

# Two Chic Winter Hats.



The first model is a poke of puffed velvet in two shades of golden brown. The under side of the brim is faced with gathered rose velvet. On the right side, well up to the front, three feathers that match the brown velvet are held by a strap of the darker shade of the velvet, in which is set a gold and rhinestone ornament. The strings, of brown satin ribbon, are tied in two falling loops without ends. The second model is a toque of ruby-colored Mechlin net, stretched with black jet spangled net, embroidered with large chenille marguerites studded with black beads. Narrow black chenille ribbon winds in and out through the spangles. Round the crown is a drapery of ruby-colored tulle, rising on the left to support two feathers to match the two shades of the tulle.

## OUR WOMAN'S PAGE.

A FEATHER SEASON IN MILLINERY IS THE PRESENT. MANY WINGS WILL BE USED. Backed With Some Bright Contrasting Color—Flowers Almost, But Not Quite, Deposed—Some Smart Model Hats—Valuable Hints for Women.

(For the Dispatch.) The greatest ingenuity is expended at the present time in the making of birds of wonderful plumage, and wings of iridescent hue, out of the feathers of the lumbic, but necessary, barn-door fowl, and when we see a much-be-feathered hat we must think (as we do on seeing a pretty girl after reading "How to be pretty, though plain.") "Ah! This is not the genuine article; it is only a colorable imitation."

Of course, it is much to be commended that such good results can be obtained by the feather manufacturers without the slaughter of countless wild birds of the woods, and we can enjoy, with easy conscience, the many elegant feather-trimmed chapeaux of the season. For this is undoubtedly a feather season; from the beautiful and expensive Paradise ospreys and ostrich plumes, to quills, wings, and contents of the manufacturer's creation. The wings, very pointed in most cases, are smartest when backed with some bright or soft color contrast, and it appears that their most fashionable position on the hat or toque is with the points turned downwards.

Of colored wings that I have recently seen I liked much a dove-gray pair, backed with pigeon-blood pink, a peasant-brown, with red-breast tinting at the back, and a raven black set, lined (as one may call it) with white. The gray pair were most artistically combined with dove gray perforated cloth, arranged in toques shape, over pigeon-blood panes, which showed delicately through the perforations; whilst a handsome knot of the pink panes, confined by a cut steel buckle, was placed at the base of the wings, where they were fastened to the toque.

Exceedingly dainty and demure was a Parisian directoire model, carried out in slate-gray velvet, with the upturned brim lined with a rich pattern of ivory Hamilton lace, and the little crown encircled with two bands of narrow gray ribbon velvet. For further trimming was an important bow of gray corded silk ribbon, the loops and ends of which showed above the lifted brim in front, together with a gray ostrich plume. Another gray feather was placed stiffly and quaintly on the lifted brim, starting at the back and ending just above the forehead in front. Gray velvet narrow stripes were added, tying in a formal bow underneath the chin.

Another remarkably smart chapeau,



Fancy waists, in coat shape, of dark red cloth piped with white. It has triple revers of pompadour silk.

ter mind and temporize. With a little ingenuity there are few garments that cannot be brought up to the scratch and deceive both ourselves and our friends into thinking they look as good as new. But, at the outset, let me state at once, that if the garment under consideration is of poor material, and a bad cut to start with, it is a case of "let well alone," and of wasting neither time nor money over it. Now, the skirt of yesterday, as it happens, can easily be transformed into the skirt of to-day, or, at any rate, a very fair semblance of it. The flat has gone forth, as you know, that the fashionable skirt must fit perfectly, but easily, around the hips to the knees, thence falling in full folds, but the back, in place of the intricate skimpiness under which we have of late suffered, is, in the near future, to be set in one broad box-pleat, pressed flat; in fact, very much the skirt of four years ago. First unpleat the skirt, and fasten over with safety hooks on the left side. Indeed, very often the pleat-hole is left where it has been all summer, on the left side of the front breadth, and the box-pleat at the back is a mere ornamentation. Any waist must be pressed flat to skirt half-way down the skirt, and there allowed to lose itself in the folds. Before finally stitching up the pleat into the waist-belt, after ascertaining how much material the pleat takes, cut off the superfluous length from both sides of the pleat opening (cut well on the bias, giving good slope towards the hem), then seam up the centre of the back, so that the seam comes in the very middle of the box-pleat. This will cause less displacement of the whole than by so managing the back breadth as to show no join. This would be correct if setting to work with fresh materials.

