

CURRENT FASHIONS.

There are so many pretty fabrics being displayed now in the stores that, at every turn of the street, one sees something new, something different, so that one hardly knows where to begin to record them all. Rough finished fabrics will take the lead in promenade costumes this winter, and a large variety of styles in handsome designs are available.

New importations of quaintly patterned woolen fabrics are being opened lately; the large shaggy checks are usually made up with a gored seam on the front and sides, bringing the pattern to a series of very deep points. The bodice is also cut cross-wise of the goods, producing the same pointed effect both in front and back.

On smooth grounds are seen squares formed by long hairy stripes; other smooth grounds show large rough dots in the same color or in contrast, but in a different shade. Smooth grounds also have stripes of another color; these stripes have a border in hairy effect and of a different shade so that three colors are shown.

Broadcloth is one of the favorite materials for winter gowns. In delicate tints it is used for evening toilettes; and in dark, rich shades for tailor costumes. The newest style of skirts is the sailor gown, having a wide box-pleat, narrow at the top and gradually widening as it reaches the bottom. This pleat is interlined with canvas to keep it in shape.

Foundation skirts for dresses are no longer used but the skirt, if of a light material, is lined with silk; if it is of a heavy material a silk hem around the bottom of the skirt is sufficient. Many plain skirts are scalloped on the bottom by cutting the width larger than is necessary for the skirt. The scallops are looped and fastened with a bow or a clasp made of ribbons or with a passementerie clasp in a different color. For recent costumes these scallops are also used, but made of lace fastened by feathers or flowers. The most favored fabrics for these dresses are the new brocades.

Sleeves are not worn so high on the shoulders as formerly and are the most difficult portion of the dress to design, for in order to discover just what style of sleeve is becoming to such particular arm requires a vast deal of thought and planning on the part of the dressmaker.

The coat bodice is a great favorite and one so capable of variation that it will be worn for some time to come. One of the shapes, not very general, has long basques cut in one with the jacket part, and the back drawn in like a gentleman's waistcoat by a strap and buckle. Basques are fashionable of every shape, whether plain, pleated, or divided in deep tails.

Vests either plain or dotted with jet, steel or gilt are worn with cloth costumes. Brocades are used for the same purpose, also cloth of a contrasting color. Plain waistcoats of white cloth or corded silk also look well with cloth, and for serge dresses there are pretty vests of striped and spotted flannel and white cloth; it is a good plan to have several waistcoats to wear with each toilet.

In Paris, yellow has the preference over almost all other colors, so it is safe to predict that it will be fashionable here. Parisian dressmakers are making up black ground materials, shot with yellow, having bunches of yellow flowers upon them. Yellow also plays a conspicuous part in millinery.

For elegant and refined black costumes, the beautiful Priestley goods are in great demand. A wool crepe is particularly beautiful also a wool satin, a remarkable imitation of real satin, and which is very suitable for princess gowns. Camel's hair fabrics which produce such soft, rich effects are always fashionable.

For handsome home and dinner gowns for matrons comes black bengaline brocaded with sprays and ribbon effects in bright colors. For house dresses there is nothing prettier than flannel in delicate tints as rose, pale blue or lilac; these combine well with blouses of cotton crepon with lace trimmings, and confined at the waist by a wide ribbon sash. Pretty wool delaines are also used for house dresses and tea gowns. These fabrics are as fine as French challes, but the grounds are dark or black and brocaded with small brilliant flowers and foliage. Tea gowns will probably never go entirely out of style because they are too graceful and at the same time too comfortable. A pretty model for a young girl is a soft fawn color with designs of pink four o'clocks. The skirt has a bias band of dark wine colored velvet at the hem; the full sleeves are of fawn colored corded silk, with deep velvet cuffs. The large velvet collar is lined with the silk.

