

OUR FASHION LETTER

VELVET OF FIRST IMPORTANCE FOR THE FINEST MILLINERY.

Ribbons Will Not be Extensively Used—Or
rich Plumes Held Their Own. Flowers
Will Be in Demand Jewelry to Ornament
the Fall Hats.

This is a charming design for a
bustle dress by Redfern, with



Incrustations of Cluny gull, framed with narrow black velvet ribbon.

Something has been said about the possibility, at a later date, of reviving fancy braids in stripes of felt, satin, etc., for the making of hats for cold weather, but there was no indication of this either in trimmed imported models brought out in the recent displays of new millinery or in the blocked untrimmed models to which inspection was granted the writer in advance of general exhibition in advance of general exhibition of plain and nap felt, varied perhaps (but not very abundantly), by models made of narrow stripes of felt stitched together concentrically, will be those in use for ordinary and outing wear. In the collections in the late openings there were very handsome models of hats in blocked felt, while a degree of greater elegance was noticeable in the models fashioned of felt cloth, in which drapery effects came into requisition.

For the finest millinery velvet will be of first importance the mirror and panne varieties in the colors and the royal cut and glove-finished in black. As now appears, plain colors will be employed chiefly in the coming millinery, although it has been said that velvet for millinery purpose of Persian design, and of other fancy designs will be among the novelties, in their way, of the coming season's appropriation. A toque in memory in the collection seen in a recent opening made objectively of velvet in nickel-gray, is trimmed with drapery of pressed velvet in stenciled design—and as plumage in stenciled effects are among the new fancies in the treatment of feathers it seems possible that velvets in stenciled designs may constitute a feature of the new styles in fabrics for headwear.

Judging from trimmed models revealed in the openings, there will not be made extensive use of ribbons in the fashioning of the next season's headwear. Although coming in within quite sufficient, and of texture adapted to drapery adjustment, the soft silks and satins, cut, bias, yield themselves more readily to the artistic effects sought to be attained in drapery in millinery, and have been for the last several years preferred to ribbons. The most notable ribbons in the market at this writing are of satin mervillieux, and soft, thin taffeta weaves, absolutely unadorned, and limp to well-nigh nothingness in texture. They range in width from forty to about one hundred lines. Those seen as ties on pattern bonnets were of about No. 70 width, in this showing a striking contrast to the still-continued ties of inch wide black velvet ribbon. The satin and taffeta ribbons thus far in evidence are mostly in plain colors, with small invoices of fanciful character in wasp-striping of Roman colors and promise for weaves in Persian designs and colors yet to come. But this is scarcely all that must be told to do justice to the prospective vogue in ribbons. Advices in reference to ribbons are usually more tardy than in regard to other departments of millinery ware.

Notwithstanding the somewhat restricted supply of ostrich feathers in the market, because of the prolonged war in South Africa, and the consequent advance in their value, ostrich plumes will hold their own among the most elegant of the garnitures for the advent of the autumn and winter. The fortunate leaders of the ton in one prosperous country can stand the increased prices, while shapes which have been evolved for the next season's hats and the universally popular bon create a demand for the plumage of the ostrich which will overcome obstacles in cost. The downy plumes and the demi-long plumes will come into notable requisition in trimming of the arger of the new hats, as we shall see, doubtless, considerable use of tips and heads in the garnishing of the smaller hats and bonnets.

The next season, however, promises

to be more particularly distinguished for the use of fancy feathers in its millinery. The display in the whole sale millinery houses for the beginning of autumn trade is remarkable. Breasts and pompons are of leading interest in the mountings in the low sweeping arrangements in trimming which will obtain—while quills, and perhaps wings, will again find place on hats for general service and outing wear.

