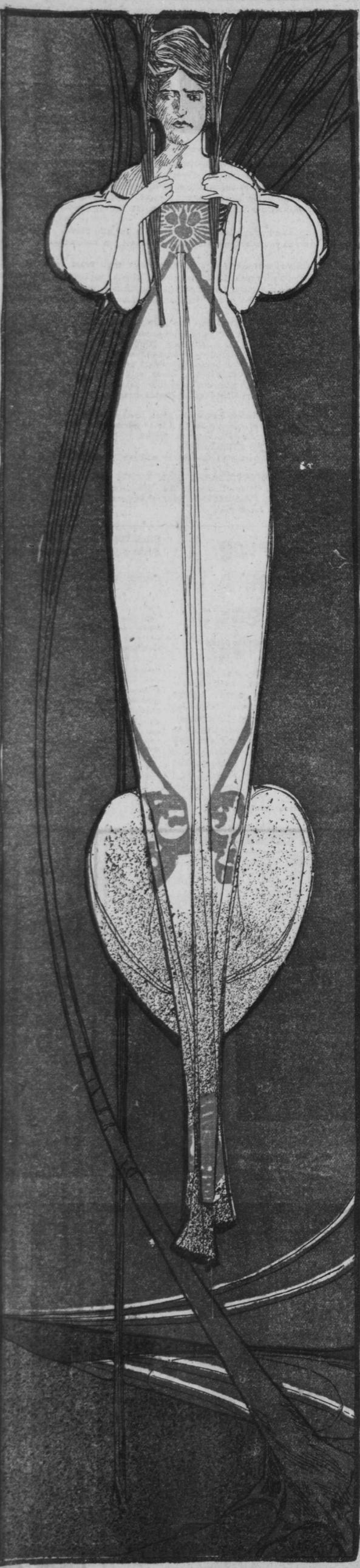


MRS LANGTRY'S REVIVAL OF THE PUFFED SLEEVES



THE FUR BOA AS DRAPED AROUND THE SHOULDERS OF AN EVENING DRESS.

the big sleeve was literally at its height and at its fullness. Mrs. Langtry's recent sleeve is not ornate, but that is only a minor point, after all, as the material is so stiff as to keep its round, full shape perfectly. How welcome these tidings will be for the woman who has kept her old waists and jackets safely put away in the camphor trunk!

This is not the first time the Jersey Lily, who sets the styles annually for London, has appeared in the full puffed sleeve. A great sensation was produced at the first night of Barrie's new play, when she swept into the star part of the Duke of York's Theater in a gown of emerald green panne. The skirt was full and round and laid in little plaits or gathers. The sleeves were puffed and caught into a cuff above the elbow. The cuffs were made of lace, and that this style is almost an exact reproduction of the one of ten years or less ago all will agree.

Mrs. Potter in Flame Red.

On the same occasion Mrs. James Brown Potter wore a gown of flame red crepe with puffed sleeves, though in her case the puffs were less bouffant than those of Mrs. Langtry, who went to the extreme style at once.

Mrs. Potter wore her hair low with a wide winged bird at the nape of her neck, with wings stretched to cover the coil, while Mrs. Langtry had her hair low and wore a wide black satin bow at the base.

The return to the puffed sleeve is not unexpected, for the indications toward it for some time. The fact that the sleeves were baggy below the elbow has argued that it would be only a question of a short time before they would bag above the elbow, and then that the inevitable crinolines would come.

There is just a possibility that the crinoline skirt may return with the puffed sleeve, and if it does it would be a skirt of very large proportions and one that is worn semi-short also.

Such a style would be almost complete opposition to the style of the present day, which is clinging and fitted very closely. Yet if you will take the trouble to examine the styles in all their wide range you will observe that there are round skirts to be found, and figured skirts at that, to make the skirt look rounder.

Miss Maude Lorillard, who became Mrs. Cecil Baring in London last month, wore all summer the prettiest of white dress skirts, made with many black and white figures in the pattern and many ruffles upon the skirt. The ruffles were of the round and round order, and the skirts were laid in box plaits around the belt. This style is in great contrast to the fitted skirt.

