

### CURRENT FASHIONS.

Looking at the new goods designed for fall and winter wear, it would appear that mild weather was a thing unthought of by the manufacturers. The weight of these new woollens is, however, very deceptive although they have the appearance of being heavy enough for horse blankets, especially the tweeds. In colors the prominence of the browns is very noticeable, while the favored red shades are all of a purplish cast. The rough goods come in *broche*, *damosse*, striped and plaided designs. Blue English serge costumes, with coat and dark blue felt hat to match, will be fashionable the entire autumn season. Tweeds in brown and blue mixtures will also be popular. Another pretty combination, and one which will be much sought after, is golden brown with red.

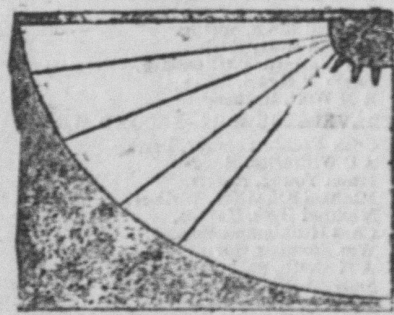
The serviceable gray mixtures for early fall and general wear are brightened by vests of ladies' cloth, if plainly made, or with silk if full or draped. Cigale and Pivert green, cardinal, and deep yellow shades are stylish for this purpose. The newest pattern robes show borders of a fine jet embroidery, diagonal pieces of plush, resembling fur, cords and corduroy, with scrolls and edges of silk embroidery; braiding velvet and a contrasting shade of cloth are also arranged in the trimming, which invariably forms a border for the front and sides and sleeves, or a bodice decoration.

In dressy costumes two rich colors are frequently combined, the crown being of cloth or mixed with silk velvet. In many cases, however, all trimming is dispensed with, a plain and stylish effect being given by using the handsome cloth alone with rich trimmings on the bodice, sleeves, and cape or jacket, or arabesques in silk passementeries or effective appliques in cut velvet.

Skirts remain plain and the old gore is again seen. On account of the many seams running into one point it has received the name of "Umbrella Skirt." At the border of these short trained skirts, one sees seldom anything but a broad seam with a few rows of machine stitching. This skirt is especially suitable for walking costumes. It was invented by a Paris firm and moulds the figure below the waist and round the hips by means of a few darts, the whole of the fulness being thrown at the back, where it is arranged in a quadruple box-pleat. Its cut is very simple as is shown by the following diagram, which displays half of the skirt, the whole being made of a single piece with only one seam.



UMBRELLA SKIRT (DETAIL).



None but the widest materials can be used, which is folded in two in such a way as to have the two selvages horizontally, one at the waist and one at the foot. With these skirts, which fit the form so closely, pockets are a more undesirable than ever and also more undesirable, from the fact that being so strained around the figure the hole would certainly escape wherever placed. To remedy this the fashionable modiste sends home with each gown, a substitute in the shape of an art bag, daintily made of the same material as the dress. Some of these are exquisitely embroidered, and gathered up with double strings to be carried over the arm or suspended from the waist. They are intended to hold a handkerchief, small change or similar belongings but not a purse.

Last season's brocades seemed to have reached a point of artistic perfection impossible to excel, but this fall's fabrics by their beauty and novelty far surpass them. The designs are often large, but in the smaller patterns their beauty is quite as great. Many of them are exact reproductions of the pompador *broche* and brocades in vogue during the reign of Louis XV. and XVI. An original brocade is a rich satin covered with a fine pattern, representing white or black tulle laid upon it. A new silk is shot-bengaline, with close line stripes as fine as hairs. The stripe is in one of the colors producing the shot effect, or in a third color. Black silks with colored bouquets or single flower sprays, in gray or natural colors, either in India faille or Bengaline are used for coats to wear with plain skirts.

French veillings in the new tints are very beautiful, and for evening wear are shown with a trimming which in effect imitates that of lace. On the edge of some of these fabrics there is embroidery in flowers or moons, pastilles or squares. A new material for evening dresses is called *Lazar crapes*; it consists of a soft, draping silk and satin fabric and comes in all the delicate colors.

Capes of all sorts this season are made to match the gown which obviates the patchy effect which results when the cape or cloak differs from the gown in color. Capes are a legion in length and style, but are sure to be



No. 1221.

No. 1222.

fall over the shoulders, long, and with slightly flaring collars. The back may fit the figure or hang loosely, with a yoke effect or not as the wearer chooses. Feather trimmings are especially pretty on these wraps, and silk linings give them a finished look.

