

OUR PARIS LETTER.

The hats called "des bebes" are no longer considered fashionable. Every make of any pretension whatever, now displays large hats somewhat after the Directoire style, the brims projecting well in front and broad strings looped either in front or at the side. The crowns of all theatre bonnets or those designed for dressy occasions are resplendent with gold, steel and jeweled embroidery, the trimmings consisting chiefly of loops and puffings of velvet mingled with rich tips or aigrettes. The Rosa-Josepha, tipped with two short feathers placed back to back are just now all the rage and are always seen on the side of the hat.

An elegant capote lately made to order by Virot, had a brim of puffed black velvet, the crown of plaited Thermidor (deep orange) chenille; at the back loops of velvet to match with black, jetted aigrettes of black velvet ribbon. One must see this capote in order to realize its beauty, richness and great elegance. All the new bonnets are arranged to be worn with the hair high, and (especially with the Greek knot. A new style of coiffure is to be introduced this winter called the "Madame de Sevigne," which consists of curls and flowing locks.

Feathers are to be worn in profusion, not only as collars and boas but as trimming for both dresses and wraps.

A beautiful dress of dark green cloth has the lower edge of the skirt cut in deep points and trimmed with gold or brown galloon, the same galloon simulating a second row of points above, so arranged as to form diamond shapes. Upon the false skirt beneath is placed a band of cock's feathers, which not only holds out the skirt but gives it an added elegance. With this is worn a long jacket and a boa of cock's plumes.

The rage for chemises and plastrons, of all sorts, which were so much worn during the summer has had the effect of giving us a decided liking for round waists, and many dresses are seen made in this style. The skirt is mounted on a broad belt which holds firmly the chemise or the corage. Over this dress belt is worn a little of leather or ribbon, fastened with the *Grispin* buckle or simply a ribbon that one knots at will in front or at the side.

Sometimes the skirt is sown on to the round waist and the joining concealed with a corselet; some times the dress fastens on one side all the way down, beginning at the shoulder, then under the arm and at the side of the skirt, the entire fastening being hidden by a band of embroidery, velvet or fur which reaches to the lower edge of the skirt.

Many of the corages for winter dresses continue to be made with the open jacket effects which were so popular last summer. A cloth jacket opening widely on a full chemise, or a close fitting vest, is worn with different skirts. Sometimes the jacket is not open, but is made with folds or pleats defining a vest, and is for a dressy occasion on a full skirt front of some pretty contrasting silk is fastened on under the pleats. Corages proper are made in a variety of ways according to the material and the circumstances under which it is worn.

Hunting velvet is in great favor, and nothing is prettier than an entire costume of this velvet with a long skirt and a deep jacket. The jacket may be worn alone or the little corage blouse, closed *a la Russe* and confined by a belt may be worn with a different skirt. Another handsome material is *velours au Nord*, which has hitherto only been used for cloaks, but this winter is being used for parts of dresses but seldom for the entire dress.

Among the long winter wraps are prince's redingotes, crossed and fastened diagonally on the corage, but left open from the waist down, showing the side of the skirt. These are made chiefly of velvet, with a narrow band of fur at all the edges, and a passementerie along the left side of the waist. The latest novelty in the way of mantles is the return to the old fashioned but graceful Talmas.

These are deep capes, cut on the bias and arranged so as to fall in natural folds; they are plain on the shoulders, about five or six yards round at the lower edge, and are thrown back to display the lining. They are made in cloth, plush and *velours au Nord*, bordered with fur and lined either with fur or quilted satin.

The collars of wraps are often lined with fur instead of being faced. Of course everything Russian is now in the height of fashion, therefore the comfortable Russian coats are worn again made of soft thick cloth or else fur lined, fastened straight or diagonally, with a crossed rolling collar and deep cuffs of fur. An edging of fur extends along the front from the end of the collar to the foot of the garment.

