WHAT WOMEN TALK AND THINK ABOUT

THE TECHNIQUE OF EMBROIDERY

Expert Advice on Implements and Materials—Means of Securing the Best Effects—Pattern for Amy Robstart's Quilt.

Needles—It is a mistake to use a very fine needle for embroidery. The silk thread or crewel must pass loosely in the needle. Unless the eye is relatively larger than the silk, it does not make a sufficiently large hole in the material, and the silk is then roughened and pulled out of shape each time it is taken thru the too small hole.

Scissors — Short, sharp and finely pointed.

Prickers for gold embriodery are necessary; also in some forms of couching they are useful for arranging the lay of the thread.

Thimbles—Workers sometimes prefer ivory or vul canite; two thimbles are used for frame work.

Materials.

Crewels—Never take more than about half the length of a skein in your needle. If a long needleful is used it is not only wasteful, but liable to pull the work and become frayed or knotted before you have used it all. Crewels manufactured with a twist are considered bad. No doubt a twisted crewel wears well, but they are not so soft and harmonious as when they are untwisted. The colors in the best quality crewel are perfectly reliable, and will wash well, provided no soda or strong soaps are used. Linens, cloths, serge, flannel, etc., are suitable grounds for crewel work. The miscalled Bayeux tapestry is embroidered in worsted on a linen ground. Eleventh century English tapestry wool is twice the thickness of crewels. Useful for bold designs.

Arrasene—A species of worsted chenille, used also for broad effects. It is made in silk as well but is inferior to the worsted.

Flax Thread—This is a production of comparatively recent date, which is glossy, good in color and durable. This thread

PATTERN OF AMY ROBSART'S QUILT

has almost driven the old fashioned ingrained cottons out of the field.

Silks—Embroidery or bobbin silk, mostly used for fine work.

Purse Silk—A tightly twisted silk used for ecclesiastical work.

Raw or Spun Silk—A cream colored, soft, untwisted silk.

Filoselle—A pure silk (the best quality). It is inferior in quality to bobbin silk; nevertheless it can be used for many purposes where silk or satin grounds are employed, it is better to work with the best silk.

Tussora—A wild silk of India. Can be produced for less than half the price of the cultivated silk of Italy, China and Japan.

Filo Floss—Is much used in embroidery at the present time. It has a beautiful gloss and takes the dye well.

Gold Threads.

There is a good deal of Japanese gold thread used both in ecclesiastical and domestic work at the present time. The great advantage is that it does not tarnish, while the so called real gold thread does discolor. Where silk embroidery needs a gold outline the Japanese gold thread answers that purpose well. When the best gold thread is desired the following list may be of some assistance:

Passing—A bright, smooth thread.

Tambour—Dull.

Rough Purl—Like passing but still fine.

Smooth Purl—Bright.

Pearl Purl—In effect like small beads strung together.

Bullion—The largest size of purl.

Plate—A flat gold, one-sixth inch wide. There are twisted gold cords of various thicknesses.

Purl may be in either gild or silver. It is made in a series of continuous rings rather like a corckscrew, can be cut to the required lengths, threaded on the needle and fastened down as bead work. Plate is a narrow flat piece of gold or silver, and is stitched to the material by means of threads of silk which pass over the metal. Gold and silver passing and tambour are fine kinds of threads, which can either be used by working thru the material or can be laid like Japanese gold.

Spangles—Sometimes of pure gold. There are in the market at the present time a number of fancy colored metal spangles.

Material for Foundation.

Fabrics used as grounds for embroidery:

Linen—Handmade linens make useful grounds for all kinds of embroidery; the colors and textures are beautiful in quality and admirable for embroidery purposes.

Flax is an unbleached brown linen.

Kirrielmuir twill is a fine twilled linen made at Quirremuir.

Lail cloth is a stout linen of yellow color.

Oatmeal linen is finer than an oatcake linen and is grayer in color.

Smock linen is even, green, cloth.

There are endless varieties of fancy linens and most of them can be worked in the hand.

Cottons and Woolens—Serge, soft or super serge takes embroidery well.

Cricketing flannel is a fine creamy color, soft, and can be easily worked in the hand.

Diagonal cloth can be used for napery, curtains, etc.

Velveteen is good for grounds and can be worked in the hand.