The fall and winter jackets are rather dressy and made of cloth and fur. As the season advances they will grow longer, reaching to and below the knees. The close fitting Newmarket seems to be regaining favor; these tight fitting coats in dark blue cloth will be the first to appear; they are made without ornaments, in rough, shaggy cloth, closed with buttons of silver or broeze. Broad shawl-revers of beaver, lynx, or seal decorate other coats which have a narrow edging of fur down the front and around the bottom. These revers turned back reveal pretty waistcoats of cloth, silk, suede, or buckskin richly embroidered with steel or gilt. The sleeves are no longer extravagantly high but just sufficiently full to be becoming, and great pains is taken with the cut so that figures are shown to the best advantage.

The shapes of winter cloaks have undergone no material change, those for visiting, etc., are made of velvet or plush richly embroidered with jet. Many are made of beautiful Lyons velvet, cut with a Watteau pleat in the back. Yokes of fur are a new idea and add greatly to the beauty of the garment. The newest fur capes reach almost to the knee, and nearly all have yokes and high shoulders.

One of the greatest novelties are the fur waistcoats in seal, castor or astrakhan, with heavy applications of rich embroideries. They are worn with loose hanging corsage jackets.

Children's fashions although not changing much are still wonderfully pretty, and without doubt American children are the most attractively dressed of those of all nations. Nearly all the new woolen coats are employed for them in naval costumes. Russian dresses and mantles abound. Coats with belts and fancy clasps are also made which have a cape or small mantle draped on the shoulder and held by an acraffe in passementerie or fur. A capital coat for a school girl is made of dark blue serge, long enough to cover the dress, with a deep cape reaching to the waist and a little pointed hood. Priestley's cravennette, a thoroughly water proof cloth, is very suitable for these coats. The coat and hood may be lined with some bright colored silk to form a pretty contrast. The coat is double-breasted and loose in front, but fitted in the back. Long coats are the principal outdoor garments for children.

Many of the frocks for the little "tots" are made with long bodices to which the skirts are sewn. A pretty model is of heliotrope cloth with collar and cuffs of velvet. Bands of velvet headed by cloth pipings ornament the skirt, while the back of the bodice is trimmed in a point. Gimpes of embroidery are worn with woolen frocks, as well as those of silk with finishings of velvet. A gown of striped blue and white wool is made with a full skirt gathered on to a plain waist, over which are little jacket fronts of the same material having a border of lace. The waist and jacket are cut low in the neck being worn over a gimpes of maize colored silk. The sleeves are formed of a short puff of the dress material. In millinery, feathers have taken the place of flowers. Felt will be little worn in comparison with velvet, cloth and fur. Velvet ribbons in various gradations of color are appearing and combined with feathers will form the chief trimming of hats. These ribbons show the most lovely shaded colors, for instance one of dark blue is shaded off imperceptibly to light violet and has the satin back of dark green, another of felt gray velvet is shaded into rose pink with the back of maize color. While these mixtures of color seem somewhat startling, yet in the whole they are extremely harmonious.

RUTH CUTLER.

No. 1265. GOWN OF PLAIN AND BROOKE WOOL.—The skirt of this gray wool costume has a wide tablier of broche wool to match, set in the front. The coat bodice with square pocket flaps is cut down in a Pompadour square in the front and back and filled in with a pleated gimpes and high collar of the broche wool.

No. 1266. RECEPTION DRESS.—This very stylish gown is of maize-colored silk with garnitures of black Chantilly lace, silk embroidery, black feathers and white faille silk and ribbon. The skirt perfectly plain in front is bordered with a band of feathers above which is an insertion of black silk embroidery. On the hips are pointed paniers of silk, draped by knots of white ribbon and edged with a deep flounce of Chantilly which falls in cascades on each side of the skirt. The round bodice is draped at the waist with faille and at the top of the front pleated lace is arranged which prolongs itself on the left front and forms in the back a sort of capuchon or hood. Knots of ribbon ornament the shoulders; the sleeves are close, with little fullness at the top and ornamented at the bottom with bands and knots of ribbon.

The material for No. 1267, is of dark brown cheviot checked with beige-colored stripes. The under skirt of dark brown alpaca is faced with brown satin; the dress skirt is cut in deep tabs across the front leaving the satin to show beneath. The jacket waist is cut with rolling revers which form a collar in the back and are faced with satin. The vest is of beige colored cloth embroidered in brown silk, also the straight collar. Pocketflaps of brown silk.

