

CURRENT FASHIONS.

SUITABLE DRESSING FOR ELDERLY LADIES.

There is so much sound common sense in the following article from the *Queen* that we reproduce it for the benefit of our readers:

"The fashions of to-day certainly favor young and slender figures, and I often wonder, when admiring the present modes, how stout and elderly women contrive to follow, even at a distance, the dictates of Dame Fashion. It is possible, however, to be well dressed, though elderly and even obese, but it requires special study and great care. The dressmakers who devote their attention to overcoming the difficulties which encompass middle age—when figures have lost their young and graceful lines, and silver threads appear amongst the gold—assert that it is a great mistake to strive to adapt designs especially made for the young to those of riper years. The best plan is to select from among the fashions those which meet the difficulty best, and to reconstruct on the necessary grounds.

Black is always safe, but there are many colors which are becoming to skins and colors of middle life. Most reds suit fair women as well as brunettes, past their prime, but russets and greens generally are only suited to the latter. The present deep, full, grass-green now worn in velvet, may safely be chosen by almost any complexion, and elderly women should bear in mind that rich materials are suited to them; that velvets, plain and brocaded, silks of the best texture, lend dignity to age, and that in nauties as well as dresses splendor of detail should not be ignored. Fawn is a very favorite color now, but it is a young woman's shade, unless it be loaded with jet or gold trimmings. It is better to have one handsome gown a year, and a rich mantle in three years, than to choose many simple toilettes for those who have passed the heyday of youth.

Care must be taken in choosing the patterns of the materials worn by stout figures. Horizontal lines must be most carefully avoided, long straight panels diminish the apparent size, and great care must be taken in hanging the skirt, especially if it be a plain one. Long shallow pleats ought to be inserted at the back of the hips, and it should be managed that a few soft horizontal folds fall about a quarter of a yard below the waist in front, disguising the outlines of the figure. The present style of cutting the skirt on the cross is a help in this class of dress-making, but striped materials must not be chosen, and on no account must the fabric be fitted to the waists without pleats as now worn by young people. The cross cut materials are generally more elastic.

The best way of trimming a bodice is to have either braees or long revers on either side, narrowing at the waist covering the front. A stripe down the centre hiding the fastenings is also good. Long graceful lines must be chosen in the arrangement of any drapery on the bodice, and short sleeveless jackets are to be avoided. Polonaises skilfully managed diminish the apparent size; and though the present long coats cut the figure, and should be avoided by those that are short and stout, they are admirable for tall, stout women, but great care must be taken that they are the right length, not too long or too short. A girdle placed low about the hips, in the hands of a skilful dressmaker, may be made to lessen the size of the wearer, while unskilfully treated would increase it. The present style of wearing chiffon on the front of the bodice enhances the charms of middle age; and often it is an advantage to trim one side, and then carry the folds across. The waist frills of lace now worn can be used with good effect, if they are made to end at the side and not carried in front, but it must be borne in mind that if the hips are big everything must be done to lessen their apparent size, and any extr trimming on the hips is calculated to enlarge the figure. Nothing must be tightly girt in at the waist. Long jackets with jet drops soften the outlines, and stout women, in trying on both bodice and skirt, should test the effect seated as well as standing.

The sleeves must on no account be made over high or broad, and women with short necks should be specially careful on this point. For tea gowns the long pendant sleeves are desirable. In mantles, long sides prove to be a great help to short, stout figures.

With hats and bonnets much must be left to the individual. I advise careful private study in the glass before making the important decision, and most probably it will be apparent that it is advis-



No. 1176

able to disguise the nape of the neck and the lines which will come beneath the chin. This will make it necessary for a bonnet to be continued low down in the neck, and strings made of black lace or chiffon should be tied beneath the chin. It is only quite old ladies who will reconcile themselves to wearing strings to caps; but the same result may be produced by encircling the throat with soft diaphanous materials. Middle age should abjure linen collars."

A few items not generally known, and which it would be well for every woman to remember, are the following:

There is a great difference between *moire* and watered silk, the waved lines of the first being much smaller than those of the second, and not forming horizontal stripes.

Bengaline silk has the effect of a coarse gros grain, but very soft as if the cord had been inserted. Surah is a soft silk, the threads of which mingle rather than look straight, as they do in most silks. Suiting is a general term applied to all wool fabrics. Olive green is the exact color of olives, and heliotrope is not the color of the flower so called, but is of a deep lilac color.

