

## Frills of Fashion.

Lace and chiffon boas are the fashionable fancy in neckwear, for the first cool days before furs are in order, but the former are easily made by sewing lace edging, slightly gathered around a silk cord so that each row will lap well over the other. The lace winds around to the ends like the gowns in a screw, falling each way from the middle of the back. Little shoulder capes of these same gauzy materials, made with long stole ends, are also a pretty novelty, and the truly fashionable feather boas are either gray or white.

Deep plum, garnet, grey and tan are the fashionable colors for cloth and velvet gowns.

Velvet, both plain and fancy, are to be very much worn.

Narrow bands of fur, and especially sable, are a prominent feature of dress trimming for gauzy evening gowns as well as velvet and cloth costumes.

Long, black kid gloves are worn with the black evening gowns, which by the way, have been very popular this season with matrons and maids alike.

A boa holder of gold, set with imitation gems, and shaped like a serpent doubled in one deep loop, is one of the season's novelties.

The new variety in taffeta silk has the pliable qualities of a soft toulard while it is much suitable for gowns than the thinner kind.

Collar bands on the new gowns are built very much on the lines of those worn during summer, pointing or rounding at the back of the ears, or finished with modest little frills of lace at the back. There are all kinds and conditions in the combination employed, so, with any measure of taste, it is hardly possible to go amiss. Lace and silk, lace and pipings of velvet in tiny stitched bands of silk, silk and velvet, one material covered with cream lace and edgings of fur with lace, are some of the variations of this special portion of the costumes.

Plaid silk linings appear in some of the wool dress skirts.

The idea for the disposition of fulness around the hips, promised for the immediate future and already in sight, is an overdress with box plaits beginning at the waist on either side of the front and extending around the back. There is a little space between these plaits and they are caught down flat nearly to the knee.

French flannel petticoats with silk flounces below the knee must appeal to the average woman who likes to be warmly clad in cold weather, and still another innovation in the underwear department is an under petticoat of balbriggan, with ruffles of embroidery at the edge.

Black ribbon velvet is well up in the list of dress trimmings, and the special feature of its use, is threading it through lace for yokes, vests and bands, as the case may be.

Gold buttons with mock gems of various kinds and colors in the centre, are used on some of the elegant costumes, and again we see small gold buckles at the ends of bands of fancy braid put on the bodice, cadet fashion, from either side of a fancy vest.

Round handkerchiefs embroidered with your favorite flower is the latest fad.

Black velvet embroidered in Oriental designs with gold braid and colored silks is used effectively for yoke collar and vest of an imported gown of old rose red cloth.

The back in many a cloth bodice is made quite plain without any seam.

Long cloaks and cloaks in the old three-quarter length are the special features among the new wraps. Cloth and velvet are the leading materials used, and the long coat is partially fitted in the back and falls quite loose in front, fastening well to one side. These are lined with fur or satin and have three short capes in graduated widths around the shoulders. The three-quarter length garment is a cape or a coat, as you prefer, made of black velvet or black cloth with a short double cape around the shoulders, and revers the edges all stitched with white.

### RICH WINTER OUTFITS.

Extravagance Displayed in the Imported Gowns.

If the early display of imported gowns brought out for inspection by the importers is a definite declaration of fashion for the coming season, then it is safe to conclude that every conceivable phase of extravagance, quite beyond anything we have had before, will dominate the fashionable world. The woman who said, 'give her the luxuries of life and she would get on without the necessities,' has a very comprehensive

grasp on the present situation, and will be wise to adopt the idea as a rule for action in selecting her winter outfit if she would be at the head and front of the nice in dress. There may be an illusive air of simplicity about some of these very attractive models, but careful examination reveals exquisite beauty in the detail of finish and decoration, unlimited needle work of various kinds and an elegance of materials which precludes all possibilities of simplicity in price.

One of the distinguishing features of the new fashions is the diversity in the styles of skirts and over dress effects, which no doubt will be warmly welcomed by those who have objected so strenuously to the old skin variety. However, this style of skirt is conspicuously in evidence among the models, in spite of the fact that there are later styles with the correct fullness at the back. This is arranged chiefly in box plaits, about two inches wide, either one, or two, as you fancy. If two, they should meet directly in the centre and in either case they are caught down a little below the waist to give the flat effect which has been so desirable for the past season.