No. 1270. HIGH EVENING BODICE.—This high pointed bodice is in cream-colored cloth, opened in front and at the back to display a plastron in old pink velvet, dotted with drops in opal, jet, and coral. Long sleeves to match with Medici collar in cream cloth, lined with velvet. Neck-kerchief of mousseline chiffon.

No. 1271. A hat of felt with rolled brim, ornamented with a band of gros-grain ribbon around the crown and folds of the same in front fastened by a mother-of-pearl buckle.

No. 1272. DRESS FOR A GIRL SEVEN YEARS OLD.—For this dress Chinohilla wool trimmed with dark gray velvet is employed. The notched basque is trimmed with a narrow, bias band of velvet. The front of the bodice is formed of pleated folds of velvet with a plain centre of velvet; in the back the basque is furnished by a corselet back held at the waist by series of pleats, notched at the top on an emplacement of velvet placed, like the pleated front, on the bodice lining. Sleeves of velvet with short puffed sleeves of the wool goods, ornamented with a band and knot of velvet. At the centre of the waist in front a small knot of velvet; high collar of the same material.

J. J. Halliday rode from Ervay to Casper, Wyo., a distance of seventy miles, in six hours, changing horses but once. He went for a physician to attend a woman who had dislocated her hip.

An Atchison (Kan.) man who has sent a \$5 bill to England in an envelope for the past twenty years, says he has never lost a dollar.

TRAVELING CUSHIONS.—The larger of these two cushions is made of cream-colored linen and embroidered on the two corners with colored wash embroidery; cotton. Diagonally across the cushion is placed an insertion in crochet lined with crimson cotton. The cushion is finished with a cord around the edge, which on one side is twisted to form a handle; clusters of pompons ornament each corner. The smaller cushion is made of chamois leather with an open pocket on one side, which is embroidered with a simple design in dark brown cordon-roté silk.

CROSS-STITCH EMBROIDERY.—This hand in cross-stitch embroidery is suitable as a border for stools, seats of chairs, curtain borders, table spreads, etc.

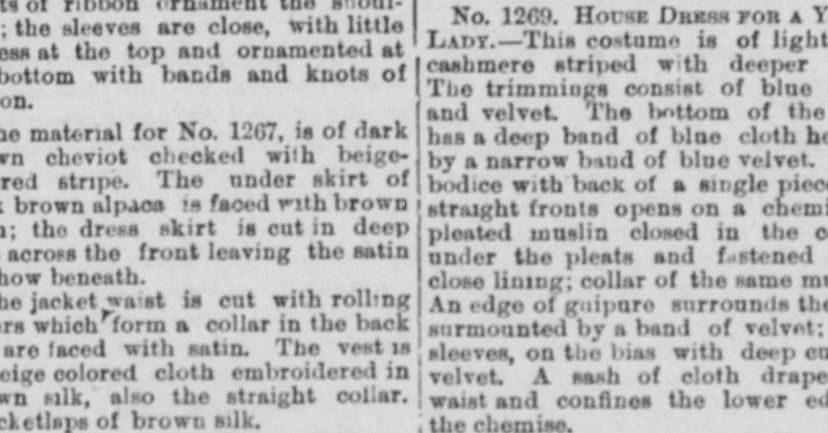
CROSS-STITCH EMBROIDERY.



No. 1267. No. 1268.



No. 1271.



No. 1270.