The word "waist" is incorrectly used when applied to the portion of the gown above the waist line; the proper term for this should be "bodice," a word which our English cousins never fail to use. As proof of this is, frequently cited, the story of an American lady who asked an English tailor if her



No. 1177. BACK VIEW

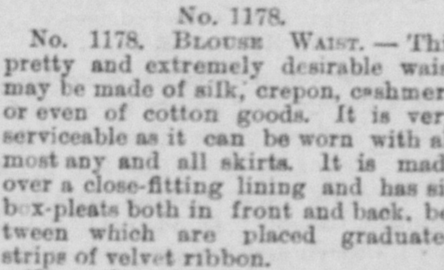
waist would be ready by Christmas. Bowing with politeness peculiar to the English shopkeeper he replied, "Madam, there is no doubt but that your bodice will be sent to you before that time." A. B. E.

No. 1176. SEA-SIDE COSTUME.—White and navy blue serge are combined in this costume. White serge is taken on the bias for the skirt, which is three and two thirds yards wide around the bottom, and is gored narrower toward the top. Around the bottom it is ornamented with three rows of blue Hercules braid, a wider row for the centre one and a narrower one on each side. The coat of blue serge has white revers carried down in a sailor collar at the back, and white cuffs. The upper part of the white vest is crossed with rows of blue braid and ornamented on the right side with an embroidered anchor as are also the revers.

No. 1177. FOULEARD DRESS.—This gown is of heliotrope colored foulard with large figures in corn color. It is made with a gored skirt and a coat-bodice. The sleeves are plain but very full on the shoulders and the bodice is shirred at the neck. A cut paper pattern of this very desirable gown will be furnished on receipt of price, 15 cents.



No. 1177.



No. 1178. BLOUSE WAIST.—This pretty and extremely desirable waist may be made of silk, crepon, cashmere or even of cotton goods. It is very serviceable as it can be worn with almost any and all skirts. It is made over a close-fitting lining and has six box-pleats both in front and back, between which are placed graduated strips of velvet ribbon.

The rolling collar and cuffs are also trimmed with the velvet. The belt which may be of velvet ribbon or leather has but one piece in the back.



No. 1179. No. 1179, shows a collar in passementerie of fine jet open-worked and forming points in front and back.



No. 1180. FRONT VIEW.

No. 1180. GOWN OF BENGALINE AND CORDED LACE.—The plain skirt of this dress has around the bottom a lace ruffle headed by a puff which is made of a band of similar lace with the notched edge turned up for heading. It is ornamented at equal intervals by ribbon bows. The round bodice is

covered with lace and has a coat skirt formed of a deep flounce of lace. The bodice and coat skirt are striped with narrow bands of jet zalion, while the plastron in front is of bengaline.

The close silk sleeves have lace puffs looped with ribbons on the shoulders. Collar of pleated lace, fastened on the left side by a bow of ribbon.



No. 1180. BACK VIEW.

No. 1181. STREET COSTUME.—The model shown is of light gray homespun, with a vest and hip flaps of white cloth. It is made in princess form with the skirt joined to a short bodice, and worn over a separate petticoat or foundation skirt. The vest sleeves and collar are crossed with bands of braid, and the bodice and skirt are trimmed with a narrow metal gimp and buttons to match.



No. 1182. CHILD'S APRON.—White figured sateen with an insertion and edging of embroidery are used for this little apron. The front and back are cut on the double and gathered at the



No. 1182.



No. 1183

top and waist line as shown in the model. Strings confine the apron in the back, and buttons and button-holes fasten it on the shoulders. This is another very desirable pattern which we are able to furnish our readers.

No. 1183. DRESS FOR A LITTLE BOY FIVE YEARS OLD.—This is made of cream-colored bengaline and trimmed with white guipure and small designs in silk embroidery.

The skirt is laid in large pleats and the waist is cut in one piece forming three large pleats; the bottom of the waist is folded under like a blouse waist and fastened by a leather belt closed in the centre of the front by two buckles. The square yoke and deep cuffs of the full sleeves are of the guipure. On the front folds of the waist are embroidered small designs in silk and the high collar is ornamented to match.

DESIGNS FOR FANCY WORK.

Not long ago, we were asked the question where all the designs for embroidery and fancy work of all kinds came from. One has not far to go to answer this question, at least in a general way, for nature surely furnishes us with a large portion. Flowers, leaves, birds, fruits, insects etc., are taken direct from nature, for there is hardly a curving or trailing design that does not have its type or original somewhere in nature.

Set designs can be traced back through Saxon, Roman, Grecian and Egyptian times. The design often called "Walls of Troy," so named from its real or fancied resemblance to the walls of Troy, has been proven to be of Grecian origin. Nearly all designs in which lines and angles occur are taken from geometrical figures.

A log cabin quilt might be considered a very modern design, yet the mummy of a cat found in the ruins of Bubastis in Egypt, and placed there thousands of years ago, was wrapped in a cloth having the self same design.