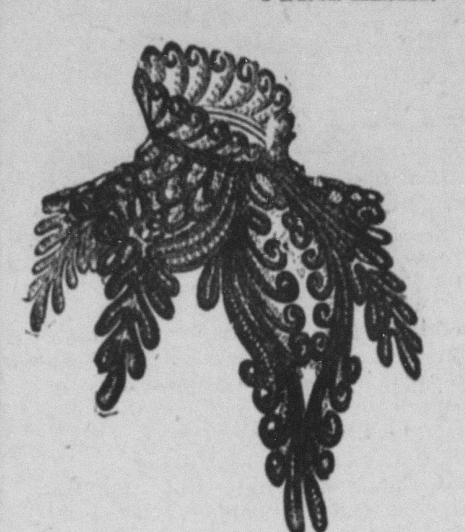
Black lace continues to be used for evening dresses, but usually in combination with some other material, as black velvet combined with *Cygale* satin draped with lace. A charming dress of black velvet and orange satin had the corage fronts, full upper sleeves and skirt front which were of the satin, draped with black lace. A cluster of yellow chrysanthemums was worn in the front of the corage and a smaller one combined with black lace in the hair. Another robe was of blue *crepe de chine* and blue *peau de soie*; the skirt front was of the latter covered with rich silver lace scalloped at the edge.

The corage was open, with a wide spreading Medici collar of silver lace, forming a frame to the head and shoulders; the basque and plastron were of the same lace; diamonds were worn in the hair and the gloves were white suede, very long and disappearing under the lace ruffle of the short elbow sleeves.

Shoes worn with ball robes or with full evening toilettes are now made of the same material as the dress, with a ribbon rosette or pompon, and the points either inserted in beads, or like *monarchs* had, with the points embroidered with the same colored silk and metal beads.

As to gloves they are worn long when the sleeves are short, or only coming to the elbow; pearl-gray and silver-

gray are the shades preferred. The same shades are used for day wear, but then of course they are shorter, as the sleeves are so long. *Ganteleto* gloves are now being introduced by the "ultra fashionables" but do not as yet seem to meet with much favor. FRUICK LESLIE.



No. 1301. PARSEMENTERIE COLLAR.—No. 1301, shows a very pretty and at the same time dressy collar of black silk passementerie; it is worn with round bodices that are plain at the top and drawn in pleats to the waist.



No. 1302. GOWN OF PLAIN AND BROWN-STRIPED WOOL.—The material for this gown is dark blue camel's hair with part of the goods having furry stripes; alternately black and orange. The front of the skirt and the vest are of striped goods, the two being cut in one, while the bodice, which has a short jacket front and coat-tail back is of plain goods. The skirt is lined three fourths train long away with a foundation skirt. This is one of the many desirable models of which we are able to furnish our readers out paper patterns.



No. 1302. BACK VIEW. No. 1303. STREET COSTUME WITH CAPE.—This gown is of plaid wool having a heliotrope ground barred with black and crossed with cream lines, combined with plain heliotrope cloth. The plain bell skirt is of the plaid and the bodice which is fastened on the left side on the shoulder and under the arm, is of cloth with plaid sleeves. It has a pointed Medici girdle stitched on at the waist, needing a deep slashed



No. 1304.



No. 1303. outside of this is a high Medici collar of fur. The sleeves are very large from shoulder to elbow, and then gathered into a deep cuff which is a mixture of Persian Lamb and velvet.



No. 1303. BACK VIEW. coat skirt. The skirt can be made with or without a foundation skirt, if without it should be lined through. We are ready to furnish patterns of this gown and the accompanying cape.



No. 1304. MORNING CAP.—Orange velvet ribbon and white lace are used for this cap. Above the frill of lace surrounding the edge of the small net frame, is a band of ribbon studded with bronze spangles, completed by a bow on the front and a smaller one at the back. Two shell frills of lace cover the crown.

No. 1305. WINTER CLOAK.—This stylish cloak is of dark, royal, blue-faced cloth open in front with flaring revers of black Persian Lamb. It has a long waistcoat of deep blue velvet with a short simulated corselet of Persian Lamb. The inside collar, partly of fur and partly of velvet, is pointed and



No. 1305.

