

ONE PARISIAN MATRON HAS A GOWN OF RICH SABLE.



MARIE ARMSTRONG, PARIS.



ENTIRE GOWNS OF FUR A NEW FRENCH NOTION.

Special Correspondence of The Sunday Republic. PARIS, Oct. 28.—In the season that is just at hand fur is to have its day. Not content with putting on wide bands of fur on the shoulders and cuffs, the makers of costumes for women have just shown what they can do in the way of "creating" by building entire gowns of fur. Of course, the fur gown is not likely to become common. One may make as much from the fur that is at hand from as is shown in the sketch, which is made of Russian sable. This gown is of sable, made with black and white. The jacket is worn a chiffon blouse, and the whole costume is beautiful enough to be the property of some Northern Princess of fairy lore. The dress of fur which forms the skirt are sewn together in such shape that they give the effect of a single piece. Another rich gown that is illustrated is exceedingly graceful. This is made of white broadcloth, a deep yoke and double formed of ermine. At the top of the blouse, outlining the yoke and forming collar and belt, there are bands of white and black fur applique. The shawl draped around the neck and the fur of the skirt are almost needless to say that ermine of the skirt is worn without waste. The broadcloth and ermine are laid together with satin and this the figure perfectly. Long box coats of seal skin are having a great vogue. They possess the novelty of being trimmed with ermine. The contrast between the dark and light fur is very pleasing and is new. Until the present season only dark furs have been combined with the seal. The white was a daring venture, but it is one that has taken immediate hold upon woman's fancy. Fur collarettes are to be had in delightful varieties. One that I selected for the sketch of a skirt shows a new idea in this line. It is made of handsome sable, the double cape pieces sewn to a yoke of puffed white satin. There are other collarettes of this same cut, which have the yokes hand applied with lace and embroidery. Such wraps fit prettily about the shoulders and do not have the clumsy effect of all fur that is sometimes so unbecoming. Fur coats are to be worn very wide. An evening hat is made of ermine. There are hundreds of black tails to finish the ends of the. Nearly all the collarettes have gold caps. Russian sable is the most popular fur. It is found in large quantities in the mountains of the Caucasus. Ermine has been both celebrated as the "resembling fur". There are three species of ermine: one much black by some young women. With ermine, white ermine and ermine of mink, they are very fetching. These jackets are cut exactly along the lines of the furs that are worn. They come to the waist line at the back and then, and slip down lower at the front. They have the fur turned up and down, with the big revers running the entire length of the front, but they look very well when left unfastened about down to the lower back. Worn in this way they display the pretty bodice and may be worn backwards. Certain coats of heavy cloth, with numerous buttons, have wide fur collars and square revers of gray and white squirrel. These coats are cut in Empire style. A jacket for a young girl comes just over the hips and is made of seal trimmed with Russian lamb. Ermine muffs will be carried with both day and evening gowns, even when the coat is of some other dark fur. A pretty American girl has a big velvet hat faced with ermine, and ermine-trimmed seal skin jacket and an ermine muff. This set of furs she is planning to wear for the first time with a cloth gown of a deep velvet shade. It is welcome news that comes from the

most fashionable authorities on dress that none but rare and the very finest lace is used in the make-up of all-over lace gowns, that no woman who thinks anything of her reputation as a correct dresser would possess a gown that was not "real." If one cannot afford a real lace gown one must be content with a material less expensive, but far from imitation. Lace bolero jackets are among the things of fashion's front rank. Lace applique and lace bands have not lost one bit of their standing and will not throughout the winter season. For a time at least the question of sleeves is settled. A very popular sleeve is the one which fits close all the way up the arm and has a puff at the wrist and another set in just at the elbow. In wraps the moderated and sleeves are much used. For tea gowns and jackets sleeves are very flowing, showing beneath the finest of undersleeves. Finishing of panne give a very rich effect to blouses of various materials. A white chiffon blouse, accented-plated all over, with a collar and cuffs of black panne. This blouse is worn with a shirt of black broadcloth. The only touch of contrasting color is in a band of pink satin and velvet roses applied down the front of the blouse from the collar to the belt. Blouses of white panne, run in clusters of tiny tufts, are suitable for young girls' dress wear. The white velvet blouses that were modish last winter had something of a vogue, though they did not become very popular as the material which they were made did not have the same desirable qualities. Blouses make the panne so well liked. Panné has all the richness of velvet, but is even softer and more pliable than satin. For evening wear, separate blouse of panne in delicate shades of color is most desirable. It is dressy but none too elaborate for youth. Several exquisite evening gowns—full dress in style—of black panne have been shown lately. Their trimming consists of embroidery done in jet. MARIE ARMSTRONG.

BUTTONS AND EMBROIDERIES.

