

LATEST IN FRENCH FASHIONS

Exquisite Tea Gowns, Breakfast Gowns and Novelties in Trimming.

A MELANGE OF VELVET, FUR AND LACE

Some Splendid Effects Which Can Be Produced from Inexpensive Materials with the Addition of a Little Good Taste.

PARIS, Dec. 22.—(Special).—The tea gowns worn by French women are a melange of velvet, silk mouseline, fur and lace; they are a vehicle for colors richer than other dress shows, and they are a fascinating combination of the prevailing style of other gowns, with the charms of the needles. This species of afternoon dress came across the channel, but has been modified. French women do not, like English, go in for long lines and dignity, nor at present for the skirt in a long-tailed queue; call it effects are not to their taste. They break up the lines and set from fur effects beside solemn lines, and where the idea was staidness they produce the piquant, or as one might say, something typified by the fringed gentian.

The French gown falls loose in front and back and clings to the figure at the sides;



the skirt is a little long, but cannot be said to train as it makes a round outline on the floor; the shoulders are as wide as those of other gowns, and the sleeves, unlike the English "picture sleeves," copied from Italian canvas, are the matchless plot, whose virtues I have aforetimes celebrated here.

ADMIRABLE MODELS.

Several models divide the fur. One is an outer robe open down the front and open down the back over an inner robe, so that it has the effect of being in two pieces, the open space down front and back some six or more inches wide. It is fitted close at the sides, and the front and back edges are loose, as they would be without the fur, and the full plaited inner robe falls freely out. Behind the inner robe forms a letting and in front hangs loose or else is crossed by a belt over which it falls with an effect of a blouse. Sometimes the outside robe is high-necked and sometimes it is low with a wide collar turned over round the shoulders. The collar in this case is in two sections, like the robe, as it does not cross the back. The material is rich and heavy for the outer portion, as velvet or gros grain, and for the inside something more delicate.

To illustrate this idea can be happily cited a gown made for the tresseuse of the new princess M... whose wedding presents, valued at countless francs, have been the talk of Paris this week. It is of heliotrope velvet, bordered all around with satin, open over an inner robe of heliotrope silk, decorated a four over yellow. The high neckband is velvet with fur on the edge and the front is belted to fit in a beautiful one of deep violet velvet over an inner robe of gray silk, on which were appliques of cream lace. In each corner of the collar skirt at the foot and in each corner of the collar was also a lace applique.

Another style of gown dispenses with the inner robe and closes up to the throat in one piece. It has the same fullness at back and front, which may be in box on side plaits or gathered, and the same clinging at the sides, which may be plain fitting or by exaggerating a full outside down to a close lining with passementerie. Such a gown of Nile green velvet has a half corset under the



arms, reaching from the fullness of the front round to that of the back, in Oriental colors and neck emeralds. Another one of white cloth has a similar corset in green and gold. Still another design has the front and back in two pieces and decollete over a high under robe, that is seen down the sides. The front is loose and the back has a wattle. The two pieces are bordered and by exaggerating all round. A superb gown made by Rouff is of deep yellow velvet embroidered with seed pearls over pale yellow plaited mouseline de soie.

These effects can be produced with inexpensive materials just as well as with the rich ones quoted. Velvet, cloth, crepon, flannel, will make beautiful gowns with the aid of a little taste.

NEW TRIMMINGS.

The new ornamentation, called a four, so popular, needs a word of description. It seems to have an equivalent name in English. It is an all-over pattern stamped out to leave the material pierced with holes. The fabric thus cut is laid over another color, which is seen through the holes, and the result is an effective color contrast. When the material is heavy, as velvet or cloth, these patterns may have the edge left raw; but in the case of a soft material, like flannel, the edges are button-holed.

There are to be had in the shops some silks and cloths thus ready cut, particularly black, but a four ornament has become so much the fashion that means have been devised to

enable the amateur to do it at home. Little stamping machines have been invented, furnishing a great variety of patterns; they cost very little and are as easily handled as a stamping machine.

Another new idea is to cut patterns out of lace and applique them on the gown to fill all sorts of spaces. Thus the velvet tea gown cited above, which has a triangular lace figure filling each corner of the front. This ruthless cutting up of lace might easily be made expensive, but cheap laces can be used with almost as much effect as costly ones. Coarse guipures are available for this purpose and imitations of various point laces. Such amateur-made trimmings have more beauty than the ready-made ones supplied by the manufacturers.