Utrecht velvet is suitable for crewel or tapestry wool embroidery.

Velvet faced cloth is a rich plain cloth without gloss; useful for altar cloths.

Genoese velvet is very rich in quality and color for grounds. It should be backed with cotton or linen lining if it is to be heavily embroidered.

Silks and Satins—Silks and satins are usually embroidered in a frame. Both are suitable as grounds for fine stitching.

Silk sheeting of good quality is suitable for piano coverings, panels, etc. Can be embroidered by hand.

Tussah and Corah silks are beautiful, but will cauyry only light embroidery in silk a filoselle.

Brocades make admirable foundations. The woven pattern gives, if well chosen, a pleasant contrast to the embroidery. There are also a number of silk and linen mixtures procurable which are suitable for grounds.

Cloth of gold and silver are metal threads woven with silk. They are chiefly used for heraldic and ecclesiastical embroidery.

Bandekin is that sort of costly cloth of gold which took its famous name from Bagdad.

Dorneck is a name given to an inferior kind of damask work wrought of silk, wool, linen, thread and gold in Flanders. Toward the end of the fifteenth century it was used much for church furniture.

A Piece of Amy Robsart's Quilt.

In an old mansion on the outskirts of New York, built in Revolutionary days by a Van Courtland, are contained some genuine specimens of work done in colonial days and when our country was still in the days of its youth. This section of a bedspread, as shown in cut, was worked in 1764. It is done upon coarse, soft cotton, the center having large, curving stems and leaves in shades of blue, green and light brown. Upon the two sides of this spread is the most remarkable border, sixteen rows of this blue green in varying shades, divided by one or two shades of brown form a background. Each row is half an inch wide in a simple up-and-down stitch. Without a trace of beauty in line or coloring, this piece has about it a very potent fascination, as indeed have all pieces, beautiful or not, that have survived the ravages of time, for association and home and sentiment have given them an added meaning. We can only hope for our own work that at least it will mean as much to those who come after as does the work of old times to us.

—Clara L. Kellogg.

HILDA LARSON GOES TO EUROPE

VIII.—SHE SEES THE KING GO BY.

"I've seen a live king an' a queen an', seems if, I feel jes' 's 't I'd been to a three-ring circus. A circus procession 's 'bout the only place a body sees such sights, soldiers 'th clankin' chains an' colored men ridin' before 'th their hand-k'chiefs on their heads, an' carriages all gol' an' red plush an' four horses to each one an' more outriders 'n a body had time to look at. I had to pinch myself real hard to make it seem like it was real an' not a page outen a fairy story or a picture on a bill board. Seems if kings mus' set the fashions for circuses, 'less'n it's the other way round.

"It was Billie an' I 't saw it all. We were walkin' down Hyde Park, where the Englishwomen wear their party dresses when they haven't any other place to go, an' Billie was tellin' me his 'pinion of the 'Merican soda water in London, an' I was agreein' 'th him 't it was givin' a bad thing a good name, when it isn't any more like the soda water you get in Minneapolis 'n milk's like cherry phosphate, an' nobody but a luny would say 't they were even nex' door neighbors, when I saw the p'licemen makin' a line down the street. There was one p'liceman for every eight feet an' I knew somethin' was goin' to happen, for nobody, not even the English, is goin' to be extrav'gant 'th p'licemen 'thout reason.

"There isn't anythin' in London, not even St. Paul's church, 't's as comfortin' to me as a p'liceman an' when I see one a-holdin' up his han' to stop the cabs an' 'busses, not carin' a gooseberry who 's in 'em, why, I've said to myself more 'n once, says I; 'even the king couldn't do more.' They 're as 'bligin' as if you paid 'em their salary yourself an' tho they're not above holdin' their han's palms up, behin' their backs, they do it in a pleasan' way. It's agreeable to give to folks 't know, how to receive, but seems 't it wasn't worth while to go 'thout a new umbrella for yourself so 't you can give a par'sol to somebody who can't say 'thank you,' for it.

"So as I say I went right up to a p'liceman an' dropped a penny into his han' an' says I to him, says I: 'What 's goin' on,' says I a-feelin' pretty certain he'd tell me, an' sure 'nough he shut his han' an' says he to me, says he: 'the king's goin' down to see the Horse Guards,' says he.

