

# FREAKS OF FASHION.

## OLIVE HARPER NOTES A CURIOUS UPEHAVAL OF STYLES.

All of Which Shows That There Is No Accounting For Taste—New Costumes and Wraps—The Rage For Fur Trimming, Swan's Down.

[Special Correspondence.]

New York, Aug. 13.—I think I have never seen such a curious upheaval in fashions as I do now. In one place they will show you a gown that might have belonged to some duchess or marquise whose very name is forgotten and tell you that that is the only proper thing, and that in less than two months you shall all be wearing just such things. In another place we may find a superb creation that reminds us of nothing, unless that its richness may force a thought of the queen of Sheba or Solomon in all his glory.

Then you will see a dainty array of sweet simplicity. There was a gown of light taffeta in one place that was a per-



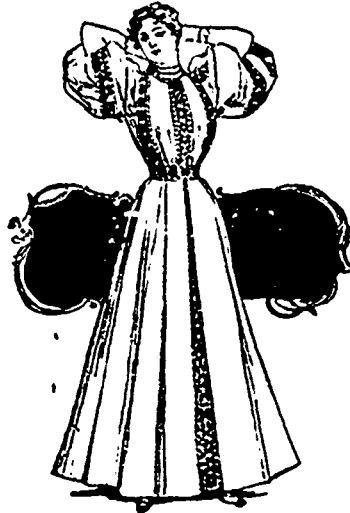
RICH SILK AND BROCADE COSTUME.

fect show, and the importer assured me that it was a model gown and that it would be a great favorite. The under portion of the skirt consisted of two knife plaited ruffles, each four inches deep. Above these there was an overskirt cut with great round tabs, which fell over the ruffles. These tabs had ruffles all around them, and above the ruffles were three milliner's folds of satin to match the silk in shade. Besides these there were three clusters of folds around the skirt, seven, five and three folds in the clusters. The waist was full and gathered into a belt, and on the shoulders there was a stiff and wide collar nearly covered with fine folds, and the whole bordered with a knife plaiting. The sleeves were puffs, ending just below the elbow with stiff upturned cuffs. The whole gown was so stiff that it fairly balanced as the young "trier on" walked slowly up and down the room.

That was one style. In another quite as fashionable a place there was a gown for a young girl for her coming out days. This was of fine white chudda cashmere. The skirt hung from the waist in severe unbroken lines. It was full with out having the appearance of being so. Down the front of the skirt there was one flat band of black gauze insertion over baby blue satin ribbon. The belt was made in the same way. The waist was a "baby" with three lines of the ribbon and insertion. The neck was cut half low and simply piped with the blue. The sleeves were elbow puffs, with three rows of insertion down from the shoulders. There was no finish at the elbows. What a pretty and maiden-

ly dress this was I despair of making any one understand. Chudda cashmere is rather stiff and hairy to the touch, but the folds would delight an artist. It comes in a dull frosty, pale grayish blue, impossible to exactly describe, in melon ivory white and in a faint blush pink.

There will be much heavy velvet and plush brocade for winter wear, and velvet and plain plush will be very popular, the velvet for street and carriage attire and the plush for elegant home costumes. The velvet and plush brocades will show large figures. Indeed



FOR THE YOUNG DAUGHTER.

such material could not be handled in small figures at all. Plush in seal brown and black will be and, in fact, is now being made in long box coats and quaint mantles as well as deep capes. Some of these have stole collars of long fur.

I was informed in the finest fur establishment that we have that there is a greater demand now than there has ever been before for strips of trimming of mink, racoon, skunk and marten. These are to be employed as trimming for every sort of garment and handsome dresses for every possible requirement, some even for dancing dresses. Gray I notice in quite large quantities for muffs and collarettes for young persons, and swan's down is decidedly "in" after having been almost entirely "out" for a generation. That is the way of the world. OLIVE HARPER.

### FASHIONABLE NOVELTIES.

Decorative Buttons of Paste and Pearl, Travelling Wraps and Capes.

There is a great deal of truth in what a recent writer says—that for a good many years fashion, its frivolity, its senselessness, its absurdity and its uselessness, has been the subject of sarcasms without number, each critic apparently trying to hold it up to keener ridicule than his predecessor. As a matter of fact, on fashion and its changes rest the foundations of com-



THEATER BODICE.

mercial prosperity. If the old were as

pleasing as the new, many factories would go out of business, importers would not go to the trouble and expense of importing goods for which there was no demand, and one by one industries that employ thousands upon thousands of persons would languish and die.

This thing which we call fashion demands novelty and variety, and to meet its requirements manufacturers and traders are ever kept active. Within reasonable limits, therefore, fashion, as we now use the term, means business prosperity and gainful occupations to the many.

