

CURRENT FASHIONS.

However much we may dislike to broach the subject, and deeply regret its necessity, nevertheless mourning costumes demand their share of our attention. The rules which govern this department of fashion are very little understood by the greater part of the community, there being not so much change in the materials as there is in colors. For first mourning costumes Prestly's silk-warp Henrietta cloth is considered the most stylish, made up alone or trimmed with Court-aud's English crepe which exactly matches the dress goods in color. This material falls in soft and graceful folds and can be easily draped in almost any style. The prevailing fashions may be followed in making these dresses, care being taken always to avoid those that are in any way conspicuous. A very desirable style is to have the skirt with plain front and sides and the back closely gathered in the centre; across the front and sides a band of crepe half a yard deep. The bodice cut with basques having pocket laps, collar and cuffs of crepe, or the basque and sleeves entirely of crepe.

For a second best dress a crepe cloth nun's serge or chevot either with trimmings of crepe, silk braid or simple rows of stitching is suitable. Crepe veils reach the bottom of the dress in front with a deep hem, but extend only to the waist line in the back with a narrow hem. These veils are worn over the face only three months, even by widows, and are entirely laid aside after this period of time by young girls. Edgings of white for the neck and sleeves of dresses are admissible from the first. The outer wrap should be made of the same material as the dress, only heavier in weight, but if preferred a cloth jacket may be worn. Black suede gloves and onyx jewelry are worn, but people of the best taste discard jewelry entirely for the first six months.

Fashion dictates no set rules for second mourning, and we rejoice to see that the French modistes from whom most of our models are taken, have shown a great deal of good, common sense by adopting a much lighter style of dressing for this period. It is superseded by soft, light chiffon arranged in folds, pleats and frills, and the heavy crepe veil by one of silk tissue with woven hem and a series of narrow stripes which resemble tucks. Usually the family putting on mourning decide the length of time second mourning shall be worn. The black dresses of camel's hair, serge, armure, chevot etc., are combined with trimmings of black, gray and lavender silk, white dresses with black trimming, black and gray crepe, silks and cashmere with jet and lace trimmings, and for extra occasions lace and grenadine over gray or lavender silk are all admissible. Glace kid gloves in pearl, gray or lavender with black stitching are worn and hats of crepe are replaced by those of black felt or straw with trimmings of ribbon, flowers, aigrettes and wings.

It is rumored that black costumes, not as mourning, will be largely worn this season. This is due no doubt to the fact that the celebrated Priestly's black dress goods include all the newest weaves in both silk and all wool warp, which never grows rusty and can therefore always be matched. Their water proof serges for stormy weather come in black, gray, brown and navy blue, and are especially adapted for business women and those who are obliged to go out in bad weather.

A handsome black dress shown by one of our leading houses, is made of Priestly's cashmere valley wool with sleeves and two deep frills, at the edge of the bodice, of rich black silk. A narrow jet trimming ornaments the seams and edging the bodice. Another black dress with a close fitting coat bodice has white sleeves covered with black lace. One of the prettiest costumes of wool is a beautiful shade of corn flower blue; the coat with revers, gauntlet cuffs and large buttons of black silk, and the waist coat of the same fabric. With this dress was worn black suede gloves and a black hat trimmed with feathers. By far the most fashionable tweed just now is the stripe or check; in pale grays and different shades of brown, they are very pretty, and usually are made with a jacket to match. Blue serges are still fashionable for morning wear.

Another pretty costume is a street dress of chestnut brown ladies' cloth out in Princess style with coat effects in the back. The skirt perfectly plain; the bodice crossed diagonally over a plastron of beige-colored lace enriched with gold thread and jet. The short, notched revers and cuffs are of loutre velvet and a narrow gump of uncut jet and gold edges the right side from the lower point of the revers to the bottom of the skirt. The back of the straight collar is of cloth and the front of lace to match the plastron.

A French dinner dress from Randnitz of Paris is of *Avoine* silk decorated with festoons of fine variegated flowers; the skirt "en train" and across the front and sides a puff of plain silk of a slightly darker color festooned with jeweled passementerie. The bodice of olive velvet cut *decollete* both in front and back, is ornamented with jeweled passementerie and finished at the top with bias folds of the silk edged with puffings of tulle. Short sleeves composed of folds of silk and tulle.

