

OUR PARIS LETTER.

Of all the toilettes in which women delight there is none to my mind which is invested with greater elegance, and with more exquisite loveliness, than the negligee or home gown. For these gowns no material is too rich or too beautiful; no lace too delicate, no style too elaborate or refined. Truly, it must be a relief to society women to take their ease at home in these beautiful gowns without having the air, so to speak, of being dressed in their "parade clothes."

Dressed in all the luxurious negligee of a queen, is indeed compensation for wearing the steepest fabrics of wool made heavy with trimmings of jet and of fur.

A charming gown, one worthy to grace and beautify a queen with its soft undulating folds, was lately made to order by one of our most prominent modistes. It was of pale yellow Eolienne silk, as delicate as a spider's web, with a large Watteau pleat in the back and a cascade of lace reaching from the shoulder seams to the bottom of the skirt front; while on the shoulders it fell in a deep flounce over the short puffed sleeves of silk and formed a flat collar in the back.

Double bands of pearls and jet formed bretelles, girles and elbow bands to the sleeves which were finished with a deep fall of lace. The lining over which this gown was made was of yellow faille, and under the p-ticoat which was to be worn with it was a perfect marvel of beauty, made of white nun's veiling lined with yellow faille.

Another model, of equal richness but more simple in style, was designed for a bride. It was a princess gown in heliotrope brocade; the fronts trimmed with large revers, reaching to the bottom of the skirt, in velvet of the same shade embroidered with fine steel pearls. The full front and short elbow sleeves were of crepe lisse; the empiement, collar and sleeve bands were of embroidered velvet.

A satin ribbon, attached at the under arm seams, was crossed in front with the long ends falling over the skirt. The train was lined with padded satin which held it out from the form and gave it an added grace. Many gowns thus lined have proved great successes.

For the Duchess de L., a marvelous negligee gown has been created of sky blue China crepe embroidered with gold and steel, and dotted with embroidered flowers, while a lattice work of the same embroidery forms a border around the lower edge of the skirt. A Watteau pleat in the back spreads out into a train. Over the full bodice in front is a corselet laced in the centre and completely covered with embroidery; puffed sleeves with deep wristbands of embroidery edged with crepe. The collar is embroidered and edged with feathers.

Another of these bewitching gowns is perfumed with heliotrope or violet and lined with silk like a cloak, that is with the seams turned inside, and is equally as pretty on the wrong side as on the right. Sometimes, according as they are trimmed, one adds a pelerine of old lace, especially of old guipure. The fashion for these pelerines, made of velvet, passementerie or lace, is short and tapering over the shoulders so they may be worn over cloaks as well as house gowns.

Capes are worn more than ever and are made in all sorts of styles. One in beige cloth falls straight from the large collar which is ornamented with designs of passementerie; button ornament the fronts like a military cloak. These capes are very youthful in style as well as pretty.

For theatre and for carriage wear gowns are made of white cloth but very simple; for the evening they are trimmed with a puffed plastron of old guipure over colored chiffon. But the greatest novelty of all is the close fitting bodice of kid embroidered with steel, as the beautiful French soldiers wore them at the beginning of the present century.

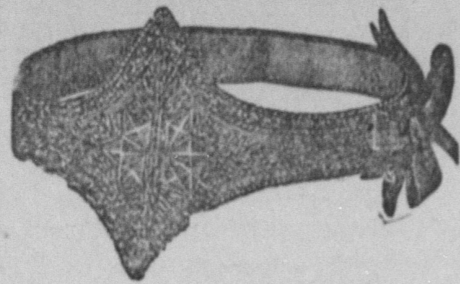
FELICE LESLIE.



No. 1273

No. 1273 JET EMBROIDERED COAT.—This jacket is of medium length made with a loose front and fitted back, of black diagonal lined with silk and embroidered, except the sleeves, with a simple design composed of stars done in gold coral and bars and scrolls of jet and pearls. The fronts are closed with an invisible fly fastening. Flaring collar trimmed stars in jet and gold.