To illustrate the use of these trimmings is a gown made with blouse of dahila silk and a skirt of dahila velvet. The blouse has the front and sleeves stamped out a four over cream, and the edges button-holed. The skirt has each side laid over in a deep plait towards the front and the front breadth so framed in has a triangular applique of cream lace in each of the lower corners. Another skirt for house dress is stamped out a four from the middle of the front breadth that turn at the bottom each way and pass round the skirt. This leaves two corners at the foot that are filled with lace appliques.

BREAKFAST NEGLIGE.
Morning gowns are made of an elderdown woven wool with outer surface of silk apparently quivered. I do not know the name of this admirable material, but believe it is available everywhere and inexpensive. With the collar and revers, and even the length of the loose double-breasted front, faced with long-haired white Persian lamb, the effect is ravishing. Or it may be faced with a contrasting color of silk. A yellow one with narrow edges of sable would be a success.

They are made of flannel also, and a front double-breasted and loose, the back loose and flowing, and the sides close, as in the tea gown. They are button-holed with a pattern of large white or pink leaves, laid one against another, round the edge, the leaf half off and half on, making a large scallop. Instead of this embroidery they may be faced with flannel of another color. They are also made with a species of wing drapery that is plaited over the shoulder and falls long down the back. This is effective when lined with a contrasting color.

Another style of gown suitable for wear all day in the house is made after the Bernhart manner. It is all one piece, the front hanging loose and gathered from a yoke, and the back, a bodice to which the gathered skirt back is gathered on. Make it in a soft brown velvet, and round the waist put a gilt link belt with enameled or mock jeweled bosses that fall loose and low in front. Lace the close part of the sleeve up to the elbow on the inside seam and let the sleeve be long on the hand, and make a high collar that turns over all the way round, only let the points come under the belt behind the collar. The collar should round to open at the back, and pull the closed front, which flares a little, up high against the chin like a hood. Or make it in electric blue. It will be charming either way.

The Noblest Coin of All.
Few people are perhaps aware that the small issue of the Isabella coin recently minted by order of the congress of the United States, at the request of the board of lady managers, is intended to commemorate the fact that a board of women was the first time, in the Columbian exposition, and also called by the government to take official part in honor of the great Queen Isabella, whose portrait it bears.

It is likewise intended that the profit realized from the sale of this coin shall be used to fund the interest employed to effect permanent services to humanity, thus leaving a perpetual benefit resulting from the action of the first board of women authorized by the government.

The price of the coin is \$1, and orders can be addressed to the Merchants Loan and Trust company, Chicago, which acts as agents of the board of the coin.

In many schools and state fairs the Isabella coin is being used for prizes, or tokens of commendation. These coins are also used for Christmas gifts, as charms for watch chains, for lace and scarf pins, and linked together to form belts, etc. More than half the issue has already been absorbed without any advertising whatever, and as the coin becomes scarcer its value is increased. Collectors from every part are sending for it, as no collection is complete without one of this unusual issue recently struck by the United States treasury, which intended that it should be the most beautiful coin ever issued by the United States government.

Fashion Notes.
"Brownie" toques are shown for children, and are immensely popular.

Even small women in seal-skin wraps with balloon sleeves will look impressive.

For general wear for children of both sexes buttoned shoes are most desirable.

Green velvet waists, with skirts of violet cloth, are among novel French caprices in winter gowns.

A novelty in woolen fabrics is woven in open squares in imitation of the perforated cloths and velvets.

High felt shoes lined with lamb's wool and lined with fur are worn for driving in very cold weather.

Zibeline, a soft woolen fabric, made from goats' hair, is an especially desirable material for tail coats and coats.

A moderate French heel is preferred for evening and house shoes, but the broader English heel for walking boots.

The clothes of a Japanese lady, even of the highest rank, are home-made, and handed down from generation to generation.

Pelerine collarettes of chiffon or mouseline de soie, with long floating ends, are tasteful adjuncts for frocks or dinner gowns.

SERENADE MIGNONNE.

