

## NEW STYLES IN HATS.

### BRIMS ARE SLASHED, TWISTED AND TURNED.

Aside from this, which has been carried almost to the verge of eccentricity, there are no startling or radical changes observed.

Millinery Modes.

New York correspondence:

Most of what is startlingly new in the fall hats and bonnets lies in the way brims are slashed and then turned up, down and over, like a piece of lace. Aside from evidence in plaiting that originality has expressed itself to the verge of eccentricity in this particular, there are no startling or radical changes to be seen in the coming millinery modes. Some shapes have settled into favorites, and there are a few new ideas of old lines. The Continental or Napoleon better suits itself than it did straw, and will be worn in all shades and colors. There is a distinct movement in favor of planning the hat to contrast in color with the costume, while the rule that in style of shape the headgear must harmonize with the dress worn is more conservative than ever. Summer usage of flowers still prevails and with questionable taste. The single violets, full-blown roses, and the like, are a striking feature, and let us hope, one that will not last till snow falls. Purple in its modified tints, red, brilliant and cardinal, and bronze greens will be worn. Bright emerald green and a rich shade of purple is a new and more daring combination than any yet made. One that is more artistic is deep purple and deep red. This, in a little hat justly named sweet pea, has the anchorites of one variety of that flower for its combination of color. It takes the French woman to "skillfully consider the lilies" when she plans a new scheme of color. Hats are trimmed more and more simply, a single tuft of feathers, a rosette, a single flower often making the entire trimming.

The popularity of jeweled buckles has revived a "new" fashion from old time, the Cavalier's hat. This is one of the few novel ideas. A particularly beautiful model is of eminence purple velvet, a low-crowned wide-brimmed



hat, the brim curving gracefully as if according to its own will. A little to one side of the front an amethyst buckle holds the end of a magnificent black plume. The quill is white, cut square and is of good length, protruding beyond the buckle. The plume itself sweeps back and to the side, its weight bending the brim of the hat lying against the hair. This old-time model finely suits the great capes worn now, and the type of woman illustrators have made so popular. Buckle and plume make such a hat far from inexpensive. Crystals may be used, but no fine jeweled ornaments frequent.

A fall modification of the everlasting sailor is one that hardly knows itself a "sailor." The model is deep bronze-green felt, with velvet brim exactly matching. There is no hat band, but an old-time topaz and emerald necklace is substituted, the clasp in front holding just one bronze and green cock's feather, set at a jaunty angle. At last a hat has been called to the rioting hat pins. It has gone forth that ornate hat pins may be used only with elaborate hats. A new traveling hat comes from Paris, and when Paris starts to do anything in the "severe English" way, she turns out something much more hideous than English itself could be. This model is more like a "billycock" than anything else. It is all of soft, rough brown cloth, the brim stitched into some stiffness. Two big buttons which look as if they were set in like eyes are set to one side. The hat is big, sets down well on the head, and it transforms the average woman into something between a newsboy and an Irish comedian.

Theater hats are still mere butterfly things or fillets. The latter are more and more elaborate, twisted gold-jeweled bands, and wreaths of exquisite flowers being frequent. These do



not set on the head, but literally bind it, coming well down on the forehead and at the sides. The style is becoming to almost all faces, but, of course, demands very careful dressing of the hair. An effort is being made to substitute elaborate coiffures for theater bonnets. This, however, is hooted by the milliners, as why should it not? Milliners must live, just the same as other people.

Very rough straw will be worn all into the winter. At the same time no effort will be made to observe "All Saint's Day" as a time for change from fall to winter wear. This comes early in November, and in Paris it marks the adoption of felt, velvet, and fur, as here Easter used to be the signal for blossoms and new spring toilettes. This will hardly amount to more

than an effort, for already velvet and felt are offered as an immediate change from lace, straw, and mill. Plaid, having had its "run" in dress goods, still shows in millinery. Soft and heavy silk scarfs with ends tied into points are coming in. These scarfs are about a yard long, and are to be passed about a high-crowned rough straw hat, the scarf being spread wide at the back, and a four-in-hand knot, with its ends in the air made at the side of the front. The scarfs are made in plaids so daring that they suggest the "bandanas" of the Southern negro, but the general effect is quite as trig as can be. These hats look as if they were to do that." "You can't. You cannot buy the scarf, you cannot buy the hat, and if you could, you couldn't tie the four-in-hand knot with its legs in the air in the right way.

