

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



WITH the New Year come merry meetings, and happy family gatherings. As through all the events of life we must perform our part, so whether the season be glad or sorrowful, dress will in one way or other assert its right to be considered.

Women naturally like to look their best when their friends surround them, and in many households there are busy preparations—though maybe the holiday

season is not always one of unmixed delight to grown-up people.

Cashmere is to be much worn in the evening; and in Paris red cashmere is the thing. The following is a fashionable dress—a kilted skirt of dark blue silk, having light blue stripes; over it a Princesse dress of dark claret cashmere, draped gracefully, the bodice cut square, trimmed with Breton lace, the pocket of the same lace, with bouquets of red and pink flowers; blue bows on the front of the dress and ruffles of Breton lace on the sleeves.

We rarely see a simple gown. Dresses and velvet jackets are hung with silver chains like the Bernese peasants' bodices; and some of the leaders of fashion are fastening their trimmings with jewels. I saw, not long since, a dress of blue brocade trimmed with ostrich feathers attached with turquoise, and worn with a bodice of gold brocade. I note down some of these fashions as a chronicle of passing modes. I would suggest the following as a simple, pretty dress any young lady might wear for evening: the materials white silk and cashmere, or light blue, pink, or maize:—two kiltings of cashmere round the skirt, then a box-plaited ruche of silk, with a cashmere kilt going the reverse way above it, a triple tunic forming points at the side, and trimmed diagonally across the front breadth with silk plaitings; long loop bows of narrow ribbon fall

below each point. The bodice of the Louis XV. shape, with deep basque and double-breasted wide revers of the silk, bordered with plaiting, having lisse plaitings inside. The neck opens heart-shape; the sleeves reach to the elbow, with silk revers and lisse ruffles, which must on no account fall below the elbow. This dress requires twenty yards of material.

Talking of sleeves reminds me to tell you how these are being made. For velvet and velveteen they should fit the arm closely, and be buttoned from the wrist outside with seven buttons. Slashings at the shoulder and elbow are fashionable. Some sleeves are made with a double frill at the elbow and a tight sleeve below this to the wrist; others have only a double cuff, each with a small revers on the outside of the arm. For low bodices the merest shoulder-straps are worn.

Coats are the fashion for ladies. A noted Paris dressmaker has introduced the Polignac coat, which is generally made in velvet or brocade; but the Casaquins de Fermière, or peasants' bedgowns, are the rage still; the bodice buttons to the waist, where a deep basque is added. It is a revival from the well-copied reigns of Louis XV. and Louis XVI., and it is not unlike the Polignac, only that the basques are cut differently at the back. It does not say much for the inventive faculties of modern days that all the new fashions are reproductions. Frenchwomen seem to delight in taking the garb of their humbler sisters and making these up in costly materials. In Wales, however, the upper classes are copying not only the dresses, but the fabrics, and some of the daughters of the best families about Swansea are appearing in the ancient costume of Welsh flannel, a short skirt, a bunched-up petticoat, a bedgown bodice, and cockle-shell hat. For a pretty woman there is scarcely a more becoming attire. One point is certain, that in Paris two colours in one toilette are again the rule, and that coats and Casaquins all contrast with the petticoat in colour, and often in material. With these revivals shot silks are again to the fore, as well as watered silks.

Two new colours have come in for evening wear—a delicate yellow and a deep salmon. These are produced in plain silk, and in Pekin with satin stripes, and are trimmed with soft fringe, having floss silk tassels. Many of the trains for evening dresses are cut straight across, forming a square end. Silk and satin still continue a favourite combination. Belts are worn both in the day time and evening, either of the same material as the dress, or of leather, which has hitherto been an English notion, and I shall not soon forget the many witticisms which were elicited by a belt with appendages made for one of our compatriots, a woman of rank, and shown in the French Exhibition. It had a perfect arsenal of articles suspended from it—fan, paper-knife, scissors, smelling-bottle, &c.—and was quite as noisy as a milkmaid's pails.

Specially for the English market are some new coaching umbrellas, in soft twilled silk, with a horse-

shoe brocaded thereon in a distinct colour, and with fancy handles. For these a pug's head is a favourite design. Other freaks of Dame Fashion are white canvas low shoes for ladies' wear, with very high heels, and satin boots for evening, studded all over with forget-me-nots, violets, or other single blooms to match those on the dress.

I will describe a more matronly evening dress. It is made in dark brown silk, with a basque in front, and Princesse train at the back. The apron-front has a deep facing of brown and gold brocade, turned up *à la laveuse*; the train is edged with five kiltings, broad at the back and growing narrower at the sides, where they are carried up over the shoulders of the square-cut bodice, a narrow fold of the brocade put on for heading. All round the skirt two fine double plisses, like ruches, are divided by a wide fold. This looks well made in black silk with crimson brocade, or black watered silk.

Those who are economically inclined would do well to turn their attention to Oriental fabrics, which are brought into the Western markets at very low prices. Few materials drape so prettily as the Indian washing silks, which are to be had in all shades; and Madras muslin, over a light, half-worn, plain coloured silk, will make a most graceful toilette, and a guinea buys the muslin. The Pulta and Pushmeena cloths for polonaises for day wear are not cheap, but they are warm, light, and almost everlasting.

In jewellery, pearls for the nonce are more worn than diamonds.

In millinery, felt and beaver hats and bonnets are most in favour, and like other bonnets are trimmed with gold and silver braid, and feathers tipped with gold and silver. The Quaker, Cottage, and Fanchon

are fashionable shapes; there is no medium, bonnets are either very large or small. Red prevails in millinery: Jacqueminot, Thiers, Bordeaux, or Grénat. In hats the shapes are the Gainsborough, the Rembrandt, the Rubens (an exact copy of the one worn by the artist's second wife), and the Charles I. These will be familiar to you; not so the Polichinelle, with a low crown, the brim turned up in the centre of

the forehead, where there is a bow with a tuft of feathers; nor the Blue Bird—viz., a black hat with a garland of blue wings round the crown, and a blue bird at the side. The Henry III. toque displays a bird at the back.

White velvet brocades on satin grounds are the newest things for brides. As merry meetings are apt to lead to weddings, I will describe a wedding-dress I saw recently. It was composed of satin and watered silk. The bodice (of watered silk) was made with a very long basque at the back, which divided in two and fell in barbed ends over the Duchesse satin skirt, bordered by a deep gathered flounce of watered silk, headed by Brussels lace; the plain sleeves were of satin. It was simple and elegant.

Embroidery and brocade are the fea-

tures of present modes. Satins for waistcoats and dress trimmings are embroidered in silk and chenille. So also are velvets. A very handsome specimen is a dark blue velvet—the *gendarme* shade, as it is called—with old gold embroidery upon it. These contest the palm with appliqué work. Old hoards of embroideries are brought to light, and re-appliqué on to all possible materials—even batiste, satin, silk, and flannel.

The white satin dress, covered with birds' nests and butterflies, that attracted so much attention at the Exhibition, Madame Ratazzi bought.



A WALKING COSTUME (p. 117).

The rage for gold and silver has found its way to gauze, and many pretty evening dresses are made of gauze *lamé*, literally threaded with gold and silver.

Yokes have found favour in Ulsters, which are kilt-plaited into them, and fit the figure more closely.

The great novelty for children consists in their bonnets and hats, and the choice is large—from drawn coal-scuttle bonnets, hats after the order of Britannia's helmet, Mother Shipton hats, in the most delicate tones; baker's caps; Di Vernon hats, turned up at the sides; and a Creole cap, made of a handkerchief—the only exception to the universal use of silk, satin, velvet, plush, and woollen materials, to match the dress. A clever mother may find plenty of work, and the more artistic knowledge she can bring to bear upon her industry, the more successful her endeavours will be. With all the outcry there is for suitable and remunerative employment for women, I often wonder that cultivated but impecunious ladies do not fit themselves for situations as head dressmakers or designers in houses of business, which command salaries of from £200 to £300 a year. Good dressing requires education, and surely the refined taste and knowledge of a gentleman might here find a legitimate scope.