FANCY WORK.

In making our Christmas gifts we should not consider simply those things which we enjoy making, and which cost us but little. There must always be a certain amount of money expended and a double amount of contrivance, patience and industry, also consideration for the wants and wishes of others if we would have our gifts acceptable.

As both wall and hand bags can be put to such a variety of uses, and are always so convenient to have, they are very desirable as gifts. Work bags are frequently made in purse shape, for which alternate strips of silk and velvet may be used with tassels at each end.

The old fashioned model known as a stocking bag, which is a circular case, the centre closing with a ribbon or string, is always useful. A larger bag may be made with a waste basket as a foundation, the lining extending into a bag top; this more capacious bag will hold all sorts of necessary work in times of emergency.

Bags for soiled linen and shoe bags should find a place in every closet of a sleeping room. A pretty bag for soiled linen can be made of gray canvas of any size desired. Some pretty but simple cross-stitch design is worked in colored worsted, or worsted and silk, on the outer side and then it is lined with satin to match the most prominent color of the embroidery.

About an inch and a half below the upper edge or mouth of the bag, a casing is made by two rows of stitching half an inch apart through which draw strings of the worsted, finished with tassels, are run. These bags might be made more elaborate, but it is not in good taste as they then become unsuitable for the purpose for which they were intended.

Shoe bags should be made of strong material with two rows of pockets, just wide enough to tuck on the closet door, and bound with bright colored braid. A piece nearly twice as long as the foundation is wide is shirred at the top and bottom, or else laid in folds, and fastened to the foundation to form the pockets.

For the little ones who love nothing better than a doll that they can throw around without fear of breaking, are the knitted ones so easily made. Begin the doll at the neck, using red yarn or zephyr for the body. Cast on 12 stitches, widen at the end of the needle every other row until you have 28 stitches, then narrow once at the beginning and at the end of the needle. Knit one row across plain; next row narrow at the beginning and end of the needle. Next row plain. Next row narrow. Knit two rows plain; then two rows wider, at beginning and end of the needle, with one plain row between.

Knit 3 rows plain; 1 row narrow at each end. Continue knitting 4 rows plain and 1 row narrowed at each end until you have 20 stitches. This makes half the jacket. After knitting the other half in the same manner, take up stitches at the bottom of the jacket and knit 6 rows of black to form a belt.

Use blue wool or zephyr for the pantaloons, widening every third stitch on the back. Knit 4 rows. At the fifth row widen each side of the seam; knit 3 rows and widen again; then 3 more plain. Make off half the stitches for the leg. Cast one-fifth of the stitches in the seat for a gore and knit like a stocking. When long enough to begin for the shoe have 24 stitches and change to black yarn or zephyr.

For the sleeves cast on 8 stitches, widening at each end of the needle until you have 16 stitches. Knit 16 rows, then narrow at each end of the needle. Knit 1 row plain and 1 row narrow at each end. Join on white and take four needles. Knit 2 and then widen on each needle. Knit 6 rows and narrow off the stitches. For the neck pick up 12 stitches at the top of the jacket, using four needles. Knit 4 rows plain; take half the stitches on the back for hair and knit with black. Widen five times on first row; knit 8 rows plain.

Knit 3 rows, narrowing each time at the beginning and at the end of the needle. Take the other half of the stitches for the face, using white or pink. Widen every second stitch on the first row, then knit 4 rows like the heel of a stocking and widen on the

HEAD-REST.—This hexagonal down cushion is fourteen inches wide, measuring from side to side between the points. It is covered with corded silk cut on the bias. On the upper side is set a band of olive velvet seven inches wide, and on either side of this is embroidered in shades of terra-cotta and olive silk any pretty design one may choose. The edge is finished with a silk and gold cord twisted into loops at the corners, and forming a long loop at the top by which it is to be suspended.

