OUR PARIS FASHION LETTER.

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Paris, Dec. 10.—The many and curious changes of feminine fashion are often slightingly spoken of by that sex whose blessed privilege it is to wear apparently the same black unadorned coat and muddy black bonnet from the days of the first dower mistake until the disappearance of the last mutton sleeve puff and to wear them unabashed and unashamed. Now custom does not take with any special grace the idea of lovely women sitting herself with the dismal mourning of a flock of crows. She must be as lovely as nature and art will permit her to be. Partly in the struggle to live up to this requirement women found that dress would be a powerful aid and ally, and ever since she has worked dress for all it is worth.

It may be that in the savage days when a prehistoric Worth, catering to the taste of the cliff dwelling fair, died, finding that the tribes of the loin mantle did not wear their fig leaf or sarouche skin garments set so fast as was desirable for profitable trade, she established the doctrine of individuality in dress. Some enterprising savage lady, we will suppose, gave a series of gaudy bothings in the exaggerated curves of the prehistoric metropolis on "How to Be Beautiful." Hideous applause and perhaps a new magnificent princess robe from the primeval Worth, who profited so much by her fortunes that he died fully substitute for scissors was born then in all seasons.

Since then you may be sure there has never been one lacking to preach the beauty of variety whereby dressmakers and others may flourish and left paying man poorly heads some more under the burden, while his unmarried brothers even themselves to thrifty bachelorhood.

Newadays all the world takes its fashions from Paris, and there is a particular reason why the French fashion leaders change the style of their costumes so often. Suppose one of them has had a very beautiful and unique gown made for her by Worth or Paquin or Doucet. She wears it once or twice, perhaps at the opera, at a charity ball, or at one of the races. The gown is admired and copied by other dressmakers, and soon the great lady has the chagrin of seeing the dress for which she paid many francs, with the understanding that the model should be reserved for her, worn by dozens of other women of all classes. Neither madame nor her dressmaker is able to do anything about it. Then, too, the great magazine take up the dress and put it upon the market in cheap materials that place it within reach of every shopgirl, and the great lady cuts her gown aside in disgust. The imitative steps that follow in the train of the fashion leaders soon have another ladder to ever from dresses and one, be sure, is always different from the other as possible. This is simple and proved along the line to decided to turn the fashion of the loom. The women in Hamburg, who wear the fashion chance so often, but that they do not change offence.

A very pretty variation of the double gown is being shown at one of the great shops. The dresses and the decolletage are of transparent black lace, a high band of lace on which are four rows of black velvet studded with pave diamonds serving an effective basis for the neck. The gown itself is of pomadour brocade in pink and white, the white ground sprayed with pink flowers and sprinkled with black dew drops. The black lace bertha of the bodice is continued in a full of rich black lace to the bottom of the skirt, the lace is along the edge of the black lace having a narrow border of white lace to finish the edge. Panels are outlined on the outer part of the skirt by the pink studded velvet ribbon, the same forming a narrow border on the bounds of the bertha. A bounce of black lace is twisted about the corsage to the shoulders, where its paste studded bids are arranged to look like butterflies.

I also noted a reception gown of more simple character, one which would be suitable for a matron of middle age. It was of black satin, with a chemisette and high collar of white chiffon. The chiffon on the back was arranged in small puffs and chained about the throat by a band of true lovers' knots of bulletic studded black ribbon velvet. The deep revere on the satin bodice opened on a deep point over chiffon. Three were also of velvet covered with pallettes. The revere on the left reached to the waist, where it was drawn over to the right. The bonny fitting front of the waist was finished with a girdle of black satin ribbon tied in a large bow. The skirt was tight fitting over the hips, but gives a beautiful undulating effect leave. A pointed trance was initiated on the skirt by an embroidery of the pallettes.

A handsome street gown of deep gray diagonal cloth trimmed with military frogs of black silk braid is one of the most effective of the tailor made street gowns. Under the short coat, with its tabbed front ornamented with black silk frogs, was set a vest covered with narrow black cording. The right and left of the skirt were emphasized by a short trimming of the frogs, and the jacket sleeves were trimmed with the same.

A simple and pretty house dress for a very young woman was made of striped wooden cloth, showing narrow stripes of blue and green. The stock and cuff were cut from a handsome shawl darker than the material of the dress, but in color harmonizing with it. Brown fitted the chiffon in a little above the waist, with the collar of the Russian bodice. The effectiveness which their fur frames gave to the fanciers has encouraged many a beautiting women to attire herself in sea

HANDSOME HOUSE AND STREET GOWNS.

that west about the back of the gown, were edged with a pointed frilling of black mohair. The edge of this frilling in its turn was trimmed with black chenille. The girdle also was made of black mohair trimmed in a like manner. On the skirt were two rows of the pointed, velvet and chenille trimmed, the trimming forming a round waves effect on the front of the gathered.