"I didn't know a horse guard from a dog catcher but it didn't take me very long to 'cide what to do. There's some 't can't make up their min's till it's too late, but I al'ys know what kin' of pie I want as soon as I see it, an' 'fore the p'liceman was thru talkin' I knew 't we'd stay there an' see that king even if Billie was late to his dinner. 'A fool for luck,' says I to myself, says I, an' tho I wouldn't thank anybody for callin' me names, I knew there was truth in one ol' sayin'. I couldn't help but think of Mrs. Wood. I heard her talkin' to Mrs. Gray yesterday 'bout seein' things, an' she says she didn't care so much 'bout buildin's as she did 'bout people, an' she wouldn't be satisfied 'th London 'thout she saw the king. 'I feel perfreely free to go an' see him anytime,' says she, 'for las' spring I stood out on the sidewalk for 47 minutes to see Presiden' Roosevelt. I didn't inten' to at firs'; but thinks I to myself, thinks I, 'I'm goin' to Europe an' I'll want to see all the kings I can an' I'll have to put myself out to do it. There isn't any reason why I should do more for a king sittin' on a throne 'n for a president who lives in a White House. 'I'll feel more comfortable in Europe,' thinks I, "if I look at Roosevelt firs',' thinks I. An' I did an' now I'm free to stan' an' wait for any royalty 't passes,' says she.

"An' as I stood on that corner a-watchin' the people comin' to see what was goin' on, I couldn't help but feel glad 't I'd done the same an' seen the presiden' firs'. Maybe he isn't a king 'th a crown in the tower, but he's a man 't the 'Merican people love an' respec', an' that's a distinction worth havin', seems if, from the number of men 't try for it.

"I've read 'bout kings an' queens ever since I could spell out the words, an' if anybody had tol' me las' spring 't I'd ever see 'em alive an' ridin' in their state carriages I wouldn't have b'lieved 'em, but it's the unexpected 't al'ys happens, as I says to Mrs. Baldwin when she slipped on her hardwood floor and broke her arm the day after she bought rugs for all the rooms downstairs. So, as I say, I couldn't think it was I a-standin' there 'th a p'liceman on each side of me an' Billie in front, for I was boun' he'd have a good look. I'm not one to take a piece of cake 'less 'n there's 'nough on the plate for ev'rybody else. There was one thing 't I wished for, an' that was 't Mrs. Schultz could see me, an' I'd have given a good deal if one of those photographin' men had taken a picture of me an' the king, so 't I could show it to her, for I knew she'd never b'lieve me 'thout proof. She's one of those women who al'ys have a question mark in their min's, while I'm jes' 'bout as ready to b'lieve as to tell.

"I nearly split Billie offen the pavement' when the ban' began to play, an' I jes' hoped from the bottom of my heart 't I wouldn't sneeze when the king went by, for you can't see things when you're sneezing. An' I didn't, an' I saw him, an' there was a look 'bout him that made me think of Mr. Schultze's brother, for they've both got whiskers. An, comin' after the king was a beautiful carriage 'th the queen, an' I will say 't it s'rprised me to see 't she was jes' a woman. She didn't 'pear near so stylish as half a dozen women I could name in Minneapolis, but someway I liked her looks. I was all of a tremble when they went by, but I noticed 't they were as steady as the courthouse. They're used to it an' I'm not, an' I dunnow but there's things I do 't they couldn't 'thout shakin' a little.

"Billie was jes' as excited as I was. 'It's jes' a circus, Miss Larson,' says he, a-dancin' up an' down on my toes; 'but where's the clown an' the el'phants?' says he. An' if he thought it was a circus when he saw the procession, he was jes' sure it was somethin' out of the ordinary the day we went to the king's stables. Seems if there were horses for ev'rybody, from the king to the stable boy, an' as for carriages, well, if the man 't showed us roun' hadn't expected us to be s'rprised I'd have acted more impressed; but when he looked at me like there wasn't anythin' in 'Merica so good as in Englan', I jes' made up my min' to act like the Minneapolis stables was full of jes' as fine.

"'You never heard of anythin' like this,' says he, a-pointin' to the gold coach 't the king don't use more'n once a year.

"'Yes, we have,' says Billie, says he, an' I was glad 't he was so well informed, 'there was Cind'rella's, Miss Larson,' says he. An' it certainly did seem like it belonged more in a fairy story than rumbling over cobble stones.