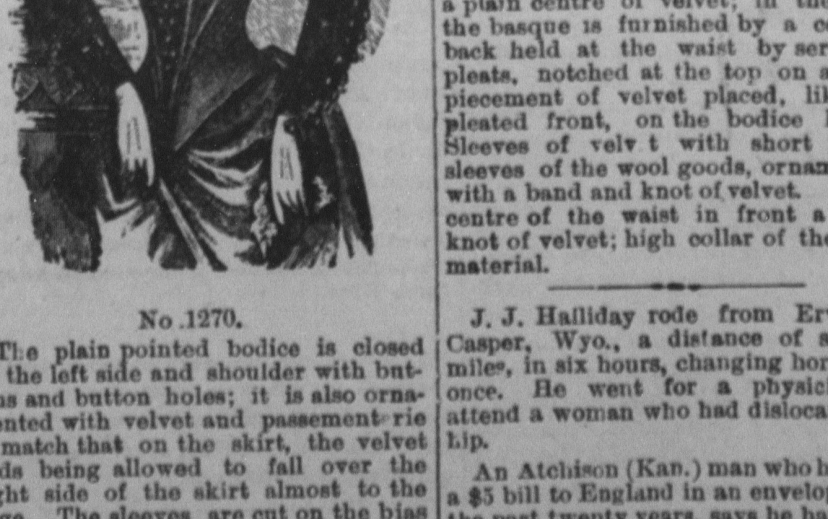
No. 1272.



No. 1271. No. 1272.



No. 1271. No. 1272.



CROSS-STITCH EMBROIDERY.

LINGERIE.

Just now when the wardrobe is being replenished for the winter season, perhaps a few notes on the prevailing styles of ladies' underwear will not come amiss to our readers.

In this department there is certainly a new departure in favor of severe simplicity, but like "ride that apes humility," it is a simplicity that is extremely costly. On the newest chemises and night gowns displayed there is no lace but the garments bordered with *boutillonnies* and narrow hemmed frillings; but the costly hand-worked veining is a conspicuous feature in the trimming, and means possibly greater extravagance than even a deep fall of Valenciennes lace.

A new and charming style for night gowns is to trim them with soft wide muslin frills, put on very deep, worked at the edge by hand in a novel stitch, like coral and French knot, with red, blue, mauve or pink, and some times heliotrope; pink is the newest, indeed the ingrain cotton for this purpose is only now being prepared in Paris. It is headed by a vein where the frill is sewed to the garment. Only the initiated would notice this mode of application, but what a difference it makes in the cost!

The new cut in drawers is to have them of exceeding width, so that they almost appear like an under petticoat. Chemises are cut in the pretty Empire style, drawn in at the waist and crossing in front. Corset covers are now made without any fastening, with the fronts cut on the bias, and crossing like the ends of a kerchief and disappearing beneath the band of the skirt. They are made of sarah, China silk, mameok and cambrie, trimmed with baby ribbons daintily tied, with Valenciennes, Medici, Torchon or point de Paris lace, embroidery and insertion forming the edge. Some are cut in V shape or in a square necked yoke; some are tucked above the waist, draped from the shoulders, or the tucks form a square plastron, back and front, with a yoke of lace above. For slender waists there are full corset covers gathered around the waist with a draw string and held by the insertion neck band threaded with ribbon at the top. Others are full only in front with the usual fitted back. The trimming and nice finish put upon these garments make them costly for the amount of material used, but they are among the most difficult of underwear to make.

Ribbons appear on all the underlinen, often covered with a puffing of muslin and hem stitching; insertion also plays an important part. Some merchants are selling printed muslin underwear with floral patterns, trimmed at the edge with lace, but these are more suited for traveling than home wear.

Much of the underwear is sumptuously elaborate for a style of trimming or outside garments. In trimming Valenciennes is the favorite lace, and Torchon ranks second; but large quantities of Breton and Mechlin lace, in excellent imitation, is used, while the material for the actual garment seems each year to become thinner and less serviceable.

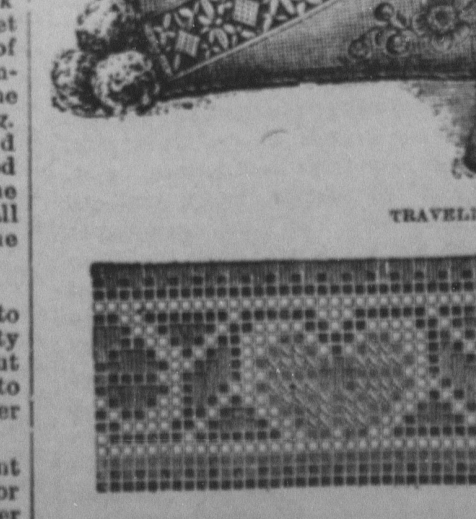
Underskirts in cambrie and jaconet are bordered with double flounces of lace headed with insertion. Vining tracery appears above the hem of some of the new petticoats which also display triple flounces of lace with vandyked borders. Petticoats of silk for cold weather are quilted, and plain black moire skirts are lined with bright colored silks. This fashion of silk skirts has many points in its favor, for they are not only pretty but do not hold the dust, and best of all are economical; many apartly worn dresses can be utilized in this way, also remnants of silk which are not available for any other purpose and can be bought for a mere song.

