

CURRENT FASHIONS.

The many details that belong to a lady's dress, makes it indispensable that the greatest care should be taken to close the various parts so as to obtain a harmonious whole. If one of the parts does not agree with the whole, there is but little doubt that the effect will be far from pleasing and will not repay the care and expense lavished upon it.

It is very often the accessories that make a plain dress look stylish, and while it is only considered an accessory, it is none the less an important factor. The blouses which are taking the place of the narrow, tight-fitting waists this summer are very pretty, and give the wearer much more liberty of movement. They combine the latter quality with dressiness, simplicity of line and youthfulness of apparel. All sorts of materials even to costly silks are used for these waists. Fancy waists of plain China or wash silk are worn with silk, woolen or lace skirts. If one has a silk fan-back, plain front, black silk skirt, with gathered flounces on the edge, it will answer for a lavender China-silk waist made with shirtings on the shoulders, lapped front, shirt or full coat sleeves, a twelve inch gathered frill on the edge and a belt of ribbon.

A second waist could be of striped blue and white wash silk with a shirt yoke, or made like a coat basque, and trimmed with blue, pink or cream chiffon ruffles on the sleeves, neck and down the front.

Elderly ladies can wear the blouse vest; younger ladies can utilize the modern lawn tennis styles. The latter is, of course, entitled to a place in the garden, on the lawn and in all sorts of out-door sports. It is made so to give the arms full liberty.

Blouses are worn according to their form and the purpose for which they are used; they may be gathered into the girdle or lap over the same.

Blouse shirts also have a field of usefulness. They have a stiff front, cuffs and collar similar to men's shirts and are worn in white as well as in striped and fancy negligé styles. Leather forms the favorite girdle and is appropriate with all dresses. They close with hooks or with a clasp, and are either plain or with holes.

In many cases the blouse is made sufficiently elegant to entitle it to a place at theatres and concerts, where, the lower part of the dress being hardly seen in the sitting posture, an elegant blouse can have full scope. Stylish front garniture can in this case be applied, reaching to or below the girdle, in apron fashion.

The plain skirt is already on the wane. The front length is beginning to be slightly raised and the number of border flounces is being increased. A change which meets with much favor has been made in the sleeves; although the width and shape do not vary, the shoulder puff is made less high, the puffiness being more downward. The wide sleeve is not given an inside support to keep it high, so that the material falls down and drapes by its own weight.

The most popular material for afternoon dresses during the summer is black grenadine. This is imported in every variety of weight, both plain and figured, with zig-zag stripes and set scattered designs. These dresses are made up entirely of the material and trimmed with black lace; they are rapidly taking the place of last summer's lace dresses.

For evening wear crinkled Japanese crepes are fashionable, trimmed with ounces of fine laces in mechin patterns, or with ruffles of chiffon embroidered on the edge. These flounces are often festooned across the edge of the dress at the front and sides, and continued in full flounces at the back. A little rosette of gold ribbon fastens these festooned flounces to the skirt, while a touch of gold lace is used on the bodice, which is made half low at the neck, and with very full, transparent sleeves.

For rich and showy toilettes, *Peau-de-Sole* and satin are much in favor. The *peau-de-soie*, or "sheen of silk," so much in vogue the last few years, is but the "paduesoy" in which Mistress Martha Washington and her compeers delighted to array themselves.

The sheerest and lightest materials are used for the mid-summer bonnets. They are merely transparent confections of gauze, lace or chiffon, shirred over a frame of ornamental wire, without even the semblance of a lining. They are for the most part copied from models prepared for the Grand Prix races; they are marvels of lightness, and also of size, and are made of aeroplane, transparent tulle, crin or horse-hair, and a new straw net woven in square meshes almost as fine as those of Valenciennes lace. *Cigals* (a new green) appears on almost every hat and harmonizes with all colors, just as the green of foliage does with flowers of every hue.

To be well gloved is said to be a French woman's pride, and the importance of this finishing touch to the toilette, no well-dressed American will deny; but one point too many are apt to forget, that the fit of the glove de-



No. 1114

No. 1115



No. 1117

pend chiefly upon the way that it is put on. A caprice of the present season is the use of yellow, pearl, white and lavender Tyrol wash-leather gloves, or those of undressed kid. They are made *à la* without buttons, or else they are short monaquettes with two or three buttons at the wrist. Silk gloves come in colors to match gowns, and some have embroidered tops. Black ones are worn with all kinds of costumes, stitching in color relieving their somberness and matching them with the costume.

Small dainty handkerchiefs in muslin are now used, printed in colors all over, or with a tucked border in colors, headed by open-work hemstitching. Black handkerchiefs with a finely pleated frill of black or white chiffon are also new; these are sometimes varied with tiny spots in three corners and a long monogram in the fourth.