Black straw hats trimmed with fancy feathers and *broche* ribbon have been seen for some time in the fashionable milliner's windows. Green and black seems to be a favorite combination for



No. 1223.

trimmings. Emerald beads and spangles decorate many of the fancy feathers and agrattes. The agratte style and the ostrich effect will undoubtedly prevail in trimming owing to its graceful appearance. Felt which is so soft and velvet like and comes in all the new shades will be freely used. The edge of the felt is not bound and the milliner twists the fabric into the most fantastic shapes. A roll of rich velvet, a cluster of ostrich tips, and a handsome dagger or other warlike weapon form the trimming. As a rule, the back of these hats is pressed close to the crown, so forming a support for the rich decorations which are generally confined to the back.

A. R. E.

No. 1221. TRAVELING COSTUMES.—The gown for a young girl of fifteen years of age is made of deep green wool trimmed with silk and *broche* embroidery. The straight skirt is slightly draped in front and pleated in the back with a band of embroidery on the right side. The coat bodice with pleated fronts is open on a waist-coat of silk buttoned in the center and trimmed across the top of the front to simulate a square yoke. High collar of silk and sleeves of wool, full but pleated from the wrists to the elbow to form deep wrist-bands.

No. 1222. The second illustration is a gown of tan-colored faille with jacket of Bedford cord to match. A series of graduated folds ornament the plain skirt; the open jacket with *basque* has its upper edges, which border the pleated chemisette of silk, ornamented with silk balls. A broad belt of embroidered silk surrounds the waist and holds the lower edge of the chemisette; high shoulder sleeves buttoned on the inner arm seam at the wrist.

No. 1223. DRESS FOR A YOUNG GIRL.—For this dress gray wool striped with green is used, the trimmings consisting of guipure and gray surah. The front of the straight skirt is cut on the



No. 1224.

bias and bordered with bands of guipure; the back of the skirt is laid in fine pleats and also bordered as the front with the guipure. The back of the bodice is plain, the front laid in bias pleats opens on a full front of surah. High shouldered sleeves cut on the bias and pointed belt of green velvet.

No. 1224. WALKING COSTUME.—Dress in tan-colored Bedford cord with coat revers outlined with gold braid, and fastened on the left hip under a jeweled clasp; a double row of brown silk braid round the skirt which is open on the



No. 1225.

left side to show a panel of tan-colored silk striped with chestnut brown. Plastron, turned down collar, gauntlet cuffs and shoulder collars of the same silk.

No. 1225. CHILDREN'S APRONS.—Red and white striped percale with red pipings are employed in making this little apron. The little short sleeves, yoke and the band which ornaments the bottom of the skirt, are cut on the bias and edged with the pipings of red; the body of the apron is gathered at the top and joined to the yoke, and at the waist line a casing is stitched on the wrong side for a draw-string. The apron is fastened in the back with buttons and button holes.

The apron for a girl of ten, is made of white muslin, and trimmed with bands of narrow, colored feather-stitching which can be bought by the yard. The skirt is straight with a wide hem and three rows of trimming above; the bib both front and back is shirred and trimmed with lands of feather-stitching and a narrow embroidered edge. The feather-stitched waist-band is fastened by strings in the back and the points of embroidery on the shoulders of the bib are joined by invisible stitches.



No. 1226.

No. 1226. COAT FOR A GIRL ELEVEN YEARS OLD.—This coat is of royal blue cloth ornamented with feather stitching in black silk. It is pleated to a round yoke and trimmed below the yoke with a double ruffle which simulates a cape.

This is another of our pretty models of which we are ready to furnish patterns.



No. 1227.

No. 1227. CROCHET FROCK FOR A CHILD TWO YEARS OLD.—This little frock is worked in crochet with zephyr wool. It is done in tricot stitch, which is the well known stitch in which loops are taken up going forward and worked off going back. The edges are finished with a shell trimming. The dress consists of a straight skirt attached to a waist, the pattern of which will be furnished on application. Ribbons are drawn through the open rows at the neck and waist.