Charming for the young woman who wears it, and, therefore, for thousands of other young women, was a gown gray flecked cloth, with its deep velvet of black silk trimmed with stripes of black velvet ribbon. About the silk was a narrow collar of the cloth edged with braid. The front of the bodice was laid in a series of deep plaits, the upper one being loose, with a series of buttons of the silk passing under the plaid through these steel buckles. A pair of the cloth cuffs with narrow plaits laid were about the waist. The lower part of the skirt was outlined in narrow braid, forming from the front of the skirt a series of gradually ascending large scallops.

Plaiting is appearing on nearly all the new dress goods, also medallions of lace inset and trimmed with velvet are very popular materials to make dresses. These medallions are sometimes applied to velvet or satin with extremely happy effect.

The use of stitching is by some dressmakers carried to an extreme. On one street dress under the pointed overskirt, the edges of which were stitched, was a satin which, from waist to hem, was nothing but a mass of stitching laid in rounded lines around the skirt. The curious arrangement was quite successful, but since it is the mind, notion of the Parisian designers, the world will be compelled to put up with it.

A down in successful red flannelette is a good example of the silhouette style of dressing which is now spreading all over in the course of the week, a rather pronounced waist making the difference very apparent. The little coat worn with the dress is of black velvet, white satin embroidered with cornflowers.

Velvet and velveteen are being a good deal worn. A very striking gown of dark blue velvet had appliques of the same material. As with so many of the gowns now, this one had the tunique, or upper skirt.

Fur muffs have made a successful bid for popularity. Many of them are as large as those seen in the pictures of Sir Joshua Reynolds' beauties. Such muffs are less expensive, of course, for it takes about twice the quantity of fur to make the ultra fashionable muff of today.

Looking through the jewelers' shops in the Rue de la Paix and the Place Vendome I noted many novelties among the goods displayed for Christmas souvenirs. All the new brooches are made quite round or shaped like the pin. The free footed dance was prominent among brooches, some of them pulsating with diamond dancing feet. Beaks were seen with ruby eyes and tongues hanging out of the bird's mouth. There were scalloping green leaves with emerald eyes and purple open pearl perhaps, even a water nymph and satyr, with diamond water falling over the wheel. The rings are larger than they have been. One that was green emerald and aerial was a writhing serpent, on the back of which sat a pink pearled Cupid pounding the dragon with an arrow.

Crystal balls are seen on the latest novelties. This is a relief after the eternal slipper sticks that have tickled the ugly and beauty of a long suffering public for a couple of seasons. Some of these new baubles are the bonus of vanity or dudes, the bills

SOME UNIQUE ALBUM COVERS.

EVENING GOWN FOR A GIRL.

A very pretty evening gown with a "bitter darker" finish of lace has just come from Paris, and is arranged with a corsage of cream lace over bright yellow satin. It is so to speak by a dark haired girl with a decidedly fair complexion, to whom the somewhat daring shade will be found to be exceedingly becoming. It has a little decolletage out of brilliant yellow satin, made with tucks at the back, but cut straight with the level of the neck in front, and turned over that in the right and then to the left with bits of satin, secured by large buttons set with sapphires and diamonds.

The cut is cut quite off the shoulders, the decolletage being finished off with a Marie Antoinette fichu of the finest and softest white mousseline de soie, edged with narrow lace. This is knotted carelessly in front and caught with a big bunch of dark violets and one or two pink roses, just the one shade of pink which goes so well with brilliant yellow. The stems of the flowers are secured, by the way, with a tree lovers' knot in black velvet ribbon. The sleeves are of the yellow satin, reaching only to the elbow, of course, and finished there with drop ruffles of white mousseline de soie, edged with lace to match the fichu.

On certain other evening gowns are seen long coats of guipure, reaching from the decolletage to the feet. A Paris model gown made in this way has a long coat of cream guipure, the design of the lace being worked out most carefully with raised chenille embroidery in three shades of green, from the paleet tint but to the darkest emerald. The original foundation of the gown is emerald green glace, but this is veiled over with rose pink mousseline de soie, and then with cream satin, covered with mousseline little dimness from waist to hem. By using these two colors over the green foundation a very fascinating shot effect is produced.

The lovely coat of cream guipure, with its soft chenille embroidery, really does only the sides and front of the gown, for both back and front it opens to show this "compromising petticoat" of frills. As the effect a perfect princess effect is achieved, as no waistband of any kind is worn, the lace coat fitting closely to the figure without fold or wrinkle of any kind. Round the decolletage, which is cut quite off the shoulders, there is a deep cape collar of lace, turned down almost in the fashion of the days of Louis XIII. sized a little to keep it sufficiently stiff, and embroidered with tiny emeralds and diamonds, with here and there a suborbon of pale pink coral to repeat the colorings of the diamond embroidery. The sleeves are of the cream guipure reaching to the elbow, and turned back there with a tiny cuff of jeweled lace to match the collar.

