NEW YORK FASHIONS

GROWING POPULARITY OF THE LOUIS XVI STYLES.

Mate Leroy Finds Much to Admire In the Revival of Historic Costumes—A Glimpse of the Furs to Be Worn Next Winter. New Fall Gowns.

Each succeeding week sees a step in advance toward the full adoption of the Louis XVI styles for women. It is a great pity that men cannot also draw upon the picturesque and bedizened costumes of that period. It must be said, however, that the gowns of the time of the locksmith king were pretty, and though I think our modistes have improved upon them they are becoming if not graceful. The nineteenth century dressmaker has made the skirts wide at the bottom instead of the top and

COSTUMES NOW COMING.

has added a little touch here or dispensed with some superfluity there until the styles as now presented leave little to desire.

I think Mrs. Cora Urquhart Potter will do much toward reconciling us to the extreme of these styles, as her new stage gowns are so beautiful, and they show so much better on a living model set in the surroundings of little Trianon and Versailles than they do on lay figures and fashion illustrations. Yesterday forenoon I spent in looking at the new gowns and wraps and bonnets in the various high class houses, and the afternoon I passed at the theater where this lovely little lady struggled into and out of more gowns than I can remember in her dual role of Marie Antoinette and Olivia. While all these costumes were historically correct they were strangely familiar, and yet it was not easy to say where they differ from the new things I had seen in the morning nor where the points of resemblance came in. It was like the daughters in one house. They all look alike and yet each is an individual.

Among all the splendid costumes worn by Mrs. Potter the daintiest and prettiest was a cream white organdie, striped with silken lines. The upper portion of the skirt was gathered full at the belt. Half way down a deep flounce of the same was set on, and at the bottom another flounce about six inches wide was set upon the first. The sleeves were made with three sharp puffs, ending at the elbow with a fall of lace. The waist was short and round, save that in front was a small point. There was a sheer white gauze tucker with a quilled ruffle all around it. The sash was tied in long loops and ends of cheney patterned ribbon.

Another of her gowns was of cerise velutina, with a cream satin front. This was made with a slightly pointed corsage of the velutina, and to this the skirt was gathered as full as it would hold and fell in demitrain. There was a fichu effect of fine lace and mull. The sleeves were slightly puffed and ended in a ruffle of lace at the elbow. A rich dark brown moire was made with the front opened over a satin petticoat, and a ruby velvet had an old rose and silver brocaded petticoat and a short jacket cut away, showing a vest covered with lace and gold embroidery. This had no fichu, but a sort of ruff of pale blue satin. Down the front there hung two sash ends of pale blue satin in puffs, each puff held in by pearls. The sleeves to this were close down the arm to the elbow, and there were turnback cuffs of blue satin richly embroidered. There was a court ball dress which was worn by Olivia, the queen's double. This had a pointed waist and full gathered skirt of magnificent brocade, white ground with enormous dark red flowers. The skirt was open in front over a white satin petticoat, and this was covered with white lace studded with diamonds. The fichu, stomacher and puffed sleeves were white lace studded thickly with diamonds. This skirt was as full as it could be gathered at the top.

With the blue sable trimmed velutina gown she wore a crushed velvet turban cap with three white plumes standing up straight above the forehead. With the other gowns she wore hats so big and so flower and feather and ribbon bedecked that I despair of describing them. One of the dresses was a dresden striped silk in delicate and pleasing colors. Another had a full skirt of white, with fur trimming and dark green over skirt and jacket. This skirt was so full that it balanced. Several of the costumes were trimmed with sable, and one had a long crimson velvet cloak in Mother Hubbard shape, with a hood as big as a basket. This was lined with ermine and was so large around the face that it gave place for her thick mass of curls and still had room for a couple more heads. But I cannot tell how very pretty it was. My memory is at fault, and I cannot tell all the glories of that collection of dresses in detail. I had no pencil along.

MODERNIZED LOUIS XVI DESIGNS.

The "ladies of the court" naturally dressed in much the same style, and one gathers many new ideas on what is to be from what was. There were many short and very full shoulder capes of velvet and other rich material, with the silly little saucer rim collars, but there were many of those quaint and very becoming hoods. I shall not be sorry to see them among our new things.

I had a chat with the manager of our most fashionable fur house yesterday, and he told me that they were making up some short and extremely full fur capes, with hoods. These hoods will be lined with velvet in some becoming color. In some cases where the cape itself is of cloth, silk or velvet the hood will be lined with some sort of fur. Seal, ermine and chinchilla are the only furs fine enough for such use.