WORK BAG.—For this bag two squares of cream satin either pointed or embroidered are employed, and surrounded with a fancy galloon and a ruffling of silk. Ribbon rosettes are placed at the two lower corners and looped bows at the upper corners. A netted or crocheted silk bag is fastened at the top of the bag by being sewn outside and the lining, which should be of a pretty contrasting color, and drawn together with a long loop and cluster of ribbon ends to slip over the arm or trow over the back of a chair.

BAND IN CROSS-STITCH.—This band is very suitable to use for ornamenting the soiled linen bags mentioned in our article on Christmas gifts in this issue. The band could be worked across the bottom of the bag about an inch above the edge, and in the centre the owner's initials or monogram embroidered.

M. W. SALMON, of Cambridge, England, enjoys the reputation of being the oldest surgeon in the world. He was born in March, 1801.

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The new shipyard building by the Cramps in Philadelphia, Penn., is to be the greatest in the world.

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right side twice in the middle. For the nose knit on the wrong side plain; on the right side widen at each end of the former widening. Knit 5 rows plain. Next row narrow off the last two widenings. Knit 1 row



WORK BAG.

plain; narrow off the other two widenings, knit 2 rows; knit 2 rows, narrowing at each end. Take black and knit 5 rows like the toe of a stocking. For the rim of the hat pick up the stitches at the edge of the black. Widen every third stitch the first row, knit 3 times around in ribs and bind off.

Sew up where there are open seams and stuff with wool or cotton. Work eyes with a needle threaded in black and lips with scarlet thread. Little black knots for buttons may be added to the scarlet coat.

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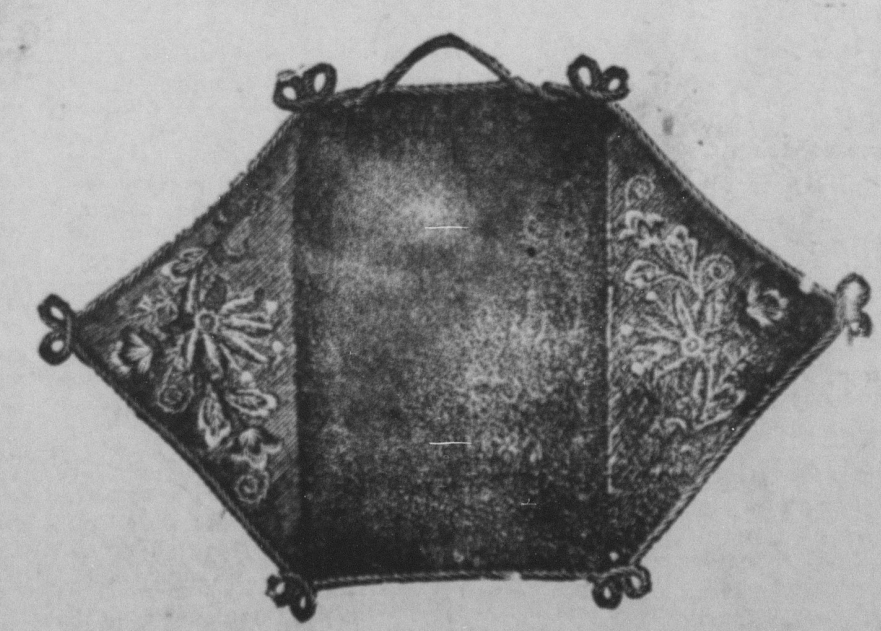
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Dr. PAULINA MASON, of Toledo, O., practices medicine still at the age of 70. Her grandfather was the Chevalier Beauharnois, a personal friend of Czar Alexander I.

A man has been arrested in Prussia for saying that the crazy King of Bavaria was the most useful monarch in Europe, because he spends his time peeling potatoes.

Years ago the castles of the Old World were shown on dinner plates and when Lafayette visited the United States the incidents of his visits were pictured on tea-cups and sugar bowls.



HEAD REST.



BAND