

Womans Changing World of Fashion

NEW YORK, Jan. 23.—It is useless to predict the near decline of the odd bodice, for late advices from Paris state that they are more than ever to the fore. Under this head imported models include all waists whose textures differ from the rest of the costume worn, whether it is the trimmest shirt-waist for morning or the most elegant evening corsage.

However, the shirt-waist of the Parisienne in a very frivolous affair, as little like the stiff things Americans associate with the name as could be imagined. Preferably in soft and limp materials, such as mull, French and thin shirtings of silk and cotton, French women to whom a dainty freshness is indispensable to comfort prefer these charming garments to warmer and more expensive ones for house use. Here the shirt-waist in delicate wash textures is also a feature of winter ward-

robe, and all the dainty flummeries of the French styles has crept into the domestic field.

Mannish shirt-waists are still seen, and as of yore, perfect results are only obtainable through the best people, which make fussier styles after all easier for the majority of women to accomplish.

A batch of delightful little bodices, lately imported, reveal some pretty and practical fancies in trimming. A shirt-waist of albatross green delaine boasts a deep puritan collar of saffron colored linen. This, which is much in the shape of a pointed cape, fastens at the front with a ladder of saffron bone buttons and stitched linen straps. The stock of the waist itself is heavily embroidered with wool in the same shade, and double cuffs of the yellow linen distinguish the sleeves.

Soft wools are likewise favored by the French makers for these fancy waists, and besides delaine, albatross and the old-time cashmere are some of the materials used. Narrow ribbon velvets and laces of many sorts often lift these to a point of uncommon elegance. Details, such as turnover collars and cuffs, and wide kid, velvet or ribbon belts, also do a deal for them, and so much are wide belt effects admired that trimmings so disposed frequently create the look of a corset girdle.

Brilliant color is also a point with some of the imported bodices, linen shirtwaists with fancy details being displayed in rich Venetian reds and deep enamel blues, greens and yellows. A waist in Venetian red in a rare faded tone shows a novel disposition of stitched bands. One of these runs down the front of the garment, and the shoulder line is emphasized with two more, which end at the elbow puff of the sleeve. A new kink is an arrangement of pointed tabs which, cut in the waist itself, are stitched like the bands and buttons over the ends of them.

Three fancier bodices follow these two stunning yet simple waists, the trio demonstrating some of the English notions of

the "blouse beautiful." For, singular to say, as far as negligees and fancy waists are concerned, many importers seem to prefer London styles to French ones. In the main more elaborate than Parisian modes, they are nevertheless at times of extreme simplicity, modest little bodices of goffered delaine and tuckered point d'esprit being shown without a sign of other trimming.

The three bodices in question, however, cannot be accused of exaggerated simplicity.

that does not boast some degree of décolletage.

Opera bodices, in truth, sometimes tumble completely from the shoulders, though suspenders of some sort provide security and comfort.

A low opera waist of ideal loveliness, seen at a performance of "Parsifal," was almost hidden by a point lace bertha gathered at the bust with two wreaths of small pink roses. Four suspender straps of pink velvet ribbon with silvery reflections held it over the shoulders, and a plain white

files in natural colors and mounted with green enameled gold. But the third bag is the piece of the lot, and it is deliciously foolish to boot. Made of white silk net embroidered with pearls, the front of the bag shows a very good profile miniature of the Empress Eugenie, done in the beads. The mountings of the bag are mother-of-pearl and gold, and when it opens a tiny mirror rises to expose an ancient little puff box at the back.

But to come down from the heights and to bags possible for the world which has



CHARMING PHASES OF THE BLOUSE BEAUTIFUL.

Designed for dinner and theater wear, two are in velours chiffons. This texture has superseded plain chiffon for winter use, though it is by no means so durable. In dead whites it displays a silvery sheen which silver embroideries will further enhance upon some low cut evening waist, and the coiffure knot in this case may also be a silver rose with green satin leaves and loops of white velvet ribbon.

Upon a pale blue crepe waist embroideries in a deep yellow are used, these appliqueing an ornamental shoulder band and holding down the cut-out work of the stock. Yellow embroidery also shows on the deep shoulder flounce, and upon the frills of the elbow puff sleeves. This bodice buttons at the back and yellow panne girdles the waist. The velours chiffon creations are respectively in white and azalea pink. The white waist, which is exclusively for house or theater use, is cut round at the neck and there trimmed in a way to simulate a yoke with rows of apricot velvet ribbon, these connecting the points of long lace medallions, whose other ends extend far down on the waist. Sleeves elbow length and in puff shape and girdle five inches deep of bias apricot velvet.