No. 1274. This Median belt is of black silk stiffly interlined with the pointed front thickly embroidered with jet beads and cabochons; the back has merely a beaded edge. The fastening is under a bow on the left side.



No. 1278

No. 1279. APRON OF LACE AND MUSLIN.—A breadth of flowered candy muslin half a yard wide and a little more than a yard long forms the body of this charming afternoon apron. The bottom is finished by a broad hem with three narrow tucks above. The top is shirred into a space of five and a half inches with a heading an inch deep above the shirring, and at the waist the fulness is pleated into a space of five inches in pleats turned toward the centre.

Lace ten inches wide is set along the sides, graded toward narrower toward the waist, and for the bib; this lace is four inches longer at the top than the apron, and is there sloped to a point, which is pinned to the shoulders under a ribbon bow. A ribbon belt pleated to a point and finished with a bow on the front of the apron, is passed around the back and fastened at one side.

No. 1280. OPERA WRAP.—This beautiful wrap is a cape cloak of pale silvery green cloth, with large arabesque design upon the sides and back, braided in mixed silver and gold braids.

The border is of black fox, so arranged that the front may be lapped and fastened at one side, to show but a single band of the fur and producing a rolled collar effect. This idea may be carried out in very long winter wraps.



No. 1279

No. 1281. CLOTH GOWN WITH STEEL SPANGLES.—The model is of light gray cloth with belted bodice studded with steel spangles and trimmed with applique figures of darker gray velvet. The bottom of the skirt is trimmed with three narrow ruffles between which are rows of fancy machine stitching in steel thread with the space between studded with spangles. The pointed yoke is trimmed with rows of stitching, spangles and with applique velvet figures. High collar and wrists of sleeves trimmed to match. A sash of gray silk hooked on the left side under a bow with long fringed and trimmed ends is folded around the waist and conceals the joining of the coat skirt.

No. 1282. CLOTH AND VELVET GOWN.—Our model is of blue cloth with velvet of the same shade. The skirt is made without a foundation and trimmed around the bottom with perpendicula bands of velvet.



No. 1281



No. 1283

The bodice of velvet, long in the back but short in front, is open on a waistcoat of white cloth embroidered in gold thread.



No. 1280



No. 1284

This waistcoat is open in V shape to show a small plastron and jabot of white Chiffon. The fronts of the bodice are finished with notched revers forming a narrow, flat collar in the back. High collar of folds of Chiffon.

No. 1283. HORSE COSTUME.—The material for this costume is golden tan colored wool plaided with blue stripes and trimmings of blue velvet. The plain skirt of wool has a deep border of velvet at the foot, and the full bodice forms a corselet upon an empiement of velvet placed on the linings of the fronts which are closed in the centre. The top of the corselet is gathered to form a heading and flat bretelles of the dress goods cross the shoulders. The corselet extends below the waist line and forms a deep full basque. The straight collar, belt, and lower part of the sleeves are of velvet like the empiement.

No. 1284. CHILD'S APRON WITH CROCHET LACE.—This apron is for a girl ten years old and is made of striped cambric. The skirt is pleated and joined to a belt; the waist is shirred at the top and bottom and is finished at the top by a crochet yoke worked with cream-colored crochet thread.

Directions for crocheting the yoke will be found in the fancy work department.

A remarkable paper was read in Washington recently by Professor Foote, of Philadelphia, describing a meteoric ore which had been discovered in Arizona containing diamonds.

FANCY WORK.

As winter is almost here, with its long evenings, we begin to plan for home comforts among which, first of all, comes the cosy tea table with its artistic furnishings in the way of tea cloths, serviettes, etc. Table cloths and napkins of silk damask are especially elegant, and their charming patterns have helped to gain them many friends and admirers. Less costly are the small tea-table napkins with the edges finely buttonholed either with cordonnet silk or embroidery cotton.

