HATS THIS YEAR ARE TO BE BROAD AND ROUND BUT NOT VERY HIGH.

Bright Colored Felts Are to Be Very Largely Used in Millinery—Blouse and Shirt Waist in Greater Favor.

NEW YORK, Sept. 18.—I know what the new hats are to be. They range all the way from the pert toque to the mountainous contrivance for evening wear. I find, however, that the majority of the new hats are round, not very high, but broad, and recall a highly ornamented beret. A curious fact is that in many cases the velvet has been gathered and then the stitches removed, so that the material has all the appearance of being puckered, despite the absence of the thread, just as the thread made it.

We are to have a novelty this year, too, in the colors of the felts, for they appear in all the bright shades, such as the very lightest pink, Nile green, brilliant reds and biscuit color. It is, of course, intended that these bright felt shapes should be trimmed with black velvet, and black feathers, plumes being the best liked, although owl and copue feathers will also be used to a considerabe extent. Light blue velvet is one of the favorite trimmings, and one charming little bonnet in this shade and material was trimmed in a most unique fashion. Black ostrich feathers were formed into very tiny tips, turned downward, overlapping each other, and put completely round the crown, with a couple of ram's horn tips at the side.

The new ribbons are well worth seeing, the most striking novelty being black and colored velours. Then there are Oriental brocades which are very effective, and shot glace with borders of conventional pattern. Almost all the new ribbons are shaded into three colors, and silks, plain and striped velvets are also to be seen.

The latest in bolecos—which are still with us and seem likely to remain for some time yet—are those made of kid. This seems at first thought a queer material to use for dress purposes, but its great virtue is that it holds embroidery extremely well and shows it to advantage, which, in the present craze for hand work of all kinds, is a great point gained. The foundation of kid is almost entirely hidden by the mass of silk and gold thread put upon it in some of the many beautiful designs made for the purpose, while the colored gems scattered in profusion over the whole make a very splendid looking affair altogether.

A black velvet yoke, with three-inch wide black velvet ribbons attached, forms a most effective finish to a silk blouse, and may be sewed on or made separate, in which latter case it may be worn with different blouses. The ribbons are sewn fast to the yoke, four on the chest and the same number at the back. They are then crossed over each other, forming squares over the blouse, and fastened to a band at the waist, both back and front, while the sleeves are similarly decorated.

Far from being old style, the blouse and shirt waists are more in favor than ever and bid fair to be universally worn, the only change from past fashion being that all are now worn tucked into the skirt. A recent adaptation of the blouse has a short bolero with a deep valance of plaited taffeta put on the lower edge. This is drawn into the belt, and bags slightly over it. Blouse vests in black faille or peau de soie will be worn with various kinds of skirts this fall, and as soon as the weather permits, will be made of Astrakhan, sometimes with sleeves of the same.

Astrakhan is to be extremely fashionable this season, I am told. It is to be used for coats, jackets, vests, and in fact for any and every purpose to which fur can be put. The fancy for black and white, which has lasted through the summer and seems likely to run through the entire year, will bring ermine prominently to the front, though this fur will be used mostly for trimmings, revers, collars, etc., where a touch of white is needed to make a garment effective.

On the other hand, the return of mixed grays and browns to popular favor, will create a demand for brown furs of all kinds, mouffion with a brownish cast being specially liked. Black and white feather boas are the principal novelties in that line, while black and white tinted marabout combined with white or iron gray will also be worn. And then there are short capes and collars in woven plumage which promise to be pretty well liked.

Embroidered fronts and panels are seen on many of the new costumes, both for day and evening wear, though more especially for the last named. Most of these fronts for skirts have also a piece for the full pouched bodice, decorated to correspond. The variety of styles to choose from is endless, and chenille, silk, gold, jet and even aluminum are used, singly and in all manner of combinations. Alumnium is very desirable, for it is light and quite impervious to changes of weather, never tarnishing in the least. Coral is another new material which is seen this season, and none of them is more effective than this.

Skirts with panels are favored in Paris. One costume made on this plan was of chiseled violet velvet, with short curved lines of white ground just occasionally seen between the violet pile. The skirt opens on the left side over a narrow panel of white pleated armure. The richness of the material precluded the necessity of trimming, and the whole effect was very good. Other new skirts I saw were made very long, of black cashmere or vicuna cloth, slightly draped over white serge, the latter being either braided with black or having trimmings of black velvet. These seemed to be rather sombre, but might be redeemed by a judicious mixture of white in the bodice.

