

Fashions of the Day.

My Dearest Adelaide: How am I to answer your questions? I think, however, you should while with the Romans do as the Romans do. For a gentleman to offer a lady his arm on the street in the evening is respectful attention in Chicago; in New York the couple who "cling" are provincial. And there you are! The go-as-you-please-independent-of-each-other-style in New York has, of course, its elegance, but to those unaccustomed to it it may smack of disrespect to women, and probably your western escort was correct in his assertion. I have been thinking it over—what he said to you about the two extremes of familiarity which the New York way signified to him—the one that had bred contempt and the other of proprietorship which said: "Now I have you, you are not so precious." On the other hand there is familiarity and proprietorship in the "cling." It takes a degree of courtly elegance, and it is only the most polished gentleman who can properly show this attention respectfully.

Old-fashioned courtesies seem to be dropping out, Adelaide. Mayhaps it is the "advancement" of women which makes this one attention obsolete in New York. It is a matter not discussed at all, and I am not well posted in the way of it. The fact only is established that in New York men and women on the street in the evening walk entirely independent of each other as in the daytime. Don't do it, however, out there in the west unless you can label the style "New York."

The close-fitting skirts, circular, flounced and plain, are as graceful as a dream; close and clinging around the hips, and to the knees, with all fullness in a very narrow space at the back, and the flare at the bottom not measuring extreme width is the latest edict.

Pretty extra black skirts are made of moire velours. This material has been worn for two years, but this winter

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And the most important factor in a well regulated kitchen is the range. It must be one that the drafts are easy and accessible to handle, so that the oven can be tempered to any degree necessary for baking. One of the most particular elements of making palatable, healthy baked food consists in keeping the oven at the proper heat. It must also be economical of fuel, in size and form it must be symmetrical; material and workmanship the most perfect. It should have beautiful and artistic designs in Nickel Trimmings.

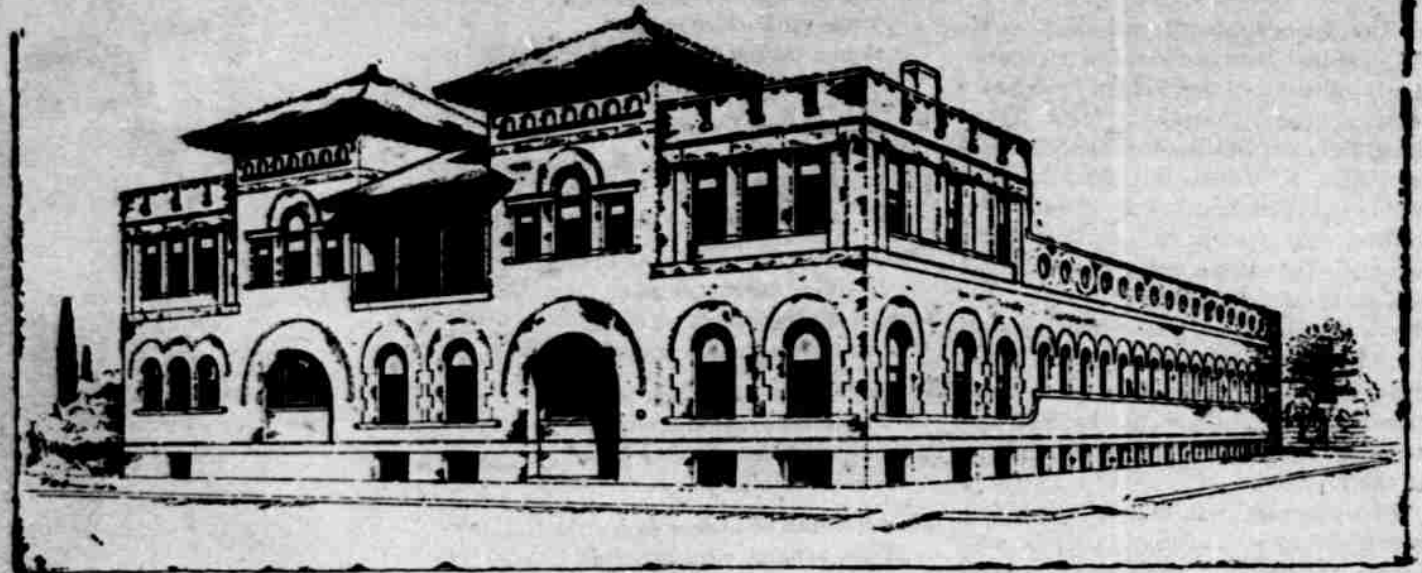
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seems to have brought it out in full blossom. At first it was not understood. It had somewhat the look of the material called "moreen," coined from moire and marise, and used for cheap petticoats. The moire velours is velvety in the shadows and silky in the wave, and in texture has a rich firmness, but is not stiff.