As Mrs. Baring the bride she is wearing some very charming gowns, not the least beautiful of which is a gown in black net with high white scrolls in satin set beneath in such a manner that the scrolls show through. The gown is tight enough to reveal the slender figure of the wearer.

Mrs. Baring's Trousseau.

Mrs. Baring was one of the first women to introduce the picture hat in New York. It was she who brought out the Gainsborough and wore it to public places, such as the horse show and the picture exhibitions. She made it not a dress hat, but one for special occasions, and soon it became so thoroughly popularized as to be a most useful adjunct to a woman's dress.

And now Mrs. Baring, whose head is of the small, slender type, is wearing the big black hat with its rim of lace. The hat is flat on top with the top composed entirely of black roses. At the back there is a scarf of lace. This style, while novel, is becoming and, if made of handsome lace, is of the ever new variety.

A hat with top of holly makes a holiday diversion to be worn for six weeks and then thrown out.

Mrs. William Astor's assembly gown will be her show dress of the sea-

son, for even women of wealth have gowns that are worn more than once. Of heavy white, lustrous, trimmed with lace, and worn with diamonds, it is a model of the handsome gown for a middle-aged woman. No woman, by the way, ever grows old nowadays, and Mrs. Astor, though she has married grandchildren and may be a great-grandmother, is none the exception.

Mrs. Whitehead Reid is charming this year in costumes of all black, and Mrs. C. Oliver Iselin, among the younger matrons, is gowned in the same color more frequently than in white.

The fancy for the all-black gown is such a growing one that the woman who wants to dress effectively cannot afford to ignore it. The gown must be fine and soft and exquisite in texture. If made of lace or of panne, of liberty or of chiffon, or of very soft crepe de chine or crepe de Paris, it is always becoming. But if made in the heavier, harsher materials it is not so apt to look well.

There are those who can wear black chiffon and black lace, but who cannot wear black satin or black brocade. These heavy stuffs bring out the imperfections strongly, while the softer ones conceal them. So, in choosing black, be sure that you get the kind that is becoming to you.

Sensations in Furs.

But it is in furs that the sensations are being produced. That fur can be treated in hitherto undreamed of ways is now plainly established. More than this, there are furs that look very elegant but which cost very little. This consideration brings them within reach of the many and those who have always wanted fur can now get what was formerly the old home to get the money for the purchase.

In what is known as the real furs the price is very high and, perhaps, it is even steeper than in former years. The fact that chinchilla is growing scarce owing to the dying out of the animals, and the fact that the Persian lamb is rarer than it was, both combine to make these two very popular furs higher in price.

As for seal and sable, mink and ermine, these furs hold their own and continue to get their former price. If you want to pay several hundred dollars for a fur coat, three-quarter or raglan, or auto, you can easily do so.

But the beauty of the fur season is found in the fact that there are such very good fur substitutes. Take broadtail, which is so very decorative in the scheme of dress, and notice how it can be imitated.

You can get what is known as an astrakhan of the moire variety and use it almost as freely and as conspicuously as you would use broadtail. The astrakhan is not cheap, by any means, but is reasonably so compared with the broadtail and looks almost as well.

The dyed furs are good and you can get imitations of mink which will wear all the rest of this season and all of next Alaska seal is effective and there are cat skins which can be made to answer very good purposes in the scheme of dress.

But the sensations come in the treatment of the fur as much as in the fur itself. The general style of tone has changed, and the conventional boas and muffs and coats are novelties rather than standbys.

Mrs. Astor's New Boa.

Mrs. Astor wore a white boa, which quite illustrated this. It was wide, from six inches to a foot in width, gradually growing wider toward the ends. It was flat and there was fur only on one side, for it was shaped to the neck and was lined with white satin. The old boas, you remember, were round.

Public admiration for the high square shoulder is a thing of the past, and all shoulders must slope. This calls for the flat-shaped collar, which is laid around the neck in such a way that it comes down to the shoulder line. The ends are long and hang quite to the ground, gradually growing wider as they near the feet.

