoming.

Very simple gowns in pale blue or pale pink albatross, with wide bordering bands and big collar of white wash silk with wafer dots of black, are smart and inexpensive, and wide white silk braid and frogs are used effectively upon other unpretentious gowns in these light weight and light hued woollens.

THEORETICAL TO THE RESCUE.

A Few Nice Referrals That Women Want to Have Pointed Their Way.

The woman who had been shopping dutifully her afternoon tea with shaking hand.

"Tired!" she exclaimed. "I'm tired enough to lie down and die if I had any clothes I could bear to die in."

"I couldn't rest in my grave with the ones I have, and I can't find any new ones fit to wear except those that cost more than the price of my salvation. Of course I don't want to die without that, so I'm in a bad way."

"I'm going to tell Roosevelt that it's high time he was taking an interest in us women. He seems to be the only somebody that's doing much of anything, and he's

lantic shade, trimmed in wide bands and motifs of coarse flat dyed to match the satin and embroidered heavily in blue and gold. A deep tucker, bringing the double-lap line up almost to the base of the throat, was of cream alencon, as were the huge wing sleeves, whose fulness was weighted down by heavy golden tassels.

And there was a gorgeous tea gown of new rose velvet very light and supple, silver embroidery and fine gray net over silver gauze. Such negliges as this are for the privileged few, but the ranks of the few have evidently increased amazingly during recent years.

The reign of the old time beauty is at an end. New art has brought out a new style of beauty. On the walls of the Paris Salon this year the fact was emphasized that regular features and delicate skin no longer constitute the ideal beauty from an artist's standpoint.

A new era has set in. The new beauty must have intelligence, personality and above all elegance as well as good looks. The so-called ugly girls need not think they are out of the race, for a little irregularity of feature is desirable nowadays, especially if it indicates character and individuality. But with that character there must be smartness, chic and the grace that is thoroughly feminine.

This change in the fashion of beauty was clearly foreshadowed a dozen years ago when a new stage type took the place of the buxom beauties who had been in favor for a generation. Nowadays mere plumpness counts for nothing, and the frail, anemic female form is what managers demand and audiences rave over.

NEW STANDARD OF BEAUTY

MERE GOOD LOOKS NOT ENOUGH FOR A WOMAN TO-DAY.

Individuality and Elegance Count More Than the Old Attributes of the Belle—Change in Society and on the Stage—Chance for the Homely Girl.

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ordinary and distinctive. She has handkerchiefs that are worth \$2 or \$3 each for usual wear. She never wears a light glove twice. Her belongings are cared for by one or two maids.

"She has her own equipages. She sees all that is worth seeing in the world in the way of pictures each year, she hears all the good music, and is in touch with the world of literature and art."

"In other words the elegant woman must not be a mere clothes wearer, nor even a luxurious beauty. She must be a woman of the world with tact and good taste, used to the best society of both worlds—the old and the new."

"The elegant woman never overdresses or wears jewels in such profusion as some American women do at the opera. For instance, she is cultivated beyond the point of putting on clothes as a means of displaying them."

"On other hand, she thinks nothing of ordering a dozen white linen frocks from the one material and model, each of which will resemble the other exactly. She will have fabrics woven specially for her gowns and lace made after exclusive design. All these details cost small fortunes to obtain, yet do not show at all."

"Every one knows the hurry and bustle of the social life here, the running on from dinner to opera, to supper and dance and second supper. Very rarely do we find an American woman never hurries in her gait or over lunch or dinner. She writes her notes in an easy, graceful hand, talks in a gentle voice and expresses herself with some of the dignity that we have almost forgotten."

LINEN FABRICS ARE POPULAR

MANY OF THEM USED FOR PILLOWS AND PORTIERES.

Stylish Effects at Low Cost—Some for Bungalows and Mountain Camps, Others for Rooms in Which Mission Furniture is Used—Flax Lattice Lace Effective.

