

Frills of Fashion.

The woman who keeps the simplicity of her girlhood, its generous impulses and quick sympathies, and who adds to her gifts the enlargement of study and the crown of experience, is always at her best and never past it.

When the exterior attractions of form and color diminish and depart, as they mostly do, the radiance of our inner illumination will more than compensate their departure. But, in order that this should be so, her moral must equal her intellectual gain. She must be willing to learn not only her own powers, but her own defects also, and to court the good influences which can help her to escape from the delusions of sense and the fatal tyranny of self-consciousness.

She must discard the petty measures of vanity and self-seeking, and learn to love her home, her country and the humanity which she should help to adorn.

Automobile red, which is a pretty rich shade of garnet, is a fashionable color for cloth gowns, and if it is dotted over with small squares or polka spots of velvet in black or of the same color, then it is promptly stamped as new.

Black and colored moire petticoats trimmed with frills and flounces of the watered fabric, and faced up a third of their length with silk-covered hair-cloth, are an autumn device for keeping the dress skirt well flared around its lower portion.

Wide silk gauze scarfs to wear about the neck, and to throw over the shoulders with evening dress, are shown in great variety in the shops. There are some with wide Persian colored borders on the ends, others with knotted silk fringe or frills of ribbon for a finish; but all the dainty light colors are represented.

One of the latest shapes in erratic millinery is called the Spanish turban. It is almost an exact reproduction of the head gear worn by Spaniards. The brim is turned up all around and edged with crumpled velvet bow, a brilliant red bird and a large sparkling rhinestone buckle.

Small suede leather bags in gray and tan, with silver, gilt and steel mountings, are permissible for women to carry in the street. They are round at the bottom, and only just large enough to hold a handkerchief, some change and possibly some little trifle; but they are a great convenience all the same. The close-fitting skirts with no pockets have precipitated these, no doubt.

A very pretty 'dress' waist for the theatre, dinner parties, etc., is made of black velvet, with a seamless back, and single, very deeply arched front darts. Accordion-pleated chiffon of creamy tint over cream satin forms the guimpe and its extension vest-front, the waist being open to the belt and cut down to the shoulders.

The upper edge is finished with berth-like revers of the velvet, and are trimmed with the jet appliques, which likewise decorate the sleeves and pointed girdle.

'Residuary legatee' has figured in the Vanderbilt wills ever since the first of the name, Com. Vanderbilt, came into prominence.

It has been the Vanderbilt policy to leave the bulk of the estate to one of the sons so that he may control the property and preserve the traditions of the family. Heretofore it has been the oldest son.

This Vanderbilt property has not always given satisfaction to all the heirs, and there has been talk of the relatives being slighted. The will of Com. Vanderbilt, the founder of the present house, was contested, but a settlement was made out of court. The Vanderbilts have always been opposed to litigation over matters of inheritance.

Hats of fur trimmed with tulle, and hats of velvet either plain or embroidered and trimmed with fur, are distinguished this season by a separate department in the leading millinery shops. They are distinctly a conspicuous feature of millinery, chiefly in the toque shapes of course. Sable mink and chinchilla are the favorites, but white baby lamb and ermine are sometimes used, the latter forming the body of the hat completed with black tulle rosettes. Tulle and fur would seem to be an incongruous combination, but in reality it is very pretty the heaviness of one material being offset by the airiness of the other. A crepe de chine scarf in some pale color, tied around the crown, the fringed ends falling at the back, is another combination with fur.

Scarfs of soft silk and crepe de chine are

very much used in millinery, and they are embellished with lace applique, and fringe on the ends. Rosettes, too, are quite as popular as they were in the summer, only they are changed somewhat in style. They are less like chrysanthemums, not so thick in the centre and more like a huge old-fashioned aster with a steel, jet, or rhinestone ornament in the centre. They are made of loops of velvet or silk, and of a tucked strip of taffeta, panne, or satin of the soft thin variety, gathered on one edge. A large stunning buckle is the finish for the centre of this sort of rosette, and with two handsome quills it is often the only trimming required on a felt hat.

Something new in material for tea gowns and wrappers is a smoothed faced cloth, glossy as satin on one side, and woolly after the manner of eiderdown flannel, on the other. It is less clumsy, however, than the latter, but very soft and pliable, and much thicker than the broadcloths.

Bolero effects of every kind and shape are a special feature of fashion.

Narrow satin and gauze ribbons gathered with little frills are very much used for trimming evening gowns.

Some of the black velvet bows for the hair have a piping of white satin stitched on one edge with very good effect.

The fashion of wearing rubber heels, which has been so popular among some women and so highly recommended as a means of preventing headaches and various ills, seems to have developed an adverse side not so pleasing as the other. They stick and cling to the carpets and give one the feeling of trying to navigate on blown up rubber tires, except when used for their original purpose, golf and tennis shoes.

Muff chains are very elegant this season and are made of alternate links of gold and enamel in varied flower forms, with a jewel charm hanging at one side. Another novelty is a ribbon with jewelled bugs set at intervals.

