

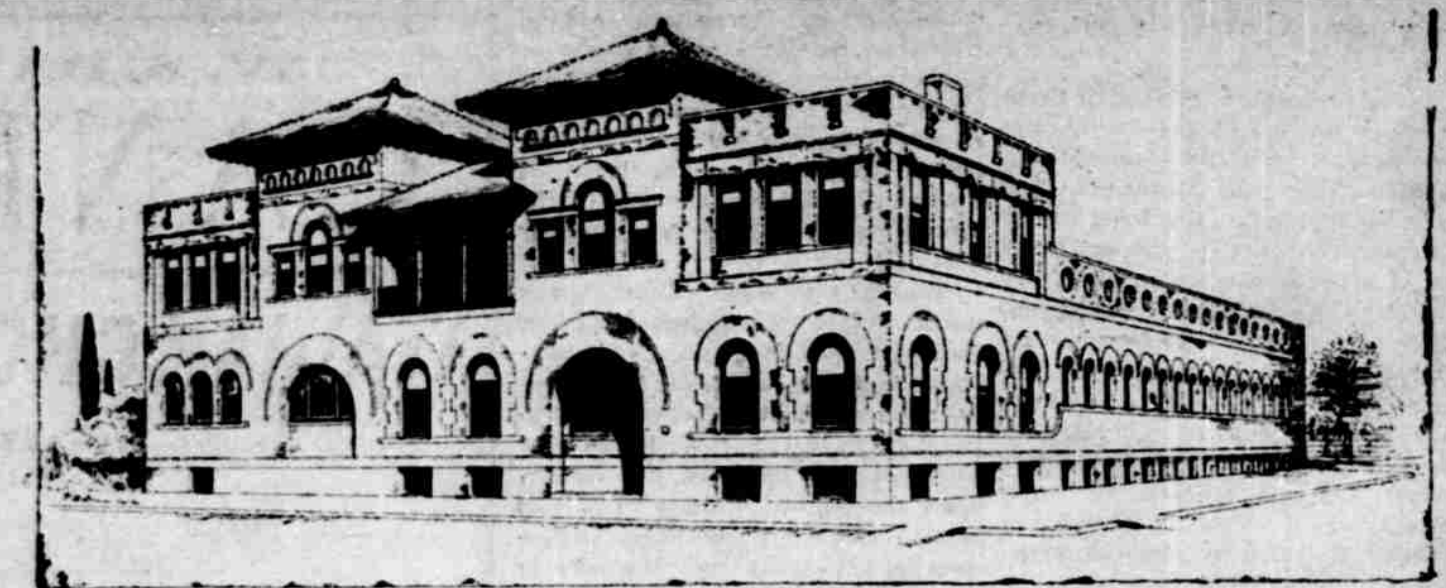
Fashions of the Day.

My dear Adelaide: I laughed immoderately at your question about the cigarette smoking. No, I cannot say that it is so much in the fashion as it is in the vice of things. It is done, of course, in exclusive clique—I will not say circles—but, my dear, don't you do it.

I know that you would rather be under the daisies than out of fashion's swim; but cigarette smoking will ruin your lovely complexion—is not that enough? If not, there are those lovely tapering fingers of yours to become discolored. One might snap fingers at vice, if the vice be really fashionable, but—daintiness!

I don't mind telling you that I tried it—Tom said I must. He said I would be like the total abstinence—a dampener on the rest; to be the only one to refrain would look like censure. It was at a very smart dinner—just after our return from across the water. The dinner was given for Countess—. There were eighteen covers. Most of us had met the Countess on the Continent the past summer. She took a cigarette when they were brought in—of course the rest had to do likewise. And, my dear, we all lighted the "papers" like old stagers. Tom said I did it like a stager myself—but I hated myself all the evening, and I am sure the odor will never leave that lovely dinner dress.