Hosiery at the present time is just as important a feature of the toilette as the draping of our gowns or the cut of our bodices, and the effect of the prettiest costume may be entirely marred if the embroidered stocking does not correspond in color. For very light cos-



No. 1118

tumes the old-fashioned Balbriggans, but much whiter in color, or else very fine lisle thread are the favorite. White Oxford ties are the fashion for the summer shoes. They are laced, white duck or heavy open-lace calva-

No. 1116

with narrow bands of white *suede* kid up the opening, around the ankle, down the heel and as a pointed tip; or they have tips and perforated bands of white enameled leather, with tan-colored heels and soles.

Those who object to white shoes will find others having black patent-leather tips, and sometimes the entire vamp of black. A. R. E.

**STREET AND TRAVELING COSTUMES.**—The street costume, No. 1114, is of dark blue Cheviot trimmed with blue and white striped wool, and having a shirt front of white crepon in the open front of the jacket.

The skirt is bell-shaped, without a foundation skirt, but is lined throughout with cambric or silk. The bottom of the skirt is hemmed, or faced, and slashed on the left side to let in a narrow piping of the striped goods which extends only part way up the skirt. The jacket bodice is edged with a piping of the striped material and is trimmed around the neck with Richelieu lace.

A piece of white wool, tucked in clusters at the top and pleated at the bottom, forms the shirt front. The sleeves are slashed at the inner arm seam and trimmed to match the side of the skirt, being finished with a piping of the striped goods at the wrist.



No. 1119

The neat model shown in No. 1115, is of light water-proof Cheviot made with a removable cape. This cape is fastened to the cloak by means of hooks and eyes which are concealed by the turned over collar. The only trimmings are a double row of buttons.

No. 1116, **BLOUSE WAIST.**—This pretty blouse waist is made of cicada-colored silk and trimmed with narrow cream-colored ribbon embroidered in feather-stitch with scarlet silk. The back and front of the waist are pleated at the top and at the waist line, the pleats at the top being ornamented with the embroidered bands of the ribbon. The blouse is closed in the center of the front under a triple pleating of cream-colored silk muslin.

No. 1117, **LACE WRAP.**—Black corded lace is used for this wrap, which is draped on tabbed fronts and a back of black silk, the lace being pleated on the silk back. The lace is clasped here and there with jet pins. The silk points in the back is connected with the fronts by a ribbon belt fastened with jet clasps. The tabs are trimmed with jet passementerie and fringe, and the flaring collar is of lace headed with jet.



No. 1120

No. 1118, **WOOL COSTUME FOR SUMMER WEAR.**—Gray and white striped wool goods, the latter figured, forms this elegant summer costume. The skirt slants open on the left side, the open space being faced with white wool, and trimmed with loops of white and silver cord and silver buttons. The jacket bodice has a short added basque and a white vest set in the front, notched at the edge and trimmed with cord and buttons. The white collar and cuffs are trimmed to match.

No. 1119, **GOWN OF CREPE AND SURAH.**—Our model is of gray crepe embroidered with pink rosebud; it is mounted over pink taffeta and trimmed with pink surah. The skirt is bell-shaped, bias at the back, and slashed at the bottom so as to display the pink surah beneath. The fall crepe bodice has a corslet of surah, with jeweled embroidery at the edges, and a pointed collar and cuffs to match. A Cleopatra girdle with fringed ends hangs at the right of the front.



No. 1122. FRONT VIEW.

No. 1120, We give our readers two of Redfern's Summer gowns. The one who is standing, wears a pretty foun-ard silk, a pale wood brown with spots of mimosa yellow. It is made with the new belt and shoulder strap trimming, which in this case is of brown silk passementerie, set with topazes. The collar and deep cuffs are braided to match and the wide, shade hat is a deep yellow Neapolitan braid, very simply trimmed with brown ribbon, and a facing of yellow crepe under the brim. Yellow *suede* gloves should be worn with this gown, and bronze shoes and stockings. The other girl is in a cool, crisp morning gown of India lawn, of a delightful grayish green tint-like water under a cloudy sky. The belt, straps and waist-band are of water-green velvet, with a silver buckle at the waist.



No. 1122. BACK VIEW.

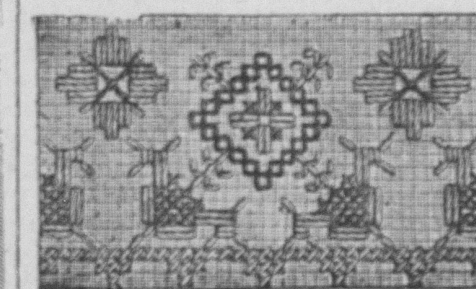
No. 1122 The model shown may be made of mousseline de laine or India silk. The skirt is bordered all round with a shirred flounce ten inches deep. The front is taken up slightly on the hips, and the back pleated in two broad box pleats. The bodice has cut-away jacket fronts with short broad lace covered revers opening on a pleated vest. The sides and back are lengthened by a shirred flounce eleven inches deep. A velvet ribbon belt crosses the front twice and hangs in a bow on the left side.