A London ball dress of plain *cigale* satin has across the foot and up to the left side large crimson velvet poppies with leaves. The skirt is plain with a small puff of darker green velvet at the lower edge, and is entirely draped with black tulle.

The pointed bodice, *decollete*, is laced in the back and trimmed with poppies and black tulle; a large bow of dark green velvet ribbon ornaments the top of the bodice in the back, the ends reaching almost to the bottom of the dress and concealing the lacing of the bodice. Half sleeves of silk and tulle.

The new shapes in felt hats are not exceedingly pretty; the flat styles which predominate are thrust up at the back or one side and fairly bristle with pointed wings, and small birds which form of garniture seems to be in the highest favor.



No. 1247.

In imported hats jet is the leading material, all Paris glitters with it, and it will without doubt form an important factor in home hats. A London hat had a square crown of rose velvet with scalloped trim of jet and black velvet; the trimmings consisting of a large bow of rose velvet with jet aigrette and narrow strings of black velvet ribbon. A dress bonnet is composed of bands of jet with a cluster of citron and white ostrich tips. A cunning little toque of green velvet has a twist of band of mink tails and velvet, with mink heads as side garniture. Boas are all the rage again; they are much larger than those worn last season and are in all lengths. They are made of lace, flowers, feathers and every kind of fur. The cock feather boas are not stylish unless of the pointed black variety; they are made very large at the back of the neck and taper to slender points at the ends.

Jet appears on every thing and will be more worn than ever. It is seen not only on cloth dresses, capes, cloaks and hats, but also on the lace worn over colored silk for evening costumes. Some of the designs are most exquisite, for instance that of a large spray of wheat ears in fine jet and pearls, cres-



No. 1249.

cent designs in gold and jet, stars in jet and pearls, and half curves in gold and pink pearls. These designs come not only on black but also white lace. Trimmings for evening dresses are almost barbaric in splendor, consisting of pointed girdles, fringes and gimps of jet, gold, white and colored pearls. Among the laces the newest is *quipere de gene* which comes in all widths and both in white and cream. The latest style in veils are real veils of genuine, white lace draped over the hat to form a point in front; these come also in black which are more favored than the white.

Gloves for street wear are shown in all the fashionable colors with steel or silk embroidered gauntlets; these are drawn up over the dress sleeve. For carriage or evening wear the long wrists are cut in Vandyke points and edged with a deep frill of black or



No. 1249, BACK VIEW.

white lace according to the costume worn.

For neck wear are frills of white and colored chiffon with embroidered edges, or entire fronts of chiffon with collar and plastron of lace.

Handkerchiefs are dainty as spiders' webs and come in *mousseline de soie* with the most delicate colored borders. One in maize color had a notched edge in black with designs of *fleur de lis* in black just above; another was of pale mauve and black, and this design was again repeated in white and mauve. Others are of white *mousseline de soie* with delicate embroidered edges and corners all in white.

For information received thanks are due Messrs. B. Altman & Co., Nineteenth St., and Sixth Ave.

RUTH OUTLER.



No. 1250.

No. 1247. MOURNING COSTUMES.—Our first model is a dress of Priestly's silk wrap Henrietta, and trimmed with Court-aud crepe. The skirt is faced fourteen inches deep with the crepe on the front and sides, while the centre of the back is closely pleated. The coat bodice has a slashed basque, and opens with crepe revers and collar on a vest composed of a crepe corselet with a pleated Henrietta vest above. The sleeves are buttoned at the wrist.



No. 1251.

No. 1248. The second model is a dress, for a young girl, of black camel-hair with a border of crepe at the foot of the skirt, the basque skirt and collar of the coat are also of crepe. The bodice buttons on the left side and is ornamented on the right side with a corresponding row of buttons. The short shoulder cape has a plastron and collar of crepe, and is fastened in front with hooks and eyes.

