

This is the time of the year when all fashions seem to be at a stand still, that is, there is no question of novelties but the styles already well known are used to the best advantage. Their original characteristics are slightly modified and then presented as "new;" with these the fashionable world has to be content.

At the present time the city has lost all interest for Fashion's devotees who have gone to the sea-shore or mountains to spend the warm season. At these places, Fashion does not rule with a hand of iron and many therefore utilize the few months of liberty allowed to them to wear any costume which may suit their fancy, quietly ignoring the dictates of the artist. While the majority do as they please in the matter of dress at these resorts, the more conservative party will be found following with exact minuteness Fashion's latest decrees. Sometimes they rather overdo this and as a result one sees the train, which ought to be the exclusive property of the drawing room, sweeping the light, soft sand at Trouville or Honfleur.

In the country the greatest simplicity is observed. The dresses are generally of white or gray serge or light beige, with open jackets over a chemisette made like a man's shirt, or in light striped or spotted foulard, full or pleated, and terminating inside the skirt band. Sometimes very handsome link buttons are worn, and then those at the collar and wrist must match. The collars are made very high, and often fastened with several jeweled pins, placed one above the other. The chemisette is confined at the waist with a yellow or black leather band, laced tight, or else a plain silk waistband. This costume is worn during the afternoon, unless it is necessary to change it for a lawn-tennis, archery, or boating dress.

The blouse is such a comfortable garment that it has become almost indispensable, and whether cheap or costly its chief value is always the comfort it gives its wearer.

It can be worn anywhere, in the house, on the street, or even on society dresses, and may be made of bastiste, flannel, foulard, crepe de Chine, cotton crepe, etc. They are also made of an English material, half silk and half linen, which is thoroughly washable.

White blouses with black velvet girdle are very stylish and are worn in combination with dark skirts. A pretty dress seen at the Casino at Dieppe was of white lace, cut princess in form, with demi-train, over mauve silk; the bodice was open in front and at the back, with revers of mauve faille, and a large white lace fichu tied in front of the corsage. A deep flounce of lace was placed at the foot of the skirt; the sleeves were of lace and as ornament a bunch of real white roses nestled in the fichu in front, and also in the white lace hat which was trimmed with mauve ribbons. Another toilette was a long black lace casque, worked with jet, open in front and with elbow sleeves. These casques are very useful, and can be worn over any skirt, such as foulard, taffetas or even flowered muslins.

A pretty travelling costume had a skirt of dark beige colored wool, with a corselet of a lighter shade of silk, with flat basque, and long ends in front like a stole falling to the edge of the skirt; a small Henri III. cape, with deep Medici collar of beige lined with light silk; the cape ending at the waist, open in front, showing a pink batiste chemisette, with turned down collar, pleated, and ending in the corselet. The skirt was ornamented with blue and beige braid; the top of the sleeves full and of silk, while the lower part was close and of wool. With this was worn a wide sailor hat of beige straw with pale blue silk bows and straight blue feathers.

A charming toilette for the races was of eagle *veau de soie* embroidered with jet. A rich design of embroidery encircled the long skirt; the plain bodice buttoned under the left arm being concealed by bias folds so arranged as to simulate a figaro on the fronts and a deep belt in the back. A scarf of sarah with long loose ends was knotted in front at the waist line. The sleeves, close at the wrist, were embroidered to match the skirt. This model could be varied according to the purpose for which it might be desired, cloth being substituted for the *peau de soie* and simple soutache or silk embroidery for the jet. It should always be remembered that the "art" of all fashion is to know how to appropriate that which is pretty, and then to be able to change and simplify its character so as to meet the needed requirements.

FELICE LESLIE.

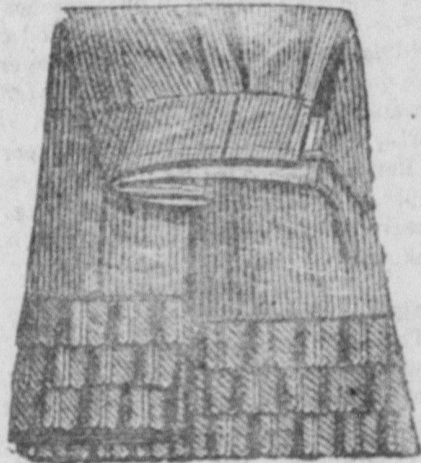
No. 1185, is a princess gown of figured wool in heliotrope shade, and opens on a plastron and skirt front of faille silk of the same shade. It has a



No. 1185.

No. 1186.

separate foundation skirt of lining silk, which is edged with a pleating of the same, and on the front, where the



No. 1188.

polonaise opens, is faced with faille. The front edge of the polonaise is trimmed with a box-pleated, fringed, silk ruche. Sleeves plain and full on the shoulder.