The edict has gone forth that to be fashionable one must wear a sash, and, generally speaking, that sash must be black, although others are occasionally seen. As to material, there is more choice, as it may be of velvet, satin duchesse, taffeta or even of some very thin silk, but should have a bow of some sort at the waist to be strictly up to date. Narrow sash ends of ribbon or velvet may be worn hanging at the side, a little in front of the hip or just over it. As far as I can see, the important thing seems to be to have a sash, if not in reality at least in effect.

Notes on Good Dressing.

Skirts are still moderately ample, but they no longer flare like an open umbrella.

Women with pretty throats now often wear gowns without collars, so swiftly does one exaggeration follow another. A tiny square or oval top to a bodice is effectively trimmed with flatly-applied laces, braids, ribbons and passementerie.

Worn skirts are modernized by a trimming of small square bows set down one or both sides of the bodice, and upon the side-front seams of the skirt from knee to hem or from belt to knee. Usually these bows are of black velvet or satin, no matter what the hue or fabric of the gown.

A pretty new blouse of cashmere, stylishly loose and drooping over the belt in front, closes with five buttons. It has one large lapel that turns away to the right from two or more overlapping rows of plaitings arranged to stand out becomingly from under its edge. A similar plaiting is set upon the top edge of a high collar.

Independent skirts—unlined and with facings—are regaining favor. They are less heavy, hang more gracefully and are less expensive than those lined throughout with silk.

White taffeta dancing skirts to wear with silk, muslin or other fancy waists are already in general use. They bear any sort of trimming in vogue, but their own shimmer is enough ornament while they are fresh. Trimming may wisely be added to them later on.

Ostrich plumes and ostrich tips are more than ever approved since aigrettes have lost favor.

Pretty matinee jackets appear at house party and home breakfasts. Nothing ever devised was more fascinating and becoming at this hour. Their fullness is now tied in to the figure. Short matinees are made of wool batiste, light-textured cashmere, fine flannels, Indian, Japanese and Chinese silks, either plain or printed. Many are also made of striped materials. Their sleeves are in bishop shape with a wristband and ruffle, which slips up to near the elbow with facility when arms are plump and shapely. Women who habitually attend to morning housework wear matinees of dimity, Scotch zephyr, printed linens, outing flannels and other dainty washable materials.—From the Delineator.

Frills and Fluffs.

The Delineator.

Empire lounging robes are both fashionable and comfortable. They are made of soft silks, cottons, cashmeres, bareges or woolen batistes, and trimmed with ribbons and laces ad lib. They are suitable to wear when receiving any acquaintance familiar enough to call unbidden and at informal times. A belt or girdle may be quickly added should any extra formality be demanded at a moment's notice. These gowns have high, square openings at the throat when not finished with crush collars or generous ruches of lace or pinked silk.

Footing is again in favor for neck and wrist ruchings. Those who have crimpers of their own roll it into plisses, but that which is hand-plaited and pressed while the bastings are still in the lace is quite as pretty. Indeed, it is more admired, but it requires a longer time to arrange. Nothing ever was or can be daintier than footing lace for the throat and wrists.

Fur borders and seam trimmings will be much used this winter. Gray suits trimmed with black fur and black suits trimmed with gray fur are in especial vogue, being worn with picture hats that are all gray or all black, the plumage being full and drooping, rather than short and standing.

Very narrow and fine fur edging will continue to decorate evening bodices.

Kilted skirts for boys and girls are offered for winter wear.

Those curious wisps of upstanding ribbon that have puzzled the brains without pleasing the eyes of anybody have disappeared from the hats and bonnets of fashionable women.

Tam O'Shanters are losing their severity by the use of trimmings such as tufts of plisse, bunched ribbons, chaux of velvet, clusters of feathers and the like. A Rhinestone ornament often displaces the Scotch cairngorm. Few winter caps are as becoming to most faces as these Highland bonnets.

Dainty and flexible woolen batistes are displacing China and taffeta silks in suits for young girls.

New Modes.

The Delineator.

Grenadine canvas figures prominently among the woolen novelties. A large check effect is produced in one class with two tones of green, tan, heliotrope, brown, cadet or red. In another type, black grenadine stripes alternate with canvas stripes in one of the colors mentioned. A third class, also in black, is varied with red, blue or other colored threads twisted and knotted in and out of the canvas meshes. This style is peculiarly attractive.