Another encouraging feature is that the skirts of street gowns have less train than those worn during the summer. They are not short in the sense of clearing the ground, but there is a tendency in the right direction. Some of the tailor made skirts barely touch the floor all around, while the more dressy cloth gowns have two, three or four added inches, as you like. Dressy gowns, and evening gowns in particular, are all provided with the graceful train which is their rightful prerogative, and all skirts are full and flaring at the bottom.

The overdress or double skirt effect in various forms and modes of treatment is a leading style made very effective by using two materials or very elaborate decoration. For example an upper skirt of light cloth is cut to fold within four or five inches of the foot, the skirt below, which practically gives the required extra length, being covered with a band of velvet in some pretty contrasting shade with a narrow bunch of sable at the upper edge. The overdress in this particular instance, is encircled from waist to hem, with wide bands of heavy lace insertion, either Russian point de Gene or guipure, with an edging three inches wide to match sewn on almost plain at the lower end of each band. The spaces between this trimming are wide so that three bands are quite sufficient. They are arranged in wide waved lines, forming shallow scallops, which make a much prettier effect than straight rows. The same lace in a narrower width encircles the bodice and sleeves. Another style of overdress, which is indeed a novelty, is shown in a velvet gown and seems to be cut in a circular or bell shape, which makes it fit the hips closely a little below the belt. Directly in the back is one box plait, quite flat, from which the folds fall in prettily with the fullness below. The special peculiarity of this model is the tucks, which commence two or three inches below the waist at either side of the front and extend down to within three or four inches of the hem. At the top they begin with the narrowest possible width and gradually widen to an inch and a half or two inches in width at the lower edge. The spaces between are not more than two inches wide at the top, but widen to fully five at the end. The edges of upper and lower skirt are finished with a plain hem.

The new sleeves are very close-fitting with very little fullness at the top, but they claim a goodly share of the trimming all the same. They are tucked, encircled with rims of lace insertion or embroidered according to the kind of material used. The entire sleeve is decorated in very many cases, but again the trimming is seen at the top and waist or set in bands with plain spaces between. The finish at the wrist is close, with points, scallops, or frills of lace falling over the hand.

As for the bodice it is a varied work of art with all the fancies of last season supplemented by any number of fresh ones. The special novelty perhaps is the new bolero, made with two box plaits in the back and one on either side of the front. It is quite short, showing a wide draped belt of satin below, which is straight on the lower edge. The neck is cut out round to display a yoke of lace and a fitted collar about three inches wide, made of embroidered pannel of silk, falls round the shoulders as a finish. This bodice except that the lower edge is folded under to give it the appearance of a jacket. Another novelty is in the little square tabs falling below the belt. These are chiefly seen in the lace waists, the tabs being of lace without any lining, and a pretty effect is made by stretching a narrow belt in and out of these tabs, so that some fall over and some under the band. These are round waists, many of them quite plain in the back and slightly full in front; short

jackets meeting the waist line in the back and falling in round or square tabs in front, and every sort of yoke, guipure and vest effect imaginable.