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No. 1271. No. 1272.



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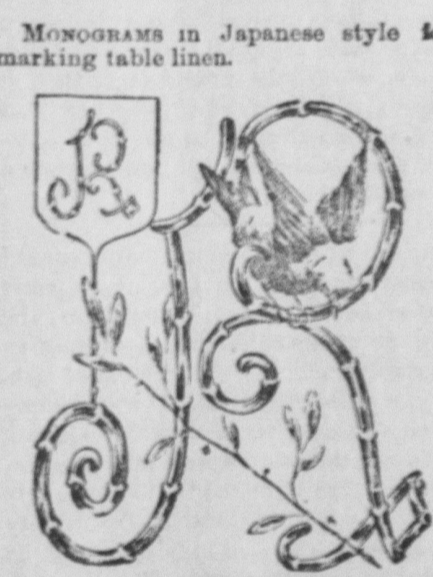


GENTLEMAN'S KNITTED DRIVING GLOVE.

This glove is knitted with brown-mixed camel-hair wool, and is faced with leather on its inner surface. Begin the work at the wrist, casting on 60 stitches, and knit 10 rounds in ribbed knitting, 2 stitches plain and 2 purled. Next work 46 rounds in plain knitting, but in the 22d row of these after knitting the first 16 stitches, set the rest aside for the present, cast on 16 new stitches added to the other 16, making 32 stitches for the thumb; knit 42 rounds on these; in the 8th round narrow 1 stitch at both ends of the 16 stitches cast on, and narrow the same 3 times thereafter at intervals of 3 rows; in the last 2 of the 42 rows point the thumb by decreasing gradually. Take up 16 stitches out of the 16 cast on for the thumb, these now forming the first stitches of the round, add them to the stitches set aside, and complete the remainder of the 46 rounds for the hand. For the forefinger take on separate needles the first 9 stitches, cast on 3 new stitches, and knit the last 9 stitches of the round; knit 34 rounds on these, in the last 8 of which point the finger. For the middle finger take the next 8 stitches of the back and palm, cast on 3 stitches between, and take 3 stitches out of the 3 cast on for the forefinger, and on these 22 stitches knit 42 rounds, in the last 8 of which point the finger. For the third finger take 7 of the remaining stitches of both back and palm, cast on 3 between, and take up 3 out of the 3 cast on for the middle finger; knit it to the same length as the forefinger. For the little finger take the remaining stitches of the hand, and take up 3 from those cast on for the third finger; knit 29 rounds, pointing it in the last 6. These directions are for the right glove, and must be reversed for the left; they are for gloves of average size; the fingers can be lengthened or shortened as needed.



MONOGRAMS IN JAPANESE STYLE FOR MARKING TABLE LINEN.



MONOGRAMS IN JAPANESE STYLE FOR MARKING TABLE LINEN.

In Queen Elizabeth's time it was the custom for women to wear one or more rings upon each thumb, and to have the marriage celebrated by using two to five of the little gold bands.

The gymnotus, or electrical eel, is common in tributaries of the Orinoco, and is generally captured by causing the fish to expend their shocks upon horses driven into the stream until exhausted, when they become an easy prey.

In North Warren, Me., weekly prayer meetings have been held uninterruptedly for seventy years, without help of an minister, except for an occasional lecture.

There is a curiosity near Cordele, Ga., in the shape of a pine tree. It begins from the ground as two separate and well-developed trees, and continues so for a distance of fourteen feet, when they join and go upward as one.