Winter Jackets.

One of the greatest novelties this season is the cutaway jacket, a tight fitting garment sometimes buttoning on the shoulder or fastened with a clasp, but more often not meeting at all and being invisibly stitched down to a vest, which may be of the fancy variety or simulate a high, double breasted waistcoat. The fronts of the coat are sometimes finished with curved or pointed lapels, but quite as often fancy buttons set in groups of three are used. The basque at the back is quite long. The collar is usually of the coat shape and reveals a dress collar, with ends which cross at the back and are tied in a bow in front.

UP-TO-DATE ALBUMS FOR SOUVENIR HUNTERS.

The day of the autograph album is not dead, so long as dealers are making a good profit out of the autographs of celebrities so long one may be sure the popularity of the autograph album will not wane. These dealers are not in the business for their health nor yet to benefit an impecunious literary world. Their object is a sound one—profit—and when that ceases to be an object and they retire from the trade this side may conclude that the autograph fend is no longer among us, lost on the trail of the busy and thoughtless celebrity.

Since Puddlehead Wilson was potent attention to the thumb many collectors have thumb autograph albums, in which they transfer the thumb impressions of acquaintances or those of people having any special claims to interest. The making of the impressions is quite a simple matter. Printers' ink is poured out so that the thumb is thoroughly covered with the liquid, then pressed firmly on the album page. When the ink is dry, the owner of the thumb writes his or her name beside the impression.

A book filled with thumb impressions of celebrities is an odd and interesting possession. The outside of such an album might be covered with black satin, with an embroidered border of gold thread, having a central design representing some scene in the adventures of Hop o' My Thumb, Tom Thumb or something likely to suggest the character of the contents.

For amateurs who make palmistry a fad an album for the treasuring up of impressions of the palms is another interesting phase of the album mania. Such an album must be especially made for the purpose. It should be of sheets of solid paper put together with metal fastenings so that the pages may be removed and then put in again. To obtain the impressions the paper must be covered thoroughly with lampblack, the hand then pressed heavily on the paper, taking care that the impression comes in the middle of the page. A sheet of soft tissue paper is placed between each one of the pages when they are replaced in the book to keep the lampblack from coming off.

On the cover of such an album might be worked or painted a hammer of stylized symbols. A tool or two, with a stocking slippers in front of one, may do for the enterprises if the maker of the cover is clever enough to depict such a scene. At any rate the cover should be done in yellow and red, the proper colors, whether painted or embroidered.

Birthday books are another form of the album craze. The birthday books are bought in the shops, dated like diaries. Those who are asked to write in them are expected to put their names upon the page which bears the date of their birth—month and day, not year, of course, or they would be too antiquated.

Books printed with questions relating to the taste, likes and dislikes of each contributor may be bought in the shops. It is a sort of autographic interview, as after each printed question is a blank for the victim's answer. A good deal of interesting information about individuals may be collected in this way, as the queries range from "What is your favorite poem?" to "What are your views of strength?"

For such an album, for stamp albums or for the regulation autograph album a cover which is very pretty is of dark blue velvet or silk, satin or linen, embroidered in dandelions, the stitching being for the most part long and short, so that the surface of the flowers is somewhat raised. The flowers are set on the cover in groups of three and in in straight lines. The upper dandelions represent the seeding ones, while at the bottom of the page a couple of large roll blown flowers, backed by heavy green leaves, support a ribbon scroll for the name of the owner of the book. It may be added that the real ingenuity is in making the cover counter in applying the ribbon gracefully. Green, white, yellow and blue are the colors that are used in making the cover design. In putting on the ribbon it is well to first write a large, bold one on paper and then transfer it to the ribbon, where it must be worked in satin stitch.

In embroidering the flowers three shades of yellow should be used, the darkest for outlining the petals. The clocks of the flowers should be made yellow, too, but of a creamy tint for the sake of contrast. This creamy tint may be repeated in the stalks of the larger flowers.

The lettering ought to be worked with silk of the same shade as the cloth of the cover. The blue may be repeated in the spots with which the clocks are speckled. Red should be used to embolder the scroll which forms the base of the dandelions on the upper part of the cover. When ribbon is used instead of the embroidery, it should also be of red and very carefully set on, the tiny proportions on the scrolls being outlined with red silk.

The lettering should be in two shades of green. The material for the cover may be either satin or linen, but the latter will successfully stand more service than satin, and is therefore to be preferred.

ELLA MATHIESSEN.

