

# OUR WEEKLY FASHION LETTER

A Timely Review of the Latest Modes (Special) By JUDIC CHOLLET

## HERE AND THERE.

**Belts With Tiny Handbags to Match.**  
Old Time Jewelry in Demand.  
Chamois is playing a prominent part in the manufacture of belts. The belts are finished with handsome gold or good buckles resembling gold. In purchasing a belt of this kind one is fortunate in being able to match the belt with a tiny handbag. The belts can be washed and will last a long time. They look exceptionally well with cream



A FALL COSTUME—5747, 5750.

velvet skirts or in fact with all the tan shades.

Old fashioned jewelry is very much in demand, especially those sets consisting of a large brooch and earrings in three or more detachable sections. The designs in the old days were often beautiful and the workmanship exquisite, while the warm color of the gold is now largely to be found.

The latest idea in petticoats is to wear one of a brighter hue under a more somber skirt. The fabrics used for the dress skirt are the sheerer materials, such as voile, eolienne and marquisette.

Here is a chic little pongee costume that is admirably adapted for early fall wear. The coat is one of the latest developments of the kimono idea, the sleeves being cut in one with it, while they are gathered into cuffs. The skirt is seven gored and plaited in an exceedingly distinctive manner.

JUDIC CHOLLET.

## FRILLS AND FRIPPERIES.

Autumn Millinery is Becoming and Natty—Modified Cloche Hats.

The new French felt and clipped leathers show some novel effects in the brims, which, whether turned upward or downward, are bent so as to ripple at intervals, pressed backward over the hair or drawn slightly up over the forehead. If the broad effect is more becoming to the wearer the sides of the brim are outspread and the trimming so placed as to heighten the effect or



A SMART FALL COAT—5741.

vice versa if the wearer's face requires apparent lengthening.

Autumn flowers are in a class by themselves and include the chrysanthemum, which comes in every imaginable tint and is wonderfully effective in brown shades, and the dusky tinted roses which in their deep red and orange tones are utterly unlike nature's June beauties. With such flowers the foliage is rarely used, as they are put on in masses either at one or both sides of the hat, and sometimes the entire crown is composed of the dull tinted roses and the flaring brim faced with a deep velvet band of the same shade.

Sugar loaf crowns obtain on the new autumn shapes. Hats of this description need very little trimming, save a

broad band, terminating with a bow, a buckle or an aigret on the left side and several flat bows under the brim in the back.

Many of the hat models are in modified cloche shape and massed with ribbon. These chapeaux are perfectly safe investments.

The cut shows a pretty little fall coat for the wee girl. It is made of blue serge. The cuffs and collar of white scalloped linen take away the severity of the model. JUDIC CHOLLET.

## FASHION FRILLS.

New Notions in Veils—New Cloths Are Fine and Smooth.

In veillings it is worth while knowing that the newest are cut off by the yard and are finished as one piece. They match the girdles and they also match the wide silk or ribbon stocks. In this way an excellent effect is produced—namely, that of having the entire costume correspond.

The new fall cloths, which are beginning to come in, are very fine, very smooth and quite thin. But their weight is no objection to them, as a thin cloth gown can always be lined, and when it comes to wearing qualities it keeps its shape as well as a heavy one. On the other hand, it really sits better, is more easily draped and handled and has the merit of making the figure look neater.

The circular plaited skirts, clearing the ground, worn with a three-quarter coat, have the preference in tailor made.

Among the new materials the oblong check is a decided novelty in design. These checks are generally three-quarter



A SIMPLE GOWN—5744, 5725.

ters of an inch long with a combination of three colors so artistically carried out that the whole effect is of a subdued coloring which is extremely attractive.

Long sleeves with big puffs hanging over the elbow, familiar in the fashions of a few years ago, have been revived.

Among the advanced fashions for fall is shown a sleeve gathered a little full, but very flatly into a long shoulder. It broadens a little as it descends toward the elbow and then suddenly clasps the arm closely and points over the fingers.

The shirt waist gown illustrated is of white India linen with trimmings of embroidery. Heading the band cuffs and on either side of the center box plait on the waist is a ruffle of narrow val lace. JUDIC CHOLLET.

## WHAT TO WEAR.

Printed Chintz as Band Trimmings. Button Effects in Auto Styles.

A novel trimming for all kinds of summer dresses consists of bands of white or narrow printed chintz in every shade.

Buttons and button effects are vastly prominent in auto styles. By "button effects" are meant huge buttonlike molds covered with soutache braid or cord of the material. These may fasten the coat with looped cords of the material, or they may be placed with simulated buttonholes, also of the cord, down the entire length of the front closing and otherwise disposed of where they will most effectively ornament the wrap.