The dinner dress? It is black satin in the princess style, with half-high neck, long sleeves and with demi-train. There are ruffles of black chiffon coming to within eighteen inches of the waist line in front and rounding up to within six inches of the waist line in the back, which makes the upper ruffle form an apron curve. Each ruffle is edged with



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embroidery in gold thread. The upper ruffle has a heading of embroidery in gold which runs up on the satin in a handsome design, quite elaborate in the front, with points on each side front seam extending nearly to the waist.

The corsage part of the princess—and by the way, dear, the greatest beauty of the dress is the glove-fitting effect at the waist and around the hips—is fastened to the left side with pleatings or folds of plain chiffon around the neck and coming to the side, where the dress fastens with a fall, a cascade of the chiffon, with the gold embroidered edge ending in a graceful point just below the waist line.

The sleeves are made of the plain

chiffon without lining, wrinkled and long, with several ruffles of the embroidered chiffon forming caps at the top and a fall of it half covering the hand.

A particularly pretty feature of this costume, Adelaide, is the necklace. It is a high dog-collar of nine strands of fine gold beads, and not another jewel.

I did not quite approve of this yellow and black combination with my yellow hair, but madame's French hands went up in horror at my disapproval, and that settled it.

I must have been a success. The men appeared to admire, and the girls said: "Oh, you sweet thing!"—you know how they said it—meaning the dress.

Another costume just sent home from madame's is a pearl-gray melior, that shade of gray with white lights. The skirt is perfectly plain, with the two-inch sweep in the back. The seams are lapped. The coat has a square box front, double-breasted, tight-fitting back with very high flaring collar.

The waist, when the coat is laid aside, shows a creation that takes from the severely plain effect. It is perfectly plain in the back, with a slightly pointed waist. The front is a mixture of jacket and blouse, gold embroidery, white satin and white lace. The blouse is formed of white satin covered with the white lace, having the pattern traced with gold thread. At the side the jacket effect is finished with an applique flower design of the white satin edged with button-holing in gold thread. The suit has a hat of white gray felt, the brim raised on one side and filled in next the hair with gray velvet and satin flowers with yellow centres—centres not showing particularly—and gray velvet loops and gray cock's plumes sweeping over the crown and down over the brim; gray gloves stitched with black; a white veil dotted with black chenille and edged with black lace, and, of course, patent leather shoes. This costume is suitable for matinees, five-o'clock teas, theatres and getting about—luncheons and such at "Del's," Sherry's, the Waldorf and the like as makes evening dress too conspicuous. Beige, in the palest shade, is another exquisite color for a costume of this kind. It is delicate, but absolutely correct.

Taffeta silk, like our grandmothers used to wear, is a favorite again, and gowns of it are made as they were worn then—ruffled to the waist and the ruffles edged with narrow black velvet. Brussels net is used very much for ruffling also, with the black velvet edging. All skirts are not trimmed, however. There are the two extremes—very plain or very much trimmed, but both having the clinging effect, the front and sides shaped to show the outlines of the figure

with graceful fan-shaped back; which style foretells to a certainty the return eventually of the "tie-back."

I omitted to mention, also, that the pearl gray suit is lined with changeable pink and gray silk, and the petticoat—the petticoat is very much *en evidence*—for the color of the suit being so delicate compels the lifting of the skirt; the petticoat is of the same silk as the lining, trimmed with pinked out ruffles.

The fashionable colors for gloves are pearl-gray, tan and black, with self-colored stitching or black or white; gentlemen, of course, must always wear self-colored stitching, but the dear things can vary the color of their gloves from deep reddish brick color to palest tan or buff.

By the way, Adelaide, there's an awful lot of kicking going on this fall, and that is not slang. Trousers are so tight that the superlatively smart males cannot possibly arise from sitting posture and have these creased creations fall into proper communion with ankles and foot leather without the ungraceful and plebeian kick, and even then the suggestion of wrinkles remains at the knee. And do you know, dear, it is really quite a surprise to discover through this fall style for trousers how bicycling has ruined the symmetry of the legs of some of the dearest fellows. Really, the trousers should flare a bit from the knees down to conceal this wonderful development of muscle.