No. 1186. The second model is of cream-colored wool, with part of the material embroidered. A narrow panel of the embroidery is inserted in the front of the sheath skirt, and an oval plastron of it in the coat basque, which is fitted by pleats drawn forward toward the centre of the waist in place of darts. The basque has double coat skirts, the under one being plain and the upper one of the embroidered goods.



No. 1185.

No. 1187. FOULARD SHIRT WAIST.—Our model shows a blouse made of flowered blue foulard, the pattern of which is equally suitable for any of the soft cottons, outing flannels, etc. The fronts and back have a yoke shaped lining to which the outside material is shirred at the top. Square pointed, rolling collar and sleeves shirred at the wrist. The lower edge of the basque is sewed to a belt three inches wide, the right end of which is pointed and extends six inches beyond the front edge of the waist, where it is hooked under a rosette on the left side.

No. 1188. SKIRT OF TAFFETA.—The material of this skirt is gray taffeta striped with white. The lower edge is trimmed with three bias box-pleated flounces having the edges pinked and headed with a narrow band ornamented with feather stitching in gray silk. The top of the skirt is finished with a yoke band and draw strings.

No. 1189. COMBING SACQUE.—The material for this combing sacque is white cambric trimmed with Hamburg insertion and edging. The fronts are tucked on either side of a band of insertion, and on the right front is set a double band of edging, connected by a narrow feather-stitched band, which covers the fly fastening. Pockets are

set on the fronts and the loose sleeves are trimmed with a ruffle of embroidery headed by insertion and tucks. The collar is edged with embroidery and fastened with a ribbon bow.

No. 1190. LAWN PARTY DRESS.—Maize crepon is employed for this dress with pipings and bows in mauve. The front of the skirt, which is slightly draped, is slashed at the foot, with the tabs turned under to form loops, and mauve plating in the slashes; on the under skirt beneath is placed a white lace ruffle. The bodice is cut to form a corselet, with the coat skirt slashed and piped with mauve. A full guimpe and sleeves of dotted crepe de Chine complete the bodice, the sleeves being three-quarters length and finished by lace frills held by ribbon bands.



No. 1190.

No. 1191. SILK AND LACE GOWN.—This gown is made of light brown bengaline and tea-colored lace. The bodice is coat-shaped and covered with lace except a narrow-pointed space at the middle of the back, and also a similar space at the front which is filled in with gathered brown chiffon and trimmed with a jabot of chiffon. The skirt has a straight full back and a front which laps diagonally and is bordered with lace. The pointed apron-like front is formed by draping the skirt is trimmed with lace insertion, as is also the sleeves at the wrist.

No. 1192. CHILDREN'S COSTUMES.—The little dress on the left is made of white wool crepe ornamented with



No. 1191. FRONT VIEW.

rows of fancy stitching in pink embroidery silk. The dress goods are mounted in gathers over a plain lining, the folds at the neck fastened with fancy stitches and drawn in to leave a heading.

The skirt is also gathered with a heading, and the sleeves set full into the armhole with a small heading. The sleeves and shirt are embroidered to match the bodice which is fastened in the back by hooks and eyes.

No. 1193. The low necked frock is of light blue figured cambric and embroidery. The plain skirt is trimmed with a strip of embroidery and mounted in pathers on a band.



No. 1191. BACK VIEW.

The lownecked bodice is made full and joined to the skirt band which is concealed under a blue ribbon sash.

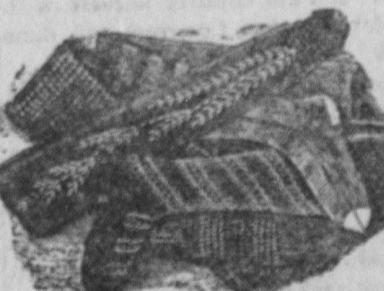
Short puffed sleeves, finished with a frill of embroidery and tied with blue ribbons.



No. 1192. No. 1193.

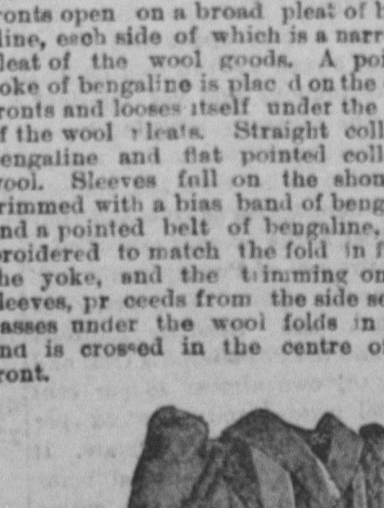
No. 1194. we have a group of ornamental stockings to be worn with low cut shoes or slippers.

A black silk stocking has slender sprays feather-stitched on the front in gold-colored silk; fine dotted horizontal lines of red and gold are on another black stocking, and a third has diagonal stripes of mauve. A russet hosiery stocking has lines of black and yellow, grouped, and white toes and heels.