A two-toned etamine is also stylish, and so is a loose weave of canvas in mixed colors strongly suggesting homespun.

White tulle is artistically draped over the open crown of a large hat made with a brim of fancy cardinal straw. Violets with leaves are wreathed about the brim and a monture of the flowers is disposed at the left side. Erect loops of cardinal taffeta ribbon, caught with a serpent of riveted steel, are set at the back, the brim being turned up and trimmed with loops of ribbon and tulle. In front the brim is slightly bent. A crown of spangled hair lace is associated with a brim of black tulle wired and cut in scallops and rolled along the left side. Two full black and white aigrettes rise at the left side, and under the brim at the same side is a tuft of pink roses. Against the crown at the right side are massed pink roses.

Vegetable silk is the name bestowed upon a light-colored, grenadine-like textile of silk and linen of high luster. Plain gaze de Chambray is a mixture of silk and goat's hair, a barege-like material, also displayed in pale tints for evening wear.

Red velvet geraniums that look most natural, blossom on a stylish hat of black spangled hair net. The brim is made of doubled net and slightly fluted all round, a layer of pale green chiffon being placed between the two net layers. Chiffon is also twisted tightly around the top of the crown and arranged in several loops at the left side, providing a background for profusion of geraniums. At the right side rises a bunch of flowers.

Care should mark a woman's toilet in every detail, and great attention should be paid to any little deformity, that it may pass unnoticed. For instance, the woman with a thin, bony arm, with a sharp elbow, should never wear short sleeves. Indeed, very few women can afford to reveal their arms, for if the arm is smooth and white in many cases the elbow itself is not presentable.

A FALL NOVELTY.

The Black Velvet Ribbon Blouse. Among the most becoming of the new fall models is the blouse composed of interlaced black velvet ribbon. This is to be worn over a silk blouse of some brilliant color, preferably cerise. This gown is of fine black cloth, and the skirt has a trimming of black velvet ribbon to correspond.

A FALL STREET COSTUME.

The skirt of this stylish costume is of cross checked tweed, and the coat bodice of fine brown cloth. The standing collar is a very novel feature. Buttons and belt of silver brighten the brown cloth. Pale yellow velvet laid in folds fills in the open neck. The fur trimmed hat shows one of the features of the hunting styles.

QUAINT OLD PAPER CUTTING.

An Accomplishment of the Last Century Revived.

The girls of fifty years ago became very skillful at this work, and one lady tells how her grandmother, with a pair of small scissors, could pick up any piece of paper, and without the least trouble, seemingly, cut out the most exquisite flowers.

Cut papers in those days were used for many purposes of decoration. Sometimes they were cut with a ring at one end, then slipped over a candle, the leaf of delicate paper lace hanging down in front of the candlestick like an apron. These "candle papers" when dipped in melted wax, and then allowed to harden, had almost the look of exquisitely carved ivory. Young ladies exchanged cut papers with each other as tokens of friendship, and they were shaped like hearts, ovals, or envelopes, and were often delicately painted with wreaths and flowers, and by the sentimental verses of the day written upon the space left for them.

Sometimes the cut papers were merely considered as a work of art, and as such were often mounted on black and framed. No paste was used in the mounting, as the papers were too delicate. They were simply smoothed flat and the glass put over them to hold them in place.

These "cut papers" were often done in memory of a departed friend, cut in shape of an urn, with an appropriate verse written upon it, then framed. It is said that this cut paper work is now to be revived and will be among the new fads of our day.

Double-Breasted Coat.

The autumn jacket or coat is an indispensable garment; new styles are practical and the various weaves of smooth cloth, fancy coating and whipcord were never handsomer. The colors are indicative of the sombre season—tan, brown, blue, green, bronze and black. An inlay of velvet in the collar, handsome buttons for the closing and sometimes elaborate frog ornaments and braid decoration distinguish the best examples. The double-breasted style shown in the engraving is prominent on the promenade at cool resorts where advance fashions are even now displayed. A close effect at the sides and back and loose box fronts lapped and closed in double-breasted style mark the up-to-date garment. Lapels that form notches with the rolling collar, box-plaited fullness at the top of the sleeves and pocket laps of velvet or the cloth are eminently appropriate. The opening above the closing of the jacket permits the chemisette, shirt waist or fancy collar to come into view with admirable and becoming effect.

