

OUR PARIS LETTER.

Surely, one cannot complain of a dearth of loveliness, for never, apparently, has a season ever brought us more extravagant creations. First on the list is the *Jacquine* redingote, the shape of which is extremely elegant and original. It is not made according to the models with which we are so familiar, for certain peculiarities change it at once into a garment of an entirely new style. First, it is longer, less of a redingote and more of a jacket. The fronts are crossed and closed on the left side by three large buttons. The color of the cloth used for this garment is called "*chataigne*," a redish brown which is in great demand this Winter. Two large revers cover the chest and fold back over a pelerine which is pleated at the neck, thus forming the collar.

This pelerine is cut quite straight, like a band, and of ample width; the width is then reduced by laying small perpendicular pleats and stitching them to a depth necessary for the height of the collar. This garment has met with great success for morning outings, promenades, etc.

If a more dressy garment is desired, one has only to choose another color and a different fabric.

A model quite new, and which bears the mark of one of our prominent modistes, is a pretty jacket in cloth of a less pronounced reddish cast yet of the same tone. It completed a full costume. The straight fronts, closed at neck and waist line, were open over the chest on a plain or a long jabot of silk muslin or of gauze.

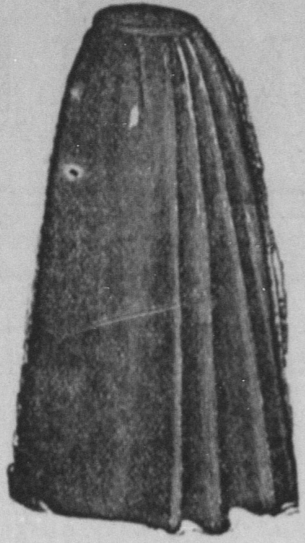
The fronts were cut straight-way of the cloth, but the back entirely on the bias forming a Watteau pleat with the seam in the centre, and no more fulness in the bosque than there is in the back of an ordinary jacket. One point of importance is that the fold touches the back without being fastened there; a loose stitch under the seam at the waist line holds the fold to the jacket. A band of brown velvet ribbon passes beneath the fold, is crossed in front, and returns forming a reversed V, the point of which is concealed under the fold near the collar. The edge of the jacket and the bottom of the dress skirt are trimmed with a thick band of silk and wool marabout, which is frequently employed this season as a garniture. This jacket has also proved to be a great favorite.

Blouse corsages are being universally worn as they add greatly to the variety of one's costumes. A charming one is made of gray corded velvet with a band of black ribbon inserted with an antique silver buckle. The beautiful buttons which adorn these corsages add to them a peculiar elegance. These buttons are veritable jewels, sometimes in gold and sometimes in fancy designs. We have seen one of the blouse corsages in lacust-green velvet with flat gold buttons similar to a gentleman's shirt studs.

A black velvet one had Bavarian buttons in perforated silver. The same blouse for theatre wear, had an inner corsage of white silk muslin and insertion of Chantilly, with magnificent diamond buttons; these buttons appear also as ornaments on the sleeves.

As is well known all hats, or nearly all, have strings that are wide or narrow, and more or less long. A leading house has just decreed that these strings shall be very narrow, fastened by a little knot under the left ear and with ends which reach nearly to the knees. A model was shown made of amethyst velvet with a chaplet of velvet roses around the pointed crown, and a knot of white ribbon perched like a bird on the front edge. The strings of narrow white satin ribbon were knitted under the left ear, and had long ends reaching below the waist line. The fashion will undoubtedly soon be adopted as the long flowing ends tend to give the fair wearer an added grace.

FELICE LEBLANC.
CHEVROT GOWN AND VIGORNE TAILOR GOWNS.—No. 1321, is of gray chevrot trimmed with black velvet, and a full vest of figured silk between the open jacket fronts. The skirt, made without a foundation skirt, is lined through with alpaca and trimmed at the bottom with two bias folds of cloth four inches



No. 1322. BACK VIEW. deep, piped with velvet at the lower edges and headed by a velvet fold.

For the full vest a straight breadth of silk is used, gathered at the neck and waist and sewed on the right half of the wrist lining. The lower edge is gathered and turned under, and sewed to the edge of the lining. It is hooked to the left half of the lining, as is also the velvet belt, which is sewed to the lining on the right side.

The straight collar and the coat revers are of black velvet. The fronts of the jacket and the sleeves are trimmed with loops of steel, with steel buttons at either end.



No. 1323.

No. 1323. Beige-colored wigorne with a white cloth vest is the material of the tailor gown. The skirt is made without a foundation and lined through with alpaca and trimmed along the side seams with rows of large braid buttons.

The coat bodice has a high officer's collar in addition to a deep turned-down collar and revers. The white cloth vest is buttoned across with revers, and opens on a white linen chemise at the throat.



No. 1324.



