

OUR FASHION LETTER

VENICE AND IRISH LACE ARE MUCH USED FOR TRIMMING.

Corsage Cut Low and Heart Shaped—Ruby Jacket Ornamented With Fine Embroidery—Blue Cheviot Dress—Dress For Paying Visits.

Soft materials, that fall in graceful folds, are the only kind in use this season for evening dresses. A special kind of velvet, known as velours mouseline, has been made for this purpose, also a satin as soft as fouldar, in all colors, to avoid any thing like stiffness in dress. Venice and Irish laces and mouseline de sole are much used for trimmings.

The first model proved is an evening dress of supple lilac taffetas brocade with mauve and white flowers. The skirt fits very closely around the body and has no pleats round the waist, the fulness beginning to develop about half way down, and the bottom being very wide. It is long in front and at the sides, and has a train of medium length. It is trimmed round the bottom with two rows of petals cut out of mauve silk and forming a garland. This skirt is ornamented with a long tunic of the same material, opening down the centre in front, rounded off at the bottom and trimmed with a flat flounce of large meshed tulle, inlaid with Venice lace, which starts at the waist on each side and runs right



around. A second ornament of the same materials runs round the hips, giving the effect of a basque.

The corsage is cut low and heart shaped both in the front and back, encloses the shoulders, and is draped, the drapery crossing over from right to left, it is blouse shaped and is divided in the centre, the right half being of brocade taffetas, the left of large meshed tulle inlaid with Venice lace. From the right shoulder starts a band of Venice insertion, which runs diagonally down the front and is lost beneath the waistband on the left side; beneath this lace is a band of Parma violet-colored velvet. In the centre of the corsage is fixed a large bow of the same velvet, inclining toward the left. The dress has no sleeves, the arms being completely bare. At the summit of the left shoulder is another bow of Parma velvet very much turned up, beneath which are petals of mauve and white silk, like those around the bottom of the skirt. The back and front are exactly alike, except that there is no bow behind. The waistband is of Parma velvet, rather narrow, and is fastened by a square chiselled gold buckle.

The jacket represented is of ruby velvet. It is made with a basque cut in a rounded point behind, which is shorter at the sides, and is cut away completely in front. The corsage is soft in front and slightly gathered at the waist. The upper part on each side, near the inset of the sleeves, is ornamented with applications of fine embroidery. The jacket fastens down the centre in front and has square lapels, which meet in the centre; these are richly embroidered with black embroidery, and are edged with a broad band of chinchilla. The collar is of the velvet, without embroidery; it is much cut away and is lined with chinchilla, which projects over the velvet and joins the trimming of the lapels.

The waistband is of black velvet, one uniform width all round, and fastened in the centre in front with a buckle of chased gold, having a carbuncle in the centre. The sleeves are slightly puffed at the inset, and diminish gradually to the elbow, the lower end to the waist being quite tight. They are very long, and are slightly widened at the cuffs, which are edged with chinchilla. The jacket is lined throughout with white satin.

An outdoor costume of navy blue cheviot is made with a double skirt. The lower skirt is long and quite plain, and the upper part fits very closely round the sides and behind, the front being perfectly flat. The fulness begins, according to the prevailing style, about half-way down and increases toward the edge. The upper skirt comes to a point in the centre in front, more than half way down; it is split up at each side to the extent of twenty centimeters, and is rounded behind. This skirt is trimmed all round with a band of nasturtium velvet cut on the bias, on which are laid mohair braid and narrow black passementerie in festoons. Beneath this trimming is a narrow band of astrakhan also in festoons

made with a very small basque, round behind. It has a large turn down collar, forming jockeys over the shoulders. The lapels, which are broad and nicked, end in a point at the bottom, and open in front, and with two points. Both collar and lapels are faced with nasturtium velvet, embroidered with black passementerie, and edged with festoons of mohair braid, and outside them a narrow band of astrakhan. The vest opens down the centre over a front of the same velvet divided down the middle with a band of the fur. Each side of this front is ornamented with patterns cut out of English application lace. The neck trimming and collar are of the same velvet as the front, edged with astrakhan. The sleeves are tight throughout the entire length and are split up on the outer side at the wrists. They are trimmed with velvet, mohair braid, passementerie and astrakhan, in the same style as the rest of the corsage.