### THE WOMAN WHO WEEPS.

Alfred De Musset says, in *La Nuit d'Octobre*: "L'homme est un apprenti, et la douleur est son maître," and in many cases his words are true enough. Men and women suffer and cry out under their burdens, and the tears that fall when the skies are dark above us and the birds that were our merry minstrels cease to sing, are not invariably "idle tears." But the woman who weeps is not always a prey to melancholy or a target for the slings and arrows of outrageous fortune. On the contrary, she is usually an astute and far-seeing person, who observes clearly through the mist of her tears the object of her heart's desire. She weeps to win, and every shining drop that falls is as full of purpose as a newly-created county councilor, as relentless in intention as a French detective on the trail of an evil doer. Her weeping is like a stream flowing over a hard bed of stones, and she is usually a woman to beware of. At the same time, there are women who weep partly to get what they want, partly because they are naturally emotional, and partly because they think pathos suits them, just as black suits people with a white skin. They drift into sobs as easily and naturally as a young duck drifts out into the village pond, far from the anxious hen on the shore. They "take to the water" from childhood. They weep upon all the important occasions of life: when they are christened—although they are but little women then, when they are confirmed, when they are presented, before their first ball; when they are engaged, and, above all, upon their wedding day. On how they cry when the white veil that blots out the virgin past is thrown over their bowed heads! They indulge in the "luxury of weep" to the uttermost; they weep upon the mother's breast in the tiny room, and a few hours afterwards, upon the devoted husband's in the railway-carriage. But it is after the long, shining hours of the honeymoon are at an end that the woman who weeps begins to use her tears as a deadly weapon, to turn her hose, as it were, upon her marital adversary, until, mentally drenched to the skin, he is in a stupor and pleads for a short season of dry weather. Ah! the first quarrel is a little cloud on the horizon; but little clouds can run, as many a husband knows to his cost when his objections are suddenly transformed by the raindrops into pleas for pardon, contrite self-reproaches, or agonized entreaties to be informed of "What's the matter?" In some cases, if he is a man of stern mould, he simply turns up his coat-collar, and puts up an umbrella of cold and scornful indifference over his devoted head, but then the rain has a way of increasing into hail, and the strongest of gambs cannot withstand a long-continued storm. The woman who weeps should, however, be careful not to misuse her talent, or to practice it too often. Custom has a way of shattering efficacy, and too many tears will sometimes act in the same way as too strong a dose of certain Eastern poisons, and instead of causing the victim's death, bring about his cure. But besides the tears that are used as a weapon, there are other tears, sweet as "the gentle dew from heaven," which fall upon the dry paths of married life, and make the green blades to spring up, and the wilderness to blossom like a rose—the tears that seal a compact of forgiveness, and wash away arid dust of controversy, and ripen and strengthen warm feelings of love and trust in the heart. The woman who never weeps at other times need not blush to shed them, and she is to be pitied who is lacking of emotion that she can never look back upon one moment in her career, and murmur, with a sigh half regretful half serene, full of melancholy that shadows even a happy retrospect,—"I kissed again with tears!"

### GLOVES.

Gloves are a very important part of the attire both of men and women, but more particularly of the latter. Ill-fitting gloves, minus a button or two, and with holes or marks of wear unnumbered, are certainly very unseemly, and mar the appearance of the woman whose toilette in all other respects is perfect.

The use of gloves in England dates only from the end of the tenth or beginning of the eleventh century, and at that time the manufacture of them was almost entirely in Germany. "Five pairs of gloves," we read, "made a considerable part of the duty paid to our English sovereign, Ethelred II. (978-1016), by a society of German merchants for the protection of their trade in this country, a proof of their great rarity."

The long kid glove came into use in the reign of Charles II., when very short sleeves were worn by ladies. Evelyn mentions gloves trimmed with lace in a description of a toilette, and a contemporary poet says:

Some of the chicken skin for night,  
To keep her hands plump, soft and white.

In the sixteenth century gloves were very usual new year's gifts. Sir Thomas More, as Lord Chancellor, decided in favor of Mrs. Croaker, in a suit against Lord Arundel. In token of her gratitude, Mrs. Croaker presented Sir Thomas on New Year's Day with a pair of gloves lined with forty pounds in "angels." "It would be against good manners," said the Chancellor, "to refuse a lady's new year's gift, and I accept the gloves; the thing you can bestow elsewhere."

This practice originated with the old custom of presenting a pair of gloves to any one who undertook a cause for you, and when the price of the gloves was too high for all who wished to bestow them, money was given instead,

called "glove-money." Hence the origin of the well-known term.

