

NEW SPRING COLORS.

ALL THE SHADES OF BROWN ARE EXTREMELY POPULAR.

The Beauty of Brown Costumes—Three Symphonies In That Color—Tulle, Drapé and Light Brocades—Buddy Red—A Taking New Costume.

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Among all the colors presented this season there is none more beautiful than brown, and none where such a variety of truly elegant effects can be produced by nothing but brown brought together in different shades. By different shades the list includes everything from ivory and cream to the darkest seal, and that is closely allied to black. Blues, greens and heliotropes are among the fashionable colors, and different shades of them are brought together with good effect, but nothing can approach the browns.

The newest and prettiest of the outfit gowns for spring were shown yesterday. Among them I found one elegant gray brocade with a smooth, plain skirt. The waist was plain, both back and front, and was quite round at the bottom. There were three bias folds, each 1/4 inches wide, at the waist in form of a girdle. There was a medallion collar lined with champagne colored taffeta. This was carried down the back in shape of a round collar and down the front to the belt in that of a novel reverie. This had a ruffle of the taffeta and a cravat full of the same. One bias silk band overlaid the center fold of the belt. The next little cuffs were ruffled with silk. A short cap had a lining of this taffeta and a very full rose platted ruffle of champagne colored silk mill. I saw the hat that was chosen to wear with this. It was a flat black velvet trim with a crush crown of the champagne colored taffeta. There was a half wreath of crush roses around it and three dark gray emprise plumes.

This was a very taking gown of bright colored drap d'ete, the skirt lying in smooth, even folds without ornaments.

The corsage was a grace combination of cape and bodice. It was of stone gray, soft, duchesse, thick and heavy. The under portion was a snug waist, ending at the belt under a fold of olive green velvet. There were close sleeves reaching the wrists and bordered with stone marquis fur. The high taffeta collar was likewise bound with fur, and two straight lines went down the back from the shoulders to the belt. There were large caps at the shoulder simulating a cape, and these were edged with fur. Where they fastened both in the front and the back there were trefoil bows of olive velvet, with a pink chrysanthemum sewed in the center. The combination was startling, but very pleasing, particularly when the hat was worn. This was a toque of olive green velvet, with a wreath of pink chrysanthemums in place of trim. A couple of grey empire plumes and a gold buckle finished it. Grey plumes are much liked this spring. They look softer than black.

A pretty new color is called ruddy red. In cashmere or any other plain wool it is extremely beautiful. One made of this had four rows of mordore velvet ribbon an inch wide around the bottom of the skirt and four rows around the bottom of the waist. The upper part of the waist was trimmed with gold passementerie. The very high collar had a full ruff of champagne colored silk mill. A dainty little bow of violets and their leaves had a quintuple bow of mordore velvet. This was a very swell gown and a becoming one.

HENRIETTE ROUSSEAU.

WOMAN'S RIGHTS.

The Right to Vote and the Right to Breastfeed.

Why will some women speak for "woman's rights" when they will not make proper use of the God given right to all living creatures—namely, the right to breathe freely?

Some years ago I attended a lecture on woman's rights, given by a pretty girl with a very weak voice. And it needed but one glance at her figure to understand the cause. She wore a pink silk waist, which appeared as if she had been melted and run cold. It was as ugly as a plaster jacket—not a wrinkle in the dress and seemingly not a movement within the body of the girl. How she succeeded in drawing her audience to a mystery. The lecture became a secondary master.

I saw by the rigidity of her figure that the corset was well boned and the silk firm. Would she drop dead, and if so, would it be called heart failure? No, doubt the cause for many a death has been given this name when it should have been called death from general displacement of the vital organs, caused by tight lacing, tight bands and heavy skirts dragging from hips and back. A strong man would soon break down under this daily torture. How can women endure it? Why will they endure it?

The sympathy I felt for her poor, misused body diverted my attention completely from her lecture. I remember not one word of it, but the memory of that nearly voiceless body will never pass away.

Months later I heard another lecture on the same subject, given by a plain looking, middle aged woman, who was in the same "frayed-out" condition, but I felt no sympathy for her, but rather contempt. She was old enough to know better. What can we expect of our girls when our women will set such an example?

HERLEN CUMMINGA.

A Decided Innovation.

A decided innovation was made at the recent dinner of the Fine Arts Federation in New York in having ladies present. This invasion of the gentler sex was due to the fact that some women who are members of some of the constituent societies, and as such received invitations, wrote to the dinner committee to know "if any who were not men could come." There being no valid reason for a negative answer, the news spread rapidly, and the result was that two long, transverse tables on each side of the central one which were set apart for women and their escorts were soon filled, and later came of the fair sex overflowed to the tables in the less important side galleries. The innovation was voted a decided success, and as the menu bore the inscription, "Annual Dinner," it is probable that the new custom has come to stay. Public banquets at which both men and women are present, however, though new in this country, have been a feature of English social life for three or four years—New York Letter.

In mentioning the browns I should not omit from the list the tulle, drapé and light brocades, for they all come under the head. Next to the browns as

surplus folds. Around the neck was a fluted collar 19 inches wide made of ivory faille. The dog collar was of velvet. In front was a small bow made of the faille. There were cuffs to the leg of motion sleeves of faille, with narrow hemmed soft ruffles at the top. A dainty little toque was made with a rolled brim of brown astrakhan, with a tan crown of the dress material. In front there was a gold ornament holding a panache of stone gray plumes and a gilt spigot. Caps of velvet, of silk or of the material of which the dress is made are often furnished with these suits. The same general idea is carried out.

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