This is a dress of drab chine covert coat cloth. The skirt is in the prevailing style—very tight around the body and no gathers at the waist, and very wide at the bottom. It is trimmed around the lower part with many rows of stitching very close together, forming a band of stitching thirty centimeters wide. The skirt is long all around and has a small train. Over it is a tunic of the same cloth, open and rounded off down the front and sloped away to a point at the back at the height of the band of stitching. The tunic is trimmed with a band of velvet cut out into arabesque designs and piped with gold thread, and down the centre of the back, from the waist to the edge, runs a band of the same trimming.

The front of the corsage is trimmed with a cascade formed of green velvet lined with white satin and inlaid with a lace frill. The same lace is carried around the neck and forms a turndown collar over the green velvet. The waistband is of velvet to match, is quite narrow, and fastens with a broad hook and eye in silver and brass. The sleeves are of plain velvet, very tight, and falling quite low over the hands.

An outdoor mantle of black velvet, very long, so as to completely cover the dress over which it is worn. It fastens down the centre in front and is trimmed over the shoulders with a fichu of the velvet, bordered with skunk. This fichu is trimmed with bands of black moire, encircled with black velvet ribbon of different widths sewn on upright. The skunk, which narrows to a point above the waist trimming, is carried down the front to the waist. The neck trimmings is of black moire, and the collar of velvet, edged with a trimming of the same material, which forms a collarette. The sleeves are slightly draped in the upper part, but tight from the elbow to the wrist, where they are trimmed with skunk. The waistband is of black moire, is narrow and round, and is fastened with a buckle in translucent enamel on a gold ground. It has long ends, which fall nearly to the bottom of the skirt. The mantle is trimmed all around the bottom with six bands of black moire laid on flat, and alternating with black velvet of various widths, the narrowest being at the bottom. The ribbons, being sewn on by one edge only, stand upright. A band of skunk which starts from the waist on each side runs around the back, forming a heading to the trimming.

The dress is of red poplin, embroidered with spots of black chenille at regular intervals. The skirt, which is made according to the prevailing fashion—tight around the figure and wide at the bottom—is long and had a short train. It is edged around the bottom with a band of marten. Over the poplin skirt, which is plain, is a jacket



habit of the same material, the body plain and the tunic embroidered. The tunic comes rather more than half way down the skirt behind, and fits tightly over the hips and in the back. The front opens very widely in front and is rounded off at the sides. The upper part is ornamented behind with embroidery in black chenille, which runs around in festoons like a rounded basque. The upper part of the corsage is ornamented with similar festoons and spots in black chenille. The lapels are cut to a point and fall in folds, and are trimmed in a similar style. The corsage opens over a front of white frilled mouseline de sole, and the neck trimmings is of white satin embroidered with chenille. The sides of the corsage are trimmed with marten which also runs around the neck. The waistband, which is narrow, is of black velvet, fastened with a straight bow in the centre in front. The sleeves are of plain poplin, are very tight, and are split up at the wrist on the outer side the split being edged with festoons of chenille and marten. The epaulettes are trimmed in the same manner and also bordered with the same fur.

KEEPING FLOWERS FRESH.

Place the Stems in Wet Sand Placed in a Vase.

Flowers will keep fresh longer if their stems are in wet sand. Put the flowers into a vase as usual, then carefully sift into the vase by means of a funnel sufficient sand to fill it nearly to the top, shaking it so that the sand will settle down among the stems. Gradually add water until it stands a very little above the top of the sand, and replenish the water so often as needed.