In detail of finish and decoration the new gowns have blossomed out beyond description. Tucks and machine stitching are well to the front again and both are applied to almost every kind of material, except lace, and that is sometimes decorated with narrow stitchings of colored silk when used for a yoke and hems. These are set on in cross lines, either straight or waved, and the effect is very pretty if they are not too close together. Bias bands of white satin piped narrowly with black satin, the whole not more than an inch wide, are the decorations on a light blue cloth gown. Three rows with a very little space between extend directly down the back of the bodice and long over dress, which is fitted very plain around the hips. These turn in a coiled design at the lower edge, which is finished all around with two rows. The crazy for lace has progressed with all the other extravagancies in dress and is so lavishly used that it is almost as necessary in the dress-making, millinery and cloak departments as the material itself. The new lace has surpassed itself in beauty of design and fineness of quality and every kind seems to be in fashion, especially if it is real Point de Gene, chenille, and guipure in Honiton and Venetian designs are more beautiful than ever and more generously employed. A wide flounce of lace around the lower skirt with an overdress of cloth, velvet, silk or crepe de chine, is not unusual among the new models of dressy gowns, and is especially effective in heavy lace. It is cut out of the all-over lace, shaped a very little in circular form, so it needs little, if any, fulness at the top, and finished with a narrow edge to match or a plaiting of net, edged with narrow ribbon. Rich, heavy cream lace forms a finish for dressy wraps, falling like a flounce from the edge, over a plaited frill of chiffon matching the garment in color. Lace insertions are applied to cloth as thinner materials of summer, and appliques of lace in cream, white or black are everywhere. For waists, lace designs are applied to taffeta silk, which is cut out over—not under—the lace and finished around the edges with a small silk cord matching the silk in color. This is used in a sort of open braided design filling in between the lace medallions, and the entire bodice is covered with this work. Another effective decoration for vests and yokes of taffeta silk waists is a leaf design, cut out of the same silk and applied on white satin. In pink, blue or yellow the effect is very pretty. The leaves are finished, like the lace, with silk cord matching the silk in color, and some of the open spaces are filled in with an openwork stitch of embroidery silk, also the same color. Cordings and feather stitching worked in on the machine are also a feature of decoration with the hemstitching and various openwork insertions put in by hand so popular during the past season.

In new materials crepons in beautiful colorings figure largely in the shops, but are rarely seen among the imported gowns. Cloth in light colors and velvet, either plain or closely covered with white pin spots and a sort of a wool material resembling serge with a little roughness on the surface, are leading fabrics for winter gowns, with chiffon lace, and elegant brocade silks for evening wear. Hand painting is an element of decoration on the new silks, and we find them in bright tints covered with a conventional design of white silk cord, filled in with the painting in delicately shaded tints. Hand painted flowers in cloth and velvet, outlined with gold cord, are applied to heavy lace forming the overdress of an elegant evening gown, tea roses with delicate green leaves being the special design. Spangled gowns seem to have gained favor if only to accentuate the extravagant tendencies of the day, for they are more gorgeous than ever. The latest novelty is a costume of Renaissance lace in cream, and rather a coarse pattern, elaborately spangled with jet following the lace design, and made up over white satin. Fringe, which has been tentatively on the list of trimmings for a year, seems to have an established place this season, and you find it in cream color combined with cream lace with a skirt trimming, in all colors used in various ways and particularly as a finish for sash ends, and soft ends of rosette bows in silk and panne which are one of the pretty triches on the new bodices put on at one side midway between the neck and belt. The first model illustrated is a velvet gown showing the new overdress with tucks and a box plait in the back; the wide draped belt of satin and the plaited bolero, with a stylish bow at one side of the front. A gray crepe de chine, with cream lace applique trimming, has a bow of pale blue panne at one side, the ends finished with lace. A novelty in lace

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gowns shows a reverse order of things, as the lace is veiled with ermine chiffon edged all around with ermine.

The draped effect around the shoulders is also one of the new and effective styles. A gown of pale yellow tan cloth shows an elaborate trimming of Russian lace matching the cloth in color. Another model is cloth is carried out in two shades of gray, the vest in front and V at the back being of cream lace, threaded with black velvet. The tiny tucks at the back of the overdress are one of the special features, stitching is the finish, and the folds over the shoulders may be of cloth, velvet or silk, as you fancy. The double shirt and stylish coat with lace and satin revers, are the features of a second gray gown, and stitching is again the finish. A costume in tan cloth double skirt effect around the foot has a velvet polonaise in a darker shade of tan edged with narrow bands of sable. The yoke is of cream lace crossed in waved lines with narrow stitched bands of pale blue taffeta. Wedgwood blue is the tint of another cloth gown trimmed with circular bands of white silk edged with roses of blue stitching. A more simple costume in navy blue wool, with white pin spots, shows an overdress opening in front and running up to half the length of the skirt in the back. A narrow piping of white silk finishes all the edges, and the rest is of pale blue panne crossed with narrow bands of embroidery in gold thread with soft colors.