Milliners have long since usurped the right to supply the morning cap. In that direction they have widened their field and now dictate a headress for Miladi when she receives in the afternoon. The happiest design for the "matinee coif" is a jeweled net, made square and pinned on the head diamond wise, with one point on the forehead and a point at each side. The hair is to be coiled low. This is harking back to the net Juliet, Desdemona and Francesca wore. The same shape is

shown in velvet embroidered richly, but you positively must have a beautiful head and a graceful low knot of hair.

Five handsome examples are chosen by the artist for subjects of as many sketches for these columns, and a few words of description should accompany them. In the initial picture there is a lovely little bonnet of green glace velvet. It is ornamented with an Alsatian knot of metallic blackbird's wings and topped by a dainty aigrette tipped with blackbird's nest. Next is a hat intended for autumn outing made of cream mouseline do so and trimmed with ostrich feathers and bows of cream satin. The third model is a bonnet for an older woman and is a simple and comfortable one. Made of light green chintz, its beauty is enhanced by a lace of lace fastened by a jet ornament. It is a lace fastened by a bunch of pink roses placed at each side. The tie strings are of black ribbon velvet. Black could be substituted for the green chintz, and for matron's wear dark-red roses would be preferable to the pink, or almost any other flower could be used. The third bonnet shown, in the fourth illustration, is formed of corn-colored ribbon ruching framed by a border of jet. There is a put of the ruching in the front, and two small black feathers on the right side, for ornamentation, the latter being fastened by a bow of black ribbon. A shape which is quite novel, and one which is much displayed in the stores, is last portrayed. Whether it will be seen outside the shop is still uncertain. It is in black chintz and trimmed with a single green bow of lace and with roses and moss-green ribbon. Black velvet strings fall down the back, and fasten at the side beneath one large red rose. The knot of ribbon in front lends an air of newness and the upright lace bow makes the hat possible for faces which could not



bear the effect of the flat hats now so much worn, but which are trying to other small, plump faces.

The trimming of hats will show breadth of effect in front, and this will be quite a distinctive feature of the fall millinery. Fancy feathers and spreading wings will be much used, and despite the efforts of the humane ones whole birds will be seen again. Jet is in evidence in all the devices of hats. It is found in crowns and bryards of both hats and bonnets, makes up whole bonnets, edging and borders of innumerable pretty lace-like designs, and in countless kinds of ornaments. Cut steel ruffles jet for some of these purposes, and wings and ornaments are shown in steel wire as light in its effects as lace. Velvet roses promise to be plentiful, and no attempt seems to have been made to have their colors follow nature. Thus black, brown and green roses, springing from an unusually hued foliage, may blossom on hats outdoors even while the snow blows and drifts.

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Among the Gems.

ARTIFICIAL agates are now made by many different and effective processes that the stone has lost most of its value as a gem.