No. 1325.

No. 1322.



No. 1326.

No. 1326, shows how to dress a Roman Contalina. The skirt is of black merino and the corselet of velvet. White-linen chemise to embroidered in multi-colored designs like the apron.

Muslin headdress, with lace and gold pins. Coral beads around the neck.

No. 1324, represents a Tunisian child. The vest in blue cloth wrought with gold in keeping with the frock. Skirt in black nun's veiling with rows of gold braid.

The yoke-shaped top and high collar are of velvet lined with white lace, belt and bows of black velvet ribbon. Puffs of lace cross the shoulders and lace frills finish the lower edge of the sleeves. A frill of doubled surah is set along the edge of the right front, and near the edge of both fronts is a lace scarf gathered at the neck and waist line.



No. 25.

No. 1325. PLAIN WOOL COSTUME.—Our model is of beige and blue plaid wool cross-barred with red and brown silk lines. The bodice is mainly of velvet with a pointed plastron of plaid goods in the back, and a plaid coat skirt set under velvet tabs. The front has a pleated vest of brown crepe de Chine, across which the velvet is strapped with gilt buckles. The sleeves are plaid; the skirt is slightly draped and trimmed with velvet bands and a gilt buckle on the sides.



No. 1325. BACK VIEW.—Crested white surah silk, black velvet and lace are combined in making this simple but very pretty blouse waist.



No. 1333.

No. 1333. FUR-LINED RUSSIAN CLOAK.—This cloak is of dark blue camel's hair, lined with fur and trimmed with a Russian collar and deep cuffs of Alaska sable. Passementerie clasps fasten the fronts below the waist line. Muff of sable.



No. 1332.

No. 1332. CLOAK FOR A YOUNG LADY.—The cloth for this garment is gray woven with a stripe of a darker shade forming deep points in the centre. It is cut in redingote shape, the back and side backs furnishing ample fulness for the skirt. The fronts cross and button on the right side; the deep cape opens in the back and front, with flounces of plain cloth pleated on the shoulders and falling in folds upon the edge of the opening. Three rows of stitching ornament the flounces. The high collar is bordered with black feathers, and a similar band trims the edge of the cape and the bottom of the garment. Close sleeves.

FANCY WORK.

In looking through some of the fancy stores the other day, I saw a very pretty work pocket which is easily made, and would be useful as a Christmas gift. The pocket hangs in a tiny cabinet frame about eighteen inches tall and eight inches square at top and bottom. This frame can be bought at any fancy store in the plain wood, or a carpenter could easily make one at a trifling cost. With a little enamel you can paint it any color you may desire. Some of those I saw were pale pink while others were a faint peacock blue.

The bag should be of some pretty flowered silk, and lined with a silk of plain but harmonizing color. If the frame is pink, a yellow flowered silk, lined with pale blue would be pretty. Shirr the top of the bag an inch below the edge, and fasten it to the four top bars of the frame, letting it hang full below. Bows of ribbon may be tacked to the four corners both above and below. By using plainer material this bag could be used in the dressing room to hold small soiled articles as laces, handkerchiefs, etc.

A convenient little pin-cushion to hang by a sewing machine can be made of strips of silk braid of different colors. For this seven strips of braid each six inches long are required; harmonizing colors should be selected and the edges sewed together over and over, beginning about an inch and a half from the end and leaving off the same distance from the other end. These ends must be raveled for fringe.

Work a fancy stitch down each seam with embroidery silk of some pretty contrasting color, and then gather the ends just above the fringe and stuff it with hair or wool. Draw up the ends and fasten them, tacking on bows of baby ribbon with long loops by which the cushion is to be suspended.

A bread doily is very ornamental to the tea-table and suitable for a bride. Take a piece of fine linen about ten inches square and hemstitch an inch wide hem all around. Work a small design, as wheat-heads or corn flowers in out-line stitch, in one corner or in clusters here and there.

Finger doilies and cake doilies can be made in the same way, only the design should be worked in color.

Pretty bon-bon boxes can be made from the small fancy wicker baskets which come in such pretty shapes. They should be gilded or painted outside and in, and then trimmed with gay colored ribbons and filled with fancy sweetmeats.



DOLL'S FROCK.—This little frock is worked in croquet with scarlet Saxony wool. Cut a pattern of the doll's waist which you wish to dress, then begin at the right edge of the back with a chain of the length required, and work to and fro as follows:

1st row.—Pass 1, a single crochet on every succeeding stitch (for a single insert the needle with a loop on it, pull a loop through, pull a loop through both loops on the needle).

