

FANCIES OF FASHION.

ACTRESSES RARELY ORIGINATE MODES.

The Widespread Notion that *Fashions* Are Set by Popular Footlight Favorites Is an Erroneous One—No Marked Changes in Style for This Season.

Some of the Latest.

HERE is a wide spread notion, writes our New York correspondent, that actresses set the fashions, and it is an error. While it may be true that actresses of strong personality and real genius may now and then devise some novelty in female togetherness that will take the public eye and attain a certain degree of modishness, yet, as a rule, the actresses of our leading theatres have other things to think of than devising or inventing new costumes. This reputation that actresses have as the originators of modes comes from the fact that changes of modes first make their appearance on the stage. The actress of to-day courts notoriety and public attention, and what better way to apply to a well-known designer of costumes for a novelty in apparel when she is about to assume a new role? No; actresses very rarely originate modes; but actresses very frequently are the animated frames upon which designers hang their creations in order to try the effect of them on the public. And it's a good scheme, too.

To turn from generals to particulars, I think I hear you ask, as the stockbroker does concerning the market: Well, how do modes stand to-day? My reply is that I don't note any marked change. There's a fall in those lofty sleeves, which have held their own for so long. Skirts are still quoted as cut bias, close and tight-fitting at the top, and full at the bottom with large folds. There is not the same demand for cabochon; their popularity has a downward tendency. As a prime favorite, I might quote moist antiquity in dull colors, either in satin stripes or with floral figures. For dinner dresses straw color, green, grey, silver-grey, Parma violet on black ground are great favorites. Rough-surfaced plumes and velvets are much worn. In making up these materials, you use no skirt foundation but line it with flannel and thin silk to give it more body. Velvet appliques promise to be very modish trimming for evening costumes, either plain or open-work



SILK AND CLOTH VISITING DRESS.

over tulle and sown with jet, the effect of which so used is altogether charming. Velvet, too, will enter largely into the makeup of cloth dresses. For instance, if you will observe the costume which figures in my first illustration, you will see what I mean. How is a very stylish gown in suede colored cloth, the deep cuffs and collar being of dark velvet, producing a very pleasing effect. (One of the handomest of these cloth and silk gowns that have come to my notice is the one which I set before you in my second illustration, an altogether refined and stylish garment fitted for calling and afternoon reception purposes. Let me assure you it is for you. The dress is a gray vicuna cloth and has small pleated panels of plaid silk, silk skirt foundation with a false hem and a drawing-s-ring, the skirt being plain in front and fan pleated at the back. The pleating of the panels grows finer toward the top. The corset has basques in man's dress cut style, without any trimming. The front of the lining is ok in the middle, and they are covered with full gimp and plaid of the silk. The corset starts from the sides of the corse and is so laced as to display the plastron below it; leg-o-mutton sleeves and straight collar of the silk. You may, if your fancy so dictates, make up this dress in black or brown material.)

In my third illustration you'll find another very pretty silk and cloth combination costume for a young person. The color of the cloth is quite a matter of taste, while the blouse should be either in foulard or pongee. The dress is made up princess style, the corset



GIRL'S SCHOOL DRESS.

is facing in front over some thin lining. It closes either with hooks or pearl buttons on a band of the same material. If you use hooks, you must make two small pleats to conceal the opening. The straight collar is set off with a bow

made of the silk. The skirt foundation has a small ruff at the bottom. The front breadth, which extends only to the waist line, is bias on both sides and has a small hem which conceals the seam. The front of the corset is boned its full length. It runs somewhat to a point at the back and is piped. A very pretty color to choose for this dress would be cafe au lait, with a straw-colored blouse.

Before leaving this subject of woolen stuffs, I might say that the dress materials most in vogue have broad stripes in light tones, plaids in two shades, spotted effects or large or small flowers in relief. Swanskins, plain or striped, and printed flannels are much used for wrappers and morning negligees. Trains hold their places very obstinately, varying in length according to the hour of the day and the style of the costume. For walking dresses the skirt grazes the ground and the wearer is expected to display her grace in lifting it by laying hold of the back folds. Harmonious combinations of colors show the artistic taste of the wearer, and are now-a-days the touchstones of real style.

For instance, pale-green and elegant carpet wools go well together, and so do dove-color and wood-brown, mouse-gray and silver, ash-gray and steel, iron gray and steel, gray and heliotrope, gray and green, beige and cream, Nile green and moss-

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