Speaking of furs reminds me that I might say a word here as to "what will be" in fur garments for winter. Chinchilla is the most fashionable of all the fancy furs. It takes many of these little creatures to make a reasonably good sized cape, which is costly. Ermine will be largely used as lining and trimming, but no garment will be made of it except for evening. Persian lamb will be as popular this season as last, and the new Louis XVI shapes make the fur look like a new variety. Skunk, under the name of Alaska sable, will be used to trim garments of every kind, and also whole capes will be made of it. There is no richer fur than skunk except sable itself, and that is scarcely prettier. Sables are always "in" for those who can afford them. Seal is dearer than ever before, and therefore more desirable. Seal capes made full and long will be the leading style. Astrakhan is "out," though those who have garments of that fur will doubtless wear them. The full short capes have little to recommend them except in the looks, for they cannot keep one warm, except around the neck and upper part of the shoulders. Stole effects will be seen in some of them. They at least protect the chest. Opera cloaks and evening wraps are made of light wool or silk and lined with chinchilla, Siberian squirrel and bordered with thick rolls of swan's down, stone marten, fitch or Hudson bay sable. All these make handsome borderings. Raccoon skin, when the long coarse hairs are removed, gives a delicate fluffy drab fur that is as soft as swan's down, and it makes exquisite trimming. It is sometimes used as beaver.

The openings show some very clever designs in gowns. They are as diverse, however, as flowers in a garden. Often a mere nothing gives them their distinctive style. There was a rich prune colored broadcloth gown in one place, the skirt being very large around the bottom and stiffly lined. On each side of the front breadth there was a pattern done in black hercules braid. This extended from top to bottom. There was a flaring little jacket adorned with black hussar frogs, and down the front of the waist the same pattern was carried out. There was a flat plaited collarette of black silk, and deep cuffs to the sleeves of the same. There was a simulated vest of the silk. The big hat worn with this was of black leghorn with flat plumes and a large prune colored bow. At the same place I saw a very neat and tasteful dress of glinting brown and gold taffeta,

NEW FALL GOWNS.

with quite large wild asters in their natural colors printed upon it. It is a great puzzle to me how they can weave a changeable ground and yet have flowers of entirely different hue upon it. If they were brocaded in, it would be different. Well, this gown had a modest skirt, full, but not too full, and untrimmed. There was a vest of very pale blue china crape laid in fine plaits. The yoke was of cream lace. The vest was in blouse effect. The waist itself was in loose blouse shape, with a sailor shaped collar of the dress material bordered with insertion in trou trou pattern, with pale blue ribbon run through the holes. The sleeves were of a new effect in leg o' mutton shape, drooping down closely. It was the pert little bonnet of yellow straw and light brown ribbon that gave this quiet gown its distinction. With any other kind of a bonnet it would have been an affaire manquee, as the French say.

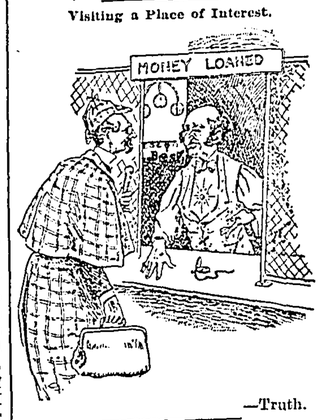
For a notably fine dresser there was a new fall gown made of rich corded faille in stone gray. The skirt was ample everywhere but across the front and was untrimmed. The waist was made with two sharp little piped points and a V shaped plastron of white lace. The sleeves were stiffly puffed to the elbows. There was a white silk mull Marie Antoinette fichu, edged with honiton point. This crossed in front under the two stiff little points and was tied in the back in a large bow with long ends edged with the lace. But all the demure simplicity of this gown was completely spoiled by the cherry colored velvet winged stock. Perhaps also the gray straw hat with its wide bows and toppling plumes detracted a little from its severe simplicity. Anyhow the costume was a success.

The old close twilled cashmeres have come back and make charming costumes for home wear. When they were with us before, we treated them differently. Now we trim them with white and ecru laces. There was a very pretty one of old rose cashmere, the skirt plain and five gored. The waist was made of old rose taffeta. This was gathered full top and bottom and in a blouse effect, with a moss olive velvet belt with crush loops. Below the belt there was a fall of ecru lace, short in front and back, and falling double in a loose cascade to the bottom of the skirt on each side. The sleeves were puffed to the elbow, ending with a fall of lace. There was a stock of the velvet. I believe that the stocks will be worn as generally as they were last winter as soon as the weather is cool.

