

MARIONETTE.

POLKA BRILLIANTE.

By A. FODSTALL.

Staccato. p

D. C. of Fine.

OUR FASHION LETTER.

COATS AND HATS, FURS AND FEATHERS FOR WINTER WEAR.

Persian Lamb is Fashionable—Fur-Staffs and Velvet Hats—Wide Belts are in Fashion Again—Silk Elastic Belts—Other Novelties.

The costume of mouse colored cloth is trimmed with velvet rather darker in color. The skirt, which is made with a apron, is trimmed down the side as far as the knee with braid; from this point start flat pleats, giving much fullness round the bottom.



The corsage is a blouse over a wide velvet waistband rather darker than the cloth. It opens over a front of the same velvet, edged with a narrow braid, as also is the collar. The sleeves are ornamented with velvet epaulettes and finished off with puffs of taffetas of the same shade as the velvet.

Coats and hats, furs and feathers are the most engaging and immediate objects of attention on the part of the woman who takes thought of the how and wherewithal she may be clothed. Those light wraps that were designed for autumn's hazy days are beginning to look and feel inadequate, now that frosty skies are bringing more than a suspicion of winter's proximity. Hats bought in September have distressingly drooped and faded by December. What a thing it would be—for the heavy women were given to wearing hats on the election, after the manner of their husbands, and the election falls in so opportunely with the necessity for robes that direction. But man's coat is more than what anything is

justment of hats of that kind to such a degree that it probably is fortunate, after all, that this right of woman has not been exploited. The picturesque features, so noticeable in this season's dress, extend to wraps and hats. Many details are copied from old-time portraits and others originate in the fertile fancy of the modern designer. There is a hint that the late craze for elaboration may be succeeded by an era of simplicity, but even if this comes to pass, the demand for richness of material will continue. Velvet, panne, fur and the rich satins, silks and embroideries suitable for combination with them will be in vogue throughout the winter.

Of fur coats, nothing takes precedence of those made from Persian lamb, and the mode of finishing them with the high, turn-over chinchilla collars is highly effective. As this collar fits closely about the neck it is as comfortable as it is fashionable. It has been dubbed the Aligon, and is one of the Empire revivals that have come in with the popular play, but it is its own excuse for being, in that it is universally becoming.

There is Persian lamb, and Persian lamb. The soft, silky skins of the baby lamb are of far different quality from those of the "broad-tail," that is, the lamb that has grown old enough to have a good-sized tail, and some of the Persian lamb deserves to be called Persian sheep, for the skins show by the heaviness and curl of the wool that they were taken from grown-up lambs. There is a great difference, too, in the manner of dyeing these skins. The cheaper grades will wear rusty after a time, but those of higher price retain the lustre, which is one of their chief attractions. For those who prefer some other trimming to the gray chinchilla, dark Eastern mink of Hudson Bay sable is used with the Persian lamb. Hudson Bay sable is one of the richest furs worn. Long coats for carriage wear are made of this, of mink or of beaver. But the most expensive fur in the market is the high grade Russian black, which comes from the northernmost portions of Siberia and Russia, and which is so difficult to obtain that little finds its way into this country. A muff and boa of this elegant fur costs from \$250 to \$2,000, and if you have only \$250 to expend, you could get a great deal more for your money of some fur not so rare, as a Russian sable garment of that price would have to be skimped exceedingly.

Muffs, by the way, are fur lined, a style that will add to their comfort. All kinds of fox skins are fashionable, the beautiful silver fox being the most desirable as well as the most expensive. Blue fox, black fox and sable-dyed fox also are popular. They are graceful and pretty, especially for boys, but they do not wear as well as many other kinds of fur. For the winter, muffs and chinchilla collars are more than what anything is

richer, will be worn by fashionable folk.

Fur finds a place on many of the season's smartest chapeaux, and that in combination with such delicate fabrics as lace chiffon and even with flowers. The hats of this year are indeed "creations." The woman who is accustomed to make her hats at home must surrender to the adept and this, with the richness of the designs in vogue, ought to make it a profitable season for the milliners. As for shapes, there are none, or rather every woman has the outlines that best suit her face. The frames or bodies are made pliable enough to be bent or changed according to individual demands—that is, in all but the tailor made, plain hats—and the trimming is adapted still further to the needs of each person. Of course, there are general shapes and restrictions, but they are so varied that the most perverse of womankind will find it hard to be far out of fashion's range. A lovely hat for the theatre, receptions or calling shows one of the newest modes. Its low crown is composed entirely of deep hued velvet roses veiled in lace, and the under side of the brim that extends far over the face is softened by folds of panne harmonizing in color with the roses. There is a slight upward turn to the brim on one side, which is filled in with roses.

Velvet hats are shown chiefly in all black or black and white, although other shades are used to match the gowns with which they are to be worn. An all black hat that is extremely effective with a fur jacket or coat is of panne or velvet, with the fashionable dip front and back and a slight flare on each side. It is trimmed simply but sufficiently with two handsome ostrich feathers, the larger one extending over the hair in the back, caught by a cut steel, rhinestone or other ornamental buckle in front. A touch of color could be given to this hat by placing a cluster of roses or orchids under the left brim. The buckle is omnipresent in millinery. It is used in all shapes, sizes and in varying degrees of brilliancy. The spangled net and gold braid which are employed so generously on gowns are a conspicuous place on hats. It is asserted, however, that the "gold craze" has about run its course, having been cheapened by imitations more glaring than judicious. While the general tendency of hats is to come well over the face, those to whom this fashion is unbecoming may find extremely modish ones that set far enough back on the head to show the fluffed and modified pompadour, which this season's arrangement of the hair provides.

New French hats show an engaging revolution of the usual fashion, which disappeared so quickly last season because it became common soon. The fresher idea is to have a bow with ends four or five inches long placed obliquely at the back of the hat toward one side. The bow is made

hat may be trimmed with color and material, and the ends hang over the hat brim, resting against the hair. It is usual to cut the ends into sharp points. They are faced with silk of self color. A black panne velvet picture hat, with straight brim over the face, dipping brim at the back, and high small crown, has bow and ends arranged after the new mode of black satin decked with gold. Two full black feathers curl up away from the brim, the tips resting on the crown.

Word with this pleasing variation of the inevitable black hat in every woman's wardrobe, I saw a gown



made from grape-red (the red of the Tokay grape) cloth. The modistes call the material, which is exceptionally rich and pliable, "supple" cloth. The skirt illustrates the tendency of the fashions to trim that garment more and more. Here is one box plait, narrow at the top, spreading toward the hem of the skirt, and another appears on either hip. Between the plaits are panels with eight narrow volantes, or ruffles, cut the least bit circular. The skirt-back shows a single box plait, extending the length.

The fickleness of fashion is fully shown in the sudden affer ion of broad belts—four inches and more. No more are the inch widths in vogue, and it is not possible to lower these centures in front. The tendency of them is to shorten the appearance of the waist by several inches. Yet the mode has given no sanction for a short waist. And even Parisiennes are put to it to preserve long lines in their bodies with such abbreviation at the belt line. Corserts are looked to that they are of the best shape possible, and no fullness in the skirt at the hips is allowed. All extra cloth is stitched or folded flat.

The Rue de la Paix, that little street in which first appear a great number of the modes which move the world, strongly indorses the wide belt. It is possible to walk the length and back again of the Rue de la Paix, and gazing at the signs over the shop stores, see hardly one which is unfamiliar. Some friend or some scribe has mentioned the merits of the wares of every shopkeeper.

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