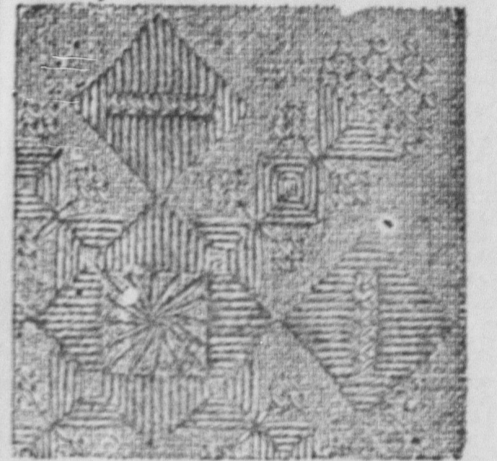
2d row.—Turn, 2 chain, *, take a loop through the first of the 2 chain, take a loop each through the back meshes of the next 2 stitches in the 1st row, pull a loop through the 4 loops now on the needle, 1 chain; repeat from *, but take the first loop through the front mesh of the last of the loops taken up for the preceding stitch.

3d row.—1 chain to turn, then a single crochet into the front mesh of every stitch. Continue to repeat the 2d and 3d rows by turn, widening or narrowing as the pattern requires; to give the extra needful width toward the bottom, work a short row up to the waist and down again, thus forming a small gore.

Overseam the shoulders together. Work the sleeves in the same stitch, join them and overseam them into the armhole. Before sewing in the sleeves work the cuff. For this make a chain of 6 stitches and work in tricot stitch (take up a loop through each stitch going forward and work them off coming back), 14 rows; at the end of each row connect to a stitch of the sleeve, and in the middle rows connect to 2 stitches

to full the sleeve; connect the last row with the first and then finish the front edge with a row as follows: a single on the first, * 3 chain, take a loop each through the 2d and 1st of the 3 chain, a loop through perpendicular mesh before the 3 chain, and 2 loops through the next 2 edge stitches, pull a loop through all the loops, work off this last loop; repeat from *. Work a like row of points downward into the front meshes of the neck stitches, then from the back a row of singles on the unoccupied meshes of the same stitches. On the singles work to and fro 3 rows, in the first of which make 5 chain, and a single on the next 2d stitch; in the 2d row 2 single around every 5 chain, then a row of points like those previously described, continuing them down the back edge. A ribbon is drawn through the 1st of these rows and tied at the back. Join the lower half of the back. Around the lower edge of the waist work first a row of singles, then, for an open row through which a ribbon is drawn, work a chain and a single. The skirt is worked on the waist, the last open row remaining on the outside.

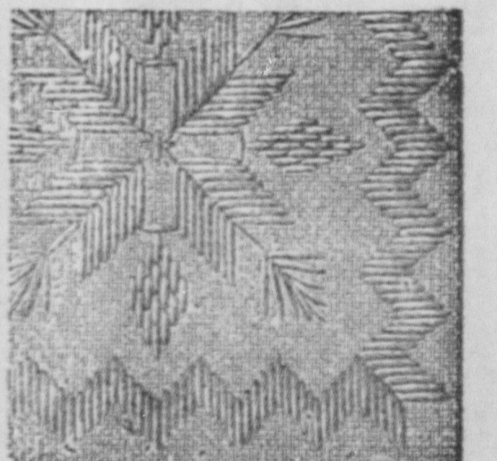
1st row.—3 chain, take a loop each through the 2d and 1st of them, and 2 loops through the next two singles of the row before last, pull a loop through all these loops, pull a loop through this last loop, *, take a loop through the mesh at the top of the group worked off previously, take a loop through the front mesh of the last, of the 4 loops previously taken up, take another loop through the same stitch through which the last of the 4 loops was taken, a loop through the next stitch, pull a loop through all, pull a loop through this last loop; repeat from *; in the last



EMBROIDERED SPREAD, No. 2.

repeat take the 3d and 4th loops through the last 2 of the chain at the beginning.

2d row.—To begin, I repeat of the last row, but taking the 4th loop through the front mesh only. * take up 2 loops like the first 2 of the previous pattern, then a loop through the stitch with which the 1st row of the last pattern were worked off, a loop through the back mesh of the succeeding stitch, pull a loop through all loops, work off the last loop; repeat from *. Work 4 more rows like the preceding row. In connection with the last row work the



EMBROIDERED SPREAD, No. 1.

border crosswise in tricot stitch on a foundation of 6 chain as for the cuff. Below this work 2 more rows as in the top of the skirt, and the pointed edging as at the sleeves. On the border 4 rows of cross-stitches in contrasting silk are worked as shown in the illustration.

EMBROIDERED SPREAD.—On a square of fine white or cream-colored congress canvas of the desired size, mark out thirty-six smaller squares as shown in figure 1. These squares are embroidered in two alternate designs with colored cotton according to the working details given in figures 1 and 2.

The twelve to sixteen threads which have been left between the small squares are made into drawn work borders, and the edge of the cover finished with a Torchon lace border. The spread should be lined with some pretty harmonizing silk.



EMBROIDERED SPREAD.