This work is far more durable than the usual woven fringe, which so soon gets rough in washing; preferable to the untidy looking fringe is a perfectly plain hem. It is a very pretty fashion, says an exchange, to use damask of the finest quality for tea cloths and serviettes, some of which are so highly finished that they might easily be mistaken for silk brocade. In some cases the pattern of the damask itself is outlined with embroidery, executed with a single strand of flosselle; in others no notice is taken of the design of the material but an embroidered pattern is placed upon it much in the style of the brocade embroidery pattern is placed upon it much in the style of the brocade embroidery which appeared last season. The two patterns have a better effect when they are somewhat similar in general plan than when they are totally distinct; that of the background should in reality be a faint reflection of the other.

One damask tea cloth, seen lately, had a charming design of daffodils outlined and veined with silk and gold thread, another had an all-over scroll pattern that would work up well with terra-cotta shades. With these were tea serviettes to match, both cloths and serviettes having an insertion of drawn work already done. A plain linen tea cloth has a delicate traced design carried out in shades of flame flosselle and white silk. This is extremely effective and could be quickly done. Tray cloths, table-centres, carving cloths, and side-board slips are prepared after the same style.

A decidedly pretty novelty for beds is a sort of scarf cover, intended to serve as a cover for a plain top sheet. It has many points in its favor, as it is easily washed, is very decorative, and lighter to handle than a large elaborate quilt or spread. Any embroidery, netting or crochet work can be utilized for the purpose and the narrow cover edged with lace or fringe to match the same.

The ivory congress canvas is extremely popular, as it is easy to embroider and does not try the sight, for long stitches show the best on it. The new style of working it in squares with cotton and white silk reminds one of the Turkish embroidery. On some pieces are rows of drawn insertion which are worked with gold thread; others are done with blue flosselle and washing gold thread. Within the insertions are embroideries of flowers or conventional designs. A nightdress sachet of quite a novel shape is composed of a simple oblong bag open at one end; over this is a flap of the same size, consisting of congress canvas, which has drawn work near the edge, and an embroidery of flowers in the centre. A finer make of this canvas is suitable for tea cloths especially when enriched with a wide border of embroidered squares, set point to point in a row. Chair backs of the canvas have Oriental stripes down the sides, are embroidered in the centre, and fringed at the top and bottom.

ERA.

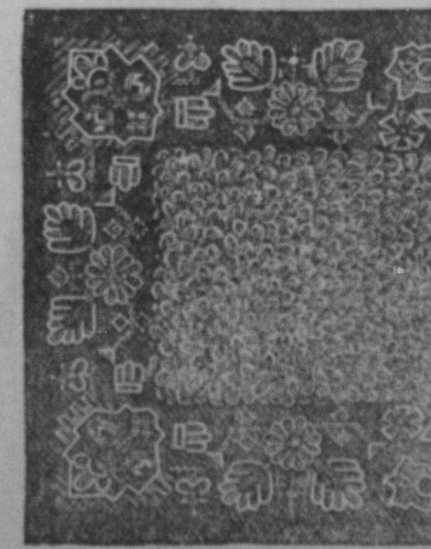


NIGHT DRESS SACHET.—Cream-colored cashmere outlined with spray of flowers, either painted or embroidered on the front panel, is employed for this neat sachet. Butterfly bows in blue ribbon harmonizing with the quilted satin lining fasten the panels. Each panel has a pocket inside, thus forming a twin case for a double bed.

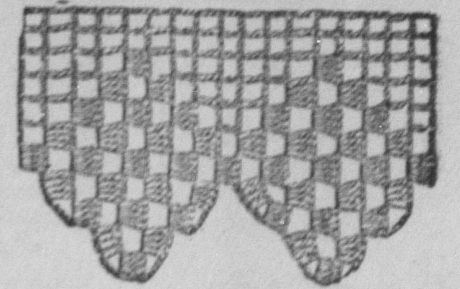
BEDROOM RUG WITH KNITTED CENTRE.—The centre of this rug is knitted with woollen yarn in loop stitch and mounted on a back ground of olive felt which is surrounded with an embroidered border.

Tapestry or double crewel wool in several shades each is used for the work. The figures are filled out with long stitches, either in straight or in Janina stitch, which is a sort of close herring-bone, and the edge is then defined with laid gold thread, except the corners and some of the centres, which are couched in dark brown. The rug is finished with a stout linen crash lining.