As to the bottom of the skirt, there are three ways open to us—either to leave it plain; or, secondly, if not full enough, cut the hem up in about five places and insert triangular wedge shaped pieces of different colored cloth, or the new wollen woolen embroidery, either placing these pieces over the edges of sits in the skirt and backing them neatly onto the foundation behind, or else slipping them un-

derneath and binding the joints with stitched strappings of cloth or taffetas. The third way that remains to us, and the best, if the hem be worn or shabby, is to cut the hem off some five or six inches from the ground, either cut it straight all round or point the front triangle shape, and edge it with a knotted fringe, then put an under petticoat of cloth or velvet (velvet used in this way is the height of the mode), and you have a most up-to-date stylish skirt. If this third method is the chosen one the material must be detached from the foundation and left loose whilst the under petticoat should be sewn on to the foundation.

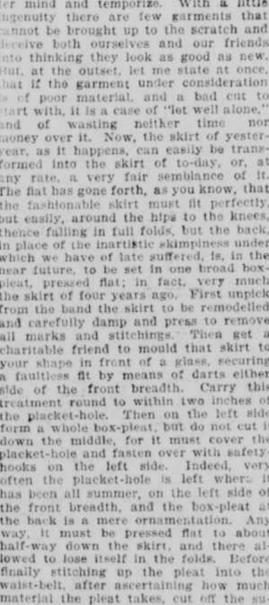
I came across something in an old-fashioned book once that sounded very clever and wise, and, indeed, was very up-to-date. It was a piece of advice on dress to womanhood at large, and it said: "If a woman wants to know her most becoming and binding the joints with stitched strappings of cloth or taffetas. The third way that remains to us, and the best, if the hem be worn or shabby, is to cut the hem off some five or six inches from the ground, either cut it straight all round or point the front triangle shape, and edge it with a knotted fringe, then put an under petticoat of cloth or velvet (velvet used in this way is the height of the mode), and you have a most up-to-date stylish skirt. If this third method is the chosen one the material must be detached from the foundation and left loose whilst the under petticoat should be sewn on to the foundation."

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Polero waist of blue cloth and fancy silk. The little figure opens over a vest of pleated mousseline de soie. The revers, lower part of sleeves, and of waist are of this fancy silk.

ing colors, they are these: For the street, that which matches her hair; for the house, that which matches her eyes; and for the evening, that which matches her skin tone." This not only sounds right, but is really worth considering, though, of course, it does not mean the exclusion of all but the one tone at a time. I think the idea is, that the main color of a costume should match these natural points, while it may be relieved by its right complementary. I met one of our swell society women the other day who gowned in just the pale gold (really straw color) of her hair. The frock was one of those fine, thin-face cloths, and her hat a large of cloth stitched over with black, and had quills splashed with black, and straw and pale-blue color. Turquoise plaques were on her ears, and turquoise ornaments fastened the lace about her throat, and she looked altogether charming. Her frock had just the prettiest collar, triple and the lace about her throat, and she looked altogether charming. Dear little buttons of mixed black and blue ran right down the front and had these little cords between, which when some time back graced the hinder pleats of our shiraz. I should think those sets of buttons and cord, which, I believe, are sold for that purpose, would suffice for the front of a frock, if one bought what I have written in this letter about skirts. I have just been seeing one or two of the efforts of the model-makers to bring in a reaction against the tight tunic. In one of them, the tunic at one side was draped right up on to the hips. It was a costume in damask rose cloth, which truly lovely tone is having an autumn vogue. Another gown had pleats at the back stitched right away down to within a short distance of the edge, where it fell with the expanding lines of the underskirt.