No. 1194.

No. 1195. CLOAK FOR A CHILD SIX YEARS OLD.—For this little cloak pale blue wool and deep blue bengaline are used, with trimmings of silk embroidery. The back has three seams with sides forming two pleats and the centre of the back in bengaline. The fronts open on a broad pleat of bengaline, each side of which is a narrower pleat of the wool goods. A pointed yoke of bengaline is placed on the open fronts and looses itself under the edge of the wool vests. Straight collar in bengaline and flat pointed collar in wool. Sleeves full on the shoulder, trimmed with a bias band of bengaline and a pointed belt of bengaline, embroidered to match the fold in front, the yoke, and the trimming on the sleeves, proceeds from the side seams, passes under the wool folds in front and is crossed in the centre of the front.



No. 1195.

FANCY WORK.

A new idea is that of executing canvas embroidery with the material stretched tightly in a frame. The frames are the ordinary frame, but are square and of various sizes, made of coarse wire and bound with ribbon.

These frames make the embroidery very easy, for it is almost impossible to draw the threads of the canvas out of place or work unevenly. Any counting of threads that may be necessary is far more easily managed when the material is thus tightly stretched. Inexperienced workers will do well to invest in a piece of work that is commenced as a model, for from this they can devise similar designs for themselves more or less elaborate as they choose.

Most of the new sideboard cloths, tea-cloths, and articles of this kind are sold with the drawn thread work finished, the embroidery between this alone being left for the purchaser to finish. The reason for this is that ladies have become accustomed to work satin, button hole outline, and various other fancy stitches, and feel little inclination to take up any thing else. The fancy of the moment, if colored work is desired, is to select only the palest shades, and to contrast them delicately; pink and pale blue or green, pale yellow and heliotrope being special favorites.

It is very pretty to utilize a weaving of fine gold thread over the broader portions of a design worked upon linen. Those who are familiar with lace linings will be able at once to use some of the simple darned stitches in this way. Even ordinary darning serves the purpose well and looks like a woven tinsel ribbon laid upon the material. It must be remembered that no gold thread can be used upon linen, except that which is specially made for washing materials. This is very slender and differs from the Japanese makes in being composed of fine metal threads twisted round one another, instead of round a cord of silk or cotton. In examining the ordinary Japanese or Chinese thread, it will be found to consist merely of gilded paper which it stands to reason will not clean or wash satisfactorily. This will explain to many workers the miserable appearance of their work after washing, it having probably been done with these threads to which the name "washable" has been wrongly applied.

The latest use for this fine gold thread is to crochet edgings and insertions with it for trimming work bags, sachets, book covers etc. It is extremely effective and suitable, but the lace is not pleasant to make, owing to the very nature of the threads.

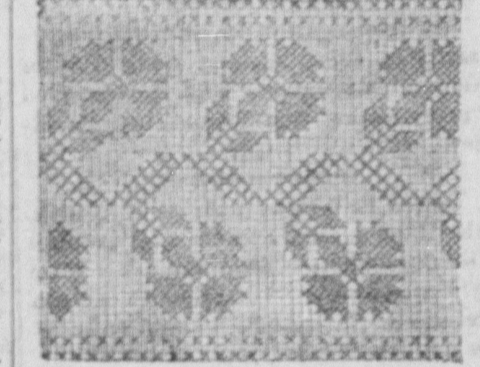
Crocheting will always hold its own, as it is light and pleasant work for all seasons. Ladies doing this work usually employ the D. M. C. cotton or spool linen thread for the laces now made for trimming underwear, and which last "forever and a day."

We present our readers in this number a crochet chemise yoke which is very pretty and not difficult of execution.

chain and a single into the next 4 chain scallop; this completes a rosette; while working each succeeding row connect the middle chain of each of the last 2 scallops to the corresponding chain of the 9th and 8th scallops of the preceding row; in the remaining 2 rows of scallops connect the rosettes to one another, and also connect them to those of the preceding row in the manner illustrated in Fig. 2; the rosettes of each succeeding row alternate as there shown; where this leaves a gap at the ends of the 2d row put a small rosette for which work the first three rows of the larger one on a circle of 12 singles.

In the model the yoke is 52 rosettes long. For the edging of the lace work proceed as follows: 1st row.—2 double crochets on the stitch by which one rosette is connected to the next, 1 chain, a single around the following 5 chain, 5 times 5 chain and a single around the middle chain of each of the last 2 scallops to the corresponding chain of the 9th and 8th scallops of the preceding row; in the remaining 2 rows of scallops connect the rosettes to one another, and also connect them to those of the preceding row in the manner illustrated in Fig. 2; the rosettes of each succeeding row alternate as there shown; where this leaves a gap at the ends of the 2d row put a small rosette for which work the first three rows of the larger one on a circle of 12 singles.