"The guide didn't seem to know much 'bout Cind'rella an' he went on talkin', as guides do, astin' us if we saw him in the procession jes' as if we'd look at an outrider when a king was goin' by. Some other folks might do that, but 'Mericans al'ys take the bigges' firs', seems if. He tol' us a lot of things 'bout the horses an' took us into the ridin' hall where the horses an' the drivers practice for processions. I knew 't actors had to have rehearsals, but I never s'pposed 't a king's parade was all practiced for beforehand. But that guide showed us the flags 't they dec'rate the ridin' hall 'th jes' as if it was one of the streets an' tol' us how the ban' comes an' plays an' how the help comes out from the palace to act the part of the crowd an' cheer an' holler so as to get the horses used to it.

"'Sometimes we practice 'th the horses ev'ry day for a week,' says he a-wavin' the English flag over his head, 'an' 'th all our practisin' we can't ever tell how it's comin' out. The flags an' the bands an' the cheerin' never come jes' as you expec' 'em to, an' it's more 'n the horses 'n the men 't rides 'em can stan,'" says he, an' after havin' seen a procession I could understan' how it was.

"An' as I say, that was the firs' time we saw the king, but it wasn't the las', for seems if he an' we were al'ys goin' the same way.

"'Don't he ever go out alone?' says I, one day, to one of the p'licemen 't were linin' the sidewalk, says I.

"'Not if we know it,' says he.

"'It's what he draws his salary for,' I heard Mr. Thompson say to Mrs. Gray, says he, 'the English have to pay good taxes an' the gov'ernmen' gives 'em back red coats an' gol' lace. The king's only earnin' his wages when he rides roun' 'th a ban' to let folks see him,' says he.

"'That may be, I'm not one to express my min' on what I don't know, but a king's a man jes' as a queen's a woman, an' there isn't any human bein' 't would like to wear new shoes all the time. Maybe they don't pinch, but they aren't so comfortable as the old ones, seems if."

South Africans bought goods valued at $28,780,000 from the United States in 1902.

NEW HATS MUST BE EITHER VERY LARGE OR VERY SMALL

THE LATEST HAT IS MODELED TO WEAR WITH THE NEW COIFFURE, AND A HAIR NET IS THE CORRECT ACCOMPANIMENT—THE NEW COMBS AND THE INDISPENSABLE TOUCH OF JET.

'Be not the last to forsake the old, nor the first to adopt the new," is sage and sound advice at all times to the girl who would be considered fashionable; but most especially will this advice hold good when she comes to select her autumn hats from among the models which Paris has juse sent over. The new models are bewilderingly and even fastastically pretty, and the best among them are so startingly different from anything that we have seen or worn for these many, many moons that it is perhaps a little hard at first to reconcile ourselves to the change, and to make a choice that will prove both becoming and satisfactory in the long run.

The new hats are of two widely differing kinds, and of two only. They are either very, very large, or else they are decidely small. There is no midway path between the two, no compromise possible. The large and the very large hats we have been accustomed to for some time, and the changes have been rung upon the so-called picture shapes with more or less success, according to the milliner and the wearer—sometimes one, sometimes t'other—but so universally becoming have these proven that the leaders in fashion have wisely decided to keep them en evidence for a while longer, at least.

Of course, there are several changes to be noted in these large hats. It is not to be expected that the Parisian modistes would keep on sending us the same thing time and again, altho we might say, as Sairy Gamp did long ago, that "They are just the same, only different." In the new models the brims are more irregular, they lack that mathematical precision of shape which appeared in their predecessors. While the leaf has taken on an added broadness at the sides, the front is appreciably narrower, and the back has shrunken until there is but an inch or two left to support the drooping loops or plumes which now fall beneath. And the smart girl can take her own choice as to the crown; no one height, or width, or shape is considered de rigueur. Some have crowns as much as nine inches high, tall and narrow—somewhat on the order of a steeple crown—while others are broad and low and flat. The bandeau, however, is placed more decidedly in front than heretofore, topping the hat well off the face. The brims are wired so that they may be bent to any angle which will prove most becoming to the fair wearer, and a hat may thus be so twisted and bent to a becoming shape that the original lines may be entirely lost sight of, and a new shape unintentionally evolved.