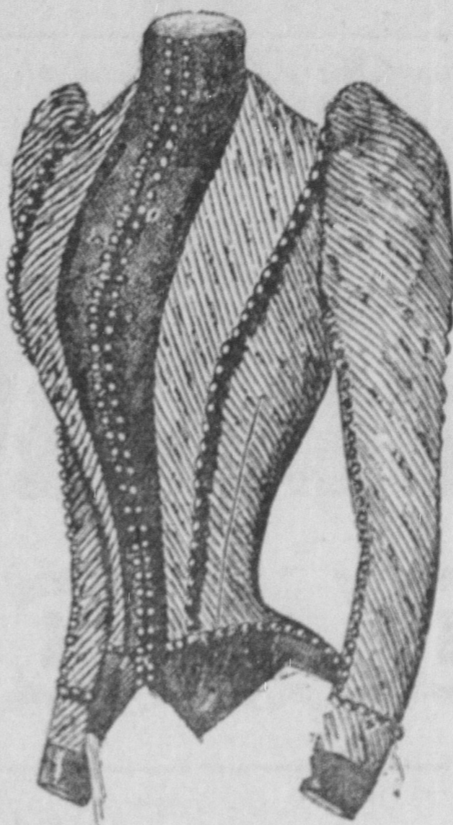
No. 1249. MORNING WRAP.—This wrap is made of Priestly's Henrietta cloth with Court-aud crepe trimmings. The toque and long veil are made of the same crepe. Patterns of this wrap and also of the garments illustrated in No. 1247 and No. 1248, will be furnished on application.

No. 1250. CAPOTE FOR HALF MOURNING.—This capote is made of corded black lace. A cluster of black ostrich tips combined with a knot of black ribbon is placed in front; a small black ribbon ornaments the back

and from this proceed the black ribbon strings.

No. 1251. HAT FOR HALF MOURNING.—Black lace, trimmed with steel lace, is used for this hat, the soft crown being of black lace while the centre band is of the steel lace. The front edge of the hat is formed by a flounce of black lace, mounted by a narrow band of steel pearls with a knot of steel in the centre of the front. Strips of black faille ribbon.

JACKET BODICE.—No. 1252, is a jacket bodice in imitation crepe cloth, another of the "Priestly" brand of goods. The vest is of deep black woolen, with two rows of buttons down the centre. Jet ball beads edge the lapels which form a rounding collar in the back, the edge of the jacket, the inner arm seams and the wrists. High collar and plain cuffs of the same material as the vest.



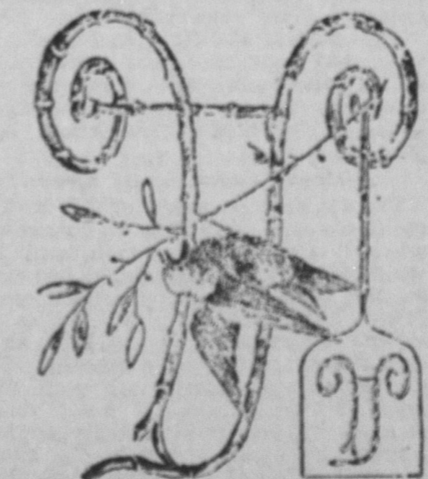
No. 1252.

No. 1255. DRESS FOR A CHILD EIGHT YEARS OLD.—Round skirt of rose colored crepe ornamented with a series of graduated tucks. Bodice with front of a single piece and back closed in the centre; both back and front are gathered at the waist line and a deep flounce of lace simulating a basque open in front, completes the lower edge of the bodice. The top of the bodice, both back and front, is gathered and trimmed with lace to simulate a square yoke; high collar covered with lace and plain sleeves.



No. 1253.

THESE MONOGRAMS for marking house and table linen, consist of letters designed in the Japanese style with bamboo stalks, and decorated with birds each holding a spray of foliage and berries. To this device is attached an escutcheon inclosing a smaller letter standing for a christian name, the whole being reproduced in white or colored silks, or cottons, effectively



set off with washing gold thread. These letters are adapted to every kind of decorative work and may be executed in various ways. Crewel work may be used for the birds and a padded satin stitch for the stems of the bamboo leaves and berries; or a twist stitch may outline the stalks, encircling it for the joints, the inside being filled with a fine knot stitch. From time to time we will give the remaining letters of this alphabet.



FANCY WORK.

Among the many useful and necessary articles of household furnishings, the screen plays a most important part. It is not necessary to dilate on this point for but few persons have not, at some time, felt the need of one of these most useful articles, especially if in the economy of living, one room must serve for many purposes.