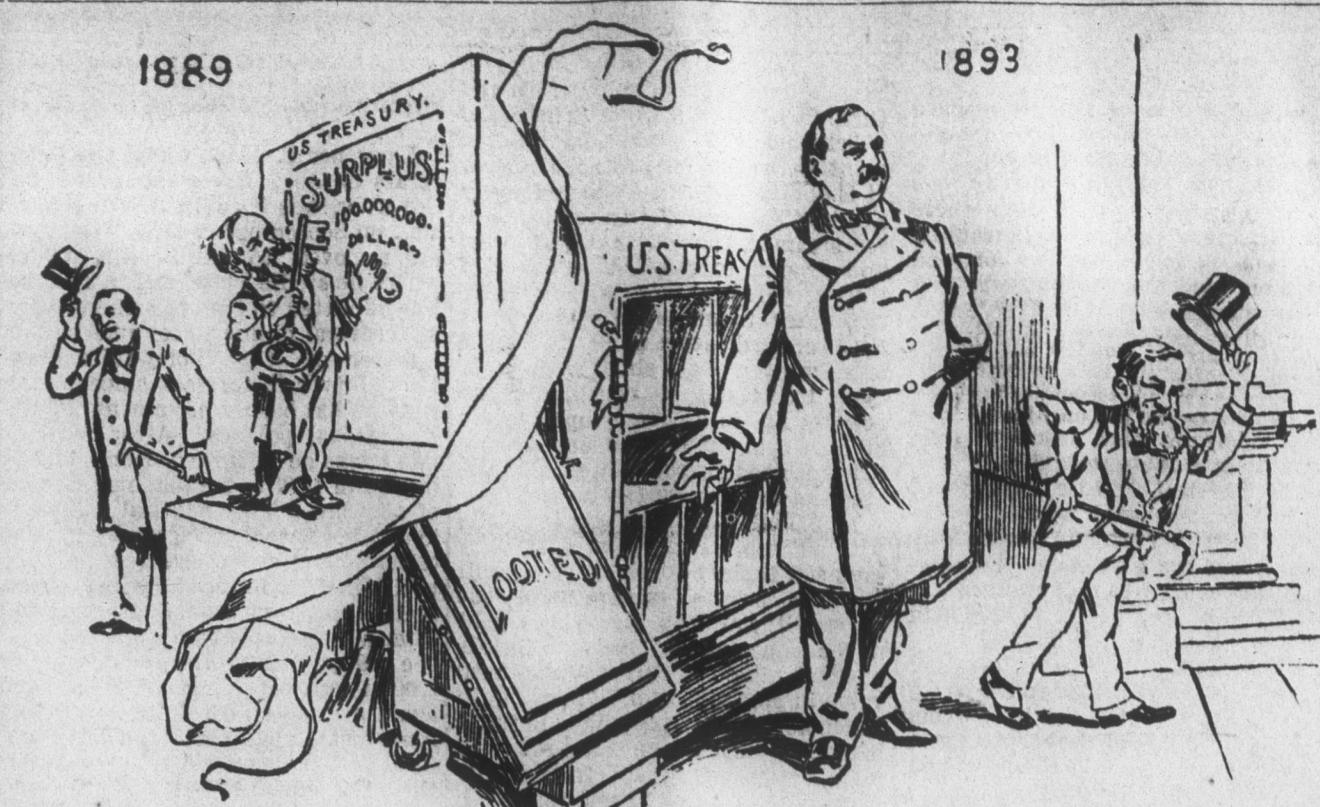
The Russian scepter is of solid gold, three feet long, and contains among its ornaments 268 diamonds, 360 rubies and fifteen emeralds.

After the conquest of Mexico and Peru, emeralds were so abundant that one Spanish nobleman took home three bushels of them.

NERO's eye-glass, through which the near-sighted tyrant watched the gladiatorial games was an emerald cut into the form of a lens.

A False Accusation.

The Republican party is trying to make it appear that the present unsatisfactory condition of things in this country arises from uncertainty as to whether the Democrats are going to do, what the Republicans are going to do, says the *Burlington Gazette*. We do not believe a word of this. This crisis has been threatening the country for some time. Even President Harrison in one of his later messages to Congress told the people that to avoid such a condition of things the Government had come to the relief of the situation



"THE PEOPLE WANTED A CHANGE, AND THEY GOT IT."—Benj. Harrison.  
BUT THE CHANGE WAS MADE IN 1889, AND WE ARE STILL SUFFERING FROM IT.—Puck.

## REPLIES TO A REPUB.

### CLEARLY SHOWN WHY PRICES GO DOWN.

They Become Lower in Spite of and Not Because of Protection—The Democratic Party is Falsey Accused—Not a Lack of Currency.

Answer to a Protectionist.

The Courier-Journal has the honor to acknowledge the receipt of a letter from a Democrat in Illinois, who admits that he has been talked to a standstill by an intelligent Republican of his acquaintance, and he appeals to this paper for help. Here is the substance of the argument submitted by the Republican:

Granted that a protective tariff increases costs of production, it does not follow that prices in cheaper goods ultimately. For instance, wire-mills cost, when first invented, 10 cents per pound; later, 10 cents was paid for, but Mr. Mulligan said, "Our men will never do. 'Twill make them cost 16 cents." Again, steel rails were costing \$3 or \$4 per ton; a tariff of \$20 was put on, which stimulated home production so that now they cost \$20, although the high tariff of \$20 is still on for foreign rails.

It is not the case that a protective tariff increases the cost of production, but it does increase the price of goods. For instance, wire-mills cost, when first invented, 10 cents per pound; later, 10 cents was paid for, but the tariff was put on and is on to-day, yet the price of wire-mills is still 10 cents. Again, steel rails were costing \$3 or \$4 per ton; a tariff of \$20 was put on, which stimulated home production so that now they cost \$20, although the high tariff of \$20 is still on for foreign rails.

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