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FLORENCE FAIRBANKS ON FADS AND FASHIONS

(Special Correspondence)

New York, October 21.—The fashions of the present day are extremely gorgeous and extravagant as to materials and, in many cases the effects are bizarre and sensational; but it cannot be denied that, generally speaking, the models evolved by the great designers in Paris are decidedly original and of great artistic beauty. It is only natural that the richest materials and most costly trimmings should enter into the construction of evening toilettes, but the extravagance displayed in the latest models from the Paris shops is almost incredible.

Many of the new evening frocks are exceedingly simple in line. A straight falling or slightly draped tunic surmounts a clinging narrow undergarment, and some sort of fichu softens the bodice. Beyond that, color scheme and material furnish originality and charm and the completed whole is extremely likeable if not dazzling or striking. There are lovely things in white as well as in colors, more attractive white evening frocks than people have been accustomed to see in recent seasons. There are quantities of white and black or black and white too, though black and silver seems to have been substituted largely for the more hackneyed black and white.

Only a skilful artist can handle drapery successfully and many of the evening models that have a simple air owe their cachet to unerring certainty in the management of drapery. One tunic is perhaps superimposed upon another and another upon that yet the lines and tones are blended into a harmonious whole, with no effect of patchwork. The disastrous results of an attempt at such effects by a bungling hand may be seen wherever cheap, pretentious models are gathered together, but the great French masters are revelling in an opportunity of handling such wonderful fabrics as this generation has not before known.

Silver lace of all kinds, silver embroideries of all kinds are used in the black and silver combinations. For instance the breath of silver lacing swathing tunic fashion a black satin frock from a great Parisian house is a curious open design of silver net, superb in workmanship, extraordinarily effective, bordered on one edge by deep fringe. It forms or covers the entire left side of the decolletage bodice and the light side of the bodice is entirely of pale pink chiffon draped fichuwise over the shoulder and bordered by very narrow fringe corresponding with the wide fringe of the tunic.

All of the famous makers have a liking for a touch of pale pink chiffon or tulle about the bodice of the black evening frock and indeed with bodices other than black. Frequently this flesh pink is so used that it gives from a distance a rather startling effect of extreme décolletage to a frock which is in reality discreetly high. But this not always the case and there is no denying that the soft delicate pink softens the pronounced color tones of the frock where it nears the face more subtly and quite as becoming as the white or cream to which women have been more accustomed.

The black velvet evening gown will be a noticeable feature of the winter season, and some of the handsomest models in this material have their relief only in the flesh pink tulle or chiffon referred to and in embroidery of brilliants. Worth loves this scheme and has turned out some exceedingly beautiful models of this type. The velvet, both plain and brocaded, when used in evening models are confined chiefly to the skirt section of the model, rising on the bodice to a high waist line or in bib fashion, while the draped bodice is of tulle or lace or chiffon. In this way one avoids any cumbersome and yet secures the superb effect of the velvet. The brocade velvets are beautifully made and charming beyond description, but however light and supple, they almost invariably give an impression of heaviness and excessive warmth when used in a bodice, and this combination of a sheer bodice drapery with the velvet skirt is happy and becoming. The plain one tone velvets can more successfully be used for at least part of the bodice than can the brocades, and some of the handsome velvet models show one side of the bodice in the velvet draped across and amalgamating with the skirt, while the other and underside of the bodice is in lace or tulle. A V-shaped décolletage of a V-shape partially filled in usually results from this arrangement and from most of the popular fichu draperies and so is much seen but sometimes the cross drapery by which a bodice and skirt are brought into one cover only a small section of the bodice, leaving the décolletage round or square.

Almost all colors are admissible for afternoon gowns, but there is still a decided preference for the darker shades. A great deal of dark blue is used—dark blue chiffon with dark blue tulle, drake's neck-blue (silk) voile over satin and soft dark blue silk with white satin collars and revers, and so forth. Black and white is almost as popular for afternoon wear as it is for evening one sees occasionally some afternoon dresses in old gold, old rose and one or two of the leaf and grape greens. The lighter blues—tile powder, lizard, nankeen and water shades, are also used to some extent but blue and black are decidedly the smartest colors.

For the evening the range of colors is wider. A great deal of all white is used and also white with silver, with steel and with jet. Very fine white batiste embroidery, Roman cut work and white lace are used over black. Black net, chiffon, marquisette and lace are used over white or with a vivid blue—a dark blue being too somber for evening use. The newest evening color is a bright berry red, not as harsh as cerise nor as purplish as the beauty red of last year.

Purple itself is a good evening color with white, and it is also used with gold and coronation red for evening wraps. The pale shades of porcelain blue are lovely with steel, silver and crystal. Dull transparent reds are used over gray, and yellow and canary color are embroidered in black for coral and used over gray or self-color. Nattier blue is used as a trimming with very pale pink and coral, flamingo and cerise are used on white. The metallic effects are rarely seen now in materials, but they are very popular in trimmings, especially in fringes and bead embroideries. For young girls white, pale pink, blue and yellow are more suitable than older, odder colors.