Musical score for 'Serenade Mignonne' by B. V. Giannini. The score is written in 2/4 time and includes various musical notations such as 'Allegretto grazioso', 'p scherzoso', 'Ped.', 'poco cres.', and 'dim. e rall.'. The piece is a romantic serenade in G major and 2/4 time.

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patented an effective fastener for the plaques in women's gowns. She has invented and put upon the market about thirty useful articles.

Lady Carlisle is training a staff of women to take charge of her Castle Howard estates in Yorkshire. She is tired of men as stewards and caretakers, it is said. The experiment will be watched with interest.

A lady bicyclist of Sydney, Mrs. E. A. Maddock, in company with her husband, has just taken a 600-mile spin, covering the distance in nine days. The road was over mountain swamps, corduroy tracks, creeks, sandy plains and other rough roads.

in the case 'found love had not played as important a role in the marriage as business. Hop Gee had a rival, Charley Ting by name, who kept a laundry a short distance from Hop, and who a few weeks ago married a Brooklyn girl "just to bring more customers and 'jolly' Hop Gee." It is natural to suppose that Hop Gee is doing all the Charley Ting just now.

Among the passengers on the ill-fated race train which wrecked while returning to Brooklyn on Suburban day, 1893, was William Haring, 40 years old, formerly a conductor of the Pennsylvania railroad. He was feeling very happy on the way back from the Sheepshead Bay race track, for he had backed the Suburban winner, Lowlander, and had won a small fortune. When the wreck occurred Haring was caught under a derelict car and was so badly crushed that it was necessary to amputate both legs. His sweetheart, Mrs. Annie E. Parrellis of Brooklyn, nursed him at the Seney hospital for fourteen weeks.

Uncle John White of Rhea, Calloway county, Ky., who is more than 100 years of age, is looking for his seventh wife.

CHARMING CHRISTMAS FROCKS

Some Bewitching Costumes Will Make Their Appearance on That Day.

CREATIONS FOR BLONDES AND BRUNETTES

All Styles of Beauty Provided For in the Latest Fashion Modes—Description of a Lovely Confection from Paris.

NEW YORK, Dec. 22.—(Special).—Along with other Christmas hymns certainly the carol of clothes may be sung! For if Christmas comes but once a year, so do many of those who hold holiday excursions that distinguish it; and in a frock—to put the matter in a nutshell—not made for the occasion, no girl's heart can be expected to breathe peace and good will toward man demanded by the blessed Yule time.

Wherefore, then, it behooves you, if only in the cause of charity, to look well to your Christmas gown.

See it to, too, that its materials are so fine as to make it, in any possible after dinner frolic, a piece of good luck to your mind; and if you wish to reflect on the of the daintiest whims of fashion trim your bodice with yellow lace.

A PARIS CONFECTION. If you blonde, one of the tall, pale, lily rosy, here is a dress that will suit you for both dinner and dance. It is shown in the design whose skirt goes are outlined with narrow ruching, which is made of yellow valenciennes lace, the other materials being Nile green satin, under mouseline de soie of the same shade. Substitute for the perishable drapery—a Parisian fancy, of course—white Swiss, if you prefer, and it is good for the rich satin and real lace Valenciennes green chine silk, and imitation valenciennes colored with coffee to a pale yellow, and see the result.

Begin by making an entire gown of the chine silk. Hang over the stiffly flared skirt organ pipe back a second one of the Swiss in twice the length, each edge of which is outlined with a tiny lace ruching.

At each side of the front gore there is a second outlining of the lace fashioned into puffs to form an infant's hair, and placed on the same way as the skirt a round baby bodice is first made of the chine silk, up to putting the sleeves in and the deep cape collar on.

Over this gather the Swiss fall at the back, letting it drop at the waist in front in a slightly blouse effect.

The cape collar has a foundation of stiff bobbinet, which is covered with close up and down rows of the narrow lace ruching to form a ruffled surface.

From the arm hole inside the sleeves come two long loops of the lace insertion sewed together in four-inch strips; these loop around the arm at the bottom of the sleeve and continue back to the armhole, dragging the sleeves up short at the inside, and leaving it in a long effect of a outer line.

In the same way as the skirt a round baby bodice is first made of the chine silk, up to putting the sleeves in and the deep cape collar on.

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