A word as to furs. Grey squirrel is used for paletots, and not only for linings. Sable is half the price it used to be. Be careful to buy the really dark, not the dyed; part the hair and see the tone of the fleece next the skin. Cashmere and silk paletots are lined and bordered with fur; and the old pelerines are in use again, which reach to the feet. How warm and comfortable they are!

Much that appertains to ladies' dress is on the combination system: most of the under-wear is a combination of two if not of three garments, and all the newest and most fashionable dresses are combinations of plain and figured materials. A toilette made of plain wool or silk is rarely seen. Cashmere is combined with velvet, satin is combined with stamped or Pekin velvet—the term "Pekin" is applied to materials with different stripes, such as satin and velvet, &c.

In these combinations the plain material is employed for the principal part of the dress, while the stripes and brocades furnish the accessories.

Among our illustrations will be found a walking-costume, a dinner-dress, and simple evening-frock for a little girl. The newest material for trimming

out-door dresses is striped velvet, the stripes being all narrow. If the velvet is of silk, the alternate stripe will be satin, and the French term is *velours côtelé*; but should the velvet be cotton, then it is of English manufacture, and is known under the name corduroy. For walking-costumes, cashmere, serge, cheviot, cloth, corduroy, and striped limousin are worn—claret and gendarme blue are the popular colours. The dress illustrated may be made of any of these materials; the jacket may be black fancy cloth trimmed with black fur, or rich black faille lined with squirrel, and bordered with lynx. For carriage and afternoon wear, broché silks, striped satins and velvets are in vogue, and these are also used for dinner-dresses. The model given is of broché silk trimmed with satin, the bodice being cut in the popular form. For evening wear there are satins and silks of the most delicate blue and pink shades—gauzes, tulle, grenadine, and barège. Exquisite embroideries are seen in profusion on evening robes, on long waistcoats, on front breadths from neck to foot, on side panels, on pockets, cuffs, revers, scarfs, on caps, on shoes, in fact on everything at all hours of the day; even muffs are now embroidered. Not only are silks and chenilles of the brightest hues used for embroidery, but iridescent beads, gold and silver and steel beads, mother-of-pearl, and seed-pearls are utilised for copying the most intricate designs.

Buttons play also an important rôle in winter dresses. For evening wear there are paste diamond buttons, and

buckles for shoes and waist are made of the same glittering crystal, which also goes by the name of Strass and Rhine Quartz. Fancy runs riot over buttons; we see quaint Japanese lacquered ones, chased silver, faceted steel, gilt, cloisonné enamel, and small crocheted bullet-shaped buttons, besides Dresden china ones representing flowers, birds, &c.

There is much that is new in the lace trade. Breton lace has superseded torchon, the thread lace that for two years past has trimmed everything, from caps to flannel petticoats and balayeuses. Breton is now seen on all objects of millinery, lingerie, and dresses. The groundwork is bobbinet with a straight edge, and the patterns, principally those of Mechlin and old English thread, are darned in. The designs on black lace are now frequently outlined with gold silk, and made up into fichus, collarettes—in fact, coloured laces of all sorts are likely to be worn during the present year.



A DINNER-DRESS.

for his application. The opponent having furnished security as to such costs as may result from his action, and no objection having been taken to his security, he will be required to take the necessary steps to bring the matter before the Chancery Division of the High Court of Justice, which will decide after the usual procedure upon the *questio vexata*.

It is, however, gratifying to observe that the principle of arbitration is to a certain extent legally countenanced in the dispute; for the Registrar, on receiving notice from the parties in an opposition that

they wish to have a finding from him on certain matters of fact before taking the opinion of the Court on certain questions of law, and on payment of £1 each by the parties, is empowered to examine the facts alleged in the presence of both parties or their agents, and to state a case on which to obtain the opinion of the Court. For further details, or before taking any definite steps in registration, we recommend a personal visit of inquiry to the Trade Marks Registry Office, in Quality Court, Chancery Lane, London.

HUGH RAKER.



CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

FEEL inclined to open my February letter by giving you the particulars of a trousseau prepared for an English bride. The wedding-dress was of white Bengaline and satin, Bengaline being a rich, soft, corded silk—an improvement on Sicilienne, and in appearance recalling poplin.

A plaiting of satin bordered the skirt, which about the front was simply and gracefully draped with Bengaline,

but down the back had a robing of satin, horizontally gathered at intervals of two inches, and in sets of three, while down either side was a cascade of almost priceless old point. The bodice was a distinct jacket, with satin and lace introduced into the basque, high to the throat, the sleeves reaching to the wrist, a long spray of orange-blossom across the lace in front. The wreath—for wreaths are universally worn by brides now—was high over the face, made of nothing but



OUT-DOOR COSTUMES.

orange-blossom, but almost hidden by the folds of the antique lace veil, which must have made the bride very invisible too. The bridesmaids' dresses were—some blue, some pink cashmere, made with yoke bodices, silver belts and long trained skirts; hats of the same materials. Hats and caps run each other close for bridesmaids, and they are so much alike, it requires a connoisseur to distinguish them. At a recent wedding in the artistic world, not only the bridesmaids, but the bride herself wore a cap.

The trousseau of which I am telling you seemed to me to combine a number of durable and useful dresses.

There was a handsome black velvet, the back of the skirt quite plain, the front full'd upwards—that is, the front breadth was cut about twenty inches longer than the length required, the extra fulness gathered in to the side breadths. There were two bodices: one, a low square, with a piece cut from the neck the exact size and shape of a yoke, some beautiful old lace gathered round it falling downwards; the sleeves reached only to the elbow, and had a puff slashed with satin at the shoulder and elbow, a lace ruffle below. The other bodice was high to the throat, with tight sleeves, buttoning outside the arm the whole length. A white cashmere was trimmed with satin much after the fashion of the wedding-dress, and this was to be worn for dinner during the honeymoon. A more elaborate dinner-dress was a light blue silk and velours ciselé, or embossed velvet; the latter was applied as a square bodice and train, with paniers. The train was distinctly square,

cut in deep points at the edge, and well lined with white lace and plaitings; but the novelty was the paniers—and to paniers we are surely coming. They are small now, but who can say how much their dimensions may increase by June? Even now they are distended by hair-cloth paniers worn beneath the skirt, or by steel springs, or flounced muslin. I fear much this points to a return to crinoline and unsightly hoops. Cannot our tyrants, the fashion-makers, be warned in time? Surely a half-hour spent over prints of ancient modes—Queen Bess and her time, and the Georgian belles in theirs, standing, it would seem, in an extensive tub they are vainly striving to hide with drapery—ought to open their eyes to what hideous deformity a too expansive skirt will lead to. Small paniers, however, are pretty enough; in the dress of which I am speaking they seemed simply like a side drapery to the train, beneath which the blue silk petticoat formed three skirts, quite

at the edge, cut in points to match the train. There were several serge dresses, for the bridegroom was the possessor of more than one yacht. Some were long and some were short, but all had the laveuse tunic, and were trimmed with white or red bands half a yard deep, covered with close-set rows of narrow white worsted braid. One costume was made as a polonaise, which ended in the laveuse; one had a full bodice, with satin collar and band trimmed to match the skirt; while another, white, with light blue trimmings, had a deep basqued jacket, having a belt round the waist fastened with a silver anchor. All the buttons used

were metal, with the name of one of the yachts upon them; and the hats were either straw or tarpaulin, of the sailor shape, with the name of the yacht on the ribbon encircling the crown.

Stockings each month become more elaborate; every dress in this trousseau had stockings to match, all in plain colours for the groundwork, but interwoven with raised patterns and arabesques in contrasting colours, sometimes with a printed piece of another shade at the instep, worked with silk dots. For fancy dresses, stockings are embroidered in gold and silver, and are a very pretty part of the costume, especially as, with little regard to the character or period represented, the most fashionable shoes are worn with them—shoes with high heels, and one strap across the instep, fastened with a bow or buckle.