Lace will be one of the most prominent features of the new millinery, and of this the fine meshed Chantilly and the coarse Irish crochet and the Russian guipures will have and will hold the lead. There would seem to be no limit to the mode and method of their application. Round, doily shaped pieces are utilized for crown pieces; collars are brought into play to make a brim; entre deux appear between bandings of velvet or fur, and it is no uncommon thing to see lace and velvet and fur and chiffon and spangles all in combination on the one hat. And it is in just such combinations as these that the skill of the Parisian milliner lies. There is just a touch of this, a hint of that and a scrap of the other, and the result is what our grandmothers—yes, and our mothers, too—used to call a love of a bonnet.

And speaking of bonnets, Paris has sent over several of these this year. Queen Alexandra of England, as well as her sister, the dowager czarina of Russia, has always clung to the bonnet, a small, close-fitting little toque—beloved of royalty, having been named for her during the days when she was princess of Wales. Doubtless her accession to the throne will have its influence upon the current fashions, for Paris always likes to attribute some of fashion's fads and fancies to royalty, and the return of the bonnet and the coming vogue of the small toque give evidence that her personal taste in matters of dress will have some weight with the dictators of the modes Parisiennes.

These bonnets are of the close-fitting variety, usually with a little point in front and well cut out at the back, and are intended chiefly for middle-aged and elderly ladies. The new one all show the little touch of jet somewhere or other that seems to be the keynote of this season's style—large hats, small hats, turbans, toques and bonnets, none of them seem to be considered complete until this one little touch has been introduced. A wide latitude, however, in the matter of strings is to be permitted. These may be narrow or wide, as taste may dictate, and they may be tied as of old under the chin, or left to hang carelessly around the shoulders, or drawn together and fastened with a brooch in front. Indeed, in the matter of bonnet strings, every wearer may become a law unto herself and adjust these in the manner best calculated to set off her particular style of beauty, but strings they must be, else it is not the new bonnet.

But, after all, the real and chief novelty is in the small hat, the little toque made preferably of velvet, the tight and closely fitted lines of which it will require an artist to design and make. And here many an aspiring milliner will meet her Waterloo, for the little toque when becoming is excessively so. There is a breeziness, a bewitching something about it which defies description, but it is that something which is immediately and emphatically recognized when seen. But when it is not becoming, well, then it is something to be deplored; something to be banished from sight and forgotten just as quickly as may be.

The return to the small hat will make a stylish and well-arranged coiffure an absolute necessity at all times. The long and undisputed reign of the large hats of the picture variety may have made the fashionable girl a little wee bit careless sometimes as to her hair, for the large hat covered up any little straggling locks which might detract from her appearance, but with the small toque every hair must be in its place; the impression of having just left the hairdresser's hands must be apparent if she is to maintain her prestige as a well-groomed, fashionable girl.

The new large hats require the pompadour style of hairdressing, therefore the pompadour still holds its place in the affections of the fashionable; but there is quite a difference in the way it is to be worn. In accordance with the irregular outlines of these large hats the hair will, too, take on the same studied, carelessly irregular appearance. The wave or loose curl is to be preferred, but the monotonous regularity of the Marcel wave—its too apparent artificiality—has caused it to be banished, for a time at least.

The girl who dresses her hair for wear with the small hat, and in the very latest style, however, has discarded her pompadour for the nonce, and now arranges her coiffure with a tiny parting in the center—just about an inch or so—enough to separate the short hairs which always grow on the forehead. Behind this the hair is combed back loosely, being wavy and fluffy on the sides, and is drawn into an artistic knot at the nape of the neck. Almost every style of face can wear this new coiffure, a little care, however, being very necessary to adjust the coil at just the most becoming angle. And the girl who always wants to look her best will study this long and carefully, using her triple mirror to aid her in attaining just the correct touch. The girl with the round, plump face will carry the knot as low as consistent with comfort, thus adding a length to the features, while her cousin with the thin, pointedly oval features, will coil the knot quite a little higher, having its lowest point not lower than will be level with the chin when the head is bent.