In separate waists, white seems to head the list, which is a long one, and there is one of white taffeta with bands of white, stitched with blue for a finish and tucked turquoise blue silk filling in at either side of the front, the stitched white band forming the edge.

### One Woman's Chat.

It is rumored that there is to be a revival of flowered waistcoats and Louis Seize jackets, with full basqued skirts. It is to be hoped that the fashion will be adopted before the winter is old for the style is a charming one for both young and old. Think of the lace ruffles and the large gauntlet cuffs turned back from them.

Louis Seize coats of velvet, with flowered waistcoats and enamelled buttons, are as picturesque as any garment yet worn, and far more becoming to most figures than the princess frocks of painful tightness. A Louis Seize coat of pearl poplin brought from Paris recently by a returning American has fronts which overlap slightly, and are buttoned together by a double set of buttons at the bust and waist.

Pointed lapels of white moire reveal a chemise of white mousseline de soie. These coats, made of smooth, light-colored cloths, with flowered waistcoats, should be exceedingly smart.

In these chilly autumn days the tea table and spirit lamp are coming out of their summer retirement. Women coming in from sodden golf links and even business men arriving on the train are glad to partake of the cup that cheers.

All kinds of new devices are cropping out for the little table. Pretty silver vessels for holding alcohol come with long slender spouts to pour it neatly into the little lamps, and the most graceful tea caddies ever im-

agined, all of shining hand wrought brass, with high pagoda tops and quaint little scoops for lifting out the tea, dangle on each side.

In one cozy old German drawing-room the hostess prefers to dispense coffee in the late afternoon hours. It is a fashion of her own. No one else follows it, but no one has ever been heard to object to a steaming, fragrant cup.

She serves it in an odd, heavy piece of pottery, some kind of French ware, built in two stories, so to speak, and around what might be called the attic runs in straggling letters Talleyrand's recipe for good coffee: 'Noir comme l'enfer; chaud comme l'amour; fort comme la mort.' 'Black as hell; hot as love; strong as death.' Talleyrand seems to have had an emphatic diction, but there is no doubt that he knew what good coffee was.

When the autumn theatre season is in full swing some very pretty fancies should be seen in hoods and light scarfs for the hair. Any pieces of good old lace are wrought into what in another period of fashion was deemed most alluring—a thing between a kerchief and a hood, with lappets, that fasten under the chin. If lace is not procurable, soft silk of faint glaucous blue is used, and amid the shimmering folds is placed a lush rose.

A coquetry to accompany the lace frock is the tiny glove handkerchief. A square, triangular or heart-shaped piece of the finest lawn, no greater than the area of a man's palm, forms the basis of this mouchoir, and frilled around it is an inch and a half wide flounce of soft cream tinted frilling or good old lace. Caught in the centre of its lawn circle the small handkerchief is thrust into the glove's opening at the wrist, or is stuck like a rose in the top of the glove, where the crook of the elbow holds it fast. Its only duty is to be pretty and impractical.

### A Reviled Want.

'Say, you are the man who was around here yesterday looking for a job, aren't you?'

'Yes.'

'Well, do you still want work?'

'Why, have you found a place for me?'

'Yes, just the—'

'Then I don't want it,' he yelled as he ran away like a frightened deer.—Chicago Times-Herald.

### Had It to Get.

Mrs. Winn—Wouldn't you like to see my new hat, John?

Mr. Winn (surprised)—Um—why—yes.

Mrs. W.—So would I, dear. Give me \$14 and I'll show you one.—Philadelphia Bulletin.

### He'll Come Back.

Mr. Snags—My dear, has Mrs. Penn returned that book we lent her a month ago?

Mrs. Snags—No, I must ask her for it. 'Well, hereafter we lend her nothing but the cat.'—Pittsburg Chronicle Telegraph.

### A Fun Isn't Humorous.

She—How dare you say women have no sense of humor? I know a girl who can make lovely puns all the day long.

He—What has that to do with the argument?—Indianapolis Journal.