A writer upon the subject says: "When roses are worth six or eight dollars a dozen in midwinter, it is worth while knowing how to make them last. Three dinner parties one Christmas week with the same dozen and a half: Marmet roses, and the flowers were much admired each time. It was after 11 each night before they came off the table. They were removed to a wide-mouthed kitchen bowl that held a generous supply of water, and with strong shears the rose stems were snipped off an inch or so under the water. (There is a physiological reason for cutting under the water, but never mind that!) Then the bowl of roses were carried to the coolest cellar, but not one that felt to the freezing point, placed in the big wash-bowls, a little sprinkle of water dashed over the whole, and the cover put on tightly. They were left untouched until the next afternoon, when they reappeared again as fresh as before. Of course if the florist had sold roses that he had been hoarding for several weeks in his dark ice-room, they would not have endured the gas and the candles and hot air conditions of a modern house so many days.

Let Us Broaden Our Home Work. A careful study of the definition of the word "home" leads to the conclusion that most of our so-called "home departments" are conducted on too narrow a basis. In the first place, the majority of them assume that the men of the family are not interested in so trivial a matter as the home department corner. If the editor chances to say a word that applies to men, the explanation is made that one occasionally strays in, and that this may catch his eye. If ideas are being exchanged and a man expresses his views, he usually begins by explaining and probably apologizing for his presence. Now this is all wrong. The home is or should be equally dear to the men and women of the family. Its upbuilding well-being and happiness are, or should be, the concern of both, and, this being so, the home department of a paper should be of interest to both. One reason why it is not is that, as usually conducted, it is too often simply a medium for giving or exchanging of recipes for cooking, canning and other purely feminine interests, which are all very well in their way, and which certainly should have a place in a home department, though not at the expense of other and equally important matters. Then, too, in the ordinary home there are usually adult members who have interests quite apart from housekeeping, or even home making in its strictest sense. Surely these young people should be considered and provided for. The home department should welcome to its hearth all the family, men and women, married and single, old and young. Like a wise host, it should consider the tastes and prepare to meet the needs of each and all. For fathers and mothers there should be counsel, and a place to exchange views on the serious problems which confront parents in our day. For housekeepers there should be practical, reasonable information and room for giving as well as getting ideas. And for all, young and old, should be a special corner where there should be weekly meetings, like a club, at which should be discussed principles of conduct, current topics and live questions of all kinds. From this section of the home department would flow mental stimulus and a truer consciousness of the real meaning of life.

An ideal home department is the one which aims at an all-around development of soul, mind and body in all its members, because on this depends healthful living and happy homes.

The Songs of Home. The songs of home sound sweet in a foreign land. The following paragraph is from a letter, by Rev. C. S. Robinson, D. D., written after visiting the Mount of Olives.

"While we thus sat in the garden of Gethsemane, in busy contemplation of thoughts and themes so all-absorbing, suddenly our attention was arrested by the strains of music, which the distant band was playing. We could hardly believe our ears; but over the walls of Jerusalem, and over the walls of the garden, came the famous measures of the old Scotch song, "Annie Laurie." Where they could have learned this air no one imagines; possibly it was one of the acquisitions of the Crimean war. It would be natural to suppose this made one unwelcome interruption to us there in Gethsemane. But when the instruments swelled out upon that last little couplet of the song:

"And she's a' the world to me" And for Bonnie Annie Laurie, I'd lay me down and dee!"

It seemed as if instinctively each one of us accepted this poor earthly love for a Caledonian maiden as a symbol and type of that higher, that divine love, which was more than all the world to our hearts.

Nobody said or sung the words we all knew so well; but when that strain ended one voice was heard quoting those better words still: "For scarcely for a righteous man will one die; yet peradventure for a good man some would even dare to die; but God commended His love towards us, in that, while we were yet sinners, Christ died for us."

LET THEM CRY.

It is the Only Exercise a Young Baby Gets.

That babies ought to cry occasionally is a fact well known to doctors, but one which seems to be very much against the creed of mothers and nurses. The model babies who never cry are unnatural specimens. Crying is the only exercise a young baby gets, it expands the lungs, causes a better circulation of the blood, and helps on muscular growth. Of course, fretting when there is discomfort is to be promptly attended to, and screaming (which might cause rupture) must not be allowed, but a really healthy little cry, when nothing particular is the matter, save that baby needs that mode of expression for his pent-up feelings—this is not a thing to make everybody run and try to divert the little one's attention or to stop him, or get out of the way as if there was a fire or a runaway locomotive coming.