No English trousseau would be complete without a tea-gown, and the one which accompanied this *corbeille de mariage* was a silver-grey cash-

mere, made with a Watteau plait at the back and a robing of gathered satin down the front, bordered with a cascade of white lace. As a rule, this class of dress is made either *en Princesse* or with long jacket and skirt, trimmed with revers and bands of silk embroidery.

I will not enter into any very minute particulars as to the lingerie. A great deal of it was in blue and bright cherry-coloured washing silk, trimmed with torchon lace, which here holds its own even against the newer Breton. Combination garments, and none of the separate old-fashioned under-wear, had been chosen, and for full dress the petticoat and chemise had been combined, the train cut square and covered half a yard up with alternate frills of Valenciennes lace, five inches deep, and embroidery. Black satin stays were selected to be worn on all occasions, and those who like them will be glad to hear they can be bought



A DINNER DRESS.

for what in English money would be equivalent to a guinea.

There has been a great exportation to England, this season, of flannel petticoats from Paris. They are made with deep bands, and very scanty about the hips, the fulness being arranged at the back as box-plaits, half-way down; they are elaborately embroidered, and, strange to say, are sold at a price which would barely purchase the flannel.

Dark furs and little else are worn, though chinchilla is coming back slowly to favour. We all wear fur capes, round or square, ladies and coachmen alike. Seal-skin paletots, if your purse is long, should reach to the hem of a short dress, and be bordered with sable-tail or skunk; the more usual length of a yard requires no trimming, but the paletots then fit the figure slightly.

Apropos of short dresses: there were two ball-dresses in the trousseau, and both were short. I do not mean as short as a walking-dress, but barely touching the ground and guiltless of trains. One was a white satin, the other a pink satin, draped with tulle, the scarf across the skirt embroidered with autumn leaves or flowers, the headdress and trimmings being similar leaves and flowers in velvet. You may wear anything in the way of flowers, but to make them really fashionable they must follow nature closely. In the country natural leaves are often selected; and the artificial have been so successfully rendered by French fingers, that more than once I have been deceived. The bodices of ball-dresses are cut low; there are two prevailing styles—full bodices and belts, and the cuirass, made in satin of the same shade as the tulle skirt, and trimmed throughout with the satin. Wreaths of the high old-fashioned form of fifteen years ago are the favourite headdress. Black gloves are now only worn with black dresses—white are most *distingué*; and black shoes are considered good taste with every dress, but then they are embroidered to match the colour of the toilette. A word as to bonnets: the Directoire style finds most favour in Paris. Set crowns replace the soft and domed ones. Pretty cottage shapes are also worn, with only a ribbon passing over the crown, but to look well in these the face must be young and fresh.

I have just seen a packet of patterns from which the silks for next season are selected; they are all expensive, nearly all brocaded with satin patterns and velvet patterns on grounds of the same tone, while for evening wear cream satin stripes with coloured bouquets, copied from the Pompadour period, will be largely sold.

The new ribbons are interwoven with gold and silver, while others are plaid satin on one side and a plain colour on the other; the Persian ribbons also find favour; all these appear on the Olivia caps, now so fashionable in London, and over here also. The peculiarity in them is that they open curtain

fashion over the front, softening down the pyramid or curls which is worn with them.

A word more as to prevailing fashions. Stripes of solid colour, mixed with plain silk, satin, velvet, or moiré, are the distinguishing features of the silks now most worn.

Among our illustrations will be found an out-door costume, a quiet dinner toilette, and some fashionable dresses for little girls. The first illustrates the demi-saison cloak, which may be made of cloth or any of the rich black corded silks now in vogue. The shape is a cross between a dolman and a paletot, and the French model is made of camel's-hair cloth embroidered and trimmed with fringe. The newest mantles are supplemented by magnificent passementeries and fancy fringes. The dinner toilette has a Balsamo bodice, and is made of three materials: garnet silk and velvet, with waistcoat, and revers to the sleeves, of canary-coloured brocaded satin. The sides and back of the skirt are of velvet, the front is silk, and the bows are of silk and velvet combined, with a slight intermixture of brocade. The sides are trimmed with a rich fringe of garnet chenille and silk, and with gilt and garnet beads. The stylish effect is given to the waistcoat by the introduction of velvet, so as to simulate a second waistcoat. The design of the train is especially suited to rich materials; the apron-front is draped on a plain foundation, the horizontal rows of trimming form the side ornaments, and the plaits are defined the entire length of the long square train. The plaiting round the edge is three and a half inches deep.

The little girls are six and seven years of age, the elder of the two wears a slate-grey serge frock, crossed below the waist with a claret silk sash tied at the back in a loose bow. The make is Princesse, and the deep kilting commences about the centre of the sash. The double or Garrick cape is piped with claret silk, likewise the cuffs. The bonnet is slate-grey felt, tied down with claret strings; the feathers at the top are grey and claret. The younger girl wears a brown corduroy frock, trimmed with Madeira embroidery; the buttons are engraved silver. The costume is Princesse in form, the back falling in two flat folds below the waist. The bow at the throat is of reversible ribbon, brown at one side and blue satin at the other. The hat is brown velvet lined with blue satin; the feathers being of the two colours and the bow matching the one at the throat. Thus it will be seen that children's dresses are but miniature copies of those worn by their mothers. Never was there a season when manufactured fabrics were richer or more beautiful; there are constant advances in skilled industry, and also—constant advances in the manner of spending money. And lavishness is not confined to dress; it is equally noticeable in the great diversity and commoner uses of laces, jewellery, and ornamentation of every kind, as well in our houses as in our personal adornment.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



HERE are signs of a salutary reaction from the extravagant mode of living which has characterised almost all classes. To dress well and yet inexpensively is one of the social problems that perplexes many. It is not, however, by any means impossible to dress well—or, at all events, suitably and becomingly—without lavish ex-

penditure; for the elegance and style of a toilette depend on the artistic taste of the wearer, and not on the length of her purse, especially now-a-days when inexpensive materials are "well worn." It requires forethought, good management, and due attention to a few simple rules. Frenchwomen offer a good example. They dress quietly, nothing in their costumes invites attention, and yet as a rule all the details are perfect.

It is a mistake to have many clothes—fashions now change too quickly. Have as few as you can, consistently with your requirements, which vary with each person. In deciding what is suitable for yourself, do not consider the rules others lay down for themselves. Take into account only your own circumstances—your purse, your occasions for wearing smart or serviceable clothes—and act accordingly. Quite a different style of dress is required in town from that necessary in the country. Some people dress every evening, others do not; and in some places even the simplest garden-party is made an excuse for a display of fine clothes, while at others only washing and such simple dresses hold good. In town it is often an economy to spend a good round sum on a silk dress, which will fill the place of one or two others; while in the country few occasions would occur for wearing such a dress, and cheaper fabrics, prettily made, would be far more useful.

For town and for country alike, every wardrobe should contain one dress that will stand hard wear—a serge, homespun, or cloth. I think, perhaps at present, at all events in France, cloth dresses are most fashionable—claret, dark blue, and myrtle-green. They are made very narrow in the skirt, trimmed with fur, or braid, or velvet, and have large buttons, and mostly a triple cape of the same, with a small toque



OUT-DOOR DRESSES.

hat made of a piece of the cloth. A more useful dress could hardly be arranged.

It is good economy to change your dress in the evening; no dress wears so long if perpetually worn as in turn with others. Do not select things which are so ultra-fashionable that their date is marked. Keep to black and neutral tints as much as possible; they can be enlivened by bright ribbons when necessary, and fewer bonnets, stockings, &c., will be required, for now that uniformity is so much the rule, it is only by limiting colours that you can keep in with *la mode*. A toilette in harmony throughout, well made, and of good materials, can never look vulgar—by good I do not mean costly, but good of its kind. Bargains are well in their way, if they are good things, really wanted, at a reduced price. Store is no sore, but if bought only because cheap they are an extravagance.