Centuries ago the Arabians and the Turks did embroidery and fancy work of various kinds, and the old Egyptians we know were skilled in these arts. In the Bible we find the directions given by God to Moses concerning the decorations of the Tabernacle, in which it speaks of the hangings for the doors: "And every wise hearted man amongst them made ten curtains of fine twined linen and blue and purple and scarlet with cherubims of cunning work made he them." It also speaks of the robes of Aaron: "And of the blue and purple and scarlet they made the holy garments for Aaron. And he made the robe of the ephod of woven work, all of blue. And they made upon the hem of the robe pomegranates of blue and purple and scarlet and of fine twined linen. And a girdle of fine twined linen and blue and purple and scarlet, of needle work; as the Lord commanded Moses." The many proofs we have of the antiquity of fine needle work, which we call fancy work, shows plainly the source of many of our designs, but the minute elaboration of these designs, during the centuries which have elapsed, we fear would cause us to fail in recognizing the originals. ERA.



TABLE SCARF. No. 1.

TABLE SCARF.—The work most admired for ornamenting table linen is of squares arranged in the style of the scarf shown in figure 1; sometimes they are placed side by side to form a continued border. The reticella squares are worked with coarse white or yellow thread, for the drawn work gold thread proves the most effective.

On table linen, gold and silver thread



TABLE SCARF. No. 3.

are used for the drawn work, the stretched threads, the fillings in spinning stitch and to knot together groups of threads, in short, everywhere, where the material taken must be put as little as possible through the stuff. Figure 2, gives in the proper size, the fourth part of one of the squares which ornament the scarf. For each square a thread trellis is first made by drawing out 48 threads three times evenly in the height and width and leaving as many between. When the outer edges of the trellis have been secured by button hole stitches worked over 5 threads, the open worked divisions are crossed with 4 threads of coarse white cotton. These join the divisions and give the required support for the wheels to be sewn in, and always fasten together at the same time the loose threads left between the transparent divisions of two groups. The wheel or spinning stitch filling is now worked with the finest gold thread and joined to the white helping thread. The ray-like threads also caught around the threads left in the width and length, and divid-

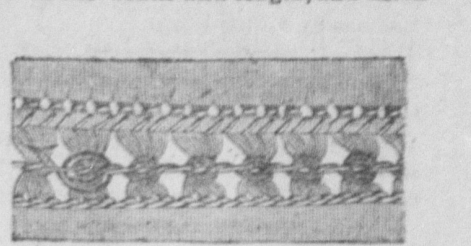


TABLE SCARF. No. 2.

ing the principal groups again by slinging together the 12 outer threads of each group, are stretched first, beginning in the middle. The radiating threads are knotted together in two circles when the thick middle round has been darned, and then the groups of threads coming between likewise ornamented in the middle with a small wheel. The four divisions of each square are to be finished off with such wheels. The scarf is 17 inches wide and nearly two yards long with a hem one and a half inches deep, and ornamented with a narrow strip of drawn work according to the pattern shown in figure 3. For this 16 or 18 threads are drawn; each of the group of 9 threads left in the width are caught together with coarse white cotton and gold thread.



WORK BAG MADE IN CROCHET.

WORK BAG MADE IN CROCHET.—This is made of old gold cord and mounted on a lining of black satin which is 9 inches long and 15 inches wide, the fringe at the top 2 inches deep being of black silk fringe. To make this cover take a chain foundation as long as the satin bag is wide, that is to say when it is spread out flat. Then work as follows: * 1 s. worked first into the last ch. but one, later on in every 6th chain work twice 1 ch. drawn out long and 1 s. in the lower link of the same, then repeat from *. On the second side of the foundation the s. must come exactly opposite those on the first side. In the second row as well as in every following one, the worker has to crochet 1 s. after the second ch. drawn out long, round the first of the two upper double threads (see dot on Fig. a) and 1 s. round the next two (see cross on Fig. a).

The pattern is crocheted upwards without increasing or decreasing as the top of the bag, and is sewn down under the fringe, 10 rings being crocheted here for the strings, which require 2 and one half yards of old gold ribbon about an inch wide. The rings are made after the pattern given in figure b.

The enforcement of the tax on watches in Cincinnati, Ohio, brings to light the fact that there are 244 people in the city who value their time-pieces at \$100, and 69 who value them above that sum.

The greatest manufactures in the world appear to be the sakams of the Congo region in Africa. Among their tribal customs is the paring of the nails down to the quick with an instrument designed for that particular purpose.

The Bible has now been translated into 66 of the languages and dialects of Africa.