The noise is not pleasant, but if we were once assured that it was a harmless pastime for baby, most of us could reconcile ourselves to it once in a while. Not at night, if there is one lesson more important than another it is that darkness and stillness go together. But although the idea may be a novel one, there is something to be said in favor of little babies being allowed a small crying spell—that is, an exercise spell—during the day, purely upon the grounds of health.

The queen of Spain is simple and domestic in her tastes. She and her daughter are admirable needlewomen and embroider and make laces most beautifully, the little king playing beside them while they work. She has but one vice—smoking—and the little king delights in making cigarettes for her. In Austria, however, many women smoke, and not even the unhappy death of Queen Christina's cousin, the Archduchess Matilde who set fire to her muslin dress with her cigar has been able to cure her of this habit.

Her favorite color is mauve. It seems always difficult for women of sentiment who have worn mourning to return to crude colors, like blue, red and pink.



Styles in Collars.

White linen collars look well with the severe tailor-made gowns they are worn very high, some are turned over others are straight bands. With these are worn the four-in-hand or the Ascot tie. Then there are the pique stocks which at present are heavily starched instead of being left as they were a few months ago without any starch. They are very mannish-looking and rather smart. But these high collars are bad for the skin of the throat, as any wrapping up of the throat is apt to discolor the skin so that when a low gown is worn there is an ugly rim of yellow always to be seen where the collar has kept all air from the throat.

The prettiest fashion of all is the dainty little turned down collar of sheer linen lawn or cambric, with hem-stitched points or with a very fine embroidery upon it. These collars are very narrow, do not quite meet in front and are on a band which is slipped inside the stock collar.

Real lace Valenciennes or point is made into these collars—a very narrow band of insertion, to which is sewed a second ruffle, also of the same lace. These little lace collars are very becoming, particularly to middle-aged women. There are some pieces of hand embroidery on Swiss muslin that are rather larger than the collar just described, and these are also fashionable and look very well over a dark satin stock.

Mull ties edged with lace are still worn, but the ends of the lace are much longer so that very little of the mull shows. Some of these ties have only enough mull in them to reach around the throat, and then both bow and ends are of lace. There is a white Chantilly lace which is very expensive and quite rare, and it makes very pretty ends for these ties, but there is no fixed rule as to what sort of lace shall be used—both the light and heavy kinds are correct.

The long bars of our grandmothers' time are the smartest thing imaginable, and marvellous workmanship is seen in some of the old pieces that are now brought forth. These are long enough to tie at the throat in a bow-knot, and the ends fall down some distance on the waist. Then there are long pieces of lace insertion, from four to five inches broad, which are in a bow-knot, and the ends left to hang down even on the skirt of the gown. The fine pieces of Irish point are very good for this, particularly on a velvet coat, but again, there is no law as to what lace is or is not in fashion—lace of all kinds is on the crest of the wave, so far as fashion is concerned—Harper's Bazar.

Women's World.

For plain but stylish walking costumes nothing is prettier than Irish linens.

Appliques of black lace on white silks are one of the features of the season's millinery. The new finish now given by jewelers to chateleine clasps, articles for the toilet table, etc., is called rose gold. It is really a gilding over silver. The newest skirts on evening toilets are very light and supple, being merely silk-lined and not at all stiffened with interlining.

THE BROAD, LOW BROW.

The Possessors of Them are on the Right Side of Beauty.

Ladies who are the happy possessors of the classic "broad, low brow," may always feel assured of being on the right side of both beauty and fashion, by wearing the front hair slightly rolled in pompadour effect, not brought back and rolled tightly and smoothly which gives a strained or severe and unattractive appearance, but loosely taken back from the face, slightly waved and combed over a low roll, leaving, if becoming, a little short, very short, curl or two to stray carelessly over the forehead, in sure to do credit to the plainest features, and lend a beauty which with any other mode of dressing the hair might be lacking. If, after being combed back, it is brought forward slightly before being confined, it will have a still prettier effect.