Perilously like the old-fashioned wide fur collar is this new style of boa; and perilously popular it is becoming. One must really have something of the kind,

and if one does not want to invest in fur one can make this collar of brocade and border it with fur.

Feathers and fur are both very much worn. The feathers are ostrich feathers, heavy or fine, straight or curved and in the form of down or as the curled plume. Whole bow, wide, flat and lined with satin, are made of these ostrich tips, and boas of silk are edged with them.

The ermine collars, to be thrown around the shoulders, are very good, and you can make them flat, to be worn in the street over a cloth coat or in the house with an evening waist.

Lady Colin Campbell, who goes a great deal with Mrs. Brown Potter, wears one of these wide ermine collarettes over her evening gown. On a recent occasion both she and Mrs. Potter wore the wide collar.

Mrs. Potter had a collar of sable, and Lady Colin Campbell a collar of ermine, with numerous "eyes" in the fur.

New Ideas in Coats.

While it is the small things of dress that make furs the most sensational this season, there are still some very striking novelties in coats.

One of these is the pony skin coat, which has the thing for the smart woman of the season; and another is the hare-skin coat, which is worn a great deal. It is made of a great many skins put together in rows in a style that is quite new this year. The squirrel skin coat is another that attracts the attention of the woman who goes out to buy a fur coat.

Three handsome coats were seen on Fifth avenue the first of the season. Though all were of decidedly different make and style, they showed more plainly than any other three coats could have done the wide variety of the furs of the season and the styles from which one can choose.

The woman who buys at a lower price than she had bought in September or October. All furs are marked down and this is the bargain time. The expense of keeping the furs during the long hot weather makes the dealer shy, and he tries to sell

even at considerable sacrifice to himself. The real fur bargains are not so much in the long coats, which, like diamonds, hold their value well, but in the odds and ends.

A woman who buys bargains in furs whenever she can find them bought several long strips of sable for the trimming of a house gown. She desired long narrow pieces with which to edge a long house coat. She got them and used them in such a manner as to make a very beautiful garment, which flies open to show a white lining. The little border of chinchilla is very good indeed for edging the summer hat, and you can very quickly make over your summer hat by taking off the lace and bordering the brim with fur.

The Story of a Hat.

A very novel style of trimming was noticed a short time ago upon the head of one of the most fashionable women in New York. Her hat, which was in gray, was trimmed with gray chiffon. The whole top was laid in folds of the gray chiffon, and three of the folds were bordered with chinchilla. A bunch of gray and black tails hung down at the back. This hat had seen three seasons, but was made new by the tails and the edge of fur.

For the fur garment it may be said that the coat or the jacket that is trimmed with fur is almost as good as the one that is all fur and sometimes better.

One of the handsomest coats of the year is a velvet coat, cut Chinese, rather straight in the front and back, with sleeves that gradually widen toward the hand.

This coat has three collars of black velvet. There is a standing collar of chinchilla put on around the neck like a band

covert, in cheviot and in panne cloth of very heavy weight. If a coat of this description has a little fur upon it the results will be better than though the coat itself were all of fur making a great heavyweight.

The coat sleeve proper is the best sleeve for any but the very nice cloths. The soft frofrou materials are very good in the wide Japanese sleeve and so also in velvet, but when it comes to the heavy cloths, such as melton and covert, the coat sleeve finds the greater favor.

A handsome cloth suit trimmed with fur was seen upon Fifth avenue one day, and, as its style was one that could easily be imitated, it is described for the benefit of any woman who might want a suit of that kind.

A Suit for Any Woman.

It was made of cloth with a little white in it, like the granite cloths or the lighter Oxford. The skirt was a many good one, cut with the flare around the foot and the sweeping back. It was trimmed around the bottom of the skirt with three narrow bands of fur put on to gradually rise toward the back. One was about four inches from the bottom, the next was six inches above the first and the third was six inches higher. The bands were only an inch wide and they were put on flat and plain, requiring very little skill.

