

# WOMAN and HER WORK.

If we really must be in the fashion and wear overskirts on our gowns, "let us, my dear young friends, consider this question carefully," as the clergymen say, and select the overskirt, which is the least ungraceful of all the very unattractive models which

teries, and making one speculate as to how they can possibly be fastened on. These heavy jewels are seen in all shapes, flat, round, triangular, oval, or in sharply pointed diamond shapes, and they are not only very effective, but also very much



FOR AFTERNOONS AT HOME.

The figure on the right represents a tea jacket of white Japanese crepe with a yoke of lace insertion set over blue silk. The front hangs loose like the back. The central figure is a waist of checked surah in light colors over a black faille skirt. The left figure shows a tea jacket of white pongee with white lace trimming. It is shirred front and back to make it fit the figure. The small figure in the background shows the back of the figure on the left.

have so far been submitted for our approval. I have only seen two overskirts which were at all tolerable and one which was really pretty, and of these the first was the model which is slightly fitted on each hip to show a few inches of the skirt beneath, and the other, the pretty one, was a newer shape, which fell to the foot of the skirt in front and back and is rounded high on the hips, where front and back are joined by a short seam, and gathered nearly to the top of it under a large ornamental buckle. These gathers have the effect of wrinkling the front of the drapery slightly across the top and drawing it well up at the sides in a very graceful manner. Such a model would be very suitable for making up a costume in two different materials, as the sleeves and overskirt could be of some mixed goods and the underskirt and bodice plain.

For the trimmings of all the handsomer autumn fabrics, jet holds as popular a

more durable than the finer trimmings. Deep Vandykes of jet trimmings are greatly used and they come in detachable patterns so as to be suitable for sleeve, cuff, and bodice trimmings, one very fashionable garniture for a handsome bodice being three or four upward turning Vandykes of jet, forming a web of corset around the waist. Sometimes similar Vandykes form a yoke, only in this case they turn down instead of up, and are perhaps of a smaller size than those at the waist. Another effective decoration in jet is a charming little Figaro, or Zouave jacket, formed entirely of jet passamenterie and sparkling with the large jewels I have already described. The jacket seldom extends to the back, forming merely a jacket decoration for the front of the bodice.

A pretty silk blouse for dressy wear, is made of any pretty figured, or even plain silk, and is quite full across the bust with a plain pointed yoke, and trimmed from

upward turning Vandykes, sewed down closely to keep the fullness in place; deep Vandykes of jet trim the cuffs.

White and yellow, and black and green, are spoken of as the two coming combinations for evening wear this winter; the yellow will be a bright golden, or buttercup, which will show quite clearly beside white, or cream, and the green a bright vivid color slightly darker than pea green, which is always charming with black. Black chiffon with trimmings of green silk will make a most effective combination, and buttercup crepe, or chiffon, will be lovely with white satin.

Black and white will also be used a great deal, partly because it is so economical, and so universally becoming that it can scarcely be dispensed with, and partly because it is still really fashionable.

Turquoise blue and white is another popular combination which is an unmixed blessing for all fair girls, and deep rose pink and black is a boon to the brunette who has not much color. It seems strange to speak of crochet silk trimming now-a-days, but it is really "in" again, and a very handsome and rich looking trimming it is, though it will always be too expensive to be very generally used, but still its extraordinary durability is a great recommendation.

I saw "a symphony in black and white," the other day, in the shape of an evening or dinner dress, and it possessed the advantage of being suitable for the girl who hasn't a pretty neck, since it was high necked. The skirt was of finely plaited—accordion plaited I think—black tulle, and over it was a decoration which could scarcely be called an overskirt, of white satin. The front breadth was a sort of panel which extended from the waist to