Woman's Chief Charm.

Expressing Her Obligations.

"We are given to saying that a woman's chief charm is herself," writes Edward L. Pell in the September Woman's Home Companion. "Just why we say it I am sure I do not know, except that, speaking for the masculine side, there is pleasure in saying gallant things; and speaking for both sides, there is a relief akin to pleasure in slyly putting aside a nut that is hard to crack. Perhaps, however, it is about as near the truth as one can come in a general statement, for it seems to be about settled that we must look for the secret of a woman's charms, not in any of those graces which shine out conspicuously like the blending of certain quiet qualities which have their home in the depths of her soul, and which unite their rays before they reach the surface—just as one must look for the charms of a woman's dress, not in any pretentious ornaments, but in the harmonious blending of quiet colors and easy lines.

"Among those quiet graces which unite their rays to make the charm which, if it eludes our grasp, does not fail to make itself felt, is that of thankfulness. I do not mean conventional thanksgiving or post-mortem appreciation. I mean that something within us which perceives, appreciates and adequately responds to a favor. This grace belongs to mankind in general, but it reaches its highest development in woman. A man may feel thankful, but he lacks that sensitiveness which makes one conscious of the smallest favor, and most of all the proper media for conveying one's thanks for a favor rendered. Only woman is fully equipped to express the thanks she feels; and the woman who gracefully discharges her debts of gratitude is called charming, though we may not think of her talent for thanksgiving as having anything to do with her charm.

"There are some graces which we never think of except when they are out of sight. Thankfulness is one of them. We turn with disgust from a man in the street who has words in abundance to ask a favor and not a word to acknowledge it. Just then we think what a repulsive thing an ingrate is, and how beautiful is gratitude. But we seldom get an idea of thankfulness except when it is conspicuous for its absence. How often we look upon ingratitude and spit our contempt upon it! How rarely do we pause to take in the charm of a grace-filled woman's thanksgiving!

"We are accustomed to go back to the past for perfect specimens of almost everything. The more one studies the American girl of a generation ago, the more one is impressed with this wonderful, quiet talent which she so highly prized and so constantly used. I think that to us men it seemed the chief secret of her charm."

When Is She Like a Worm?

San Francisco Post.

"Where are those golf shirts of mine?" demanded Mr. Griggs.

"Why, dear, I forgot to tell the laundryman to bring them home today," explained Mrs. Griggs. "But they'll be home tomorrow, sure."

"Humph! Tomorrow! I want one today. Do you think I want to swelter in one of those starched strait jackets? Where's my summer suit? Did you have the girl crease the trousers and press out the coat?"

"N-no, I didn't think of it, dear, but I'll have it done today."

"That's it. Forget that I'm alive. I suppose you want me to wear my winter suit all summer. There are my gloves unmended yet. I suppose you forgot them, too. Did you darn any socks for me?"

"No. I didn't know that you had any that needed darning."

"And you forgot to find out. Is there anything you can remember?"

"I was busy cutting down a pair of my stockings for baby to wear today. Did you buy her any, as I asked?"

"No. I didn't think of it."

"What meat did you order for dinner?"

"I haven't ordered it yet, but I will when I go down town."

"You know it is too late now. Here is that letter I gave you yesterday morning to mail. Did you forget it?"

"No. Carried it on purpose. Confound it! Why don't that water run?"

"Because you forgot to pay the bill after the last notice, and it has been turned off."

"Well, how am I to wash my face?"

"Do as I had to do. Go upstairs and beg a pitcher of water from the people on the next flat."

Mr. Griggs grabbed his hat and rushed away down town without a handkerchief or the keys to his office.

OUT OF NOTHING.

Her face upturned toward the sky,
Its dull stillness fitted well her mood.
"Nothing is writ on heaven so high!
In the whole vast world there is not good!"
Yet see! The gray sky was no bar!
Out of nothing—gleamed a star!

Downcast he gazed in deep despair,
At the dreary brown and sodden earth,
"For life's effort, nothing, is my share!
Justice is not here, nor love nor mirth!"
But as he spoke, Genius from far
Came o'er him—shining like a star.

Upon a furrowed, aged face
Tears of keenest anguish slowly fell,
"With no penitence can I erase
My great sin, or stay my coming knell."
"Those tears are pearls," said One afar!
"And help thee home, beyond the star!"

—Elvira Floyd Froemcke.