Combs, of course, will play an important point in the adjustment of the new coiffure, and the really fashionable girl selects these in brilliantly cut jet. The combs are best used in a set of three, the largest of which, about five or six inches across, is curved to meet the shape of the head. This is placed just below the arch of the crown and serves to hold the fluffy effect desired well to the front, while the other two combs do the same for either side. The coil is then arranged to meet the combs, so that the back view of the coiffure presents a smartly symmetrical appearance. The new hair nets would seem to be especially designed for wear with the coiffure just described, and when the jet combs are worn a net encrusted with tiny jet beads lends a most effective finishing touch.

BOTANICAL STUDY AMONG WOMEN

Miss Elizabeth Foss, Who is a Private Teacher of the Science of Plants, Has Enjoyed an Interesting Summer at the Bermuda Biological Station.

Interest in biological research seems ever on the increase, and there was no diminution in the number of enthusiastic students at the Minnesota station on the Pacific island this summer. About twenty-five men and women, representing many educational institutions, went west with Professor Conway McMillan and Miss Josephine Tilden and spent a happy and profitable month hunting sea weed and studying the strange forms of plant life which were all around them and enjoying the informality of camp life to the utmost.

Miss Elizabeth Foss, who was at the Minnesota station last summer, went to Bermuda this season and was one of the group of fifty students who divided their days between wandering over the island making collections and the laboratory.

The Bermuda biological station offers rare opportunities to the student of plant or animal life, for the island teems with strange growths, and the coral reefs which stretch around it are overrun with sponges and other specimens of tropical sea life.

It was largely thru the efforts of the American consul that the Bermudans formed an organization for the study of the growths on their islands. Some of the professors of the New York university became interested, and thru their enthusiastic reports the station became known to American students. This year the work was directed by Professor Mark of Harvard college, and among the workers in the laboratory were men and women from the far west, the south, the north, and any number from the eastern states.

Bermuda has been settled for so many years that there is no element of "roughing it" in the daily life and the students are comfortably housed in a hotel midway on the islands. Some of the rooms are set apart for laboratory work and fitted up with microscopes and various instruments for the proper study and clasification of the strange plants which are brought in often by the yard.

The serious part of the work is in the laboratory and the collecting is done by merry groups who go off in wagonette or steam launch. Those who are more especially interested in sea life almost live in their bathing suits and are always ready to jump into the water for a particularly desirable bit.

A botanical student goes to the station with trunks filled with tin cans and bottles in which such specimens as it is deemed advisable to preserve are carefully sealed for future study.

Miss Foss brought home many jars filled with plants for the use of her pupils. Her work is in private classes and her pupils are mostly women, many of them middle-aged, who have been interested in plants all their life and welcome the opportunity of at last obtaining some scientific information in regard to the flowers they love so well. The microscope is freely used and some of the pleasantest days in the spring and summer are spent by the teacher and the pupil in the country studying and observing the common plants about them.

MENUS FOR A WEEK

From September Table Talk.
(By special permission.)

MONDAY, SEPT. 7.
BREAKFAST.
Fruit.
Grape Nuts Sugar and Cream.
Boiled Bacon. French Fried Potatoes.
Twin Muffins. Coffee.
LUNCH.
Cold Sliced Beef. Horse Radish.
Peach Short Cake. Cocoa.
DINNER.
Vegetable Soup.
Panned Chops. Squash.
Mashed Potatoes.
Watercress. French Dressing.
Wafers. Cheese.
Hamburg Cream.
Coffee.

TUESDAY, SEP. 8.
BREAKFAST.
Fruit.
Ralston Breakfast Food.
Sugar and Cream.
Broiled Tripe. Creamed Potatoes.
Parkerhouse Rolls. Coffee.
LUNCH.
Clam Chowder. Tabasco Sauce.
Cake. Tea.
DINNER.
Squash Soup.
Braised Breast of Veal.
Mashed Potatoes.
Cauliflower au Gratin.
Tomato Mayonnaise.
Wafers. Cheese.
Floating Island.
Coffee.

WEDNESDAY, SEPT. 9.
BREAKFAST.
Fruit.
Cereal, Sugar and Cream.
Panned Tomatoes.
Cream Gravy.
Potatoes Saute. Rolls.
Coffee.
LUNCH.
Veal Salad.
Peach Short Cake. Cocoa.
DINNER.
Rice Soup.
Boiled Fresh Tongue,
Sauce Piquante.
Mashed Potatoes.
Creamed Turnips,
Escarole. French Dressing.
Wafers. Cheese.
Apricots in Jelly.
Coffee.