Buttons will be used on everything this fall from chiffon to fur. A novelty to be introduced in the coming season is phosphorescent silk, so called because the surface has a phosphorescent effect intended to suggest the glimmer on the sea. Another novelty is panne metallic sheen to the pane, and it is highly effective. Changeable striped and broche panne is also shown. One new fall is a tiny mirror in an enameled locket that is worn on a long gold chain. The side of the locket is a pretty design, generally with a figure upon it. When the gilt opens the mirror is disclosed. Buttons promise to be very fashionable, and handsome new designs are made of steel, gold, crystal, jet, mother-of-pearl, as well as a combination of steel, gold, mother-of-pearl and paste jewels. Enamelled buttons, with and without jewels, gold and oxidized silver and gilded buttons are also in vogue. Persian and other Oriental embroidery designs are the newest ideal in shirt-waist decoration, embroidered bands being inserted diagonally at the front. Embroideries and spangled galleon will be among the foremost trimmings of the fall and winter, and very handsome new designs are put forth every day. Lace and spangles will be used to a large extent and form an important feature of evening gowns. Spangles will be used merely to outline patterns on the dress fabric instead of covering it completely, as was the style last year. The array of metal ornaments and bijouterie which the season has inherited is fascinating, wonderful and distracting. Fancy buttons, clasps, pendants and buckles are appearing in new and original forms on all sides. Rumor has it that earrings are again to be worn and pearl and diamond necklaces are displayed for wearing in the east. Central is one of the fads of the season, also, so look to your old jewel boxes for modern ornaments. A dainty little novelty to a lace neck-band, which hails from the French capital, is a black ermine, tied in a knot and edged with gold fringe or passed through a gold slide. Such lace looks very pretty on foulards and other thin fabrics, pointed in the front instead of straight, as in a yoke, and very often accompanying a lacy rolled round the shoulder line. Fashionable young women are again affecting the Psyche knot-in the way of hair-dressing. This style places the Madonna-typed type, but not the women with high foreheads and retreating noses. Young maids still adhere to the Marie Antoinette culture, only the pompadour roll is considerably lower, directly in front, and has much less of the frizzly-Naught girl appearance than has been common recently. High stiff collar bands are gradually disappearing from our necks. The fashion for transparent lace neckbands during the summer has taught people the comfort and wisdom of having something light and soft round the throat. A long tucker, held up by a ribbon velvet threaded through the top of the collar and under the laces, and even when winter comes frosted and turned-down collars will be the vogue rather than the high Medici shape with which we have striven to hide the contour of the neck for the last few years. The way the head is set on the shoulders and the graceful carriage are not among the hidden treasures of the wise woman, and to her the change will be a welcome one. Ruffles and bands will be worn well away from the throat, resting, rather on the shoulders. Ruffles are caught together at the waist with a jeweled serpent or a fanciful clasp of some kind. Figured goods, whether silk or wool, have all been inconspicuously retired to the bargain counters. A stripe or a dot is permitted, of course; indeed, they are never out of fashion, but all the cashmere, winter velvets, flannels, etc., that are to be brought into gowns show some but plain surfaces. The dots and stripes will do their duty in the field of shirt waist manufacture, and meanwhile to linger at a counter where the new silks are spread forth is to enjoy the artistic treat. Satin alpaca, crepe nabe and Venetian panne are the richest and newest fabrics of them all. As to satin proper there is little or none of it called into use by the dressmaker this season, and the satin in hair, satin ribbon and satin in the form of a narrow gold belt. A gold belt and collar lend a touch to a gown

which has a shabby finish that sometimes is infrequent. Satin alpaca, for example, is the sort of which the pictured evening gown is made. It is in the new color called snow white, which is white enough when spread flat before the eye, but changes to a strange violet tint when tossed into folds. A full fall of white accordion-pleated chiffon rip-ple at the foot of the skirt over an under-appears on the bodice, and an applique of cream white Malin lace glittering with gold threads sufficiently decorates the everlast and shoulder band. All the newest four-in-hand ties and the various novelties of this season for the neck have their ends ornamented with pendants in light, silver or bronze. Many of these are triangular in shape, are ornate with scrollwork and sometimes, when very expensive, are studded with jewels of varying degrees of pretentiousness. When there are about eight ends to be so decorated, and some of the bunches of ribbon velvet have even more than this, there is a fine thinking as mademoiselle has



GOLD AND JEWELS.

It doesn't matter if it is true that "all that glitters is not gold," you will not be in fashion this winter if you do not have something about your gown or your hat or wrap that does glitter and at least look like gold. You may wear the most sumptuous gown you please but you must have a touch of gold, if it is only at the waist in the form of a narrow gold belt. A gold belt and collar lend a touch to a gown that is really surprising in its enchanting qualities. White and gold for dressy wear is just the proper white. A white serge shirt or one of white crepe de Chine is decidedly after the present French mode when topped by a blouse of white panne dotted with little gold specks. A gold girle and collar, made of the gilt hand that is sold by the yard, forms the proper finish. The blouse is perfectly plain and buttons down the back with tiny gold buttons. Jewels are to be seen everywhere. Tailor gowns of dark materials have narrow little vests of white, or very light cloth embroidered in jewels.