The board, flat hats so much worn during the past summer are now made of "ratine," usually white, violet or khaki-colored. They are trimmed on the side with a large and flat cocade made of the same cloth or with two wing of the same shade. For more dressy hats violet velvet is greatly in favor. These hats, very simple in shape, are made up entirely of velvet or with a large violet tulle bow, in which case the hat is also lined with tulle. Wings and feathers are also seen, but always in the same shade as the hat. Practical as well as dressy are the large black velvet hats trimmed with black tulle and lined underneath with white tulle.

POULTRY IMPORTATION.

City Marshal Roberts, who has quite a reputation as a poultry-raiser has purchased a number of pure-bred fowl from A. J. Kenniston of Bangor, Me., whose exhibit attracted so much attention at the exhibition. The fowl are of the White Crested Black Poland variety and won numerous prizes at fairs held this year.



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Feveril, Vaudreuil Co., Que., Oct. 20.—(Special)—One more of the tired, pain-wrecked women of Canada has found relief and new life in Dodd's Kidney Pills. She is Mrs. Jos. Cheff, of this place, and she never tires of telling her neighbors of her wonderful cure or singing the praises of the good old remedy that brought it about.

"I suffered from Rheumatism, Neuralgia, Violent Headaches and Palpitation of the Heart," Mrs. Cheff states. "My back ached. I was always tired and nervous and I had weak spells. My doctor told me to just rest, but that was just what I couldn't do, till reading of the cures at others led me to try Dodd's Kidney Pills.

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Thousands of Canadian women will tell you that Dodd's Kidney Pills are the one sure relief for suffering women.

THE BOSTON MURDER CASE

(Continued from page one.)

sobs and occasional interruptions by her daughter, Mrs. Vida McLean of Brockton, Mrs. Linnell told of certain peculiarities of Dr. Richeson which she noticed while he was a caller at her home during the time he held the pastorate of the Baptist Church here. "Mr. Richeson, whom I loved as a son, even before he became formally engaged to Avis, worried us often by attacks which he had at our house," she said: "Although they did not appear to be serious they left him in a highly nervous state, and he was often forced to leave the table because of them. He worried about this trouble and once broke his engagement with Avis, giving his physical condition as the reason. His engagement, however, was renewed, and Avis, I firmly believe, was engaged to him when she died."

STORY OF THEIR COURTSHIP

Between Mrs. Linnell and Mrs. McLean, the story of the acquaintance of Avis Linnell and the young pastor was told. Avis, possessed a fine voice, was a singer in the Baptist church choir when Mr. Richeson assumed the pastorate there four years ago. She was only fifteen years old then. The new minister showed marked attention to the child and within a few months was calling to the Linnell house.

"At first I objected," said Mrs. Linnell, "but only because I thought Avis was too young. I liked Mr. Richeson and thought him an admirable man, and finally consented when Avis told me that he loved her and that they were engaged. The wedding was set for last October, but Mr. Richeson's attacks troubled him and he broke the engagement, saying he would renew it if he found his physical condition warranted. He became engaged to Avis again but they had never set a date after the first, I believe."

The talk led around to the visit to Boston last week of Mrs. Linnell, when she saw Avis for some hours, and also met Mr. Richeson. "My little girl seemed in the best of spirits and appeared happy in her relation with Mr. Richeson," Mrs. Linnell added. "The minister told me at that time that reports that he was engaged to Miss Violet Edmonds of Brookline were untrue. "So gay and light hearted did Avis appear that day that one would think the child had not a care in the world," said her mother. "Her music lessons were delightful to her and everything was pleasant. Not a word or sign did she give to indicate her condition."

GIRL WITH MINISTER THE DAY BEFORE HER DEATH

Hyannis, Oct. 20.—Miss Avis Linnell and Rev. Clarence V. T. Richeson were seen together in the South Station, Boston, on Friday afternoon, Oct. 13, the day before her tragic death, by George Baker, a brakeman on the Hyannis-Boston freight, according to his statement tonight.

Mr. Baker explains that on Friday afternoon he had gone to the South Station previous to beginning work on the night freight to Hyannis and was watching those who took the 4.38 express to Hyannis and Provincetown, to see whom he knew among them.

Mrs. A. F. Randolph and Miss Randolph have left for Boston, where they will reside for the winter.

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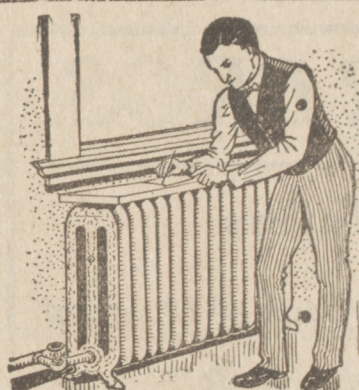
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