The breast mountures have been brought out in plumages of the imperial, golden, green and brown pheasants, and in stripes of these different birds; and in chicken, duck, turkey, goose and grobe feathers; and much has been done that is attractive on breasts of plain cloth, in stenciled designs, polka dotting, spangling and other enrichment in relief. The pompons, many of which (as also breasts) of small quill feathers of the new neigeg treatment, are exceedingly delicate and beautiful—dots, spangles and light flakes of black chenille serving in some specimens for extra enrichment. In a general survey of comprehensive stocks of the fancy feathers, sea gulls, pigeons, bronzed merles and blackbirds—some of which are dotted and some spangled—are to be discovered; while it may be said that in the treatment of the plumage for millinery use perfection seems to have been attained.

Flowers, it is said, will be in demand, most certainly among the trimmings for dainty and elegant headwear. As evidence there is recalled to mind in an admirably selected assortment of imported models in a recent opening a medium-large hat of mirror velvet in cyclamen pink, the wide low crown of which is smothered under large detached rose petals of crumpled pink satin, set upright. A very large black velvet hat, in another collection, with facing of cream white velvet, has its low, broad, square crown encircled with a garland of crushed white roses, and white roses around the brim at the left side; and a second large black velvet hat has a garland of shaded pink crushed roses around the low crown, and roses under the brim. Roses will be in first request among the artificial flowers, doubtless, and favor will be accorded again to white and to black silk roses.

As to the sort of jewelry to ornament the fall hats an expert says they will comprise buckles, slides, cabochons and other forms of brooches, with no very noticeable new designs. The most remarkable novelty in the manufacture is in effect of gun metal, with studding variously of Rhine crystals and cut steel. Cut jet will be restored to favor in a measure, especially when set or framed in rolled French gold, and there are rich trinkets in Rhinestone and steel.

The traveling gown of a belle who arrived in Bar Harbor lately was a study in suitability. The wearer was of the Gibson type, which the artist is said not to have discovered, but to have created. Her pouf, pretty head was topped by a chapeau of coarse straw woven in basket fashion and trimmed with nothing under the sun but a knotty-twisty decoration of stitched black taffeta. The gown was a soft, dark blue serge and silk combined. The upper part of the skirt was serge. At the knees it met a bounce of thin taffeta in the same shade of dark blue. The serge was cut in fleur de lis, so that the points were applied onto the taffeta



Finance. The lower part of the skirt repeated the fleur de lis cut, and the border of silk, which, of course, was not flounced.

Newer yachting caps are broader than those of familiar wear. The pompons may have done it. Anyways, more than those with visors which are at the bows are the sort that have brims extending quite to the back, though these brims truly are very narrow where they meet. One style in white pique is attached to cover the face and brim.

"More chic than chic," as the French say, is a yachting cap of colored pique or duck which matches the gown. An example of this sort is from marine ships with plings and small buttons of white. And I have seen at Bar Harbor a similar hat and dress made in robin's egg blue pique.

Feathers are not practical for use on yachting caps, but quills often are placed on hats designed for going ashore. A satisfying dress for the yachtwoman temporarily landed is of white summer frills with attached strapless. Collar, vest, belt and sets on the sleeves are of scarlet silk

ONLY A LITTLE WAY.

A little way to walk with you, my own—
Only a little way.
I don't want to weep and walk alone
Until God's day.
A little way! It is so sweet to live
Together, that I know
Life would not have one withered rose
To give
If one of us should go.
And if these lips should ever learn to
smile,
With your heart far from mine,
"I would be for joy that in a little while
They would be kissed by thine."
—Frank L. Stanton.

PUDGEEN RILEY'S WATCH.

"His whiskers dragged upon the ground,
He was now just like a deer,
And all the children ran away,
When Billy did appear.
The pictures on tomato-cans
And circus bills galore,
He'd ate 'em wild dizziness,
And lift 'em to the more."