With the pink waist, which fastens at the back and displays a highly effective yoke, pink panne velvet, shirring and cream French lace are used.

As to the skirt which is to accompany any of these bodices, that must be determined by the quality of the garment. With white evening waists of any description, plain skirts of black velvet and white and pale tinted cloth are much seen, and if the occasion is the theater, gayly tinted bodices are conspicuous by their absence. The shirt waists of high color mentioned are used by the French exclusively for morning wear, and are sported with black gowns of extreme simplicity. Those seen at theater or opera are either white or in hues so coolly delicate as to seem scarcely tinted, and the gala waist is rare indeed

velvet skirt was the lower garment.

Numbers of velvet skirts are worn at the opera, and it is curious to see how enterprising beauties will make one accomplish with several bodices the look of as many complete changes of toilet. A dark young matron, to whom wine color is becoming, has a trained velvet skirt in this shade, which she varies with three separate bodices. One is of cream satin, with white and wine colored velvet knots about the décolletage. Another stunning low bodice is saffron colored lace, belted with a wine colored girdle, below which hang little postillion tails at the back. Still another is of shaded pink chiffons—the darkest tint reaching almost a wine shade and the palest being in the faintest azalea pink.

Black is not much seen at the theater, but occasionally a theater bodice in black net illuminated with spangles and jet is seen. One such has a huge breast chou of scarlet that flames like some superb flower. A band of heavier sequined work encircles the décolletage of this waist, the outside portion of whose charming elbow sleeves shows ornamental pieces of the same. A little above the elbow a band of scarlet silk holds them into the arm, and the whole front of the bodice, which is worn with a black velvet skirt, is in narrow flounces.

Delightful details of the evening get up nowadays are the handbags of brocade silks and beadwork. These receptacles, which are intended to hold the opera glasses, fan, handkerchief and smelling bottle, are as ornamental as useful. Some of the silk cross-stitched and beaded ones are precious possessions, for in the smaller sizes a number of these are genuine antiques, which aristocratic dames show off at the opera and theater. Exquisite inheritances in this direction are three bags, one of yellow canvas embroidered with cut steel and mounted with steel; one of cross-stitch showing a tangled matwork of dragon

no expectation of family heirlooms, or money to buy the precious antiques sometimes shown in the jewelry shops. The silk and embroidered ones of the stores begin at prices to suit moderate purses, and all good places sell the mountings for home-made affairs. The attaching of these is, of course, difficult; but after the bag is made and lined, the mounting may be put on at the jeweler's at a very small cost.

The bags and mountings are also sometimes attached by a narrow section of crochet work, which will be covered with a band of tinsel or lace or ribbon ruching.

MARY DEAN.

no expectation of family heirlooms, or money to buy the precious antiques sometimes shown in the jewelry shops. The silk and embroidered ones of the stores begin at prices to suit moderate purses, and all good places sell the mountings for home-made affairs. The attaching of these is, of course, difficult; but after the bag is made and lined, the mounting may be put on at the jeweler's at a very small cost.

The bags and mountings are also sometimes attached by a narrow section of crochet work, which will be covered with a band of tinsel or lace or ribbon ruching.

MARY DEAN.

Derma-Royale
 Insures Pure, Soft, White Skin and a Beautiful Complexion, cures Eczema and Tetter. Absolutely and Permanently removes Blackheads, Freckles, Pimples, Redness, Sun spots and Tan. Used with Derma-Royale Soap a Perfect skin is insured.
 Sold by Druggists, or may be ordered direct.
 Derma-Royale, \$1 per bottle, express paid.
 Derma-Royale Soap, 25 cents, by mail.
 Both in one package, \$1.25, express paid.

THE DERMA-ROYALE CO., Cincinnati, O.
 SCHAEFER'S CUT PRICE DRUG STORE
 Omaha, Nebr., and South Omaha, Nebr.

DR. J. S. LOUCKS
 is the oldest and most successful Spiritual Physician now in practice. His cures are
THE MOST MARVELOUS
 of this age. His examinations are correctly made, and free to all who send him name, age, sex and lock of hair, and six cents in stamps. He doesn't ask for any leading symptom. A clairvoyant doesn't need any. He positively cures weak men. Address,
J. S. LOUCKS, M. D.,
 STONEHAM, MASS.