Neatness is essential; half the battle is putting things on well. New things should be put on for the first time with attention and care, all the adjuncts of collars, cuffs, ribbons, veils, &c., duly and deliberately decided on. By-the-by, there is a fashion just now in Paris which I am sure Englishwomen will adopt with avidity, for from the Princess of Wales downwards they all have a *penchant* for swathing the throat. In lieu of the hitherto fashionable black scarves, white China crape scarves embroidered in light blue and moss-green, and finished off with the inevitable plaiting of Breton lace, are worn, and are very pretty.

But to return to the question of neatness. A dress worn badly fitting for a few times will become permanently out of shape, and a walking-dress not properly looped up at first (if long) soon loses its freshness. To descend to the question of pounds, shillings, and pence, I think from £4 to £5 must be spent annually on boots and shoes, to keep up a stock at all, and it is the worst economy to have very few in wear—they do not last half as well, and the best are the cheapest in the end. A couple of pounds go a good way in gloves, even at 4s. a pair. It is not imperative to have them to match the dress now, contrasts are admissible, for ruby-coloured gloves even with a ruby dress would be ugly. Brown and leather-colour are considered suitable, beige shades go with moss-green, and lavender-grey or dark-smoke with sapphire-blues. The plainer the better; four buttons for daily use and six for full-dress. To save

the trouble of buttoning all these, laced gloves have been introduced, having two rows of hooks on either side of the opening, round which a cord is twisted, after the manner of shooting-boots.

I should put aside £5 for the yearly renewal of underlinen, and another £3 for ribbons, frillings, and knicknacks of dress generally; even with the most limited allowance it is very easy to increase the sum for each of these items. Even at this we have disposed of £15; what dresses, bonnets, cloaks, and the rest are to cost, depends on too many contingencies for any one to lay down positive rules, except for themselves.

About this time you will be sure to be wanting some sort of bonnet, for the coming spring sunshine will probably show up many unexpected deficiencies in

those which have done good service through the dark months. We hear a great deal about artistic coverings for the head, to protect the top of the head and the ears; and if Dame Fashion does not prove more changeable than usual, there appears to be a greater chance than of old that a really sensible covering is to be worn, for both hats and bonnets are to be larger and more decided in form. The one I am about to describe can be made in velvet (which will probably be worn throughout the summer), silk, or any material of which the dress is composed.



A DINNER DRESS.

the shape at the extreme edge of the brim is thirty-two inches, and over the top from ear to ear measures eighteen inches, and it stands up from the face six inches, which measurements will show you that it is large. The edge is covered with a bias piece of the material fulled on, and covering the brim three inches deep, both inside and out. A corner of velvet, from the bias side to the point measuring fourteen inches, covers the rest of the bonnet; the cross-cut side is placed at the back, and the point comes at the side of the front, where it is edged with kilt-plaited black or white lace, a coloured rosette being placed beneath this lace on the left side; and if the bonnet is made in black or neutral tint, this can be changed to match any dress. It should be made of satin ribbon two and a quarter inches wide, the rosette eleven inches in circumference, consisting of eighteen loops, formed of three inches of ribbon. If you wish this head-gear to be a bonnet, add satin strings; if you prefer a hat, elastic only is necessary, and a head-lining. A corner of velvet, twenty inches from the

point, is all that is required for this bonnet—viz., half a square of twenty inches, two inches more than half a yard. Purchasers would pay two guineas for such a one: you ought to make it easily for 10s.

While on the subject of millinery we will likewise describe a cap made of light blue, cream, cardinal, and dark blue washing silk; arranged in strips three inches wide and joined with feather stitch, covering a net foundation nineteen inches round. The silk forms a couple of points at the back, and ends of all the colours are tacked to the front and bordered with close-plaited Breton lace, which also goes round the cap. It is very stylish and would go well with almost any dress. It fits pretty closely to the head, but is rather high in front. Still, caps are going out and wreaths, for evening wear, are taking their place; these are high, but are small in circumference, just meeting the coil at the back.

For demi-toilette the Louis XV. coats are most useful. They have coat-tails, and a long basque cut square at the sides, with a lace jabot down the front, and a lace plaiting at the pocket as though a handkerchief were peeping out of it. Made in black velvet or cerise silk, they can be worn with almost any neutral tints, and make a dressy toilette at once.

The only great change looming in the future, with regard to fashions, are paniers. They will require firm and substantial materials—flimsy stuffs will not make them *bouffant* enough. It is worth while, however, to remember this possibility in choosing cloaks, which will then require to be more ample.

Far prettier, however, is the revival of muslin fichus for evening, especially when of the ivory tone. The easiest shape to make is a large square, with the corners rounded at the back, draped on the shoulders just sufficiently to make it fit, and knotted loosely in front, where it may or may not be fastened with a flat bow or bouquet. The narrow reversible ribbons made into these bows of many loops, of three shades, are the most fashionable; and the same sort of bows, mounted on ornamental pins, are worn in the hair.

With all the changes of fashion there is seldom anything new which, hygienically considered, is to be recommended. Much of the present diphtheria, typhoid fever, &c., is due to insufficiency of clothing. Women have paid dearly enough, many of them, for that sylph-like appearance which has been the aim of fashionable dressing of late. They would do well to read what Huxley tells us on the subject, how "if the body is insufficiently clothed, there is extra loss of power through waste of heat, and necessary reaction upon the constitution. The waste of heat entails a lowering of vital processes, and body and brains fail to reach a vigorous development." So you see there is something besides their discomfort in being cold. If paniers lead to crinolines we shall be erring in an opposite direction.

A few illustrations of current styles for spring wear will prove a greater assistance to amateur dressmakers and milliners than pages of verbal descriptions.

There are two drawings of little girls from six to eight years of age, both wearing spring costumes—one

is in morning, the other in afternoon attire. The former wears a striped frock, which may be either cambric or soft wool. It is plaited and Princesse in form, fastening down the front; the sash, cuffs, and collar may be either of silk or llama; the stockings should be of solid colour matching the stripes on the frock as well as the sash; the trimming of the stylish white hat should also recall the same colour. The hair is left unrestrained in careless wavy curls. This is permissible now that frequent shampoos have superseded oils and pomades, and that the natural oil of the hair is brought out by swift brushing.

In her afternoon costume the little girl wears a claret velvet dress trimmed with point lace, which may be made at home with braid, in the style called "Modern Point." The skirt is plaited at the back, being attached to a long basque, and the Princesse front is fastened with gilt buttons. The small straw hat is trimmed with velvet of the same colour, loops of ribbon being added underneath the back of the brim. The ends of the hair are fastened underneath in an informal manner.

The new paniers are illustrated in the young lady's morning costume, the colouring of which is brown and old gold. Silk sheeting will be much used for waistcoats and tabliers this season, and the artistic shades in which it is dyed render it peculiarly suitable for the purpose. In this costume the waistcoat, the tablier, the cuffs, and the revers are of the popular old gold shade slightly striped with brown; the panier, bodice, and skirt being plain brown. The eye is not yet accustomed to the paniers, but there is no doubt that they will be worn and will gradually increase in dimensions during the forthcoming season. The cap worn is made of soft silk muslin trimmed with old gold foulard, the design of the lace being outlined with old gold silk.

The colouring of the dinner dress is pale blue and dark crimson, and the white lace is Breton, but Valenciennes may be used if preferred. The crimson is not obtrusive, it only appears in the bows, and in the velvet round the throat, and in the rose in the hair. The skirt just touches the ground, permitting its wearer to regard dancing as a pleasure rather than a toil. Sensible people will welcome the abolition of trains for all but stately ceremonies, where they are in place and in good taste.