For long auto trips there are attractive little suits, consisting of skirt and waist sewed together, of blue or black

front or are double breasted and are worn simply with long, loose wraps that can be slipped on over any dainty gown. They are exceedingly fashionable for midsummer wear and are practical and comfortable.

Garnitures of various sorts are much worn and are among the best liked accessories. Illustrated are two that can be utilized in an indefinite number of ways. They can be made from all over lace or net, or they can be made of embroidered linen or silk with trimmings of applique or separate motifs and insertions.

JUDIC CHOLLET.

## A Substituted Hero.

(Original.)

Alec Rowe had saved money as a cowboy and had started a sheep ranch of his own. He was attentive to Belle Clark, but was waiting for more property before asking her to be his wife. Belle was poor and wished he would hurry up.

One morning while Alec was out looking after his sheep he saw in the distance something far more exciting. An Indian was galloping across the plains carrying a woman. Alec could not recognize her at such a distance except by her dress, which was red. Red was the color of the only dress Belle Clark possessed. What would have puzzled Alec had he not been too horrified to think dispassionately was that there were no hostile Indians in the neighborhood—indeed, no Indians at all—there being no reservation within 200 miles.

The Indian was taking his captive from north to south, Alec looking directly east. As Alec was about to start in pursuit he saw far in rear of the abductor a dozen mounted men, evidently in pursuit. One of their number was gaining on the rest and soon put considerable space between him and them. It was not long before Alec recognized in this person Bill Kearney, the only man he feared might take Belle Clark away from him.

Alec was riding the best horse he owned and had a shorter distance to go to reach the flying Indian than Bill—that is, if either of them could overtake him. Alec had the advantage of looking at the chase from comparatively high ground. He saw how the Indian must make a detour about a bit of swamp which would shorten the distance between him and Alec. Alec therefore shaped his course accordingly, hoping to overtake them before they entered a wood toward which they were moving. He was spurred not only by a desire to save the girl he loved, but by a dread of her being rescued by Bill, and so bitter is the spirit of rivalry between men in such cases that it is questionable whether the latter impulse was not as strong in Alec as the former.

Alec was not in time to head off the Indian. He could only follow in his wake. But Alec was pleased to find himself some distance ahead of any other pursuers, including Bill. He was now within range and had his rifle with him, but he would be obliged to halt to fire, and even a halt would not prevent the likelihood of his killing the girl instead of her abductor. Once he turned his head to look behind and saw the other horsemen frantically beckoning to him. But he would not stop, feeling that the life of the girl depended upon his losing not a moment of time. He fired a shot over the heads of the fugitives in hopes of disconcerting the Indian. Hearing a shout behind, he turned again and saw the men wildly beckoning. He concluded that they were warning him against an ambush; but, ambush or no ambush, he would not leave his girl in the clutches of a savage.

The couple ahead were now about to enter the wood, and Alec decided to make an attempt to shoot the abductor. He fired, but dared not aim below the Indian's head, and doubtless aimed too high, for he evidently produced no effect. After firing he heard a combined yell from behind, but paid no attention to it. The fugitives dashed into the timber, and Alec darted after them.

At the entrance of the wood he was surprised to see on a temporary platform a boy set up, and beside the box stood a man. Alec also heard a faint buzzing. The man looked at him as he passed, but without any of the excitement incident to such a harrowing occasion. He seemed to be unaware of the frightful features of the scene enacted, though the Indian and his captive must have passed very near him.

Alec had ridden but a short distance into the wood when he came upon the Indian dismounted and Belle standing, wildly agitated, near by. The Indian was pointing a rifle at his pursuer ready to fire. Indeed, he fired as Alec came in sight. Alec slid off his horse behind for protection and, taking deliberate aim, fired. The Indian fell. Belle gave a shout of joy, but a moment later, seeing blood oozing from a hole in her abductor's shoulder, it became a shriek. At that moment Bill Kearney came crashing through the brush.

"You stupid ass!" he shouted.

"You've killed him!" cried Belle.

"What does it all mean?" asked Alec, astonished.

"We've been acting a scene for moving pictures," roared Bill, "or tried to fill you interested."

"By thunder!" exclaimed Alec.

"The whole thing is spoiled!" called a new voice. "It's a dead loss!"

Alec turned and saw a man

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standing by a box similar to the one he had passed on the edge of the wood.

The finale was to have shown the rescue by Bill Kearney, who was to have shot in pretense the Indian—a painted white man. Instead it showed a really wounded man, Belle's horror at the sight of blood and Kearney abusing Alec for having interfered.

Belle explained that she had received a lucrative offer to act the part and had wished to make some money to buy another dress. Alec saw his error in thus rendering it necessary for her to enact such scenes and was greatly humiliated. But the mistake had enabled him to become a hero in her eyes, which was very pleasant. He paid all damages, recompensed the wounded man, and there was a wedding between him and the mock heroine. FRENCH MULLS.

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## I AM HERE



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