The long continued reports that earrings were coming into fashion again have become more convincing as they have increased in number and volume, probably because constant repetition gives the appearance of unimpeachable fact but now they have bobbed up again with many more evidences of truth. Anyway, earrings are seen oftener than they were a year ago, but most of them are of the kind which screw into the ear.

In jewels, various insects and bugs figure as mascots from time to time, and the grasshopper seems to have had an inning this summer. In green enamel with ruby eyes, he is a thing of beauty, but just how he manages to succeed in hopping the fortunate owner into good luck is not explained.

The ban of evil omen is at last lifted from the opal, and it comes out in flying colors as an emblem of abiding affection. Pretty little opal hearts set round with diamonds are one of the fashionable levee tokens.

The new boas and muffs seem to be chiefly made of tails, so many are used.

Very shiny are the black gauze butterflies, spotted with chenille and spangles, which can be purchased in the shops for renovating last year's evening bonnet.

GOOD TASTE IN DRESS.

Caution of American Women, Charm of the French.

The affairs of fashion gradually unfold their many charms as the season advances, without revealing much that is really new beyond the Directoire hat, the long coat and the problem in skirts not yet solved. Some things, hand-painted materials especially, that were tentatively brought out in the spring with the approval of Paris to recommend them, have at last gained favor here after the usual six months' delay.

One of the American woman's charming eccentricities is her excessive anxiety to be up to date, and her calm disinclination to adopt the novelty when it comes. While she keeps one eye on Paris as the source of all things most desirable in fashion, she quietly waits until a mode is assured and its career half run before she really accepts it. Fashion, as she regards it, is a law not to be lightly considered; but the true meaning of the word, from a French woman's standpoint, is something which brings renewed opportunities for variety in dress and the display of taste, together with that elusive quality called chic. 'Fashion is for woman, not woman for fashion,' is the Parisian's motto, and she promptly brings out her own individuality in dress with every passing change, by keeping within the prescribed outline, yet never following it to the letter.

No one gives more serious thought to

dress than the Parisian who cultivates fashion as an art; but there is a simple, an apparently unstudied, charm about her costumes that gives a misleading impression as to the amount of time and money they cost. The right gown for the right time is one secret of her success, and it is the everlasting need of making one gown do duty for occasions entirely opposed to one another in the requirements of dress, which misrepresents the average American woman's taste. She tries, for the sake of economy, to combine so many useful qualities in one gown that she is liable to lose the telling point of the model she chooses. Yet, despite the French woman's original ideas and dainty conceptions, the American woman takes the palm for good dressing. Her caution is her safe-guard, and it was never more needed than this season when the question for coats and skirts comes up for consideration.

The leading dress designers of Paris have put forth every effort to launch their special models into favor, but the Parisians are not easily beguiled into box plaits all around their hips; so the compromise, between the popular close-fitting skirt and the new models is the one with a narrow box plait in the centre of the back, widening toward the hem. Still further to accentuate the long line, the bodice may have a box plait joining the one in the skirt and divided by a handsome buckle.

Some dressmakers advise the eelskin skirt modified of course as to tightness, than which there is no skirt more becoming to a good figure. If it is cut properly it will fall in graceful folds from a few inches below the waist line, and it does away with the superfluous weight of useless material. The fashion which displays the graceful curves of the figure is not going to die without a prolonged struggle, for there are too many pretty exponents of its charms. One pretty skirt made by the tailors has two tucks nearly an inch wide, meeting on either side of the centre of the back and stitched down nearly all the way to the hem. They simply relieve the plainness without adding any apparent fullness. Another pretty model shows three or four narrow tucks at each side of the back, forming a cluster and extending down four or five inches from the waist line. One of Worth's especial fancies is the draped tunic, the fullness being caught up in plaits at one side; but this has not materialized on this side of the water. In evening gowns the tight fitting skirt prevails, and all the new petticoats are made to fit the hips with very little if any fullness at the top. The long train is a special feature of evening gowns only, while for calling and afternoon dress occasions the demi train is in order. The most popular length for tailor gowns rounds down at the back to the two or three inches on the floor, and only a little more than touches at the front and sides. The long overdress made in five gores, one at either side and two wider ones meeting in a seam down the centre of the back, is a popular model for fine cloths, crepe de chine and silk. It may be shaped around the hem in points or scallops, or rounded up at the second seam on the side, in one deep broad scallop in front, and another across the back. This gives a graceful sweep, as it is almost as long as the underskirt directly in front and at the middle of the back. In silk and crepe de chine a very pretty effect is made by joining all the seams with a fancy hemstitch of silk or the tiny beading of embroidery so often seen on the tucked silk waists. This sort of overdress falls over a silk underskirt, with a deep circular flounce around the feet.

