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## FASHIONS FOR THE NEW YEAR.



A FASHIONABLE WOOLTEX OVERCOAT



WITH  
DIAMOND  
SHAPE  
CROWN



BOTH COAT AND SKIRT PLEATED



WHERE RIBBONS MAKE THE STYLE



NARROW VALENTIENNE'S EDGINGS APPLIED IN DESIGN

SOME wise man not long since put forth an elaborate treatise on the effect of color on the temperament and temper of the individual, and evolved a fine color scheme for the gowning of women, each in just the shades conducive to her best happiness and well being, and let us hope, good looks as well. For alas and alack, this wise man in telling us that the nervous woman must never, never wear a bright red gown, but must be soothed by soft grays and lavenders, entirely lost sight of the fact that she might have a sallow and lifeless complexion that would lose its last vestige of prettiness when she donned a gray or a lavender frock. And once the wearer confronted herself in a mirror we fear the soothing influence would be nil.

But though the learned savant's theories may be somewhat far fetched, there is no shadow of doubt of the effect of the color of the costume both on the wearer and the audience. Quaker gray conjures up visions of demureness, sweet temper, modesty; brown of sterling worth, straightforwardness, candor; black of somberness, intrigue, and so on through the color scale. The man who announced his preference by saying he liked "any old color so long as it was red" may really only have been expressing a longing for the cheerfulness and animation and brightness that invariably emanates from the wearer of the red gown.

To the observant it might almost seem as though our fashionable women were trying out this color philosophy this winter, for many of them have apparently chosen one particular color and are using it as the keynote of their entire winter wardrobe. One popular American actress claims that when a woman discovers the color tones most becoming to her she may wear these shades morning, noon and night without their becoming monotonous even to herself. And with the present perfection of the dyer's art, and the great range of shades offered each season, it is not difficult to see the truth of this. But let not a woman imagine because she has found her green gown eminently becoming that she can wear any and all shades of green satisfactorily. There are shades of green that are not only becoming, but positively beautifying, to almost every type of woman. But strict attention must be given to the coloring of skin, hair and eyes in deciding the shade of one's green gown or the effect may prove disastrous.

Even though one may not choose to base the entire wardrobe on one color, one must keep the one-color scheme in each costume if one wishes to be strictly fashionable this winter. The hat matches the costume in color, often in material, since velvets are so widely used. When a foreign color is introduced it is always a skillfully planned touch that heightens the general scheme of monotone. The very extensive use of fur and fur garments has taught women some good color lessons. The girl who is the possessor of a handsome fur set quickly learns with

what colors and even fabrics it may be most successfully worn, and selects her gowns and coats accordingly. The most beautiful of chinchilla looks somewhat shabby with a bright tobacco brown, while the richest minks lose in effect when worn with mahogany and red-brown shades. Ermine is really most effective with black, white or the violet shades, and so it runs.

This is surely a color season—all colors—every color, vivid colors. The faded shades, the brilliant, coq de roche, and burnt onions, had but a brief though exciting career, and softer, deeper, richer tones

have succeeded the rather garish hues. Browns, despite statements to the contrary, continue in high favor with the best dressers. There are so many shades of brown that even with its great vogue it does not grow tiresome. The soft wood tints in chiffon cloth and dull-finish velveteens are exquisite, and are the shades chosen by women of most refined and exacting tastes. These tints are only good in the high-priced fabrics which gives them a touch of exclusiveness over the Havana and tobacco browns.

The gown, or more properly gowns, for

the restaurant dinner, are very important items in the wardrobe at this season. In Paris the décolletage gown is seen in the fashionable cafes, but New York women advocate the high-neck bodice with the sleeves of elbow length. The gowns may be as elaborate in detail and rich in fabric as the taste and purse of the wearer permit. The heavy, double chiffons that are so delicate looking and yet so substantial are ideal for this purpose. Pursuing the fashion for combining heavy and lightweight fabrics, these chiffon gowns are more than often trimmed with velvet or cloth of the same

shade. Crepe de Chine in delightful pastel shades are even more popular than the chiffons. These come now in the double-width onesame, like the chiffons and finer grades of French silks, and the full skirt lines may therefore be successfully and economically carried out. Soft silks of splendid quality are much liked for the restaurant toilette, and in certain new shades of green are exquisite. The silk gowns are developed with self-trimmings or with lace, the latter often dyed to match exactly the shade of the silk. With the shades of green above referred to the fine laces in deep brown-

ish cream shade are best, for the dyed laces in greens have never proved quite successful.

The girl with a real lace bertha, or, better still, a real lace cape, should rejoice and be much glad, for her possession will convert even a simple frock into the most modish of costumes. The bertha rivals the fichu effects in popularity, with a shade in favor of the former for youthful wearers, for it certainly is more girlish in line than the fichu draperies. If one is not possessed of valuable laces or the wherewithal to procure them, very satisfactory substi-

tutes may be found in imitation laces, the coarse style of which may have the design outlined in colored silks or marked with appliques of colored embroideries.

A glance at any throng of Christmas shoppers the past two weeks convinces one of the strong hold the plain and simple walking suit has gained with women of taste. It is smart always, and very often represents three figures, but it is simple of line without severity, and entirely void of any exaggeration in cut or trimming. A smart stonegray tweed worn by a stunning brunette was cut with an eleven gore skirt, a narrow strapping of the cloth bordering each gore, and at the hipline these straps interlaced with similar ones that started at the waistline. The bolero was held in at the waistline with a stitched belt—by the way, the stitched belt is coming back, we are happy to say—and was decorated with a similar arrangement of straps. The smart little collar was faced with shiny black satin, and as though in accord with this, the flat boa was of glossy fox and the skirt that cleared the street by full two inches revealed substantial boots of shiny oxtskin.

### Maternity Gowns.

The problem of maternity gowns has always been and always will be a most important one. Naturally, a woman wants to look her best and to avoid the appearance of an invalid, but it is an extremely difficult task to choose materials, colors, and styles that will be becoming when the skin is sallow and the lines of the figure require to be concealed rather than defined, especially when it is absolutely necessary to health that the clothes be loose and comfortable.

"Lines," "long lines"—how often is this repeated by the oracles of dress—the competent dressmakers who really do understand their business and whose great desire is to have their customers look well-gowned. How to attain those lines is the problem.

The fashions of the present moment are most possible for these gowns. The full skirts and long loose coats will hide many deficiencies, and holding out the hem of the skirt with a bone is of great service. The accordion-pleated and shirred skirts are good, and waists and jackets, with long straight fronts are an excellent style.

### The Grit of a King's Doctor.

A sturdy seventeenth century doctor who sometimes bluntness prophesied the death of his patients and correctly, too, was the famous Dr. John Radcliffe, of whom Edmund Gosse writes in the January Harper's under the title, "A Doctor to Kings." Dr. Radcliffe was physician to William III, who doted on him until one day the doctor's grim candor was carried too far, and he informed the King, "Why, truly, I would not have your two legs for your three kingdoms." The King banished him from court, and as the worthy doctor departed he predicted the day of his angry sovereign's death—a prediction promptly realized. He also quarrelled with Queen Anne, told her, "that her ailment was nothing else but the vapors," and because she resented his independence declined to attend her on her death-bed.