To Cleanse White Furs.

All dust must first be shaken out of the garment, which can be laid out upon a table and rubbed well with bran, sprinkled in a pastelike consistency with warm water. So that the fur may not be ruined, it is advisable to rub in the bran with a soft piece of white flannel and the rubbing must be continued until the fur is quite clean. It should then be gently rubbed with dry bran, shaken and rubbed out as lightness by the application of magnesia, rubbed in with a piece of buck leather. There is an objection to finally combing down the fur with a soft velvet brush. When dark fur has lost its lustre, it is frequently found advisable to dye her fur from time to time and leave it covered with this for perhaps half an hour. The fleece should then be shaken and brushed out.

A WASTE PAPER BASKET.

This is a very useful article and should find a place not only under every writing table, but in most living rooms. The French call them cache desordre or "to hide untidiness." And that is a very good name for them, for they only do waste paper make a litter about a room if not put into some receptacle, but odds and ends which accumulate while you are working. Scraps and shreds of material certainly are litter if thrown at once into a waste paper basket.

Some people throw their odds and ends into the fireplace, which is all very well when there is fire there to burn them up; otherwise how untidy it looks!

Others should the to have a waste paper basket in their drawing or sitting room, but they do not like the bottomless appearance of the fairly fancy wicker basket usually sold for that purpose. Of course the prettier and more elegant kind can be had, but possibly there are some who do not care to spend so much on such a fad, or being of such number of the economy. Let all the same be good without however. It will be a pity to Christmas, or all of other to fill a waste paper with a present that should rankle.

In the stores and at many confectioners' shops and business immensely popular in Paris, sandy and more materials are to be found. Some which dressmaker appropriate enough may be made simple case for the children, and those more fairly significant for the adolescents plenty of fun for all. In these days of kindergartens numerous occupies are often to be found among even the very small members of the family circle. The little 6-year-old can weave a dainty little square of gold and purple or green and blue, which, with a plain square pasted to it and an interlining of a bit of wadding and perfume powder, becomes a sachet that may be carried the mind and body are indicated as really necessary. But it must be perfect work. Nothing must disturb the equanimity, and it should not be "hard and cold the mythical lotus leaf and "tired eyelids fall o'er tired eyes."

Other symptoms of the necessity of rest are sleeplessness, nervousness or spleen and headache. Life begins to lose its brightness when things go wrong. The loss is but, as to the top of the head, and the tired feeling is spread scarcely across the eyes. Under these circumstances it is useless to fly to drugs. Change of air and rest from work and worry are the only cures.

As to the place, whether seaside or country, that depends upon the individual.

There are few of our readers too young and none perhaps too old to study each her own health and the peculiarities of her own constitution. The study will repay any one who chooses to consider it. There is no time like the present to reform the mode of living, calmly and considerately while one is enjoying health and strength, for it is worth a thousand times more than any number of sickbed good intentions.

Delicate people often make a mistake about exercise, not those suffering from actual disease, but those who are not constitutionally strong. They let the amount of exercise they take depend entirely upon the state of the weather or atmosphere. Consequently, if the wind is blowing or it looks like raining, they remain indoors, giving way to enervated depression, when a brisk walk would banish both. You often hear a person say, "I feel that I should like a good long walk today," and he, or she, does not take it. Being low and depressed and without courage to walk at all indicates a worse state of things and should be fought against and conquered.

The spirits or minds of some individuals are greatly affected by the amount of color in the air. When this is abundant, they are full of vitality; when deficient, it is all the other way with them. They should remember if sense is only present to much proportion and of dress, to wear a bright coloured bonnet. They must go out to breathe it, or the blood will lose its strength, the muscles get flabby and a day may come when it will be no longer in their power to take exercise in the open air.

Neither rain nor snow should interfere with exercise, for both can be guarded against by clothing ourselves in such a way as to be proof against them, and so all we can to keep our bodies as near the desired existing standard of health as possible.

Use For Stale Bread.

A good deal may be done with stale pieces of bread that are not fit to cut is to bring them in small pieces and put them on a baking sheet in an oven and let them stand there until they are a rich brown. Then take them on an old pastry board, and with an old rolling pin, roll them into crumbs. These crumbs should be put away in a covered jar and used for game or poultry. All old bread and pie should be used, because the hard bread being rolled would spoil and dent new since.

HOW TO KEEP HEALTHY.

When people become nervous, peevish and restless, worried by little things and afflicted with dyspepsia, which cannot be attributed to errors in diet, want of fresh air, etc., a change of scene and rest from the mind and body are indicated as really necessary. But it must be perfect rest. Nothing must disturb the equanimity, and it should not be "hard and cold the mythical lotus leaf and "tired eyelids fall o'er tired eyes."

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