

## Deft Touches On Suit And Gown

New York, December 28.

When the practical quality steps in, illusive chic, they say, steps out. This may be true when the idea of the practical is carried to an extreme. We have learned, however, to add a touch of trimming here, and a note of color there; to slash a sleeve, or band a skirt in a way that quite overcomes the predominance of practical over chic and preserves both.

### The Dress for General Wear.

Suitable for the business woman, or the young girl just beginning her days at college, is the popular serge in various qualities and weights. This material is appropriate for the stormy days of the heaviest of winters and also for the most balmy of climates.



Lace and Satin Dinner Dress.

Wool poplins, gabardines and tweeds are also serviceable, and make exceedingly attractive costumes. These models, often simple in design permit of a smart touch of some distinctive color or effect, perhaps a motif, symbolic of the mystic Orient, or of the more fantastic cut-in-stone relics of our aborigines, the Indian mound builders, which have been brought to view after almost numberless decades. Details of this kind often close the high collar, being in the form of buttons, oddly shaped, or medallions, serving as buckles, or simulating belts on the dress itself. With these effective novelties a dress or suit may be rendered unique to a degree and carry on individual note, difficult to obtain but very satisfactory to the wearer, as she may be sure that her creation is for her wear alone, and will not be duplicated.

### The Use of Lace and Net for Blouse or Frock.

Net has once more come into popular use for dainty blouses and frocks, both for daytime and evening wear; threadrun nets are especially favored for the latter purpose. Plain net is used considerably for blouses and with tiny frills that fold softly about the neck, or lend grace to the sleeve. Chantilly, that charming lace of web-like texture in almost too delicate a weave to be worn, is also used to fashion many gorgeous creations. Shadow lace, too, has its part in the making of the more elaborate dresses. In combination with soft taffeta or satin, as trimmings in narrow bands, for sleeves, or in softly flaring bretelles. Strange as it may seem, velvet in vivid colors is often used for trimming these filmy costumes in panels and bandings, making a wonderful effect.

### Satin or Taffeta as Trimmings.

Narrow pleatings and ruchings of lace and net seem to be used universally for trimming the dainty evening costume; soft satin, too, in the narrowest of bands or folds, occasionally beaded with small pearls, edges the tiny ruffles and sleeves as well as tunics or flounces which compose the costume. These tunics are draped up often with loops of satin folds having perhaps an end here and there weighted down with metallic ornaments of various sizes. Fancy braid and folds of satin are often combined in applique designs, bow-knots and similar details on tunics of lace or net, with charming effect. Very often one finds the underslips of flouncing embroidered with bows of narrow



Serge Daytime Frock.

metallic ribbon or braid, either silver or gold, or in delicate pastel shades, matching the bodice trimming. Taffeta ribbon with the fascinating picot edge is also favored for these underflounce trimmings, and airily bob up and down, the weight of the tiny pearl or cut-bead ornamentations bringing it again into place.

### Is the Wide Skirt Losing Favor?

At the Fashion Fete held at the Ritz some time ago, the crinoline effect was still the most accentuated feature; there were many dainty, airy creations, all made with the bouffant skirt, corded or lightly boned. The more conservative afternoon, and the majority of the street costumes, however, are gradually narrowing down in width. Many of the street suits and dresses have an underskirt nearly as narrow as it was a season or two back, the width and flare being confined entirely to the long tunic or overskirt, which is again a much-favored detail. Within a short time it is being whispered the full skirt will be seen only on dressy afternoon costumes and evening frocks.

Lords of all the gutters and Ladies of the drain,  
Citoyens and citoyennes dancing in the rain!  
Ha! Ho! The Carmagnole!

Dance, brother, dance, your stockings are too clean!  
Trip through the mire with the fever-flushed and lean;  
'Ware a paunch too well-filled; 'ware a shirt too fine!  
These who are your Equals neither wash nor dine.  
Dance! Dance! The Carmagnole!

Paris is a-burning, the autumn skies are red,  
Red upon the pike's point grins the fresh-hewn head,  
Bellies can go hungry while eyes feast on the dead . . .  
Ha! Ho! The Carmagnole!  
Ho! Ho! The Carmagnole!  
(it echoes through the streets:)  
Ho! Ho! The Carmagnole!

Little Jean, the 'prentice, and Jeanne, the courtesan,



HAUL HARVEY, LEADING MAN AT THE EMPRESS

### BRUMAIR: 1793

By Brevard Mays Connor

Ha! Ho! The Carmagnole!  
Ho! Ho! The Carmagnole!

How the merry bon-fire dances in the square,  
Fed with gilt and velvet, woods and weavings rare  
Looted from the palaces of Lords and Ladies fair,  
Ha! Ah! The Carmagnole!

Samson of the guillotine and Simon of the cart,  
That one of the bonnet-rouge who bore Delaunay's heart,

Gil, the hairy butcher, with a duchess' fan,  
Dancing on the cobbles, smirking as they pass  
Hunchback and cripple, and lunatic lass . . .

Dance! Dance! The Carmagnole!  
Shadows ebb and flowing on the fire-flushed walls,  
Dancers come and going until the weakest falls,  
Let him fall and let him die! Who takes heed of pain?  
Tread the beggar underfoot; 'tis the Terror's gain!  
Ha! Ah! The Carmagnole!