All the styles of hairdressing, as fashion says, admit the use of many fancy pins and combs, but while this may be admissible, it cannot be said to be the best of taste, unless upon a state occasion, or when an elaborate toilet is required, as otherwise it would be sure to lend to the most beautiful woman in the world a "dandy" appearance. If a woman, young, or a little more advanced in years, be lovely in her own beauty and womanliness, she needs not avoid too much elaboration in the matter of dress, as the overdoing detracts from her natural physical endowments and if she is plain of features, fussiness in dress is sure to emphasize her lack of physical charm. If a woman is not handsome, she can be to a certain degree, stately and imposing, even though short of stature, but this she can never be if she prostitutes elegance in dressing to mere fussiness and dowdiness.

The combs of our grandmothers are very much in vogue. Those in gold or old silver are highly prized by young ladies.

Crescents set with jewels are fashionable. Jet hair ornaments, and jet and rhinestones combined find much favor. Some of the newest hairpins have for a top a jet butterfly.

The rhinestones are, of course only suitable for evening wear.

Ruskin's Art Principles.

In truth, although Ruskin admitted that "art was not meant to teach science," nature, the scientific phenomenon that involves the whole world, absorbed his faculties even when, if half-unconscious of it, he reared upon it his theories of morality, says Scribner's. His art is record rather than creation and his aim, broadly speaking, scientific in its essence rather than artistic. He has declared, in one of those moments of clear introspection which illumine his character with so bright and exquisite a light, "I am no poet; I have no imagination." A poet he was and is, but imagination or invention of the higher pictorial sort he has not.

He did not realize the truth at first, but sought to restrain much play of imagination in others as harmful. To Sir Edward Burne-Jones, who loved to realize his invention and ideals, not only in the figures in his pictures, but in every sort of accessory, he would say "Ned, go to nature," and only in later days did he regretfully recognize his limitation, as conveyed in the pathetic words spoken to me years ago, "I might have made such charming records of things."

Gray Hairs.

The fact that some persons begin to show gray hairs while in their twenties does not indicate a premature decay of the constitution. It is purely a local phenomenon, and often co-exists with great physical vigor. A medical journal says:

"Many feeble persons, and others who have suffered extremely, both mentally and physically do not bleach a hair until past middle life; while others, without assignable cause, lose their capillary coloring matter rapidly when about forty years of age.

"Race has a marked influence. The traveled Dr. Origny says that in many years he spent in South America he never saw a bald Indian, and scarcely ever a gray-headed one. The negroes turn more slowly than the whites.

"In this country sex appears to make little difference. Men and women grow gray about the same period of life. In men the hair and beard rarely change equally. The one is usually darker than the other for several years.

How an Empress Was Courted.

How princes make love is told in the "Reminiscences of the Marquis Custine." When the Czar Nikolaus was eighteen years old he spent two days in Berlin, where he saw the Princess Charlotte, two years younger, and of a delicate beauty which at once attracted him. She, however, showed no signs of reciprocating his affection. The evening before his departure he sat next the princess at dinner. "I shall leave to-morrow," he suddenly remarked. She did not show any surprise, but quickly answered, "We shall be sorry that you leave so soon. Cannot your departure be delayed?" "That depends on you." "How so?" asked the princess. The prince now declared his love, somewhat to her embarrassment, as she thought they would be overheard. As a pledge of her love he asked for the ring she wore, suggesting that no one would notice it if she took it off and pressing it into a piece of bread pushed it toward his plate. The ring however was not hers, but belonged to her governess, who had received it from the Empress of Russia. And in taking it off to give to the prince she read for the first time on the inside the inscription, "Empress of Russia."

A Beautiful Face.