There is nothing to prevent anyone concocting a mixture and calling it "sarsaparilla," and there is nothing to prevent anyone spending good money testing the stuff; but prudent people, who wish to be sure of their remedy, take only Ayer's Sarsaparilla, and so get cured.

Van Camp's Macaroni and Cheese.
A new delicacy. At your grocers.

For rough hands use bitter almonds, two ounces; yolk of one egg; honey, one ounce; oil of bergamont, one half drachm; oil of almonds, one quarter of a pint.

EARLY FALL STYLES THAT ARE ADAPTED TO LONG PURSES ONLY.

Least Striking Gowns Will Be Most in Favor—Satin Finished Cloths Seen Last Winter Again Fashionable.

SOME weeks before the styles for gowns have been definitely settled, materials that are fashionable are displayed so that it is possible to decide upon colors and fabrics. In the middle of the winter the spring goods are exhibited, and it is the same way during the early fall. Almost invariably the color notes that appear earliest are crude and garish, and are to be avoided by women with slender purses. A conspicuous costume is all very well if it does not have to be worn often, but for general wear the least striking gowns will be more in favor with the ladies of good taste.

This season, judging from the materials now shown in the stores, there is no reason why each woman cannot freely exercise her individual taste, for there are many different kinds of fabrics, colorings and designs shown.

The satin-finish cloths that were seen last winter are again to be fashionable. Blue is to be a favorite color, all shades of gray, brown in its many tints, and red. Purple will be a trifle passe. For street wear the dark colors will be more fashionable, but for house wear all of the delicate shades will be appropriate. Cashmeres, with an exquisite finish, are exhibited in every color, while even poplins have a smooth look that they never possessed before. In the black smooth cloths are some exquisite varieties. Many are so perfect it seems almost a pity to braid or use any trimming upon them, but there are very few gowns made up plainly at present, even the short coats are trimmed with velvet or braid.

Henrietta cloth, which is always worn in mourning, is again in style this season, but it comes in more variety than ever. The dead black is considered more appropriate for mourning than the blue-black, but it has a softer finish and more of a gloss than it had last year.

The satin-finish cashmeres make very charming gowns for housewear, as the material is exceedingly soft and pliable it can be made to fit well.

Skirts of soft cashmere look best when draped, and the draped skirts have again come in style; one such was made of light gray cashmere, with the skirt trimmed with five bands of narrow gray satin ribbon. At the back of the skirt the fullness is draped high enough to show a flounce on the silk underskirt. This flounce is of the cashmere, also trimmed with the narrow satin ribbon. The waist was in full blouse effect in front, and had bands of the ribbon finished at the sides with loops and steel buttons opened to show a full vest of cream-white liberty silk. A belt and collar of cream-white silk, each fastened with a Rhine stone buckle, make a pretty finish to this gown.

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Poplins are "coming in," and both plain and figured patterns are to be seen. Bright plaids, checks and stripes are shown, and look as though they might be durable. All of the Scotch plaids are very fashionable and many new plaids have been designed. They will be made up in skirts, to wear with the plain short coats for school frocks, and will be greatly used for combining with other materials for vests, sleeves and trimmings. The plain colors in the poplins are much smarter, and will be worn with velvet waists and jackets. A dark brown, trimmed around the skirt with black and gold braid, has a short blouse of brown velvet, with a vest of yellow satin. Belt and collar are both fastened with gilt buckles, which show off on the dark brown.

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For children's frocks poplin is a capital material for school wear, and will be greatly used. The plaids will be the favorites used, but the dark brown, blue and scarlet will be some of the favorites. There are many different kinds of poplins. Some are classed under the head of novelties.

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Crepe de chine cannot be called a winter fabric, but there are so many gowns made of this fascinating material that it will have to be mentioned with the winter materials. It is, of course, only used for evening gowns, but there are some lovely house gowns made of it.

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Silks and satins are again in favor, and are in such great variety that it is difficult to know what to buy. The gros grain and peau de soie are greatly in favor. Colored silks of all kinds and brocade effects are very stunning, particularly so for older women. One of the newest is to have a brocaded black silk made with facings, linings and bows of some bright-colored ribbon. Red, yellow and turquoise blue are much used in this way. For evening wear the plain silks and satins, as well as the brocades, will be fashionable; and gauze, net and other thin material will be worn almost exclusively for young ladies' evening gowns.