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## A REMARKABLE WOMAN.

(By Ella F. Stone, in Chicago Chronicle.) We lived in a fashionable boarding-house, well filled with professional people of both sexes. There were teachers, journalists, musicians, artists, abolitionists, lecturers, and others. We were thoroughly up-to-date people, and could discuss politics, art, literature, travel—in fact, there was no topic we could not discuss. It was an education to dine at our table, and a good study in human nature as well.

The most distinguished gentleman in the house was a young architect, named Mr. Swanberg. He was going off on a trip for a month. We missed him greatly, as we liked him best of the gentlemen among us. A week before his return the absent gentleman started us all by writing to the lady of the house that he would bring back his bride with him. We felt disappointed, and the meal was rather a quiet one, as far as the ladies were concerned. Secretly, we had been crazy to see the woman who had been capturing the fancy of the elegant Mr. Swanberg. We concluded she must be surpassingly beautiful to suit his taste. Perhaps she was wealthy and had been educated abroad, hence would outshine us with her accomplishments. The lady was certainly to be pitied should she prove to be in the least "ordinary," as a more critical set than ours was not to be found in Boston or any other city.

At last the bridal couple arrived. Dinner-time came, and we all tried to look our best to make a good impression upon

the honored stranger. We imagined the couple would wait until all were seated, then they would come into our presence with an "air" that would be quite over-coming, perhaps. The bride would be queenly, and her handsome groom would present her proudly to us in the most stately manner. What was our astonishment to find that Mr. and Mrs. Swanberg had passed into the room quietly with the rest of us, and had seated themselves at table as though they had always been with us. The gentleman told us simply that he was glad to see us all again, and trusted his wife would soon become acquainted with his wife. The lady of the house then invited us to a little reception in the parlor that evening.

The new husband and wife chatted naturally and pleasantly with those near them at table. The bride was of medium height, weight, and complexion. She was simply and becomingly dressed, without the least attempt at display. Her features were ordinary, but her expression was sympathetic, cheery, bright, and thoughtful. She was neither a "blue stocking" nor a flirt. She did not talk much nor pose any.

After dinner we ladies declared among ourselves that the bride was a mystery, as we could not see how she had ever captivated the exquisite Mr. Swanberg. She certainly was plain, and at least 30 years of age. Doubtless she had hidden talents that had bewitched him. Perhaps this simplicity was only for effect, and she would come out of her shell in the evening and "take us by storm," as it were.

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Well, we discussed every popular subject of the day and exhibited our knowledge, conversational powers, cultivated voices, &c. The more we talked the more delighted and attentive Mrs. Swanberg appeared. She really asked us though one lady asked her outright what her profession had been. She quietly replied that she had only helped take care of her sick father before marriage. She further added that her plan had been to become a trained nurse, but Mr. Swanberg had persuaded her to change her mind. She did not seem conscious that we were all mentally criticizing her, and "sizing her

up," so to speak, "for all she was worth." When she bade us "good-night" she said she was very sorry we should find her unable to entertain us, but hoped we would believe that she was capable of appreciating our gifts and talents. At this point an old gentleman stepped up to the lady, and, extending his hand, said: "My dear Mrs. Swanberg, you are truly a marvel of the nineteenth century. I have not seen a so-called 'lady' for many years who did not pretend to possess some accomplishments or talents. I thought your kind had become extinct."

How the little bride laughed and showed her white teeth! I think we all secretly acknowledged to ourselves that night in our rooms that we had been totally eclipsed by a simple, natural, lovable young woman, without a talent or attempt on her part to draw any attention to herself. Genuine worth needs no display. Cynicism. "Do you believe in love at first sight?" she asked. "That's the only way it's possible," answered the old bachelor. "Second sight would utterly destroy it."

## An Autumn Coat.



This stylish three-quarter coat is built of reddish plum-colored cloth, stitched with black plush ribbon. The high roll collar is faced with black

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