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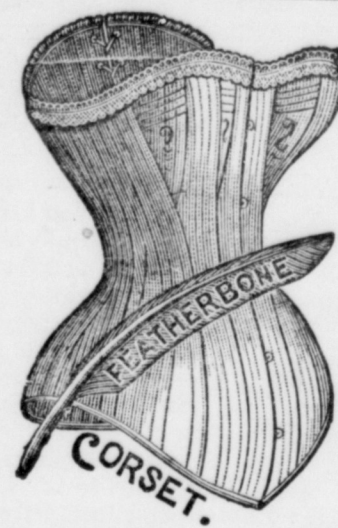
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with a dainty crimped frill of lisse, or some such filmy material, to stand up around the throat, and two rosettes on the same trilling, about the size of a small rose or dahlia, set in front about two inches apart, so that they come one on each side of the chin, and fastening at the back under a similar rosette. Of course the ribbon may be of any color preferred, but it is especially becoming in cream color or white, when worn with a dark dress.

Parrots' wings are a new tad in millinery, and a decidedly expensive one I should fancy, since the parrot is not a sufficiently common bird for its plumage to be within the reach of all, and it is so valuable as a pet that I should imagine its life would be comparatively safe amongst those votaries of fashion who think nothing of slaughtering innocent birds, to decorate their own shallow heads, but then there are people in this world who would think nothing of



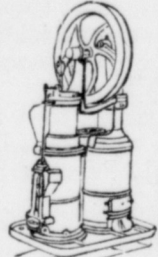
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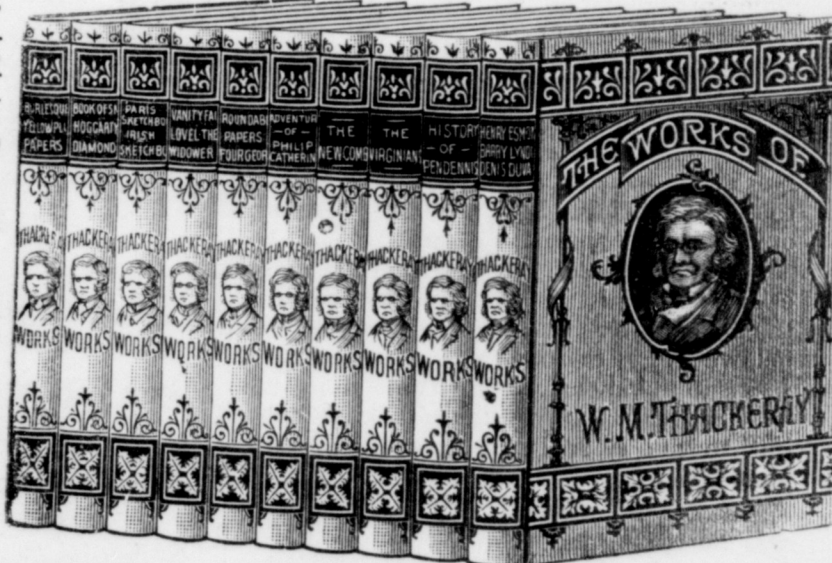
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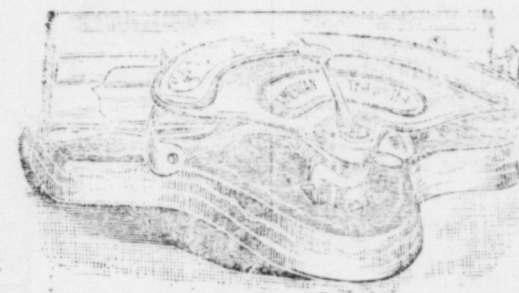
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**AGENTS WANTED.**

### NEW IDEAS IN MOURNING.

The upper pictures represent mourning bonnets with short crepe veils for sisters or mothers, or widows in second mourning. The bonnet and hat below are of Court-tailor crepe, the bonnet being for an elderly lady. The cape is of Endora cloth with a crepe and dull gimp trimming.

the foot, something in the shape of a long narrow apron; at each side of this panel was a deep sharp Vandyke which reached to within ten or twelve inches of the foot of the skirt, and was attached to the apron front by means of a rosette of black satin on each side, placed about twelve inches from the waist. The back was quite plain, and entirely of the tulle. The bodice and sleeves were of the white satin, the sleeves reaching the elbow in a huge puff finished by a band of jet. Two immense cape like frills of the tulle starting from a tiny pointed yoke of jet formed the bertha, and a high close collar of jet finished the bodice.