Any pretty design in a cross-stitch may be used for the border.



ED-BROOM RUG.



DIRECTIONS FOR CROCHETING THE YOKE OF CHILD'S APRON.—Begin the yoke with a chain of 38 stitches.

1st row.—Pass 7 four times by turns, a double crochet on the next, 2 chain, pass 2, then 4 double on the next, 5 times by turns 2 chain and a double on the following 3d.

2d row.—Turn, 5 chain, pass 3, 3 times by turns a double on the next double and 2 chain, then 4 double around the next 2 chain, 2 chain, 4 double around the next 2 chain, 4 times by turns 2 chain, pass 2, a double on the next double.

3d row.—Turn, 5 chain, pass 3 twice by turns a double on the next double and 2 chain, then pass 3, 3 times by turns 4 double around the next 2 chain and 2 chain between, pass 3, twice by turns a double on the next double and 2 chain, then a double on the following 3d.

4th row.—Turn, 5 chain, pass 3, a double on the next double, 2 chain, pass 3, 4 times by turns 4 double around the succeeding 2 chain and 2 chain, then a double on the following 4th, 2 chain, a double on the following 3d.

5th row.—Turn, 5 chain, pass 3, 5 times 4 double around the next 2 chain and 2 chain between, then 1 double on the next 4th.

6th row.—Turn, 3 chain 3 double around the first 2 chain, 5 times 2 chain and 4 double around the next 2 chain.

The 7th-10th rows are like 5th-2d respectively; after those repeat the 1st-10th rows 5 times, then the 1st row once more. Along the upper edge of the last pattern work 4 p. turns for the shoulder, beginning the first pattern with the 2d row, considering the 4 double at the edge as the middle 4 double of the 1st row; then on the last pattern of the shoulder add 2 patterns for the back of the work. After completing the other half edge, the yoke work small scallops, for each of which work 1 single crochet, 2 double, and 1 single on the edge. Edge the shoulder in addition with the lace shown in 10, which matches the yoke pattern and has the same stitches as described for it: 6 scallops edge each shoulder.

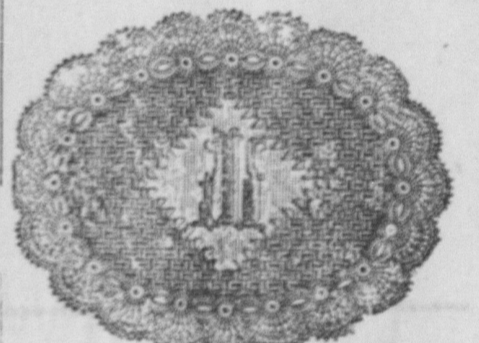


TABLE MAT.—This mat is of cream-linen canvas, with the ground darned in a color, except a square in the centre in which a monogram is embroidered. The edge is surrounded with a crocheted linen lace.

SCIENTIFIC KNOWLEDGE.

Very Necessary as a Defence Against the Dangers of Life.

The following story from Youth's Companion illustrates the fact that in scientific matters one cannot always trust the evidence of his own senses. A little colored boy and his father stood watching in awe-struck admiration the progress of an electric car. As it finally disappeared in the distance, and they turned to walk away, the boy inadvertently stepped on the rails forming the track. Instantly his father pulled him aside.

"Don't you know no better'n dat?" cried he. "You might ha' had a shock, and died in yo' tracks."

"Sho, dad! dat cyar's a mile away by dis time," said the lad, scornfully; but his father looked at him with an expression of pitying wisdom.

"Ef you don't learn no mo'n dat at school it's time you stayed at home," said he. "Don't dey send 'lectricity way over to England on a cable?"

"Yes, dad."

"Don't folks get killed when lightning comes down outen de clouds, millions ob miles?"

"Sartain sure."

"And yet you say de cyar's more'n a mile away, and dere ain't no danger! 'Lage Blossom, you jes' keep off'n dem rails!"

And the boy, overawed by paternal wisdom, gave the death-dealing track a wide berth.

A great microscope that is being built at Munich, Bavaria, will under ordinary conditions magnify 11,000, and in special cases 16,000 diameters.