Buttons continue to form an expensive and highly decorative article of dress. They are worn in both large and small sizes. Mother of pearl and silver in combination are much liked, and paste and jeweled buttons adorn evening and full dress bodices.

It is now the fashion at dinner parties in Paris to distribute to each gentleman guest a little before dinner is announced a card bearing the name of the lady to whom he is to offer his arm.

Long wraps for travelling and short capes for general seaside and country wear are made of lightweight plaid cloaking in bright and harmonious tints. These are serviceable and fashionable and one of the most practical styles of the season.

An illustration is given of a most effective theater bodice. It is of Louis Quinze broche silk, flowered with roses and leaves. The body of the bodice is rather full and is covered back and front with embroidered tulle, gathered at the waist and shoulders and framed by bretelles of ribbon that terminate in bows at the shoulders set on a chow of lace. The belt is of ribbon, the collar covered with lace and trimmed with a ribbon bow at the back. The half length sleeves are slightly draped and terminate in a frill of lace.

JUDIC CHOLLET.

### LINGERIE.

Muslin Bodices Over Various Delicate Colors—Fashionable Underwear.

Muslin bodices are a feature of the season and are an ideal article of attire for young girls. White muslin, lace or chiffon over a tinted silk lining is exceedingly pretty. Yellow is a color of the moment, and white over yellow is considered especially desirable. White over pale pink or leaf green is also much esteemed.

Lingerie in the strict sense of the word is again in great vogue. The term has for a number of years been used to designate



BATISTE GOWN.

the various garments of silk and wool, mainly colored, in which those women fond of new things have clad themselves beneath the visible vesture, but now linen, lawn, muslin and batiste have been restored to their proper kingdom and are the acme of fashion. Old fashioned women always wore them for the sake of their freshness and daintiness, and now every woman wears them, whether it is according to her own taste or not. Collars, vests and yokes of white wash goods are a part of the outer costume and are charming in their delicacy and freshness, for unless they are fresh and immaculate they are intolerable. Col-

lars and cuffs are embroidered, trimmed with lace or inserts, or simply hemstitched, but their cut, especially that of the collars, is often something wonderful. They range from the tiny, turned over band to immense capelike or battlemented garments that fall over the shoulders and nearly to the waist, back and front. White muslin trimmed with white or yellow lace, brownish grass cloth similarly adorned and black batiste set off with butter color or pure white are all seen in great variety of shape.

An illustration is given of a gown of mauve gauzeford batiste over mauve silk. The bodice skirt has a puffing of white batiste about the foot. The figure front of the bodice opens over a plastron of white lace. The gigot sleeves have puffed epaulets of white batiste and are finished at the wrist with lace cuffs. The collar is of white gauze, the belt of white faille ribbon with long ends at each side.

JUDIC CHOLLET.

### TOILET HINTS.

Rest One Day In Ten as a Preservative of Beauty.

A mature English woman of title, whose rose and white complexion time has not operated upon with the disastrous results that usually attend his processes in the human frame, attributes her youthful freshness to the practice of spending one out of every ten days in bed. She sleeps until she awakens naturally, takes a warm bath and goes back to bed again, where she partakes of a light breakfast, remain-



BRUNETTE'S COIFFURE.

ing in bed resting until 6 o'clock in the evening, while her maid reads to her a light novel. At 6 o'clock she puts on her dressing robe and has her dinner served in her room and reclines on her sofa until 10 o'clock.

It is to be supposed that not merely physical beauty, but brain and nerves, would be benefited by this regime, especially among American women, who are apt to live at high pressure, with no relief until they break up and collapse like an overcharged toy balloon. However, there are not many American women who feel themselves able to spend a tenth of their days as well as a moderate portion of their nights in bed, even for beauty's sake, although they would naturally make more sacrifices on that account than for active brains or sound nerves, just as most of us would rather eat lobster salad and omelette than good, wholesome, oatmeal porridge and beef broth. The days in England are fully twice as long as they are here, and the world consequently does not move so fast. There is time for everything, especially for eating and reposing, and the moist air quells all tendencies toward such a feverish state as is our natural condition over here. Those women who can continue to spend one day every six weeks in bed as a regular thing will doubtless do themselves a great good and therefore indirectly benefit their friends.

The illustration shows a coiffure designed for dark hair. The hair is waved, parted in front and drawn loosely to the back of the head, where it is arranged in an elongated knot. The locks at the side fall over the ears and are held in place by small jeweled combs. JUDIC CHOLLET.

Women as Eaters.

It might be an entertaining thing to experiment upon the growth of the feminine