point out to you a way to clear it up, and she is willing to put her shoulder to the wheel, too, to help you do so. There is a butterfly woman who is sometimes mistakenly called the optimistic woman. She boasts that she "does not bother about anything," and this is literally the truth. It is selfishness, though, which prompts her to follow this "don't worry" course, or rather, won't worry. And haven't you seen this type of optimist provoke by her cheerfulness those of her family, or friends, who believe in making things a bit seriously when there is every reason to do so? But you need not try to mend the ways of the butterfly woman. If you have the spirit of a missionary, who is willing to labor just for labor's sake, then you will find a satisfactory task all mapped out for you in the woman who "doesn't bother about anything." As for me, I will take things seriously and wise enough to look trials and troubles squarely in the face, but also to look about their edges for the bit of sunshine that is always lurking somewhere about the grayest cloud. MARGARET HANNIS.

THE TRYST.

De night creep down erlong de lan', De shadders rise an' shake, De frog is sta tin' up his ban', De cricket is awake, My wok is mos' high done, Cokes, To-night I won't be late, I's hu'y'n' tho' my level be's, Wait fu' me by de gate. De mockin'-bird 'il sen' his glee A-thrillin' tho' an' tho', I know dat ol' magnolia tree Is smellin' des' fu' you; De to-be-somine erbins de road Is bloomin' rich and white, My hea't's a-throbbin' 'cause it knowed You'd wait fu' me to-night. It's lonesome, ain't it, stan'in' thah? Wid no one high to talk? But ain't dey whistlers in de ath Erlong de gyarden walk? Don't some'n kin' o' call my name, An' say "de love you best," 'Til's time, I want to say de same, So wait fu' me, Cokes. Sing some'n fu' to pass de time, Oussing de mockin'-bird, You got de music an' de rhyme, You lent him wid de word, 'E comin' now, my wok is done, De hour has come fu' res', I want to try, but only run— Wait fu' me, deah Cokes, Paul Laurence Dunbar, in the New Lip-pinet.



SEALSKIN TRIMMED WITH ERMINE.

EVERY-DAY CHEERFULNESS. It is Not Always Easy, but It is Always Possible, to Look on the Brighter Side.

WRITTEN FOR THE SUNDAY REPUBLIC. OLIVIER said of his character: "I cheer up at once, he wakes from sleep reposed, breathes the keen air, and carols as he goes." You may not be of the temperament that sees only brightness all around; you may not be able to smile in the face of serious misfortunes, but in spite of all this you may be worthy the name of optimist. You may be an optimist of the brave sort, the sort that the Chinese proverb-maker had in mind when he wrote: "Thank God, the worst has happened." He is a foolish optimist who refuses to acknowledge that there is any "worst." He is a brave optimist who will acknowledge that there is a "worst," but he thanks when he has passed through it that it is over and gone, and not dwell upon the fact that it did happen. This is the sort of optimist that counts for something. Your journey through life may not be a smooth one, but like the traveler in the vine-story, you go as you go. It will not prevent hardships, to be sure, but it will help you to bear them. The pessimist is a robber. He enters your home and steals away the sunlight. He meets you on the street and he robs you of the feeling of contentment that creeps into your veins when you noticed that the day was fine and clear. I cannot tell you just by what does it—his ways differ so—but you know well enough that he does. The pessimist criticizes your friends, and his own. And can you think of anything more depressing than to have the little shortcomings of the folks you like discussed? These little shortcomings you have long ago forgotten, and you do not need any one to point them out to you. Besides that, you are generous enough to want your friends to appear well in the eyes of everyone else. But trust the pessimist for throwing the worst light upon them possible. Now, the brave optimist, not the silly optimist—and there are both sorts—as a keen critic, but only to his heart. Outwardly he makes the best of everybody he meets, and how well the poorest appear when presented to him! The optimist is something more than cheerful, he is charitable, too. I met two women not long ago, and both of them the casual acquaintance would call optimistic. Both had been very busy caring for the sick children in their homes. One woman told me the story of it all—how she had been up night after night—had not undressed for a week at a stretch, but was glad that after all things had been no worse, as the children were convalescing rapidly. The other woman made no reference to the long, weary hours of watching she had been through, and I really marvelled at her cheerfulness when she said: "But I have had nothing to what poor Mrs. Brown has had with her children, and I am so glad that my little youngsters are able to be out there now that I have quite forgotten how tired I was." I have noticed that one of the ways of

CHIFFON AND FUR.

The more gauzy and silky the fabrics the more the Parisian dress-maker delights to combine them with fur. There is one beautiful new evening gown—among a dozen others equally beautiful—that is all of blue gauze, as soft and dainty in appearance as a cloud, and the edges of all the pleated ruffles that are on this gown, and there are a number of them, are edged with white fur. A pink chiffon has borders of black fur. There is a pale green mousseline de soie that has white fur trimmings. A lot of pretty women in a ballroom this winter will look like so many Russian princesses, for Russian princesses, according to fact and tradition, always wear the most beautiful of fur-trimmed gowns.