

# WOMAN and HER WORK.

If any old fashioned people have been cherishing the hope that fashion had at last reached the highest point of extravagance with regard to sleeves, and they might soon hope for a reaction in favor of simpler styles, they are doomed to disappointment.

the sanction of the best New York modistes, is one that is fearfully made to form part of the shoulder and neck seam. I can scarcely describe it, but it runs straight up to the neck in the oddest manner, and if not exactly calculated to improve the fig-



HANDSOME FALL COSTUMES.

The figure at the right shows a child's dress of pink tulle with an overdress of white silk muslin and silver stars worked around the bottom. The center figure is a gray and black silk, made surplice style. The figure at the left shows a green cloth, with moire sash and a coat of snuff brown cloth; wide bretelles and elbow sleeves notched and worked with light tan silk and braided above the notches in darker brown braid.

because it has been announced by those who speak with authority that sleeves will be larger, more elaborate and also more fanciful and odd in design than ever. Indeed it might almost be said that the sleeves constitute the dress, because every other part of the costume seems to be subservient to them.

It is an absolute fact that as much material is required to make a pair of fashionable sleeves as it takes to make a skirt of the dress, and a skilful dressmaker has assured me that as much time and work are needed to make a pair of sleeves as the entire bodice requires.

One expected to see a great deal of work expended on the graceful puffed and lace trimmed sleeves of the numerous dresses, but when the autumn came it scarcely seemed likely that the severely tailor-made suits of heavy cloth would be encumbered with such an amount of extra material, especially when the necessity for

ure of any but the thinnest of women, it is at least very much up to date, and therefore, of course it must be stylish.

In fact the large sleeve must have been designed either by Sara Bernhardt herself, or else by some famous man modiste who possessed sufficient influence in the fashionable world to "float it", as they say of bonds, and an abnormally scrawny wife, whose lack of gracious curves he wished to conceal. Certainly the fashion is a most trying one for all of us who are fortunate enough to be what Joe Gargery called "a fine figure of a woman" at all; and unless one happens to possess a long thin back and a chest so narrow that it suggests consumption, she must look like a fully inflated balloon, or be satisfied to have her new dress bear the unenviable stamp of last year's fashion, or indifferently made over into a shadowy resemblance of "the vintage of '94."

Sleeves are not only larger, but very

ness takes the form of a very deep and very much stiffened cuff which reaches nearly to the elbow and gives a very trim tailor-made look to a plain costume, but these are very inconvenient to wear with a coat of any kind, hard to put it on over and almost impossible to remove once it is on, so I scarcely imagine they will be very popular for winter wear. The most popular cut for street, and every day wear is the leg of mutton, which is of ample proportions, and so stiffened with crinoline lining that the balloon effect is easily maintained, and such a sleeve will stand a good deal of crushing without being spoiled.

For the evening the variety of sleeves is almost endless, and though no especial sleeve is imperative yet all show the puffed or balloon effect. Even when the dress is distinctly décolleté the sleeves are nearly always of elbow length. Sometimes there is one very large full puff ending just at the elbow in a band of passementerie or insertion, and again there are two puffs, one reaching from the shoulder to an inch or two above the elbow, and the other much smaller, and extending just below the bend



NEW HATS AND TEA CAPS.

The two central figures represent tea caps of lace, silk muslin and ribbon. The large hat above is of straw with plumes, flowers and velvet. The one at the right below is of lace over a frame with wallflowers and mordore ribbon. The central hat at the bottom is a "wedge," with masses of black plumes. The other is of gray wool felt, white wings and velvet rosettes, and a bunch of white heather in the middle.

o the arm. Such sleeves are never finished with a frill or ruffle of any kind, the band or even the drooping puff without visible finish, being considered much more stylish.

A lovely sleeve for an evening dress, is of tulle and reaches to just above the elbow. It is divided into two puffs by a wreath of fine pink, or blue flowers, which is placed on the sleeve two or three inches below the elbow.

Another pretty evening sleeve which may be developed either in silk or tulle, is a very full puff which drops a little over the long gloves, at the elbow, on the outside of the arm, extending from the shoulder down to the end of the sleeve; is a quilling, or ruche of satin ribbon which divides the sleeve into two perpendicular puffs, one at the back and one towards the front.

An odd sleeve suitable for a handsome house dress, either of silk or wool, is in the regulation leg of mutton shape, which forms the foundation of so many stylish sleeves, but the novelty consists of a very deep cuff of either black or white lace which is pointed so sharply at the top that the point reaches several inches above the elbow. I might go on almost indefinitely describing the different kinds of sleeves which are worn now and will be worn this winter, the theatre sleeve, the reception sleeve, the tea gown sleeve, the house dress sleeve and the tailor-made sleeve, but I did not intend to write a chapter on sleeves when I began, so I will describe one more and then pass on to less important, but still necessary garments.

A sleeve shown on a very tailor made gown recently, was composed entirely of tailor finished ruffles from the shoulder to the elbow. The foundation was a plain leg of mutton cut, and the ruffles, in graduated fullness were set on.

Speaking of tailor made gowns, they have taken rather a new departure to themselves this season, and instead of being plainness and simplicity itself as the name suggests, nothing is considered too costly to trim them with. Cheviots and tweeds are trimmed with silk and lace in lavish profusion, and the lovely smooth, lustrous broadcloths are loaded with trimmings of fur and velvet.

Tan and navy blue make very popular combination, and a very stylish gown showing those colors has a draped skirt of navy and tan cheviot caught up over an underskirt of cream colored silk, heavily trimmed with lace. The bodice is in coat fashion with vest of cream silk, and fastened with large pearl buttons. Large revers

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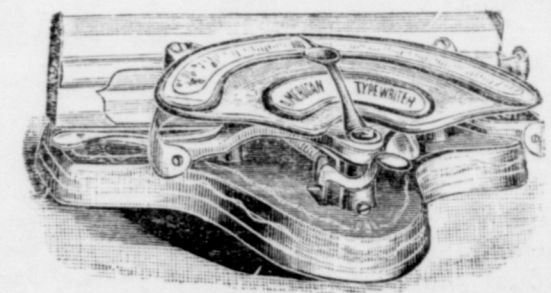


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AGENTS WANTED.



FOR A FALL WEDDING.

The gown on the right is of old blue reps trimmed with white lace and white ribbons. The bridal robe is of white bengaline, with rich beading of seed pearls around the skirt and on the waist. Orange blossoms are set on the corsage and right side of the skirt; tulle veil, bunched up on the head. The gown on the left is of purple and silvery gray brocade trimmed with jet and with black velvet revers and point lace bow and front.

a jacket had to be taken into consideration; but the difficulty was met by increased facilities for sleeve accommodation in the new coats and jackets, and the tailor-made sleeve is not one whit behind her summer sister in point of puffing and fulling.

much longer than they were last year, some of the sleeves in the handsomest imported dresses reaching to within an inch of the knuckles. Sometimes they are trimmed at the hand, but more frequently the plain effect is preserved until near the elbow, when the full puff, or the drooping leg of mutton folds begin. Sometimes this plain-