

OF INTEREST TO WOMEN.

LONDON, Eng., correspondent of THE HOME JOURNAL writes that scintillating rough or small-figured surfaces strike the key-note of fashion in fabrics for the fall. The woman of the coming season will be arrayed not gorgeously, but in brilliant yet refined fashion, elegant effects predominating. The genius of the designer has not halted with the lull in business, but has kept at work providing new attractions to tempt the revival of trade and overcome the conservatism of the buyer. Colors will enter largely into the use of fabrics, but not in solid masses, the effects being not lively but rich. Reds will be employed only in small flecks and threads for heightening the effect of mixed and fancy weaves. Yellow will crop out in the same fashion, but in some of the brownish shades will form the grounds of some very stylish fabrics. Blue, especially in the richer tones, and in the new and fashionable cornflower and bluet, will mark not only the grounds of many of the richest fabrics, but will be used in flecks, pin dots, threads and boucles in ornamenting fancy dress goods of other grounds, especially the new shades of browns, and in thread-stripes in combination with other threads of harmonious colors. It also appears with grays and even greens, in clouded effects and in irregular figures, and often enriched by threads of red and yellow. Green, in leaf color and vegetable shades, forms the ground color of many pleasing novelties in fancy wear. It is seen in metallic dots on dark green grounds, in combination with threads of crimson. It enters with dark blues and browns into fancy weaves of indistinct pattern but rich effects. It unites with grays, in dull tone, in irregular figures of covert-like and cheviot surfaces, and in rich tones with seal browns in fine figured dress goods of small conventional patterns. Browns in every shade and richness are everywhere the grounds of the handsomest fabrics. United with black, in either filling or warp, or brought out in a boucle on still darker grounds, they make a quiet but handsome dress goods. Accentuated by thread stripes, polka dots or pin dots of colored threads, they furnish the richest of the new assortments. But what of black? Its popularity is well assured. Apart from the distinctive mourning goods, which were never before offered in such attractive lines, blacks will be found in the basis of many of the newest importations and the choicest domestic products. They give body and richness to the mixtures and form, either in single tone or in connection with dark shades of other colors, the soft and rich grounds of dress goods adorned with small and brilliant

spots of color. Purples, heliotrope and Tyrian shades, are seen not only in ground weaves, but also in the small fancy figures which are so characteristic of the season's offerings. From these light tones they shade into the richest blues, always keeping the purple tone, but modified by the interweaving of black and the occasional accent of a harmonious thread of ornamentation. To summarize, grounds are principally to be seen in browns, brown and blacks, dark greens and purples, tans and grays, and blues of every shade. In coverts, effects of course are simple, and browns and grays are the chief colors. In cloakings, more latitude is given, and bright solid colors for the first time appear. Black and white effects in dress goods, while seen occasionally, do not promise to be so popular as their present popularity in small checks, stripes and shepherds in Parisian styles would seem to forecast. Color, in small bits, and in refined effects on rich grounds, forming a rough and variegated surface, will characterize the sellers of the season.

A great drawback to the universally worn shirt waist is the difficulty of keeping the skirt taut and trim under the outside belt, and nothing gives a more slipshod appearance than a skirt which drags down in the back, showing its binding, if not a gaping space between the two garments. Pins are delusive and ineffectual, and hooks are apt to prove slippery. A method which is more trouble than either, but which will make up in the satisfactory results, is to make a belt just long enough to reach from one underarm seam to across the back of the waist to the corresponding seam on the other side and work in it three buttonholes, one near each end and one in the middle. Sew the belt on the waist firmly just at the waist line and then sew three buttons on the inside belt to slip into the buttonholes, and the last state of the woman who wears that waist and skirt will be as neat as the first.

Fashion of late years has done much toward improving the appearance of the middle-aged woman. It was not so many years ago that the mother of a young lady daughter was always attired in sombre colors. For her to be smartly gowned, was not considered correct form. Black, gray and the dull shades of heliotrope were permissible, but the brighter colors were entirely out of the question for the middle-aged woman's gown. Now a decided change has taken place, and it is not strange to see both mother and daughter appear in costumes of the same piece. House gowns of white crepon, trimmed with violet ribbons, are charming when worn by a woman with silvery

hair. The new grenadines make appropriate afternoon toilets. The Louis Quinze jackets are well adapted to the elderly woman of to-day, and they possess a stately style to which none of her garments 20 years ago ever owned. And she is not compelled to wear a morning cap either. Her hair may be fashionably arranged, and her bonnet as chic as her granddaughter's. Of course, the woman of 50 does not appear in cherry-colored gowns, but a touch of color is quite allowable. Pelerines of black lace are made over a colored foundation, and a vest of some soft tint only has a tendency to make the gown more becoming. Age demands more attention than youth, and the elderly woman of to-day realizes this and dresses accordingly.

The high hand-shake that was introduced in certain circles two or three years ago was thus referred to in an address delivered before the students of Harvard College last March, by Henry Irving: "I notice nowadays that some young people have a singular method of shaking hands—something like this, with their elbows level with the crowns of their heads, a funny fashion and not suggestive of the grasp of the honest man. It was a fashion contracted in large assemblies and functions where ladies were wearing long trains thrown over their arms and held aloft to avoid the crush and protect their garments. With their arms up so, they sometimes shook hands, and hence the fashion."

Wife—"I mended the hole in your waistcoat-pocket last night after you had gone to bed. I am a careful little woman, am I not?" Husband—"Yes, but how did you know there was a hole in my waistcoat-pocket?"

Jack—"Yes, they are twins, and there is a remarkable thing about them." Tom—"What is it?" Jack—"The married one admits to being five years older than the unmarried one."

A pretty and inexpensive way of arranging one's bedroom is to have all the white things in it of one kind of material. White dimity or dotted swiss makes the prettiest curtains in the world for a sleeping room. They are ever so much prettier than Nottingham or other cheap laces. Then make your bedspread of the same material and line it with silesia of the prevailing color in your room. Make your bureau scarf and mantel and dresser draperies of the same material. You can ruffle them with some of the same, or get some of the inexpensive laces to edge them with. They are so easy to launder, and look so much daintier than anything else that it is a wonder that these materials are not used instead of the silk and velvet that catch dust and odors and hold them.