While it may not be possible to possess a beautiful face, all may have a true one, for it is nearly always the index for the hidden life. If the soul within is true and pure the face will reveal the fact. The sweet inner grace will flash out of the eye, or be stamped upon the meek, quiet face in a way not to be misunderstood. A true face is more desirable than a handsome one, is really more full of beauty, and leaves a deeper impression upon others. Seek, then, to carry a true face. Let the sunny smile be in keeping with the sunny spirit.



The very largest dots on veils are not worn by women of the best taste. The belt slightly pointed front and back gives a very much better figure than a perfectly round one.

The latest thing in hotel bills of fare is tatted to be an edible menu card. It is generally made of biscuit, which the guest eats with his cheese.

Purses to match the color of gowns is one of fashion's newest whims, and are to be found in all colors. In the way of new corsets, one good thing the dressmakers have taken under their patronage, stays made of suede. A thicker undressed skin, of course, is used than that for gloves; nevertheless all the soft, pliable warmth of a gant de suede is enjoyed in these new figure-makers that are regular plums fallen in the not too easy path of the distinctly plump ladies of fashion.

A charming gown is seen of lemon colored summer silk, with bunches of purple violets. The waist is made with full front of embroidered white mouseline de sole, shirred sleeves and a full ruche around the bottom of the skirt of mouseline de sole. Sash and collar are of white moire ribbons, with black stripes. This is an exceedingly handsome gown.

The most delicate embroideries of fine silver and gold, each inset with jewels, are applied to leather, and the acceptable gifts just at present is the jeweled or gold clasp attached to a plain white leather belt. The wide belt of black satin ribbon carefully fitted and boned, fastened on one side with two rosettes with jet or white stone buttons in the centre, is another variety of belt very much worn.

An authority on physical training for women gives the following directions for securing the best results, which naturally must be modified by individual characteristics and circumstances. "Sleep nine hours out of the twenty-four, bathe in cold water, exercise five minutes daily with light dumb-bells, drink a cup of hot liquid before breakfast, spend half an hour every day in outdoor exercise, make the best of bad bargains, and always keep your temper."

A new idea is to contrast diaphanous materials with black velvet. Everything chiffon, ribbon, lace, is bound with velvet. What was vague in outline and merely ceased like drifting vapor has now as distinct an edge as a cow on a close horizon. The butterflies used on tiques, even, have their wings all bound with velvet. It is not a tremendous invention, but ideas are so scarce this year that one makes the most of what there are, and really it is surprising how many new effects can be drawn from this seemingly little one.

There is always the picture hat. A pretty head in a picturesque pose well calculated to display the last century curls in the nape of the neck looked charming at an afternoon reception yesterday, bearing as it did a drapery of eruv lace hanging from bunches of wood violets at intervals about the edge of the brim. Above, this hat was a lining of deep violet velvet, and big black plumes waved at the back and at the left of the crown.

The Fashions.

For first morning, silk undershirts are permitted; but it is customary to choose the most rustling silks.

For street wear, nothing has superseded the violet, the single dark purple variety or the paler double being equally in request.

Sterling silver corners and medallions have disappeared from the fashionable purses and card cases, which are richly plain and of choice quality. Some of the new tailor costumes have bolero fronts and narrow postillon backs. The vest is a fitted blouse of fancy silk laid in soft folds across the front, or else tucked to form a deep yoke.

Don't add a princess gown to your wardrobe, unless you are tall and slender. That is a mistaken idea, long since abandoned, that stout, short women can wear the princess.

An ermine vest in a dark fur jacket is about the smartest thing possible. Equally smart is it to combine three furs together in one garment, as seal, caracule and mouflon.

Beautifully curving revers and sharply notched fronts are characteristics of the new elegant Louis coat basques made by Rauchnitz, Mayer and Felix.

One of the newest colors in millinery is a pink apricot; another a full rich cyclamen, approaching the pink geranium tone, which brunettes find so becoming.

Lace, jewels, velvet roses and tulle are seen on dressy toques, and it is said that piece velvets and moires will be in vogue before the winter sets in.

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