The coat was tight fitting and had long skirts, making it a three-quarter coat. It was very tight, except right in the front, where it bloused a little. A wide open vest revealed a handsome shirt waist, but where the fronts turned back the lapels were of fur and there was a flat fur collar of the turnover style. The cuffs were fur, standing out well from the arm, and also of the turnover kind.

A suit of this description could be very easily made, and, perhaps, an old cloth suit could be remodeled, trusting to the fur to hide many blemishes. It is almost a pity to make up a new suit in this style, as an old one remodels so well.

In such a manner was a deep green cloth suit remodeled and trimmed with moire astrakhan with the very best results, giving a very elegant suit, whereas the cloth was old and the fur much older.

A furry costume that could not be imitated so cheaply was one that made its appearance one bright afternoon at a very swell musical entertainment.

Fur and Laces.

The dress was in black crepe trimmed with black chiffon and black lace, with deep black lace ruffles falling from the shoulders. Over the shoulders was laid a fur collar with long stoles. The stoles were made of squirrel skin and were trimmed with white silk frogs for fastenings. The whole was lined with white satin.

The craze for stoles has almost reached the top notch, and ends hang down at the front of everything.

A wide hat was worn with a sharp up-turn at one side. It was bordered with squirrel tails and there were heads at one side. The beads were fastened upon hat pins that were studded into the hat in random fashion, thus trimming the hat anew each time it was worn, and in the most impromptu way.

The little fur belts are also seen. They are lined and stiffened and are worn with the Ersons. They are made of seal, of sable and of Persian lamb.

It is rather an oddity to see the large fancy button playing its part on the fur coat. Big buttons looking like wooden button molds are used upon the double-breasted coats. These are in red and in blue and in green. But it must be admitted that their use is among the decided novelties and is not general.

An imported Russian coat was trimmed in this manner, but as a rule the fastening for the fur coat is in worsted or in velvet or in cordings, with the most elaborate tassels and long hanging ends.

Great worried or silk ornaments are used upon many of the fur coats, and always with dressy results. Fringed buttons are also seen, and very pretty they are.

The trimming of a taffeta gown with fur was noticed this week. Fur cuffs, a collar and a belt were part of the gown, and the skirt had a fur band at the head of the deep taffeta dounce.

Colored Bacteria.

Recent researches show that bacteria are great color-makers. Some use the pigments that they produce to color their own bodies, while others remain colorless, or nearly so, and paint the surrounding medium a bright red, green or blue. All microbes that make color do it in darkness as well as in light, but the presence of oxygen is absolutely necessary. The nature of the coloring matter is imperfectly known, and it seems to be inert, except in the case of the purple bacteria, where it appears to have an important function in connection with nutrition. The purple bacteria are all sensitive to light, and the coloring matter absorbs certain

LONDON, Paris and New York modistes are discussing the revival of the puffed sleeve as shown by Mrs. Langtry at a dinner the other evening.

The Lily's gown was in white with a shaped skirt and a basque. The basque was cut pointed, front and back, in two tiny clips that came below the waist. The sleeves were gathered in at the shoulder in such a manner as to make them very bouffant. They were again gathered at the elbow and were confined there by a cuff or band of velvet.

This style takes one back to the fashions of 1882 the World's Fair year, when

of black roses. At the back there is a scarf of lace. This style, while novel, is becoming and, if made of handsome lace, is of the ever new variety.

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of fur, and the sleeves are bordered with a deep band of chinchilla, while a chinchilla muff is carried. This is just as good as though the whole were made of fur, judged from a standpoint of smartness.

The long 60-inch coat in fur is one that is seldom seen, and in its place there is the 50-inch coat in kersey, in melton, in rays very powerfully. Among the most common colored bacteria are the red bacillus, often found on food stuffs, the blue one, and sometimes turns milk a bright blue, and the "bacillus polychromogenes," which seems to be able to take on different hues under different conditions—a sort of bacterial chameleon.



LILY LANGTRY HAS REVIVED THE BIG PUFFED SLEEVES AND HER GOWN IS BEING COPIED BY ALL LONDON.

THIS IS AN EXACT COPY OF THE NEW SLEEVE