The skirts of this material are made without trimming, or are made dressy with the addition of a Liberty satin or Liberty silk accordion-pleated flounce fourteen or sixteen inches in depth, or with narrow bands of velvet—three, five or seven—embroidered in jet.

Narrow satin bands of ribbon, stitched both edges on to cloth skirts, are still worn, and make a handsome and serviceable trimming. These bands should invariably be the color of the goods. Circular skirts will not permit the perfectly smooth adjustment of straight ribbon unless it is very narrow. For these skirts, satin bought by the yard and cut in bias strips is used. The elegance of the skirt depends entirely on the line and smoothness of this style of trimming.

I seem to be writing the same thing over and over again lately in these fashions, but there is so little that is new—oh, yes! Here is something old-new; violets are with us again, on hats and on the corsage—artificial ones for the hats and au naturel for the corsage bouquet. It is the first touch of spring, while winter has only just asserted itself. It is sprung a little earlier than usual and is nipped in the bud by the extreme cold weather. It shows the tendency, however.

There is nothing prettier or daintier than violets combined with the fashionable pale-gray tints. On hats violets are added and tucked in with the plumes and under brims.

At a private view of water-colors, exhibited by the American Society of Artists, last Saturday, the dressing of the guests was quite elaborate and added greatly to the effect in the artistically decorated galleries at the National Academy of Design.

One costume which was noticeable, and particularly becoming to the slender, gray-haired wearer, was of the palest gray. It was made with furred-edge blouse, with belt of satin and cut steel buckles. The skirt was circular and demi-train. The hat, of gray velvet, had a broad, soft crown, with moderate-width brim and two sweeping gray plumes. Gray gloves completed the costume. The wearer was a symphony in gray. She impressed you at a glance as being the best-dressed woman at the gathering, until her place was taken by a lady wearing a costume of black and turquoise blue.

This was a combination of moire

velours, black and turquoise blue brocade, and turquoise blue velvet enlivened with fine French cut jet. The skirt of the moire velours was made circular, without trimming. The bodice and sleeves were of the brocads. The guimpe and caps at the top of the sleeves were of the velvet, covered with an embroidery pattern, which was traced with the fine jets. The hat was in the shape of a toque. It was of black velvet, with high loops on one side of the blue velvet, and a jetted aigrette. It is not exaggerating to say that there was not one well-dressed woman among the two hundred or more who did not wear the blouse in some shape.

Black and white in combination is as popular as ever—which means that France is still mourning for her beloved turned dead. White plumes on black hats are very fashionable. And so, too, are white felt hats with black plumes.

One sees more small toques recently. The severe winds play such havoc with big hats and plumes. Then, also, the pompadour roll of the hair is shown to better advantage with the small bonnet set back of it, with bunched-out trimming or plumes at the side. TESSA.

Let us visit the cemetery. No, that is the last place on earth I want to go.

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Tuppenny—All the world's a stage. Dufunny—That accounts, I suppose, for there being so many bad actors.

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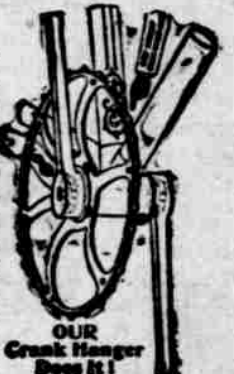
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