

WOMAN and HER WORK.

Fashion says that although large hats and tiny bonnets will both be worn this winter, the woman who is anxious to be really fashionable will wear a toque. The toque is the headgear of the hour, and everybody should possess one. It must

one side, and either a tiny frill of gilt lace, or a very narrow frilling of black velvet next the hair. Some of the toques for evening wear are very fanciful and pretty. A charming little creation of moreau, plaited felt, is



COVERT AND BOURETTE SUITS.

The figure on the right shows one of the new plaids, of green and blue. The waist is plaited silk. The Eton jacket is of blue and black bourette. The gown on the left is of tan covert suiting with a three-quarter coat of the same, with revers and a small cape trimmed with stitched bands of the same.

not be imagined, however, that the word toque has only one meaning. On the contrary it is a most elastic term, and is used to describe so many charming hats that every style of face can easily be suited. Some of the newest toques are merely crushed puffs of thick silk, or velvet, finished by a band of fur, and embellished with two standing tails, also of fur, or the band may be of closely folded velvet with two stiff quills standing jauntily up at one side. Some very odd French toques show a novel trimming of outstanding loops of ribbon, which start directly in front in a simple enough little flat bow, and continue in a series of the wildest looking stiff loops which stand out at right angles from the ears and give the wearer something the appearance of a bird which has its feathers blown the wrong way in a gale of wind. To add to the resemblance a stuffed bird with tail feathers standing very erect and high, is

trimmed with fawn velvet, and black jetted wings, which are arranged Mercury fashion at the sides; and another, a matinee toque is nothing more than a small soft crown of heliotrope satin, and gold Mercury wings with ties of heliotrope satin ribbon.

For theatre bonnets the Marie Stuart shape is very popular, partly because it is unusually becoming, I fancy. Those with crowns of iridescent gold are especially lovely. Black and white are frequently seen in combination, jetted birds and rosettes of white chiffon, with ties of black and white velvet ribbons being frequently used as trimmings.

A pretty theatre hat for a very young girl has a crown of silver spangles with brim of stiff white lace, the trimmings are a butterfly bow of pink velvet, a lace aigrette, and ties of pink velvet ribbon.

Ties seem to be a feature of nearly all the new millinery and it sounds very strange to read of a large hat of tan felt,

or spangles. They are usually trimmed with an immense bow of velvet secured with a buckle and black ostrich tips, or else with velvet roses.

Trimming beneath the brim is very much worn, especially at the back, and for such trimmings velvet flowers, especially roses, are generally used. For example, a large brown velvet hat shown at a recent millinery opening, had an inside of lace trimmings which consisted of a band of velvet roses, extending all around in this case, and the hat was trimmed on the outside with brown satin ribbon bows, and little sable beads.

The millinery combinations are many of them rather startling this season, but they are at least new, and some are very bright and cheery for the dark cold days of autumn and winter. Amongst the most popular are brown and green, fawn and vieux rose, tan and pink, black and brown, and cherry and bleniet. Cherry is one of the very newest colors, and promises to be very much worn. A Paris hat of bleniet felt is trimmed with a large rosette of cherry velvet, which secures a stiff black jetted aigrette.

Strange to say the chief object in the millinery this autumn seems to be to con-



NEW IDEAS FOR DRESSING CHILDREN.

The frock on the right is of silk ondine, with plaited taffetas flounces. The sleeves are puffed, of plain silk apple green, and there is a sash, and double bows of apple green ribbon. The boy's suit is of dark blue pilot cloth with white Scotch flannel vest. The other dress is of blue and brown striped wool with braided passementerie trimming and Van Dyk lace on the shoulders.

vey an appearance of squareness in every headgear; all the bows, loops and rosettes and aigrettes are so placed that they show four well emphasized corners, and the same design is shown in all the collars, and neck band of the dresses, a stiff looking loop, or rosette being placed conspicuously in front of each ear, and another just behind the ear, standing straight out towards the shoulders in a most aggressively square manner. What the girl of the period is going to do when the cold weather forces her to don her winter jacket, I am sure I don't know, for those loops will certainly prove a serious obstacle to the proper adjustment of the jacket collar.

One of the most convenient fashions which has ever come in, is the detachable collar, to suit every style of dress, which become so popular that these collars can now be purchased at all the leading shops, though of course they are easily made at home. The object of these collars is to form a pretty finish for any plain dress, or a fresh decoration for a handsome one, and they are made not only in plain velvet or cloth, but also in the richest of silks, the most delicate of colorings and the most fragile materials. Thus, a plain collar of cherry velvet fastened under a small rosette at the back, will give quite an air, and style to the plainest black cashmere dress; while one of chamois braided with black, will brighten up a dark brown gown wonderfully, and another of tan colored cloth, will make an excellent finish for a plain green dress. For handsomer costumes such as black silk or lace, there are lovely creations in neckwear of silk gauze mousseline de soie, tulle and chiffon, with loops, bows and rosettes. These collars generally consist of a straight or slightly curved foundation, which is quite stiff, overlaid with soft folds or plaits of the outside material laid over it with studied carelessness. The collar is usually fastened in the back and is finished with two little frills which meet and stand out, a rosette, or one of the odd outstanding bows already referred to, and which consist of two single or double loops without ends, standing straight out from the neck. Sometimes these loops are divided by a cut steel buckle, in lieu of the usual cross piece.

One of the eddest fancies for evening wear, which has yet been shown, was a butterfly costume, which consisted of a skirt of yellow moire, draped with chiffon of the same shade, caught up at the side by a jet butterfly. Where the draping left the moire underskirt in view, it was dotted with small butterflies cleverly made with black lace and dotted liberally with jet. The sleeves were merely short full puffs of

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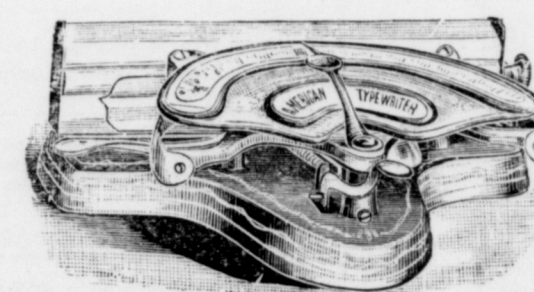
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AGENTS WANTED.



COWN, PELISSE AND CHILD'S FROCK.

The figure on the right shows a frock of dotted taffetas for a little girl. It has a ribbon belt and bows. The central figure shows a pelisse of black basket weave cheviot with bone buttons and velvet collar. The figure at the left shows lilac and gray silk raye, cut en princesse, with a vest front of silver gray satin and striped silk laid in plaits. There is a plaited pelerine. The sleeves are puffed and draped.

usually placed at the back of these toques, slightly at the left side. Braided felt is one of the novelties of this season, the felt being apparently cut into long thin strips and braided like straw: toques made of black felt braided with fine gilt cord, are very effective, and are often made quite plain with merely a black and gold wing at

trimmed in front with black wings and at the back with a large bow of cerise velvet caught down by a large buckle of cut steel, and with velvet ties. Imagine a large hat tied under the chin!

Some of the latest imported hats have very wide brims of black velvet, and absurdly small crowns of lace, jet, gold cord,