There are some new self figured bedford cords, very pretty and useful. Poplinettes with small woven figures in self color are neat and will make pretty dresses, but must not be got wet. Satin berber is another new self figured and self colored goods for ordinary wear. There is silk finished henrietta which is soft, but must not be confounded with the silk warp henrietta. The Kongo boucles in two color blendings, in all the dark green, blue brown, garnet and grays, will be both useful and popular for late fall.

MATE LEROY.

Visiting a Place of Interest.



—Truth.

Glass Bottles In Lost Cities.

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Selfish Man.

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Van Jay—Well, when a man has plenty of money and is single.—Brooklyn Eagle.

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7.00 a. m.	Puebla.	6.23 p. m.
7.00 a. m.	Jalapa.	6.23 p. m.
8.00 a. m.	Cuautla.	7.00 p. m.

Mexican Central Railway.

DEPARTS FOR	TRAIN	ARRIVES FROM
9.00 a. m.	Ciudad Juarez.	6.30 p. m.
9.00 a. m.	Tampico.	6.30 p. m.
9.00 p. m.	Calera local.	7.00 a. m.
9.00 a. m.	Pachuca.	6.30 p. m.
9.00 p. m.	Guadalajara.	7.00 a. m.
9.00 a. m. / 9.00 p. m.	Guanajuato.	6.30 p. m. / 7.00 a. m.

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DEPARTS FOR	TRAIN	ARRIVES FROM
5.00 p. m.	Laredo.	8.55 a. m.
5.00 p. m. / 6.30 a. m.	Morelia.	10.20 p. m. / 8.55 a. m.

Hidalgo Railroad.

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8.42	16.1	Mixcoac		58.0	3.13
8.56	21.9	El Olivar		52.2	2.56
9.15	28.2	Contreras		45.9	2.38
9.22	30.7	Eslava		43.4	2.30
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—DE LA—
BENEFICENCIA PUBLICA

The Mexican International Improvement Company, organized with a capital of $2,000,000, and composed of Mexican and foreign capitalists, having obtained the concession of the Lottery, will operate it on a much larger scale and therefore presents the following scheme of prizes which, for the number and value thereof, excels that of any other that has ever before been offered the public. The price of our tickets will be found cheaper, considering the value of the prizes than any other Lottery Company.

THE NEXT MONTHLY DRAWING
Will Take Place at The Pabellon Morisco in the Alameda in the City of Mexico,
Thursday, October 24, 1895, at 11 a. m.

CAPITAL PRIZE, $ 60,000.
80,000 Tickets at $4, 320,000.

PRICE OF TICKETS, AMERICAN MONEY.
Whole Tickets, $4; Halves, $2; Quarters, $1.

LIST OF PRIZES.

1 CAPITAL PRIZE OF	$60,000 is....	$ 60,000
1 CAPITAL PRIZE OF	20,000 is....	20,000
1 CAPITAL PRIZE OF	10,000 is....	10,000
5 PRIZES OF	1,000 are..	5,000
10 PRIZES OF	500 are..	5,000
25 PRIZES OF	200 are..	10,000
100 PRIZES OF	100 are..	10,000
200 PRIZES OF	40 are..	10,000
460 PRIZES OF	20 are..	9,000

APPROXIMATION PRIZES.

100 Prizes of $60, appt'g to $60,000	Prize	$6,000
100 Prizes of $40, appt'g to $20,000	Prize	$4,000
100 Prizes of $20, appt'g to $10,000	Prize	$2,000
999 Terminals of $20, decided by 60,000		18,180
99 Terminals of $20, decided by $20,000		1,980

The Total value of the prizes is deposited prior to each drawing, in the Bank of London and Mexico.

REMEMBER
that all our drawings are under the personal management and direction of Mr. Apolinar Castillo, Government Interventor and an employe of the National Treasury.
The faithful execution of its obligation is guaranteed by a deposit in the National Treasury of $50,000.
The Manager gives for the faithful performance of his duties, a bond of $30,000 gold.

I Certify that in the Bank of London and Mexico is deposited the necessary funds for guaranteeing the payment of all the prizes of this drawing.
R. CASTILLO
Interventor.

IMPORTANT!
For any further information and particular sapply to the office of the Company, 1st San Francisco corner of San Juan de Letran.
U. BASSETTI, Manager.
—CITY OF MEXICO.—