Small, single or three-fold, screens are considered the most fashionable, but they cannot claim the charm of novelty. Of the Japanese, the prettiest ones for drawing room use have white or colored satin panels lightly embroidered with colored silks, the mount of Japanese black and gold brocade, and the frame a simple band of black wood. These articles are quite expensive and when we consider that even in a small house several are needed, we are not surprised to see them in merable card-board substitutes with colored flowers or landscapes.

If one has the time she can easily make, or have made to order, some very attractive screens which would be less costly, of better material and more artistic; they would also be more durable.

Frames made of a thin band of plain wood, with hinges, ready fixed are easily obtained; these should be enamelled or stained and then mounted with panels of embroidered linen, soft silk or satin. If desired less expensive material could be employed; the use to which the screen is to be put always determining the choice of the material. Spiders' webs are seen on the new screens and are not difficult to make, in the following manner:

Fix a plain panel of satin in one of the folds of the screen. Draw from top to bottom a length of gold and coral tinsel cord; repeat from side to side and from corner to corner. Weave the web of the same fine tinsel cord in and out of those lengths of cord that have been drawn across the panel. Each thread of the web should be at least an inch from the preceding one, otherwise it will look heavy. This with an imitation spider or an insect or two, which can be bought, finishes one panel.

The other panel should be of satin but without a web. On this panel drooping sprays of a vine may be embroidered falling half way down it. Over the side farthest from the "web" panel there should be a drapery of gold, India silk, and insects to creep over the satin below the embroidered spray.

A few leaves embroidered on the web panel and a dew drop or two on the web add to the effect.

A single screen decorated somewhat after the same style is very easy to make. For this, cut out a square frame-work of iron card-board and bind it over closely with rope; tie the rope into knots at the upper corners and make an anchor for the top ornament of the frame, then gild or bronze the whole of it. The gold and bronze powders with the metallic colors are most suitable for this work.

The anchor is made by cutting out the shape in card-board, binding it over with twine and twisting cord loosely about it, then gliding it all over. For the panel take pale green satin and embroider some pretty but simple design or paint some pretty scene on it. Those who cannot paint or embroider can either buy a panel, or use some of the many delicate pictures now made for this purpose, pasting them neatly on the satin background. In this case a line of gold should be painted over the edge to form a border.

A pretty drawing room screen may be made in the shape of an ordinary folding fan. Have seven strips of thin wood cut to represent the fan sticks; have them the same width all the way up as it makes the screen look lighter. These sticks when mounted require a stand to slip into; this is made from a round ball rather larger than a billiard ball and is set on three feet which are simply pieces of wood rounded and smooth, a little thicker than a pencil, and each five inches in length. Three holes are made near together on one side of the ball and the feet are fixed into these, slanting outwards, so that the stand is firm. Across the top of the ball five small holes are made in a straight line, and into these the sticks are slipped when the fan leaf is finished. The leaf is not folded but is only a piece of stiff muslin cut to shape. Shaded gold chrysanthemum petals, either of silk or muslin are bought and sewed on in rows. Commence at the top and sew them on as lightly as possible, letting them curl forward. Fasten the leaf when it is entirely covered with petals, on to the sticks and line the back with satin. About three inches of the stick should be left visible, and these with the stand should be enamelled white.

Dainty fingers could make the petals out of the crepe tissue paper which is a charming substitute for silk and muslin artificial flowers, at about one fourth the cost of the latter. The book of directions sold with the paper enables every one to make the flowers with ease provided they have the time to give to it.

TABLE SCREEN.—The foundation for this is either gilt ebony or enamelled wood; the side supports, ornamented with mixed chenille cord and tassels, are vertically grooved to raise or lower the inside panel in order to subdue the light of the lamp. The screen is made of card-board covered with pink silk and ornamented with an embroidered scroll design. The brass ring at the top is covered with button hole stitching in rope silk. The stationary panel is in pink moire silk also embroidered in gold or variegated silks. This same design can be adapted for a paper rack.