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In a pale rose pink a dainty dinner gown was seen, trimmed in lace appliqué in points all around the entire width. The waist had a bertha of white lace, and the full blouse front was covered with points of lace to match the skirt. A pale blue crepe de chine has a full skirt gathered to four cords, waist also full, trimmed in lace with shirred sleeves; collar and belt of white satin.

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The ball gown crepe will be greatly used, but not plain; it will be trimmed with ruffles, flounces and with lace. An orange crepe dinner gown is made over a pale yellow silk. It is trimmed in brown velvet flowers, shading from yellow to dark brown. This coloring is very effective and pretty.

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Velveteen and corduroy are to be worn in vogue for this winter. Gray and light tan are shown. They will be trimmed with bands of fur around the skirt, collar and cuffs. Silk waists were never more fashionable than they are today. There are many women to whom the regular silk waist, made of washable goods, is not becoming, while the silk waist will look well even if cut over the same pattern. Silk being of a richer material seems to look more suitable for street wear. There are many ready-made silk waists to choose from; but those that are made by dressmakers are much to be preferred. The prettiest waists now seen are worn with a narrow linen collar and white stock or tie. Clusters of tucks are used in style; some have yokes, but usually the tucks form the yoke. The sleeves are of medium size. Lace is still used on all the silk waists for dressy occasions. The lace is put on in a ruffle so full that it falls in a gabo down the front. Waists that are so elaborately trimmed in lace are usually made of a plain color; but the lace completely changes it.

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Black satin and black lace can be used with lovely effect on a yellow silk waist.

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The shaped blouse front for a silk waist, made of a pretty embroidered net, is very becoming to a slender figure.

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Black and white designs in taffeta silks of a small check and very narrow stripes are seen in the shops for silk waists.

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One of the latest fancies for fall is a house waist of white serge, with piping of pale blue silk, trimmed with lace and pale blue ribbons.

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Tea jackets are the means of displaying many of the whims of fashion. New and beautiful jackets are made up of remnants of all shades and figures now shown. They have fanciful yokes, shapely collars and artistic sleeves are features of the newest modes. One cares more for dainty gowns, jackets and matinees to be worn in this pleasant mid-season, than when the hot weather, which wearied one, made life burdensome and dressing a task. The most extravagant taste cannot but be satisfied with all of the pretty tea jackets that can now be made.

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Black, navy blue and brown alpaca are to be worn extensively for early fall morning gowns, for shopping and marketing.

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Handsome Scotch shawls are cut up for modish capes this fall.

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Short jackets of rough cloth are trimmed with small gilt buttons.

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Rugs and wraps for travelers are in Scotch and fancy plaids.

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Some beautiful imported black waists have borders of white or cream-colored Honiton lace.

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A very pretty way to make a "maternity gown" during the winter months is to choose a black or blue serge (or cashmere), not too heavy in weight, made with a plain, full skirt, trimmed with braid or simply braided, and hung in front on a draw string, which extends from the hips, so that the belt can be enlarged with little trouble. Make the waist just shaped, so that it falls over the hips and below the waist line, and so it may be worn with a full vest, blouse effect. Trim the waist, or jacket, with a deep, wide collar that falls over the shoulder; the revers that are well cut and shaped can be put on; the collar can be trimmed in lace if desired, and ribbons can be used to make the gown look more dressy.

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Some of the new jackets are of black cloth, cut with a plain, round front, and two flat box-pleats in the skirt at the back. The high, flaring collar is slashed, sleeves are small, and pleated in at the armhole. The close-buttoned fronts are elaborately braided, with black soutache in two widths, and the braiding is set off by jet beading.

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A gray feather boa is one of the necessities of the fashionable world just now.

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A skillful needle woman can make sleeves from a pattern color with very little trouble.

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Hats will never again be worn at the theatre, and the auditorium looks more beautiful.

WINTER SLEEVES AND GOWN.

A winter gown and two new sleeves. The distinguishing feature of this gown is its high collar curved upward beneath the ears, and the silk embroidered black velvet trimming which is one of the new passementeries. The skirt is cut over a false skirt of black velvet. Yoke of the same.

2. Sleeve of plaid wool. It is cut in one piece and draped upon a lining. The epaulette and cuff are light cloth.

3. Sleeve for a visiting toilette of sicilienne, entirely plain. The shaped double epaulette and the lower part of the sleeve itself is trimmed with flounces of taffeta edged with black velvet.