THURSDAY, SEPT. 10.
BREAKFAST.
Fruit.
Hominy Grits,
Sugar and Cream.
Hamburg Steak.
Latticed Potatoes.
Fruit Muffins.
Coffee.
LUNCH.
Sliced Cold Tongue, Tabasco Sauce.
Peach Dumplings,
Hard Sauce.
DINNER.
Tomato Soup.
Mutton Stew. Stuffed Peppers.
Stewed Corn.
Endive. French Dressing.
Rice Pudding.
Wafers. Cheese.
Coffee.

FRIDAY, SEPT. 11.
BREAKFAST.
Fruit.
Corn Meal Mush, Sugar and Cream.
Fish Cakes. Radishes.
Raised Biscuits.
Coffee.
LUNCH.
Fried Soft Shell Clams.
Tomato Ketchup.
Cold Slaw. Cocoa.
DINNER
Corn Soup.
Vegetable Cutlets. Brown Sauce.
Sweet Potatoes, String Beans.
Lettuce and Beet Salad.
Wafers. Cheese.
Peach Tart.
Coffee.

SATURDAY, SEPT. 12.
BREAKFAST.
Fruit.
Wheat Crystals, Sugar and Cream.
Broiled Brains.
Lyonnaise Potatoes.
Pop Overs. Coffee.
LUNCH.
Creamed Eggs.
Swedish Rolls. Cocoa.
DINNER
Tomato Soup.
Corned Beef. Mashed Potatoes.
Savoy Cabbage.
Escarole. French Dressing.
Wafers. Cheese.
Delicate Pudding. Custard Sauce.
Coffee.

SUNDAY, SEPT. 13.
BREAKFAST.
Fruit.
Quaker Oats, Sugar and Cream.
Ham Omelet. Baked Potatoes.
Muffins. Coffee.
DINNER.
Clear Soup.
Roast Duck. Grape Jelly,
Potato Croquettes. Creamed Turnips.
Tomato Mayonnaise.
Wafers. Cheese.
Peach Ice.
Coffee.
SUPPER.
Fried Oysters. Alpha Salad Cream.
Cake. Fruit.
Coffee.

FORECAST OF FASHIONS

English Velvets Will Be Used in Street Suits and Evening Gowns—Made Birds More Popular—Moleskins the New Popular Fur.

For some time, since early mid-summer the fashion makers have been busy with plans for winter styles. In a talk with the editor of a prominent trade paper the following facts were elicited:

"To begin with materials. The English velvets as they are called, really the best grades of velveteens and zibelines, are the leading fabrics for the winter. All women find velvet becoming, and now that velveteens are made in fast colors—the black particularly—and with a much improved finish and beauty, they are having a fresh life.

A beautiful dinner gown of white velveteen was in the trunk of a society girl recently home from Paris. The skirt is perfectly plain, of the new, full cut, an entrain of course. The decollete bodice has a corsage trimming of white chiffon and silver paillettes on gauze, the sparkling ornaments falling over the short puffed sleeve of chiffon and trailing down the front to the waist line. A scarf belt of chiffon with long ends to the hem of the skirt finishes the toilet.

"Corduroys are included in this popularity. White corduroys have been much used this summer at the French and English watering places for seaside gowns.

"Will the zibeline or long hair finish do away with smooth cloths? Not entirely. Broadcloths must always be well regarded. The woman who can have but one cloth costume and wants that one suitable for many occasions chooses a good broadcloth and makes no mistake.

"The fall and winter street suits will be made with skirts of instep length and the long fitted coat. This coat in various adaptations will be the prevailing model for street and carriage costumes. Its skirt grows longer, quite to the knee indeed and below it for dress wear. These are the developments of the present season's fashion. We do not have nowadays the radical changes that used to be considered necessary.