A very old, but stylish gown seen lately, was of black crepon—and by the way how very seldom one sees black crepon—with a curious ground like coarsely woven mohair, and a raised stripe of silk. It was made up with chiffon of a pinkish cherry color, the skirt which was closely goared to the figure at the top flared slightly at the bottom, and the stripes in the material went around, instead of up and down the skirt. The bodice was of the chiffon arranged in folds from the throat to the waist and trimmed with heavily jetted lace to form a Venetian corset. Huge puffed sleeves of accordion plaited chiffon had cuffs of the jetted lace reaching from the wrist to above the elbow, and odd as it sounds the dress was a lovely one.

It is strange, but true, that the whole style of a costume seems to depend upon the sleeves now-a-days, and if they are out of fashion the whole dress is a back number, as it were. Indeed the date of a dress can now be determined by a glance at the sleeves, so in remodelling a garment the sleeves must receive the most careful revision of all.

One of the newest decorations for the neck, and the one which bids fair to rival the long popular crush collar, consists of a satin ribbon shaped to fit the high collar,

butcher nightingales for that purpose, so I suppose poor Polly need not hope to escape, once her bright green gown becomes fashionable.

**HOME MADE WINES.**—You must have thought me very neglectful in not answering your question long ago, but perhaps you have observed that the correspondence column seems to have become a thing of the past of late and I am only answering these few letters this week at a venture. I searched faithfully for your quotation in all my books of reference but failed to find it. Perhaps some correspondent can help us. Can any one tell me the author of the following lines and the poem from which they are taken?

The woods are hushed; their music is no more;  
The leaf is dead; the yearning passed away;  
New life, new life—the days of frost are o'er;  
New life, new love, to suit the newer day.

A. O., St. John.—You did not quote it quite correctly, it should be—  
'Tis better to have loved and been deceived  
Than doubt one heart which if believed  
Had blessed a lifetime with believing.

I know it and the name of the author as well as I know my own name, but for the life of me I cannot think of it now, I will hunt it up for I know it will haunt me until I do. The following is a good recipe for angel cake I believe, but as I do not care for that misallied dainty I have never tried it:

**Angel Cake.**

To the whites of eleven eggs beaten stiff, add one cup and a half of granulated sugar, sifted once. Take one cup of flour and a teaspoon of cream of tartar, sift four times; return to the sieve and gradually add it to the cake, mix lemon, vanilla, ratifia, and pine apple flavoring in equal quantities, and add a teaspoonful of the mixture. Be sure to use a pan with a tube in the centre and do not grease, bake forty minutes; when baked invert the pan on two cups, and let it stand till cool.

Dot, St. John.—I am sorry I cannot help you, but I really do not know of any other. If there is one you will be sure to see his card in the daily papers. I am very glad to know you found this column helpful.

ASTRA.



FOR HOME AND VISITING.

The gown on the right is of ivory camel's hair, trimmed on bertha and skirt by black jetted passamenterie. The figure at the left represents a white china silk and lace morning gown, richly trimmed with lace and blue ribbons. The child's frock is of dark blue surah, with white hand embroidery.

place as lace held during the summer; in fact jet is seen everywhere, and sometimes even upon materials to which it scarcely seems suited. The tendency seems to be rather towards large jewel-like effects in the jet garnitures, than [the fine] embroideries of jet beads, so fashionable a few years ago, quite solid, heavy looking stones showing on many of the new passamen-

neck down to below the bust with deep jet points elaborately fringed. The effect is very novel and pretty, as the silk shows out between the points in soft puffs, and the fringe catches every point of light and sparkles like jewels. The lower edge of the blouse is gathered into small plaits at front and back, and finished with either a plain belt or passamenterie, or one of the