The hat illustrated is an exact copy of one worn during the reign of Henri III. The model is of bège-coloured plush, lined with seal-brown velvet and edged with a cord combining the two colours. But such very picturesque head-gear could be made of the same materials as the costume with which it will be worn, and would look well and effective. To sum up: Fashion, as it is likely to remain throughout the spring, varies according to the hours of the day. Dresses for the morning are simple, almost masculine; for the evening, on the contrary, they are historic or composed according to individual fancy. Velvet, satin, pekin, brocade, and damask, all contribute to their magnificence, and almost every woman dresses more or less to suit her own fancy.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



YOU will now be wanting to know all the novelties for the coming season. They are few and far between. There are to be barely any fresh introductions, only improvements upon old models, and everything is unusually late, so I fear a great deal that I tell you now will be supplemented by a wider knowledge which will have to be acquired

as time goes on. Paris has of late been besieged by the representatives of the principal London houses, who have found hardly anything ready for them, and the majority have returned home disappointed, to renew their visits in the future.

I have seen some samples of the new silks and satins, for satins are to be worn still. They partake of the widely-spread feeling for old modes, and the patterns are copied from designs which certainly originated not later than the last century, most of them far earlier.

Pekin is to remain in fashion. The newest kind is Pekin façonné; Pekin is always striped, and this has a pattern on the stripe. Pompadour silks with Bayadère stripes beneath the bunches of flowers are somewhat new, but whether it be silk or satin, nearly all have the pretty bouquets or large brocade which we associate with the name of that beautiful, graceful, talented mistress of Louis XV. The black satins thus covered are charming, so are the white watered silks. All these will be made up with plain materials, and mostly as bodices and trains, the trains caught up *en panier*.

A great deal has been said against these paniers, and, considering that the name is doubtless derived from the baskets placed on either side of a horse or donkey, they do not convey much idea of grace; nor were the hoop petticoats, which were thus called, anything but hideous deformities. But the paniers now worn have none of these grave objections. They are nothing more as yet than the front of the train caught up in festoons, and secured low on the hips with looped bows or passementerie; rich silks so treated have the train hanging square and plain, but velvet, cashmere, &c., are often lined and so draped at the back that the lining is visible. With a good paper pattern, it is a style that can be well carried out in home dress-making, always supposing that the fit of the bodice can

be insured. The blending of colours in this year's material is peculiarly happy. A great deal of fawn-colour, gendarme blue, deep purple, moss, old gold, and cream appear; and for evening, white, cream, sage, coral, and very pale blues, pinks, lichen, moss, and maize will continue in fashion. Soft silks are to be worn, and will lend themselves to draperies. Basket-woven silks are uncommon; but a *spécialité* of the year is China silk printed in Oriental and Pompadour designs. The material comes over from China, and is finished and printed here. It is very like foulard, but firmer and more wiry, and will be made up over plain-coloured skirts for tunics and loose bodices; and for country lawn-tennis parties and many occasions where an effective but inexpensive dress is desired, I would specially recommend it, as also the twilled pocket-handkerchief silks, which are to be had in all pale plain colours.

Black is to be as much worn as in the past year. Whatever colours may be fashionable, nothing is so certain to be *en règle* as black, whether for morning or evening wear, and dark colours in heavy silks are to have the preference over light; acajou (mahogany) being still in favour. English people have never cordially adopted either Bengaline or Sicilienne, both beautiful makes of soft corded silk. Now, however, the English houses are buying the former in all shades, and it will be intermixed with silks and satins.

Lyons is in despair. Silks never were so cheap; every shade of colour, however, introduced is duplicated over and over again, for silk, satin, Bengaline, and Persian lining silk, as well as cashmere, are all made in corresponding shades, so that they can be worn together.

After a very careful investigation I am inclined to think that the most decided novelties are fancy velvets so-called, which are in fact fabrics made in the velvet looms, but unlike our ordinary notions of velvet. For example, a cream satin ground, with a half-inch wide brown terry stripe, and next it a fancy terry stripe of brown and some contrasting colour; this is to be applied as waistcoats and trimmings. Then there are velvets with tartan stripes, and others with cretonne patterns.

The chief novelty in this year's woollen goods is the mode in which silk is introduced on to the



A YOUNG LADY'S HAT.

surface of the pattern, as in silk cr epoline. The old-fashioned alpacas in the shaded neutral tints of twenty years ago are coming in again, and it would scarcely be possible to have more serviceable dresses. Mothers who are puzzled what to provide for their daughters at school, would do well to select them. Made up with a kilted skirt and a polonaise opening in front, bordered with a cross-cut piped band of the same, it would bear rough wear well. Cotton mixed with silk makes not only good-looking dresses, but washes well, and is one of the introductions this season that it is hoped will find favour. I was particularly pleased with some white cottons with silk

muslin—the most exquisite heath, picotees, and tiny rosebuds, just about the size generally seen on delicate china; or a closely covering pattern of forget-me-nots and leaves in their natural size. These are to be made up over plain colours very well tinted, both for morning, tea, and home dinner gowns, many of them with sacques. We have seldom had anything prettier.

I think I have told you nearly all there is to tell of materials for spring wear as yet.

I went the other day through a trimming factory, and there was the same lack of novelty. The copeau fringe, which owes its name to its resemblance to



OUT-DOOR AND HOME DRESSES.

interwoven into the figured stripes. Plain cambrics are to be had in all the best colourings, and these will be made up into several kinds of dresses, as also sateens. For more decided morning wear, there are printed cretonnes, with borders, zephyrs, cotton Tanjores, waste silk, Attaleas, and Galateas.

There seems to be no chance of the Bolton sheeting dresses going out of fashion, and the novelty under this head is *drap de grain*, which is merely the Bolton sheeting made of the usual cotton, with the husk left in—the cotton, in fact, before it is cleansed. The tiny brown specks on the surface are new-looking.

I am keeping, however, as a *bonne-bouche* for the last the most beautiful of all these cotton goods. Imagine either plain cotton, cretonne, or zephyr printed in the patterns hitherto kept solely for

shavings, which is the literal translation of the French word, will be the most general trimming. It is being crimped and stamped after a new fashion with tiny stars, and is somewhat narrower, but otherwise it will be used much as heretofore, with a double fall and ruched heading. The untwisted chenille fringe is now blended with silver and gold threads, and is well adapted to evening wear. You will understand better what I mean by untwisted chenille if I explain the process of making chenille. The foundation is silk about one-eighth of an inch wide, ravelled at either side; this is damped and twisted round a thick thread until it assumes the usual velvety texture; but this new style of fringe has not gone through the latter process.

I cannot tell you much as yet with regard to how the several materials are to be made up. Short

dresses will be worn for ordinary wear, and draped with tunics. Long Louis XV. bodices with waistcoats will dispute the palm with full banded bodices. There are three kinds of evening low bodices: the long pointed bodice, with sharp points back and front; the Josephine bodice, round, with low darts, and a wide belt with satin folds; and the corset-bodice, which fits as stays, and is laced either in the front or back; sleeves there are hardly any, and a graceful drapery festoons the top of the bodice.

In Paris we are making boots of the same material as the dress, whether it be merino or brocade; the silk stockings being of the same colour.

The newest bonnets just now are made either of ruby-red velvet or dead-black silk, with Spanish silken balls falling over the coronet; and, notwithstanding all that naturalists have written and spoken, birds and birds' plumage are universal trimmings on hats and bonnets.

The insect world pervades the ornaments of the day; caterpillars, flies, &c., are seen on artificial flowers; caterpillars in enamel fasten neckties and bonnet-strings.

Pretty pins for clasping lace neckties are now to be seen in the Palais Royal, some like a half-closed fan, with the outer sticks formed of turquoise, or a pipe with a pearl bubble rising from its bowl, a gold guitar, a fork laid across a pink enamelled shell, and other eccentricities.