In some of the shops which pride themselves on putting original fabrics and designs on the market brocades for the time being are taking a back seat in favor of rough textiles made principally of flax. Women will be an eye for stylish effects at low cost are delighted with them.

The first varieties of these were intended mainly for bungalows and mountain camps. Later varieties were manufactured with an eye to the furnishing of libraries, foyers and rooms in which the mission style of furniture is used.

Arras cloth is the name of one popular weave, which is 54 inches wide and may be had in several shades of red, of brown, of green, of ecru, of terra cotta and flax color. It is somewhat rough and substantial, but not heavy. Giving the impression of including wool in the mesh, it really contains little but flax, and costs only \$1.25 and \$1.50 a yard.

A trimming woven particularly to combine with arras cloth is lattice lace of natural flax color, made into a band or insertion

GREEN AND ECRU, AND THESE TOO ARE BORDERED WITH THE LATTICE LACE BAND.

This flax lattice lace, by the way, is not limited to trimming materials made of flax. It is having great success thrust upon it by being used as a finish for cushions of velvet, plush, silk and two toned broadcloth.

Like all dyed cotton fabrics the arras is likely to fade sooner or later, but, as a dealer remarked, by the time it does fade some other material will be in fashion.

Another low priced fabric, 50 inches wide, included in the inexpensive novelties woven mainly of cotton, is called "old style moose" and is an excellent imitation even to the dull colors. There are several attractive varieties in two toned effects and a quaint and very popular variety having a self-toned plain surface embellished with a wreath design called Colonial wreath.

This old style moose, which like the arras is used for portieres, couch covers and pillows, sells for as low a price as a dollar a yard.

A FLAT HOUSE NUISANCE.
A Possible Way of Retaliation Upon Letter Box Advertisers.

"There is a demand," said a man who lives in a flat, "for a bottle that can be refilled, but there is a greater demand for a flat house letter box that can't be stuffed with the circulars of tradesmen."

"Many families make it a rule to look at these circulars only sufficiently to see that they are advertisements and then dump them into the vestibule floor to be gathered up by the janitor. Others make it a point to note the names and addresses of the authors of the nuisance, with the view of avoiding their places of business as the easiest way of retaliation."

"There is now in course of organization a league to obtain the nuisance which deplores families in flats and apartments of the legitimate use of their letter boxes. Membership in the league will cost nothing."

"There will be distributed free of charge in the flats and apartments small blank books with pages alphabetically marked; also small printed cards of neat appearance, designed either to be inserted in the space with the card or name plate of the occupant or to be suspended from the mail slot by a metal clasp, reading as follows:

DEFENSE THAT FAILED.
From the London Daily News.
"I was not," said a lady at a Manchester police court yesterday, "using bad language; I was too badly dressed and respectable. The bench which seems not to understand the implied argument of the moral effect of good clothing upon the witness, imposed a fine."

New Order in Missouri.
From the Missouriian.
"This hour after midnight and all through the town the lamps in the houses have all been turned down; the lonely policemen slowly pace the beat; not a thing is there doing an any old street."

LUCINDA'S EXPERIENCE.

What Happened When She Carried Father's Umbrella to a Fire.

"Things keep happening all the time," said Lucinda, "things that you never would have thought of."

"Now this morning there was a big fire near where we live—a big fire. The first we knew about it was when we saw the smoke coming over our house—thick smoke, great clouds of it, and lots of cinders, big and little, black flakes of burned stuff coming along with the smoke floating in the air."

"So we knew that this must be a big fire and not so very far off, and brother Claude and I went to it—you know everybody goes to fires. It was a rainy day, but we just took umbrellas and went along."

"And we got pretty close to it and stayed there and watched it till the police drove us back, and it was a big fire—great waves of flame and lots of smoke and dozens of fire engines and hundreds of firemen and great excitement generally; and there we stayed and watched it until it was pretty nearly out, and then we went home."