Tessa.

Tourist—Do you hang men out here for stealing horses?

Bitter Root Simpson—Naw, stranger, we don't! When the price o' hossflesh got down so't wan't nothin' but petit larceny, we quit—drawed the line—er ruther quit drawin' it, so's t'speak.

Pollywog—I suppose it will be pretty quiet in Kloudike all winter.

Jollydog—Well, I don't know; I expect there will be a good many things turn up here.

Pollywog—What?  
Jollydog—'oes.

O'Hara—Whoi did yez lick the keeper in the museum?

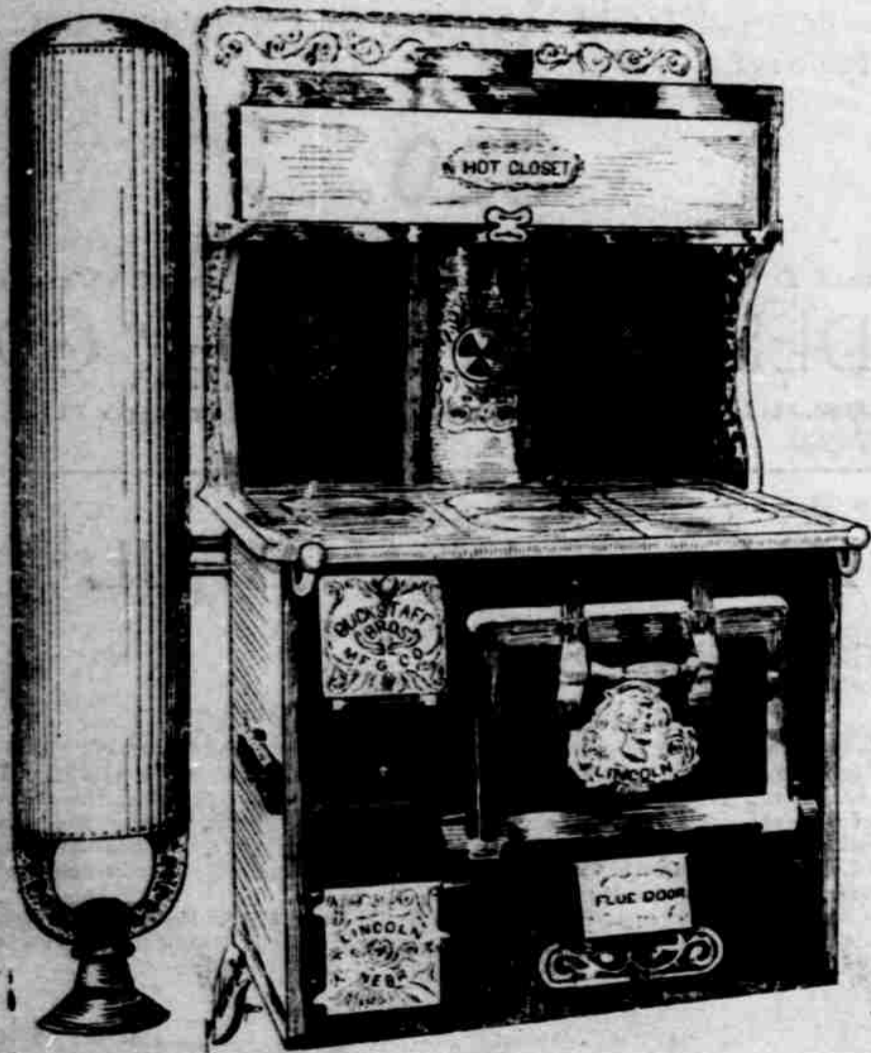
O'Rourke—Oi was lookin' at the gorilla and he asked me if the basto was a rilitive uv mine, and thin he gave me an orange.—The Zoologist.

Ella—Did you ever hear a good thing of that man?

Stell—Of course not. I'm his wife's most intimate friend.

"I can't express my love for you in words," he wrote.

"Use signs—\$\$\$," she replied.



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