Plainness and neatness of attire still constitute the most decided portion of good dressing and good style, though gaudy and comical modes come and go. It is really the small matters which decide whether you are or are not well dressed; a torn trimming and a soiled frill would spoil the best toilette.

You must be very rich to be careless about clothes, for they will not last half as long if not taken care of, and they often wear out more when they are not being worn, paradoxical as it may appear. Dresses hung one over another in a wardrobe will take undesirable folds. Frills and furbelows tossed carelessly into a drawer soon look tumbled. A dress or bonnet should never be taken off and put away without being well brushed and mended if necessary.

Some easily made ornaments are necklaces, pendants, bracelets, and ear-rings of silk buttons painted by hand with a spray of flowers, and sewn on to narrow ribbon. After this manner ornaments may be arranged to match any dress.

Among the gossip afloat with regard to dress, white crape is to be a favourite trimming for bridal dresses; Japanese styles are coming in, viz., materials will bear Japanese designs; and small bouquets of natural flowers are a very usual accompaniment to the bodice of a dress.

A glance at our illustrations will show the slight alterations in form that have been accepted for spring wear. To commence with the headgear: the hat intended for a young lady's wear is of claret straw, but *écru* would also answer if more in accordance with the costume worn at the time. A pheasant's wing is arranged at the side, the pompons are of frayed-out silk, and the ribbon is reversible satin of any two

shades of colour that assimilate with the dress. If black chip is selected as the material for the hat, then gauze is a popular fabric for trimming, especially brocaded coloured gauze and black satin striped gauze.

The bonnet is for a youthful matron, and may be of chip or satin. The brim is lined with fluted satin. The folds are striped satin, and the rich plume is a combination of the two colours—which, as a matter of course, should be selected to harmonise with the rest of the toilette.

Among the dresses will be found a little girl's outdoor costume, a young lady's in-door dress, and a pretty, useful home toilette for a youthful matron. The last may be made in cashmere and silk, or in the new chintz foulards and satin, or in the popular Bengaline, with waistcoat and cuffs of brocade. The skirt is slightly draped *en panier* at the back. The cap is of striped gauze and Breton lace. Grenadine and barège are the softest materials for the young lady's dress, and two distinct shades of the same colour should be selected—reseda, pale blue, or grey. The ribbons should be satin, with the lighter shade on the outside. This style of skirt, with its draperies and paniers, would be most suitable for a dancing dress were the bodice cut either pointed or square, as the skirt just clears the ground. The little girl wears a grey Bengaline dress, trimmed with satin, Bengaline being a charming material with a bright sheen on it; but the same style would also look well in the new satin finished foulards, or in any of the soft finished cashmeres which are known under so many names. In all the new costumes, whether for children or their elders, buttons are quite a feature, and painted buttons are more fashionable than any others. They are painted in sets by competent artists, and amateurs have produced some most original designs for them. Each button differs from the others, and not only skill in selecting the pattern is required, but great attention to proportion is necessary, as it would be absurd for a tiny bird to be associated with a large butterfly. Each button must be in style with the others, though not resembling it, and some of the newest designs are intended to imitate most accurately fine mosaics. Here is a field for amateur work, which might prove lucrative if original talent were displayed.

Another field for amateur artists opens in the new fashion of painting bands for trimming dresses of rich materials. This is an American "notion," and one which finds favour in Paris. I have seen most successful results, the flowers represented being painted with the truest regard to nature. A magnificent specimen consisted of a cream satin dress, trimmed with cream velvet bands portraying brilliant humming-birds, painted by hand. Black satin bands painted with butterflies also formed another beautiful trimming—in fact it is impossible to foretell how far this hand-painting may be carried in embellishing ladies' dresses. It is no longer possible to say that *this* is fashion and *that* is not fashion, for almost everything is fashion that can be gracefully or picturesquely adapted to the time or the occasion.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



I BEGAN my last letter by telling you there were but few novelties this season, and as time goes on I do not find that I have any cause to amend this opinion. In minor matters there are some few introductions of a novel character, but in more important items things are very much *in statu*

quo. Nearly every dress seems to be differently made, and, provided certain broad principles are borne in mind, almost anything may be considered fashionable, and individual taste has ample play.

In parasols, the same size as last year is worn; but the pagoda top is the novelty, and it has been improved upon since it was last *à la mode*, for the stick is all in one to the very point, and does not only meet the pagoda as before, thereby rendering it particularly brittle. Turkey red twill has been such a

favourite trimming for dresses, &c., that the newest parasols of the season are made in this same material—some plain, some embroidered in black and bordered with black Spanish lace. As bows of ribbon would hide the pagoda top, they are now relegated to the side. Natural wooden handles called "Chardon," or thistle, because in the form of a thistle-root, happily replace those huge Eucalyptus ones which were so troublesome to hold, and so ugly. Embroidery is introduced on silk and satin parasols; black, white, and all the fashionable shades, and frillings of *crêpe lisse* border many of the new ones. For garden and country wear, sunshades are made of gingham, and lined with any colour to match the costume, and of plain holland with a coloured border only to the lining. A portman-teau sunshade is a new name for an *en-tout-cas* of black silk, with ebony and nickel handle, and so short that it can be packed in a moderate-sized trunk.

The newest thing in bonnets are those made of soft silk handkerchiefs. They are of



OUT-DOOR TOILETTES.

a close shape, fitting the head without any cap or bandeau over the face. They have a full velvet bind, and the handkerchief is puffed on the crown, the ends appearing over the face. Just at the present time a large trade is being done in plain soft silk handkerchiefs, but they are only used in millinery, and are applied to caps as well as bonnets.

Simple good style will characterise the dress of the present season rather than exceeding costliness of material. More dresses will be purchased, but less costly ones than last summer; consequently extra care will be required in their arrangement, and for morning wear the whole costume must be alike. For example,

a cashmere suit of grenat or gendarme (which is dark blue) will be made short, with a kilt flounce round the skirt, a draped tunic, full bodice, sleeves tight and buttoned at the wrist on the outside of the arm, like a cuff; a silver belt and ornaments, and no trimmings whatever; a straight scarf of the same, formed in a plait at the back with looped bows of the same shade of ribbon; it crosses in front, being firmly drawn over the shoulders, the ends fastening together at the back—being plainly hemmed, and only seven inches long; a soft capote bonnet made of the cashmere. This is most simple, but it has just been worn by a *grande dame* who makes dress a study.

On the same occasion—which was a large and fashionable gathering—I noticed a costume of cashmere and satin of the new and brilliant red called "Thyra." This was similarly made, but had a jacket instead of a mantelette, and satin was introduced on to the front and the tunic; the bonnet and parasol matched exactly, and were made of satin and cashmere. Gloves should match the dress—ten buttons for evening and six for morning wear, the ultra *élégantes* affect; but a serviceable long glove has no buttons at all, and is slipped on in a minute; and quite a novelty is the introduction of bands of lace insertion between bands of kid for six-buttoned gloves; these are to be had in black and white, and are becoming to the hand.

The chief trimmings are very handsome passementerie with much jet, for jet was never more fashionable; the copeau fringe, made of crimped or stamped braid

with headings of the same, intermixed sometimes with purst silk, sometimes with chenille twisted and untwisted—very rich-looking, having heavy silk-covered peas and drops; and, lastly, black Breton lace. There is certainly a danger of this class of lace becoming common, but at the present moment it is used upon everything.

There is but little variety in the shapes of mantles. Broad capes will be worn; mantelettes—mere scarves tying in front; mantles, rounded at the back, with long deep ends; and one or two varieties of the Dolman form, with simulated sleeves, as well as jackets of several kinds. In silk these are close-fitting, and have

long basques; in cloth they are tailor-made and double-breasted, and show many vagaries in buttons; but the newest for thick corded silk is the veritable coat shape, with a waistcoat front, coat-tails at the back, where are large buttons, and only pipings and bows of ribbon for trimming.