Draped in filmy haze, with dried
grasses rustling beneath his feet; about
her falling leaves, painted gold and
crimson by decay, her brow flamed by
the cool breeze of autumn; to the
music of vasting cornhusks,
the whirr of the partridge, the whistle
of the quail, and the insistent jug-
o-rum of the bull-frog, October came
tripping over the hills of Coney Island.
Pudgeen Riley's belly-girth, the cap-
tivity of a clothes-line, stood on the
sunny slope of the old field in dreamy
contemplation. He was half full of
grass. With lazy indifference he glanced
at the sky of deepest azure. After
the horizon saw the smoke of a forest
fire. He sniffed the urnlike air as twilight
fell. Oppressed by a longing for a
succulent cabbage-stump he lifted his
head and uttered a plaintive ma-a-a-a.
Then he lay down and went to sleep.

The sun had already dropped behind
the cemetery, splashing a crimson
cloud with sunset and orange, when
Mrs. Riley stepped to the back door of
the shanty to look at the clock in St.
Mary's steeple half a mile away. But
the deepening twilight and the fact that
time had worn the gilt from the hands
of the clock moved her to turn away.
She went into the shanty and
closed the door.

"Since Paddy pawned the clock," she
muttered, "there's no tellin' it's day-
light or darkness. Ex. It's hard on
the poor, and Paddy only workin'
half-time, and nothin' comin' in but the
nanny's milk. And there's Pudgeen's
birthday comin' too, and I wantin' to
givin' him a watch. Now what'll I
do? It's a terrible, terrible, thrubble, as
the goat said when the donkey bruk his
ribs."

Thus Mrs. Riley communed with
herself as she put the potatoes in the
stove to boil for supper and laid the
dishes on the table. And while the
water bubbled merrily in the pot, she sat
before the fire and tried to think out
the puzzle of what kind of a watch to
present to her little boy and how
she could obtain the money to secure it.

"He's a darlin' child, a brave gossoon,
is Pudgeen," she murmured to
herself, as she sat nursing her knees
and staring at the fire. "Now what'll
I give him? He'll be comin' home soon.
I wonder what time it is? Oh, I have it.
I'll buy him a watch! Ugh, why
didn't I think of that before? Mrs.
O'Brien is after tellin' me that they
only cost ten dollar and a half, wid a
key in the handle. Oh ho, may the divil
fly away wid me, but won't I laugh
at my own folly? I'll see him around
like a turkey-cock wid a watch in his
pocket? I wonder how much I have
saved yet!"

Mrs. Riley knew to a cent how many
cents she had saved, and the accuracy
of the sorest self-denial. She knew be-
fore she went to the closet and fished
the old stocking out of the whole in the
wall there were only seventy-six cents
in her pocket. With a gasp she saw the
jealous care she poured the money out
into her lap, separating the one and two
cent pieces and the nickels into as
many piles. She was no arithmetician,
and her brow wrinkled with anxious
thought as she counted over and over
again the pieces, every one of which
was eloquent of her love and self-sacrifice.
Her eyes grew moist as she
thought of her boy's exultation when
he received the present.

"There's the two five-cent pieces I got
from Bridget Murphy for the head of
cabbage," she muttered. "And here's
the twenty cents I did win for my
fare goin' to mass. Dear, dear, but
'twas hot on the road this day! But
glory be to the saints, it'll all over now,
and I have the money. And there's the
three cents I was goin' to spend on the
plate at church and did. God forgive
me! I wonder will I be punished for
that?"

Thus Mrs. Riley communed with her-
self, handling each piece of money with
tender solicitude, until approaching
fourteen she turned her to the watch
treasure; for she intended to keep the
present a secret. Then it occurred to
her that she had only half the amount
required to purchase the watch, and the
complex problem presented her mind.
How was she to secure the balance?
This was a serious question. For several
days she turned it over in her
mind, until it flashed upon her that the
nanny's milk might be turned to good
account.

"I might sell that old baste of a
billy," she muttered, "but I'm afeared
Pudgeen likes the goat better nor he
would the watch. I don't want to
saw my. She's given a pint of milk at
for a guinea. It's good for consumption
and lumbago and rheumatism, and I
ought to get tin cents a pint for it, divil
a less. I might as well get the money
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