Dr. Brewer tells us the custom: "The gift of a pair of gloves was at one time a requisite of those who performed small services, such as pleading your cause, arbitrating your quarrel, or showing you some favor which could not be charged for. As the services became more important the glove was 'lined' with money, or made to contain some coin called 'glove-money.' Relics of this ancient custom still prevail in the presentation of gloves to those who attend weddings and funerals, and in the claim of a lady who chooses to salute a gentleman caught napping in her company. In 'The Fair Maid of Perth,' by Sir Walter Scott, Catherine steals from her chamber on St. Valentine's morn, and, catching Henry Smith asleep, gives him a kiss. The glove says to him: 'Come into the booth with me my son, and I will furnish thee with a fitting theme. Thou knowest the maiden who ventures to kiss a sleeping man wins of him a pair of gloves' (Chap. V.). In the next chapter Henry presents the gloves, and Catherine accepts them."

In "The Antiquary" Sir Walter Scott says that the phrase "right as my glove" comes from the custom of pledging a glove as the sign of irrefragable faith.

The expression, "He bit his glove," is synonymous to a resolution on mortal revenge. To bite the glove was considered on the Border a pledge of deadly vengeance:

Stern Rutherford right little said,  
But bit his glove and shook his head,  
Lay of the Last Minstrel.

In olden times Judges on the bench were not allowed to wear gloves, so that the custom arose when there was an assize without a criminal to present the Judge with a pair of white gloves. It was a symbol that he need not come to the bench, and might wear gloves. The clerk of assize and Judges' officers have on the same occasion money given to them, and this is called "glove silver." In a maiden circuit in Scotland white gloves are always given to the Judges.

Gloves are never worn in the presence of royalty, as a proof that unarmed and unprovoked with gunsties, we have no hostile intentions. Gloves are always removed by Catholics before entering the confessional, as a sign that they are going to speak without any disguise.

### Cashmere Shawls.

It is said that 16,000 looms are kept in constant employment in Cashmere, producing annually about 30,000 shawls. The shawls are woven on rudely constructed looms, a pair of shawls sometimes occupying three or four men a whole year in weaving. The Cashmere goat, which furnishes the material, is found in Tibet, the hair of it being fine, silky and about 18 inches long. It takes the fleece of ten goats to manufacture a shawl a yard and a half square.

A CATTLE RANGE in Washington, is over 300 miles long and 200 miles wide.

### A SCIENTIFIC RECREATION.

Split a lucifer match at the non-phosphorized end. Trim the end of a second into a wedge shape, and work the one into the other so as to form a V, the more acute the angle the better! Place these two matches astride the edge of the knife, requesting the skeptical gentleman to keep the blade strictly horizontal, and so to hold his hand that the two phosphorized ends of the matches shall just touch the table, without any interruption of contact. To the astonishment of the company, including the experimenter, the two matches will be seen gradually to move along the blade. This unexpected effect is produced by unconscious movements on the part of the person who holds the knife—movements as imperceptible to himself as to the other spectators.

When it is desired to give the experiment a more fanciful character you may slightly break each match half way down, they will then represent the legs of a cavalier, whose body, cut out of a visiting card, may be stuck in a slit made at the point of juncture of the two matches.

It is a common thing for a person to apologize for an irritable, ill-tempered woman, on the ground that she is nervous, as if an unseemly display of temper were perfectly consistent with Christian character, providing the individual could offer the plea of "nerves." There are, as every one knows, abnormal conditions of the physical system, when the nerves are not under the control of the mind, and the sufferer is to be excused for all kinds of absurdities of action. But these conditions occur in fevers and states of insanity, and then the patient is put under restraint, for the safety of herself and others. The "nervous person" who is the cause of excessive misery to herself and her friends is the one who would resent being treated as of unsound mind, and yet takes nearly all the privileges of one who is. Persons of delicate nervous organizations are often the most amiable; long sufferers from lingering disease seem to acquire a power to bear pain which seems little short of angelic. The display of "nervous temper" cannot be excused on the ground of illness, as the most irritable people are not those who are sufferers from depressing sickness, and the much-talked-of irritability of the invalid is found on investigation to be much a matter of temperament. The so-called nervous women, who make every body around them wretched with their unaccountable freaks, and, above all, with their unbearable temper, are very often women of robust health, who will walk miles in pursuit of a shopping fancy or some whim that attacks them. Women of fine nervous temperament, delicate and sensitive as only such people can be, are the very last to wound the feelings of their friends by a coarse display of irritability or selfishness. It is an essentially coarse and selfish woman who will make every one around her wretched by her irritability and whims.—*New York Tribune.*