The afternoon gown this season is something quite different from the regular tailor-made costume, and this is where the pale tints in satin-faced cloth and crepe de chine flourish so charmingly. Quantities of lace with fur edging introduced are the predominating trimmings, and a pretty variety is made by using lace which matches the material in color. It is sent to the dyer's and colored just the tint of the cloth, the heavy laces being most used for this purpose.

Most of the novelties of fashion this season appear among the varied modes of trimming and little touches in finish rather than in any very decided difference in style. The use of French knots in various ways, for example, is one of the new fancies, and it is surprising how effective

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they can be when put on in graduated sizes and different shades of the same color. A trimming fully three inches wide decorates one gown of pale tan cloth, where the knots shade from the same tint to dark brown, each row being of a larger size than the preceding. White satin dotted over with French knots of black silk is effectively used on the colored taffeta silk waists, forming a two-inch band down either side of the front and around the shoulders, where the waist is cut out to show a small round lace yoke. Cut the bodice in points or scallops where the edges lap onto this band, and it will add very much to the effect.

Collar bands, half lace and half satin or panne, as many of them are made, are very pretty with the French knots dotting the satin. This idea is evident also among the new wool dress goods scattered over with spots which resemble a large French knot. Another mode of giving the speckled effect in trimming is carried out with tiny gold beads sewn on satin, one in a place and less than half an inch apart. A trimming which is very simple and effective, too, is a small black and white crocheted button set at the end of a rather long buttonhole loop made of narrow black velvet ribbon with a white edge. The buttons are usually arranged where they have the appearance of fastening straps or edges, and with about an inch and a half space between them.

Lace for vests and yokes is a part of almost every gown, so that any variation in the use of it is very acceptable. All-over lace is the most popular style, perhaps, but a very pretty soft vest is made with three rows of lace insertion three inches wide, and of the kind which has scalloped edges. These are joined together with narrow white satin ribbon with an open edge, caught in broad, not deep, points. Through the centre of this ribbon gilt braid is sewn, and the points only are fastened to the lace, which, of course, has an open and striped effect. The collar covered with lace has the same ribbon points through the centre, and ribbon with braid finishes the upper edge.

The point in the new fashions which is not to be ignored is the use of hand-painted: mousseline de soie, for evening gowns. It is the swell thing to have, if price is no object, and is most beautifully decorated with festoons and sprays of flowers. Painted silks, too, are the very latest fancy; made up with an overdress of gauze in some color shown in the decoration, or matching the color of the silk itself.

Cloth gowns are the specialty of the illustrations and here is a pretty use of velvet folds strapped across with silk cord and buttons to match. A lace chemisette and bow are the pretty finish, and the wide revers form a narrow collar at the back. A stylish winter suit in black cloth, which forms the skirt, is the second gown. This is trimmed with wide bands of cloth covered with stitching arranged in crossing points. The coat is of black velvet with stitched white panne revers edged with sable. Another model in purple cloth is trimmed with cords of the cloth and tiny straps in the bodice with a gold button at either end. The collar is of apricot color-

ed panne and white satin dotted with tiny gold beads; the cravat is of the velvet and the vest is of tucked white satin.

Pale pink gowns have ceased to be a novelty, so many of them being shown at the dressmaker's; the novel finish in the model shown is the tab effect. The upper part of the skirt and the circular portion below are cut in tabs an inch and a quarter wide, and fully four or five inches long, pointed at the ends. These are turned under and stitched, being arranged so that they fit perfectly into each other, leaving no gaping space between, and they are fastened at the ends with a button and loops of velvet ribbon in black and white. These also trim the bodice, which is finished around the edges with stitched folds. The vest and sleeves are of ecru tinted lace.

A model for velvet and cloth gown shows an overdress and bolero of velvet trimmed with heavy lace and fur. The color is pale fawn, and the underskirt of the same color in a paler tint is of cloth. The wide draped belt is also of the cloth with stitched edges.

Fancy coats for dressy suits are a specialty of the season's fashions and there never has been such a variety before. Here are three pretty models, one entirely of cloth with stitched bands on the edges, in long bolero shape, showing the vest; another of cloth with velvet revers and trimmed with fur. The lower portion of lace has folds of brocade silk at either side. The Eton coat with spade fronts is one of the popular shapes, for black gowns especially.

One of the permanent fashions is the separate blouse waist multiplied by thousands and varied in style in every possible manner. Taffeta silk in a delicate tint of mauve forms the first one, completed with bands of turquoise blue mirror velvet and the inevitable lace vest. Little tucks are taken in on the shoulder and around the sleeves. The white satin band dotted with French knots is shown in another bodice of pale blue silk, and the vest and yoke of white chiffon and narrow lace insertion. White silk patterned with violets is the feature of the next one, with lace yoke and sleeves and violet velvet collar fastened with a gold buckle.

Among the long outside garments brought out as the latest thing in fashion is a black mantle covered with a trimming of chinille, jet, feather trimming and velvet. The long coat of gray cloth with chinilla collar is lined throughout the body part and a little below the waist with ermine, white satin forming the remaining portion. This helps to do away with some of the weight of all fur lining.

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