FANCY WORK.

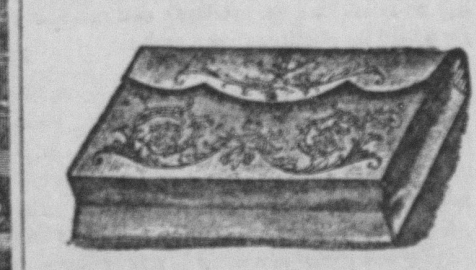
While on a visit the other day to one of my friends she displayed for my benefit some of her treasures, and among them I found two such pretty, and at the same time new, handkerchief holders that with her permission I will try to describe them for my readers. They are very simple in construction and may be made of other material than that mentioned. The first one was made of olive green satin ribbon and brass ring covered with crocheted silk of the same shade. Two strips of ribbon each four inches wide and twenty-four inches long are folded so that each measures only twelve inches in length; these strips are joined by alternate squares of ribbon measuring four inches each way and squares of the same size formed by joining twenty-four crocheted rings, six in each row. When joined, this formed a bag-like receptacle about twelve inches square, which was then lined with a double piece of brocade slightly padded and scented. The sides were joined by a row of crocheted rings and the edges of the open end neatly overhanded and closed with bows of ribbon to match the brocade. The crocheted rings on the sides gave sufficient depth to the holder, while the brocade lining made an effective background for those forming the squares.

The second holder a little more dainty in effect was made as follows: Take a stiff piece of card board and cut a circle six inches in diameter; cover both sides with a thin layer of scented cotton and pieces of blue brocade a little larger than the circle, turning in the edges and neatly over-handing them. With pink crocheted silk make a foundation chain large enough to reach round this circle, join it and crochet in simple shell stitch round and round till you have a circular strip ten or twelve inches long; finish the edge with a row of double shells in order to make it a little full. Sew this strip by the foundation chain to the edge of the covered card board and just below the row of double shells run a blue ribbon draw string. When completed you have a novel and very pretty handkerchief holder. If preferred they can be made all of one color as blue, pink, maize, etc. ERA.

**EMBROIDERED BORDER.**—This pretty design is worked over canvas, in long and cross stitch, with two shades of wash silk or embroidery cotton. After the design is completed the canvas threads are pulled out. The pattern is suitable as a border for a tea-cloth, for towels or for ornamenting the skirts of children's frocks.



**SHIRT CASE.**—A piece of gray linen canvas forty-six inches long by twenty wide is required for this case. The pocket is eleven inches deep; at the sides of it strips eight inches deep are set in, being sewed in along the sides and at the lower end. The upper end of the case is turned down for the flap, which is scalloped and ornamented with a monogram and scroll embroidered in brown silk. On the pocket any pretty design may be worked in outline and knot stitch with brown silk. The edges are bound with brown braid and a button and button-hole fastens down the flap.



**ICE CREAM AND ICES.**  
**CHOCOLATE ICE CREAM.**—For this take three pints of new milk and put over the fire in an oat-meal boiler. While it is heating, grate six ounces of chocolate into a bowl, beat six eggs very light, and then stir together the chocolate and eggs, with one pound of granulated sugar. When the milk boils, stir it into the other ingredients, putting in a little at a time; then put all back into the boiler and stir for ten minutes, or until it thickens; then set it aside to cool, and when quite cold, put it into the freezer and turn the crank until the contents thereof are quite stiff; then open the freezer, scrape down the side, pour in a pint of cream that has been well whipped with an egg beater, close the freezer and turn the crank till the mass is stiff again; then open the freezer, beat the cream and put it into a mould, and pack in ice until time for serving.

**COFFEE ICE CREAM.**—Grind the coffee as coarsely as your mill will let you and put, with one pint of cream, into an oatmeal boiler, and let it scald for ten minutes or more over the fire; then lay a clean cloth over your sieve and strain all through it; then stir into it half a pound of sugar, and when cold, add another pint of cream, and freeze it in the usual manner.

As lemon ice cream is a difficult cream to make satisfactorily, the Italian recipe, as given by Mrs. Ellet, is a good one to use:

**LEMON ICE CREAM.**—Grate the rind, add the juice of four lemons, and mix with ten ounces of powdered sugar. Now beat up a quart of scalded cream, and stir in gradually the sugar and lemon; then stir in half a pint of sweet wine, and freeze quickly.