"I thought my umbrella seemed pretty heavy for just being wet, and when I handed it to mother and she shook it out in the kitchen she shook off a lot of cinders! That was what made it seem so heavy, the cinders, and then when she opened it out to let it dry mother said to me:

"Why, Lucinda, you've burned a hole in father's umbrella!"

"And so I had, or one of those cinders had, a little hole about as big around as a lead pencil. And I didn't know it was father's umbrella until then. I had just picked up the first umbrella I came to."

"I don't know what your father will say to that, Lucinda," mother said then, trying to look stern, but I knew well enough he wouldn't say anything."

"You see, father's philosopher; he doesn't worry over little things, or he tries not to, though I must say I've seen him get excited sometimes over the littlest bit of things that wouldn't worry me at all. But he didn't worry about the umbrella."

"Why that's nothing," he said when he looked at it. "Raindrops would have to aim pretty straight to get through a little hole like that."



NEGLIGEE OF TUCKED CHIFFON WITH BANDS OF SATIN, A SECOND OF STRIPED MARQUISSETTE AND LACE AND A THIRD OF REAL OTTOMAN SILK OVER WHITE NET.

willing to do a whole lot of everything. You know, I'm not so sure that he's really and truly practical. If he is, I believe he's biased."

"Just because we women can't vote for him for a third term he doesn't seem to take any interest in us except to count our babies and say 'Nothing doing!' Good gracious, the problem is how to keep clothes on the children we do have, not to mention the difficulty of feeding them, with milk up to nine and ten cents a quart, eggs forty cents a dozen, apples five cents a look, and butter a nickel a small."

Emperor William's Tailor.
From the Westminster Gazette.
It is interesting to learn that the Kaiser has brought to England the famous Hohenzollern tailor, which for centuries has been credited with a supernatural power to protect its wearer from harm of any kind.

The Paris Salon reflects the prevailing types of beauty at its exhibitions, and it was noted that in this year's showing there was a great dearth of the old doll face pretenses, the curves, the rosy cheeks and too red lips that one saw formerly. Intellectually and above all character was the principal note expressed.

American society mirrored this change in fashion before the stage showed the influence of the new art in relation to woman's looks. Long before the comic opera chorus was bereft of big girls and amazon marches became unknown it was evident that the girls who were hailed as belles and beauties were not so according to the standards that called for regular features and established measurements and weights. A glance through a collection of miniature reveals many interesting and fascinating faces, but not one dull type, or dairymaid type, as it is now called.

No doubt it is a natural development of woman's intellectual training, her interest in outdoor life, her passion for grooming and her desire for individuality. Girls with red hair or sharp elbows took heart, for they found themselves described as Burne-Jones types. They stuffed out their hair and wore big picture hats, and after a night at the opera woke to find themselves famous as beauties.

And so they were. New thought beauties, new art types, and after that all that was necessary was to keep up the beauty attitude and avoid taking on flesh. The women noted to-day for wit and fascination of manner are not beauties according to the rules laid down by our grandfathers, who called for bright eyes and rosy cheeks, red lips and regular features, threats of snow, tiny hands and feet—all those oft-quoted charms that old-fashioned novelists never failed to give their heroines.

Of course the artist of the new school now declares that the new beauty, the beauty of character and expression, is the only

about five inches wide. There are also flax ornaments—not unlike in style the frogs made to decorate women's tailor-made coats—which vary in size from three to five inches in diameter and are finished with a fringe of flax anywhere from seven to ten inches deep.

A couple of dull green portieres just finished for the library of a modern New York house were bordered with the flax colored lattice lace and trimmed midway between top and bottom with a horizontal row of flax ornaments 4 by 3 inches in size, finished with 11 inch long fringe and placed 3 inches apart. The effect produced was odd and picturesque.

In a West Side studio is a corner fitted up with a broad divan covered with dull red arras dyed of into 16 inch blocks with the lattice band and piled with pillows of the same material bordered with the lattice. There are some other pillows made of a rough goods woven mainly of hemp in alternating very fine ribs of dull

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