For the heading work 3 rows as follows: 1st row.—A single into the 3d unconnected scallop of the first rosette, 6 chain, a single into the following 2d scallop, * 7 chain, a treble crochet into the scallop before the connected one, but keep the uppermost mesh of it open on the needle, a treble into the corresponding scallop of the next rosette, but work off the uppermost mesh of this together with that of the preceding treble, 7 chain, a single into the following 2 scallop, 5 chain, a single into the succeeding 2d scallop repeat from *; work to correspond along the ends of the strip. 2d row.—A double on the next, 1 chain, pass 1 3d row.—A double between every 2 double in the last row 1 chain. This last row is worked after the ends of the yoke are folded at the front in the manner illustrated. The sleeves are shaped by working in each of the outer 2 rows 1 less rosette than in the preceding row, the shortest row containing 19 rosettes in the model.



CROSS-STITCH PATTERN.

The edge is finished with Torchon lace, guipure or a crocheted edge. If the last is used it is necessary to make the edge with very fine linen thread.

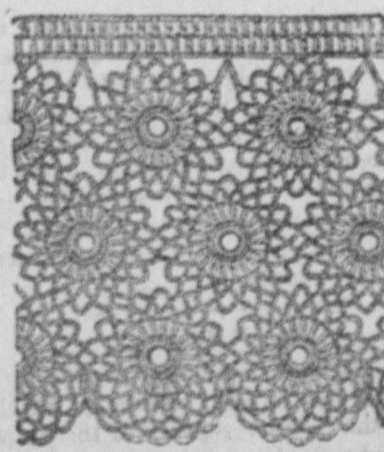
CROSS-STITCH PATTERN.—This border, in cross-stitch, is suitable for side board cloths, ends of towels, tidies or as a border for children's frocks; and may be worked with wash cottons silks, flax thread, or crevels according to the material used as a foundation.

PAINTED WALL POCKET.—This is a wall pocket with the back in painted open wicker work lined with satin and ornamented at the top with a diamond shaped piece of plush embroidered with a small spray of flowers, and bordered with a narrow gold gimp. Five loops of thick cord outline the top, the centre one serving as a loop by which to suspend the pocket. The pocket is formed by drapings of silk which should harmonize with the lining and ornamented top. Bows of ribbon are placed at the sides and silk balls at the lower point.

A Philadelphia statistician says that there are four long tons of pure gold, worth \$2,500,000, carried around by the people of that town in the shape of filling their teeth.

For fourteen years a "Son of the Marshes" in Scotland has been trying to get a sight of a wild animal in the act of guarding its young in time of danger. He has tramped day after day for that purpose, but without success.

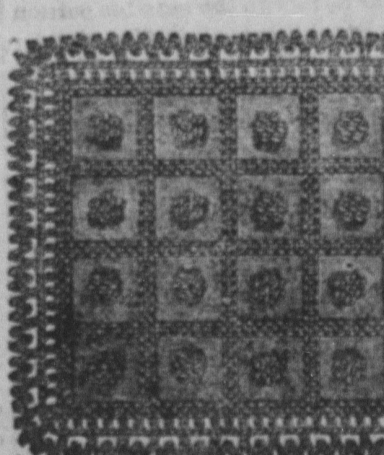
Prayer books, bound in ivory, that sell at \$75 apiece, are among the favorites in demand at shops that carry specialty gift stocks.



CROCHET CHEMISE YOKE. No. 2.

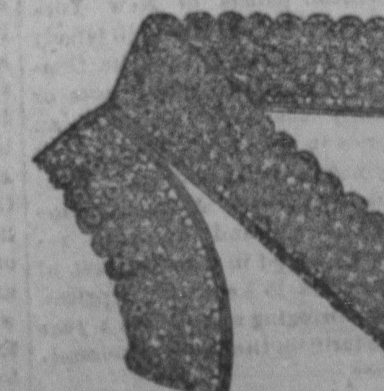
CROCHET CHEMISE YOKE.—The lace for this yoke is worked with fine white thread. It is composed of three rows of rosettes completed by a few lengthwise rows to form an edge.

For each rosette begin with 9 chain and close into a loop with a slip stitch. 1st row.—18 single crochets around the loop and a slip stitch on the first single. 2nd row.—4 chain, 17 double crochets, separated by 1 chain stitch, on the following 17 singles, a slip stitch on the 3d and the 4th chain at the beginning. 3d row.—A single around the first chain in the last row, 17 times 4 chain and a single around the next chain, then 4 chain, a slip on the first single in the row. 4th row.—2 slip stitches on the first 2 chain, then 18 times 5



COVER FOR A CUSHION.

PAINTED WALL POCKET.



CROCHET CHEMISE YOKE.