**PINEAPPLE AND OTHER CREAMS.**—To make pineapple ice cream, the juice of a large ripe pineapple should be beaten into one quart of rich cream, and frozen quickly. The cream should be first scalded and then allowed to cool, or a good rule is to scald half of the cream only. But in no fruit creams should the fruit juice be added to the cream until the latter is quite cold.

**PINEAPPLE ICE.**—Requires for a similar amount of sugar and water, the expressed juice of one large pineapple, and the juice and grated peel of a lemon.

**STRAWBERRY OR RASPBERRY ICE.**—The juice of one quart of berries added to one pint of sugar and half a pint of water and the juice of a lemon, makes a most satisfactory delicacy.

**A DELICIOUS COMBINATION ICE.**—One of the most delicious ices of all can be made by putting together the juice of one quart of red or white currants and one quart of red raspberries. To these add one and one-half pints of sugar, and rather less than a pint of water, and freeze.

**CHERRY ICE.**—Is delicious when to the juice of the fruit and two lemons, the sugar and water, you add one glass of fine brandy.

**APPLE ICE.**—Is good when made from the juice of fine-flavored ripe pippins, and the juice of pears sweetened and frozen is most delicious.

There are some other very attractive delicacies that may be added by the ready aid of a freezer.

**BISCUIT GLACE.**—Put three-fourths of a pound of sugar with the juice and grated rind of four lemons; mix well with a quart of cream, and add six well-beaten eggs. Put in a water bath, and stir in some grated cake—sponge cake is the best—and stir till it is of the consistency of a thick batter. When it is quite cold, freeze it. It is delicious with fresh or canned fruits.

THE WOMAN WHO CAN LISTEN.

One of the greatest of feminine charms, a charm which exercises a potent sway long after rosy cheeks have grown pale and withered, bright eyes dim, beautiful mouths haggard and drawn, golden hair gray, is the charm of brilliant conversational powers. Custom cannot stale the infinite variety of a George Eliot, a Madame de Staël, a George Sand. Their pungent wit attracts the mind in age as in youth. Their sound sense mellow as the years roll on, and while the forms lose beauty of contour, grace of line, charm of suppleness, their minds increase in strength, vigor and grip, until young men will desert a reigning beauty or a society actress to throng their salons and do them homage. Beautiful women and brilliant women are often said to divide the empire of the social world between them. Perhaps it may with truth be allowed that they rule at least one half, but the other half owns a very different allegiance. It would not be going too far to say that a woman who, without having very much to speak about herself, understands the art of listening to others, is the most popular of her sex. Clever men adore her, she is so appreciative. She hangs upon their lips, instead of merely tolerating what they have to say in order to score a conversational success herself. She does not use their minds as a platform from which they rule at still higher regions of wit and epigram, in which she secretly hopes to leave them well in the rear, but like a sponge sops in their learning, with a quiet air of delighted devotion which tends to make them feel ten times more remarkable than they really are. The men do so love to feel remarkable. It warms them into geniality and cheerfulness. It makes them purr, catlike, and the woman who can listen can always make purr. But if she exercises a potent sway over a clever man, she absolutely dominates a stupid one. Her empire over him is as autocratic as that of the little father over his Siberian children. It knows no limit. For the clever man can always command listeners, but the fool cannot, and so he appreciates one with a wild, a passionate appreciation. It is a charming sight to see a woman at a dinner party listening well to a bore. The bore has perhaps just been introduced to her, and knows not of her talent. Long snoring along the horny paths of the dining-out world has rendered him difficult. At odd times he has vague glimpses of self knowledge. In the silent watches of the night a voice sometimes whispers to his heart—"you are a bore," but he tries not to believe it, yet does not quite succeed. The woman who can listen at once sets him at his ease, and drives all these terrible fancies from his distracted brain. By the time fish has replaced *commissure* he is growing expansive; when the joint arrives he is positively garrulous. He has found his queen in the woman who can listen. Her gentle yes—she never says no—falls upon his unaccustomed ear like the raindrop in a desert place. His tiresome mind unfolds like a rose—of a cabbage variety—to the sun. He is happy, and a happy bore is surely more tolerable than a sad one, for joy, even of the vacuous order, is more sweet of contemplation than the most learned and cultivated sorrow. In fact, the woman wherever she goes, the woman who can listen, grasps hearts to hers with links of steel, and there are many cases extant in which she has actually achieved a reputation of being able to talk well, while the soundest of sound common sense is invariably admitted on all hands to be her own special prerogative. The sense we all think soundest is that which most appreciates our own folly, or a sense most to appreciate it. The woman who can listen is, in fact, the woman who is beloved, partly because real good nature is generally at the root of her kindly action, partly because, as happened to Mrs. Browning's "My Kate" her thinking of others makes them think of her.