Most of the jackets and mantles have rich trimmings of gimp and passementerie up the back; and netted silk collars, threaded with jet, are worn about the shoulders on the more expensive varieties. A very new fringe is the coral, made entirely of jet beads in the pattern of branch coral, and it is laid over plaited lace.

For cold days, long and close-fitting cloth jackets, with handsome military braidings, are useful and stylish for young girls.

In underclothing the washing-silk garments gain favour. They are elaborately trimmed, and somewhat costly to buy. The newest chemises are made with high square bodices; the newest drawers are fulled across the knee, so as to give play to the leg. Petticoats are frequently worn short in the evening, the dresses being lined with a balayeuse, so that they can all be held up together; but the skirts that are made long have rounded and not square trains, and many small flounces bordered with lace, the train being made to button on and off. But the advent of paniers is heralded by the fact that most of the new Paris petticoats have puffings at the back below the waistband. A useful petticoat for every-day wear is woven cotton in honey-comb pattern; it is very light, and, moreover, washes well.



A NEW DINNER-DRESS.

Breakfast jackets are made of washing-silk *en Watteau*, with plaitings *à la vieille* all round, and caught up on either side. Tea-gowns are made with washing-silk petticoats, and Watteau sacques of printed Cora silk, elaborately trimmed with lace and bows of the colour of the petticoat, closely following the modes adopted at the French courts of the sixteenth and seventeenth centuries. For walking petticoats Bolton sheeting has been utilised, and shows coloured stripes, also holland with coloured stripes; both are excellent wear. In all these skirts the stripes run downwards, and sometimes the stripes are in chintz designs.

A new make of dressing-gown, in flannel or washing-material, has the Watteau plait at the back, and loose fronts through which a cord is threaded by means of large button-holes all round; square collar and cuffs of a contrasting shade complete it.

I have in former articles described to you fully what the silks, the woollen materials, and washing-materials of the season are to be, and I will now give you some details with respect to the making up of such dresses. In the first place, save and except for quite full dress, short dresses will be the rule, and even the longer dresses will not be of exorbitant length, but rather of a walking length. Long basqued jackets, jackets with waistcoats and banded bodices, will all be worn. Washing-costumes will be the fashion on many occasions when good dressing is required. They will be simply and stylishly made. The fronts of many of the tunics will be gathered perpendicularly up the centre, or they will open to admit a contrasting stuff, fulled irregularly at intervals, and many of the waistcoats will be gathered. Kilt-plaitings will be worn round the skirts; the backs of the tunics fall square, and are draped in many ways. Some of the trained skirts form festoons opening in front, and show an underskirt of two rows of kilt-plaiting from the waist. Polonaises are worn with belts and bows down the front. Paniers are draped from the front to the side as part of the train, and slashings of a contrasting colour are let into bodices and sleeves. The sleeves are put very high into the shoulders. Embroidery in crewels continues a fashionable trimming. The trains of dresses are no longer square, but rounded.

Printed challis and printed washing-fabrics will be made up with fulled skirts and paniers just as they were worn at the end of the eighteenth century.

Among our illustrations will be found a Lamballe polonaise combined with a short walking-skirt. This would look well made up in plain grey cashmere, and damassé silk or camel's-hair of the same colour. The trimming is a jacquard galon imitating embroidery, but genuine crewel-work might be here applied with advantage. The hat is grey straw, with grey ostrich-tips and a cluster of pale pink and pale blue flowers. The back of the costume should be *bouffant*, for all the newest models evidence clearly to the revival of the panier, which will doubtless be followed shortly

by other grotesque conceits of the Parisians during the First Consulate.

Children's fashions follow in some degree those of their elders, and light colours and light materials are now in vogue for little girls, notably neutral tints such as jasper, mastic, and *café au lait*, trimmed with either Turkey red, claret, or pale blue. The costumes depicted in our engravings should be complete in colour—stockings, gloves, hat trimmings, all matching—the dress trimmings being more decided in tone. The best materials for children's wear are bège, plain and figured challis, alpaca, pongee silk, plain and printed foulard, plain and printed cashmere, and light summer serges, generally made up with silk.

Hats for young people are in such infinite variety this season, that anything like a detailed description would be impossible. For girls they are often made of the same material as the costume and in the capote shape. Broché silk, velvet, satin, straw, chip, and cotton are all used in children's millinery, and as a rule their headgear is extremely picturesque, having been designed with a due regard to the shape of the head.

The stylish dinner dress here given, with its small panier, elbow-sleeves, fichu and cap, represents faithfully the demi-toilette now in vogue with leaders of fashion. It can be copied in either satin and gauze, or in broché silk and satin. Old gold is a favourite colour in this make of dress; the fichu and cap should be composed of the finest, softest, and silkiest muslin possible to obtain; while the flowers on both should be identical. The bow on the cap should also correspond in colour with the panier overskirt; it is only by attention to these small details that a successful result is obtainable.

The mantelette-visite (a modified Dolman) and the Directoire jacket are the two présent styles for outdoor mantles, and a glance at the accompanying engravings will serve to show the great difference that exists between the forms. The mantelette is usually made of Indian cashmere and trimmed with black Breton lace, which can be made to hang in soft folds by mounting rows of it on coarse black net, instead of on the mantle itself.

The Directoire jacket may be made with advantage of the same material as the costume worn at the time; the revers, waistcoat, collar, and cuffs being of brocaded silk or satin. The Pompadour brocades, with their gay variegated colourings, are as well suited for trimming dresses and jackets of neutral tints as for the draperies and paniers, slowly but surely superseding the straight lines and painfully tied-back skirts to which our eyes have become accustomed but never reconciled. Although the thin end of the wedge is already admitted, let us hope that the return to the cages and crinolines of twenty years ago is still very remote, and that the growth of artistic feeling observable among the middle classes of society, will ward off even the temporary ascendancy of such an abomination as exaggerated crinoline.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



I SHALL begin by telling you something about children's fashions, for they are particularly pretty. The small patterns which obtain this season on many of the newest fabrics, are peculiarly well suited to the little people. The materials which seem to be most used

for them are *bège*, cashmere, summer serge, and alpaca, trimmed with fancy velvet and light-coloured corduroy, pongee silk foulards and plain silk and satin, trimmed with brocade or looped bows of coloured ribbons of three or four shades, some inch-wide. When I say coloured ribbon of several shades, I do not mean different ribbons, but only one kind, reversible, each side a distinct colour, with a border of a distinct shade—such as brown with a blue border on one side, pink with a grey border on the other. A few quite new materials are being used alike for grown-up people and children, such as *Gros de Paris*, with a silky surface woven in lines; *Khiva Laine*, with fancy shaded stripes of silk and wool, an admirable example of the new stuffs, with so much silk on the surface, you can hardly distinguish them from silks; and *Neigeuse*, a type of another class, having a sort of interplaited weaving in several shades of the same tone, looking very firm and good. But there are two stuffs that are certainly to be recommended, which are not new, but which until now have never received much notice. One is the real *Vicuna*, soft, and almost everlasting wear; and *Tamative*, of quite another nature—a sort of *barège*, not transparent, so that it need not be worn over silk—and very cheap, durable, and of good appearance. I have seen charming little frocks for evening parties made of this, trimmed with plaited Breton lace. It is prettiest, I think, in white, or rather ivory, pink, and blue.

But it is in cotton dresses that children's garments this year look best. I have just seen two charming little frocks—one with plain pink, the other plain blue sateen skirts, and over them small much bunched-up tunics of cream-grounded sateen, covered with little flowers; the bodice made with a square opening, filled in with blue; and for wearing out of doors, small rounded *mantelettes*, to be tied at the back, and soft hats of the same material. Not only are dresses

made in these washing-stuffs, but the woollen materials are intermixed with them. For example, with cashmere and fancy silks, white cambric, piqué, and coloured cottons often enough form the lower skirt and front robings, and these are so made that, being untacked, they can be easily taken out and washed.