CROCHET SQUARE FOR ANTIMACASSARS AND COUNTERPANES.—Commence in the center of one of the roses at the corners of the squares, make a chain of 16 stitches, join in a ring, chain 2 to take the place of a double, \* chain 7, slip stitch into the 3d, chain 7, repeat from \* twice more, one-half double into 2d of last 7 chain, d. c. into each of the 2 next stitches (see cut, chain 4, slip stitch into top of last double, d. c. into each of the 3 next stitches, chain



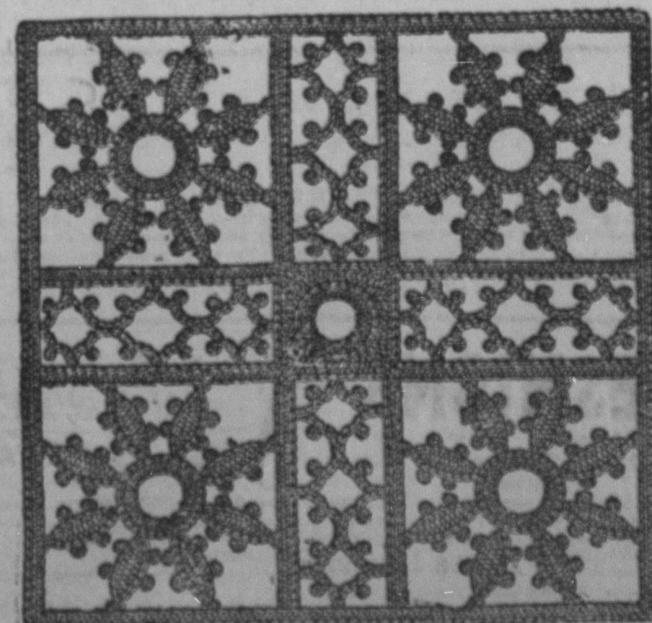
TABLE SCREEN.

4, slip stitch into top of last double, d. c. into each of the 2 next stitches, one-half double into the next, slip stitch into top of last 2 chain, 2, d. c. in each of the 2 next stitches of center chain, repeat from \* 7 times more, slip stitching into top of last double worked into centre instead of into top of 2d chain, after each pivot point off rosette.

2d Round: S. c. into pivot at the end of one point of rosette, chain 15, s. c. in next point, chain 9, s. c. in next point, repeat from beginning of the round 3 times more, slip stitch to 1st chain, break the thread, work 4 rosettes for the corners as described; for the centre make a chain of 12 stitches, d. c. in each stitch twice, for the insertion between the corners work down the chain at one side of one of the corners with a s. c. into each stitch, commencing at the 8th of the 15 chain, work a t. c. into a stitch of centre circle, t. c. and one double into next stitch, 1 d. c. into each of next 2 stitches, 1 d. c. and 1 t. c. into next stitch, 2 t. c. in 1 next stitch; take another corner, work 1 s. c. in each stitch at one side of the chain (see cut), 12 chain, 1 s. c. in 9th stitch, 5 chains, miss 4 stitches at side of corner first worked, \* slip stitch into each of 3 1st stitches of the 4 chain, chain 5 s. c. in 2d, chain 9 s. c. in 6th, chain 4, miss 7 stitches at side of corner, repeat from \* once more, chain 5 s. c. in 2d, chain 2 s. c. into side of small centre square, chain 7 s. c. in 3d, chain 4, miss 5 stitches on the side of the other corner, \* slip stitch into each of the 3 stitches, chain 5, s. c. in 3d, chain 2, slip stitch into each of the 3 centre stitches of the chain worked between the pivots, chain 7, s. c. in 3d, chain 4, miss 7 stitches, s. c. in next, repeat from last \* once more, slip stitch into each of 3 stitches, chain 5 s. c. in 2d, chain 3, s. c. in the 7th of the 12 chain, chain 3, slip stitch to the 1st s. c., break off the thread, work the other 3 pieces of insertion between the corners as described. For the outer edge o square s. c. into each stitch at side o square, and 5 into each corner.

The women of Detroit, in convention assembled, have unanimously adopted the following resolution: "That it is the sense of this meeting that the United States has adopted a very pernicious policy in giving the ballot to foreign-born men; that this policy is a menace to the rights of our nation into the hands of an ignorant, un-American population; that this policy is a menace to the rights of American women and to the hope the nation has had of bringing to bear in its politics the intelligence and virtue of American womanhood."

There are over 16,000 women enrolled on the books of the New York Exchange for Woman's Work.



CROCHET SQUARE.