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NEW STREET ATTIRE.

IT IS MUCH LESS SEVERE THAN
THAT NOW IN WEAR.

Conspicuous Rigs for Out of Doors
Are More Numerous than in the
Fall—Medium and Large Plaids Are
Coming In.

New York correspondence:

ASHIONS in
street attire are in-
creasing in variety,
and the newer type
are less severe than
the established ones
are. Skirts that
just touch or that
are a little off the
ground are made
and trimmed as a
reception gown
would be. They
are of rough cloths,
velvet and corduroy,
and have either
blouse jacket
or fancy coat of
some variety. A
few show the three-
quarter coat style.
The skirts are
pleated, tucked and trimmed, made with
several gorges or with attached flounce,
with lines of braid or straps on every
seam, or show narrow bands of velvet
and rows of stitching. The blouse coat,
double breasted and made so it can be



worn open to show elaborate revers,
braided, embroidered or faced with fur
is plentiful and stylish. Bodices with
jacket fronts and postillon backs trimmed
with heavy lace, folds of satin, brocade
waistcoat and fur are worn with all
lengths of skirts. Velvet, satin and cloth
are the materials.

All winter indorsement has not been
lacking for conspicuous street rigs, but
now these striking suits seem far more
numerous than they were in fall. Red
suits have taken on a new assertiveness
either in the shade, the weave or in the
trimmings. The gown sketched in the
first picture, for instance, would be con-
sidered loud were it not so stylish. It
was deep red corduroy trimmed with
white cloth, gilt braid and handsome but-

are worn now and then. Cloth and vel-
vet are the materials, although a few are
seen of heavy black satin, trimmed with
fur or fancy passementerie. Sketched
here is a tan melton coat trimmed with
Russian sable. Short, loose coats are
seen now and then, but are neither gener-
ally worn nor liked by many.

Black and white continue to be a much-
favored combination for afternoon and
evening. For the latter, mousseline de
soie makes an excellent foundation. An
illustrative model was white mousseline
with black cluny lace applied in square
medallions. These were outlined and
slightly sprinkled with silver sequins.
For afternoon, white broadcloth, cordu-
roy and panne velvet, with black lace or
velvet, makes very handsome costumes.
A white cloth gown finished with stitched
bands of black cloth is shown at the left
in the next picture. Black cloth and
velvet gowns elaborately trimmed with
white lace and silver sequins are very
dressy. The next pictured dress was
black cloth trimmed with black velvet
and black and white lace.

Lace dresses have been restored to fa-
vor, and in black and are especially styl-
ish. Shown here is a black net over
white silk, with bright green satin rib-
bon, green velvet and cream lace ruf-
fling for trimming. Besides dresses en-
tirely composed of lace and put over
satin, silk or chiffon foundations, there
are all manner of combinations of lace
and embroidery, while any flounce or
piece of lace may be utilized with good
effect on evening dresses of satin or bro-
cade.

In any color scheme, the lace arrange-
ments of dress-ups are complicated and
showy. Delicate, inconspicuous traceries



are of little value. The scheme must be
such that the trimming will impress
either by its amount and richness, or by
the color contrast it affords. The lower
two gowns of this picture show stylish
lace trimmings of a kind that abounds
with expensive dressers. The right-hand
lace was cream Irish crochet, was on
pink silk crepe de chine and was an un-
usual arrangement for a princess gown.
The princess cut, by the way, is much
in favor for long-trained gowns. Be-
neath is worn a taffeta petticoat support
for the train. The foundation skirt is
kept in place by two elastic drawing
strings run in the casings. There is a
revival of old-fashioned damask or bro-
cade for these evening gowns.
Of all transparent fabrics, silk mull



tons. Even newer than the attempts to
aston observers with reds is the employ-
ment of medium and large plaids. These
usually are zibeline or camel's hair, and
gowns of these fabrics run much to dou-
ble and triple skirts, to the bias Spanish
flounce and to Russian blouse and eton
jackets. A typical gown appears in the
next illustration. This was zibeline in
red, green, black and yellow, with black
velvet for trimming and piping. These
used a good deal, too, for the shirt waists
of tailor suits. Black velvet was the ma-
terial of the next pictured dress. Per-
sian passementerie was its trimming. The
mating is a frequent and handsome one.
Long and three-quarter coats still hold,
and semi-fitting ones are the more popu-
lar. Loose fitting coats with deep cape
and draped fronts, usually fur trimmed,

is not only stylish for evening gowns,
but is more durable than many of the per-
ishable stuffs of which the market is full.
These weaves are beautiful when trim-
med with different colored ribbons. Satin
ribbon is a very pretty finish when com-
bined with flowers. Shoulder straps form
a special feature, and are made of rib-
bons, feathers, flowers and sometimes
bands of oriental embroidery.

Awesome.
"Oh, my!" exclaimed the cook, "tis
consumption the master has, no less."
"How do ye know?" inquired the
chambermaid.
"Faith, Of list heard the docther tel-
lin' the missus that his lungs is normal,
an' that's somethin' terrible, Oi know."
—Philadelphia Press.

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