"The return of the fitted bodice is heralded. Women have been trying to get rid of the pouch effect in bodices and coats for some time, and the autumn and winter models show that they are succeeding. The Kitchener coat has a very slight fulness, not more than enough to allow for the bodice beneath. Skirts are to be worn very much fuller, that is, when the final style shall be achieved. This will come about gradually, but the coming season will show a marked tendency in this direction. We are slipping back to the ample proportions of the skirts of the old crinoline days. Like then, too, the new skirts will show trimmings of narrow ruffles and full pinked-out ruchings. Fringes, too, will be much used in garniture, but not in the old way of falling from an over-skirt or edging a basque. An imported evening gown of pale blue chiffon cloth has scrolls set on around the bottom of the skirt outlined in inch wide, self-colored chenille fringe. Fringes edge tabs on bodices and fall from collar points; they are cut up and applied in a way that is entirely different from our former idea of using them. What may be called the raised or repousse effect in trimming is the new note, and this may be achieved in many ways, but not, alas, by the home or amateur dressmaker. The smart gown of next season must come from the hands of an expert.

"Old-fashioned gimp ornaments with long ends, crochet buttons and all widths and varieties of fringes, silk, jet, and steel, are to be revived. Wool embroideries are the high class thing in that class of trimmings. They come in bands and ornaments, in a mingling of colors in Oriental effect. Where lace is used it will often match the color of the gown. The silk cluny is a fashionable variety. The peacock effects in color and form are also in high favor in braiding and embroidery. At a fashionable fete in Paris recently a novel gown was spangled with peacock green and blue paillettes, the train reproducing all the colors of the bird.

"The changes in the sleeves, like those of other parts of the dress, are gradual but steady. The undersleeve effect is paving the way for the long, sloping shoulder that belonged to our grandmothers' gowns. To match that, bodice trimming will slip lower on the corsage, and that peculiar falling-off effect that we see in old daguerrotypes will before long be in vogue.

"The first token of this oncoming style is seen in the pushing up of the puff from the wrist toward the shoulder. Some French models sent over have, in fact, the well-defined shoulder puff that was worn forty years ago in the days of hoop-skirts and berthas.

"The fuller skirts, however, have the plain stretches that were set off by the old-fashioned crinoline, but their stiffening of to-day is got by the use of hair cloth and other stiffening fabrics. What is true of dress materials is true of these interlinings; many of them are called by the same name, but they are practically different fabrics. The hair cloth, for example, of to-day is vastly improved over that in use the last time it was employed. Featherbone is already used. It is applied to wash dresses by being run in a casing. It edges flounces, holding them out for the full effect.

"In millinery for fall and winter wear the high-crowned hat in the big shape and the turban in the small shape are the favorites. In garnitures, shaded effects will be much used for the expensive hats. Long ostrich plumes are now dyed in patches showing in one plume perhaps five tones of the same color. They will shade from a deep Burgundy red thru to a light pink, from Havana brown to a pale champagne tint, from blue to hyocinth blue. The mauve and violet shadings are particularly rich and effective.

"Birds are to be worn more than ever in millinery, but the bird lovers need not despair, for these trimming birds are made in Paris, and never sang a song.

"Stuffed birds have come to be regarded as tasteless by French milliners, as they cannot be handled with at all the same ease and effect that the made bird can. The wings of the stuffed bird are stiff, those of the made bird are pliable and easily bent to follow a crown or bend around a hat rim. The feathers of common birds killed for food or because they are nuisances are used to make these birds.

"The much criticised heron's egret will not be seen in millinery after the first of the year, the Milliners' association having come to an agreement with the Audubon society to that effect. Aigrettes, however, will be seen whose use will not violate this agreement. It is found that peacock and other common feathers can be chemically treated to duplicate almost perfectly the egret. Coque plumes are to be very much used. Beautiful specimens are shown rivaling in exquisite finish the best ostrich plumes. Marabout feathers, too, will be popular and beautiful, and costly feather capes of this and other varieties will be worn by those who can afford them. A new fluffy skin, something like chinchilla, is a decided novelty in millinery. It is called chayas skin, and is applied like fur and marabout.

"In furs the stole effect is still the most esteemed. The new fur, the moleskin, will be extremely fashionable and much worn. It is nickel gray in color, toning well with many dress goods. It will be used as trimming, and for collars and muffs. The skins are so small that their use for jackets will be a decided luxury. This popularity of the moleskin has been foreshadowed for some time, and the Russian fur dealers have been clever enough to store up the fur for the last two years. Now the world must have it, and it must buy of Russia chiefly, tho in Holland and England the skins have also accumulated. Nothing of course can supersede sables in the fur list. They must always come first. Chinchilla, too, is another striped effect whose beauty continues to be appreciated. It is a delicate and costly fur and its use must be confined to the fortunate few.

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