For quite a little child, say of three and a half years old, I was much pleased with a *Princesse* frock of pink washing-silk, trimmed with horizontal bands of rich white embroidery, let in with pipings on either side about two inches apart, a double frilling of work bordering the edge of the skirt. A piqué frock for a child about the same age had a scarf of the light-coloured washing-silk arranged in plaits round the hips, and kept in its place with straps of piqué.

Variations of the *Princesse* style are the universal patterns for very young children; as they get older, jackets, tunics, and skirts replace these, or the long *polonaise* turned back only a few inches from the edge of the skirt, after the *laveuse* fashion, modified by the *panier* style, for instead of the piece in front forming a straight line, it really meets in a point, and has a cluster of bows to make it more picturesque. As the draping of tunics, &c., is becoming more elaborate for washing-dresses, recourse is had to drawing-strings, by which means they are ironed out flat, and when rearranged fall in more natural folds. For dresses which are likely to be much packed, it is quite worth while to apply the drawing-strings to stuffs; they do not do well for silk. Some of the newest frocks are white piqué or cambric, with silk fronts, under-skirts, and trimmings; gathered plastrons from the neck to the hem are much used. It is more fashionable to fasten frocks at the back than the front. Jackets and *paletôts* are to be worn by children; but *mantelettes* to match the frocks are newer.

The hats and bonnets are of most fanciful designs; muslin, cotton, and silk are all used, and these mingle well with the flowers with which they are mostly trimmed. The shapes are unusually numerous. It is almost impossible to lay down any rules; still, we may safely say that the brims are shallower and that they fit the head more closely. Anything that is picturesque may be worn, and, just as with the fashions of their elders, every day some resuscitated mode is issued from the best dressmakers, so with children—any head-gear that has ever been worn may be adapted to them. To be fashionable it must be picturesque.

Pinafores are more like frocks nowadays, and in the nursery many careful nurses allow *pinafores* to replace frocks; while pretty silk ones, trimmed with lace, slipped on in a minute when visitors are announced, make children quickly presentable for the drawing-room. These should be made in the soft twilled silks, and bordered with bands of lace insertion, edged with

lace. They can be cut high or low. For more useful wear, brown holland and print are used, but they are trimmed with work and embroidery in red and blue outlining and braiding. Very high boots are worn, and are considered good for the ankles.

I have one or two things to tell you with regard to mourning. The copeau fringe, and black embroidered lisse frilling, are worn round parasols. The newest fringe on mantles, both in and out of mourning, is wide untwisted chenille, which is nothing more than half-inch strips of silk ravelled at each edge. For dresses there are some good introductions—Foulé Laine; Mousselines des Indes, which look like crêpe cloth; Cassamarine, light and good-wearing; and Chuddah cashmeres. One of the great difficulties in mourning—viz., a light make of material for hot weather—the Mousselines des Indes, made in wool, with all the appearance of deep mourning, have solved. Voile de Veuve, a good strong barège, I can also recommend.

All the fanciful revivals of the styles of Louis XV. and his successors have made light, effective, and at the same time cheap materials the fashion, as well as very rich silks, and have certainly given a great impetus to the imitation lace trade. Breton is the prevailing mode, and must become common; but Point de Raguse has led the way to a reproduction of Ferrara and many fine thread laces, and these are largely used on dresses, gilets, and ruffs, for ruffs and ruffles will be worn. These gilets are such a convenient fashion, I must tell you about them. They are really outside waistcoats, if I may so express it; for, being bordered all round with lace, they require no jacket, and render an ordinary bodice very dressy. They are made to fasten at the back, come to the tip of the shoulders and below the waist, ending in two square ends. Sometimes they are made of black velvet, with a ruff and cascade of lace down the centre, sometimes of the new crêpe muslin or India muslin, puffed slightly on to a foundation of muslin, and dotted over with pearls.

Large wide lace scarves will be worn in-doors and out. These are a quarter of a yard wide, made in net or soft muslin, and have three or four rows of gathered lace at the edge; they are tied with long loop bows. Rows of insertion sewn together form narrower scarves, worn round the throat with low or square-cut bodices; and bows of the soft muslin, having ends or with cascades of lace, make a fashionable dressy finish for both in and out-door wear. Ruffs of lace continued into these long cascade ends form

really stylish trimmings for dinner-gowns, to be slipped on in a minute. To make these cascades, you take double the length of lace required when finished, whip it on a coarse thread, and then arrange it in widths of two inches or more, turning backwards and forwards. It must be tacked on to a net foundation.

The new pocket-handkerchiefs are embroidered with small flowers in two or three colours; these are also used for caps and collarettes. For caps they are folded into a variety of ways, but for the collarettes they are cut in half, one half folded square, so that the worked corners form the front—the other two gathered *en fraise*. A clever, light-handed needlewoman might make a variety of stylish additions of this class to her toilette for a mere trifle.

Millinery is such a difficult theme, I approach it with caution. Every week the shapes alter, and what is most worn in Paris would certainly find scant favour

in England. Straw, Tuscan, and Leghorn, and chip, silk, and plush are all in fashion for bonnets. The Gainsborough, Lamballe, Galitzin, Phrygian, and Republic shapes—these are what Paris now delights in, trimmed with beetles, imitation diamonds, straw and moss pipings. Red, cream, and brilliant yellow, Sèvres blue, and tea-green—these are the colours, and a new bright red, that has been called after the Prince of Wales, than whom no one is more popular in Paris. The feathers used are principally ostrich,

made to stand upright above the forehead, the tips turning towards the face. The leaves of most of the foliage used are crêpe.

The bonnets being now despatched to England are those of the cottage shape, with flaring brims, which, however, when on the head barely show; the Olivia shape opening curtain-wise over the face; and others with slightly pointed Marie Stuart brims. White crêpe lisse and muslin on white straw are simple, but in perfect taste, and nestling among the pure white are tiny blue and green birds. The brims are generally lined with cross-cut satin, and if there is a bandeau it is covered with flowers. This class of bonnet will be worn by the best-dressed people, but far more general will be the round soft-crowned ones with gathered brims. Not all that can be done or said seems to interfere with the cruel mania for wearing birds and wings in millinery. Thousands of humming-birds, and 800,000 wings of various birds, and 80,000 aquatic birds, according to recent statistics, have been imported into Germany.

The dresses illustrated show the leading styles for



OUT-DOOR COSTUMES FOR CHILDREN (p. 428).

summer morning wear—styles that, with good paper patterns, can be easily made at home. The group of three figures shows a handkerchief costume, a crewel-embroidered costume, and a pinafore or tablier costume. The handkerchief dress is of gendarme-blue cambric dotted with white; the striped border is also white. The bonnet and parasol should be made of the same materials, and should match; the flowers and neck-tie should be of the new bright claret colour called in Paris "Princesse de Galles," but doubtless well known in London as "Princess of Wales." These handkerchief dresses are also made in silky foulards of gay, cheerful colourings, and for sea-side wear will be much patronised.

The pinafore costume requires but little description. The under-dress is sateen of a dark rich colour—chestnut-brown, myrtle-green, or claret; the tablier

and cuffs are composed of a bright chintz cambric, studded with flowerets trimmed with

Madeira work. The parasol must match the tablier, for in this season's

costumes all minor accessories correspond

in style and hue. The third figure illustrates a pleasing arrangement of crewel embroidery. The material may be either Pongee silk or one of the new crêpe cloths made of linen thread and with a crinkled surface, but which the manufacturers contrive to produce in artistic shades of bronze-green, gendarme blue, and Pompeian red, besides the inevitable *écru*. The design in this costume is Virginia creeper, for there is nothing that lends itself better to crewel embroidery than the famous London climber, the varied shades of its leaves permitting endless scope for colouring. Jessamine is another felicitous design for the same purpose. The bonnet, or rather capote, is of soft silk trimmed with plaitings of white Breton lace and white India muslin.

The parasol (illustrated) is another item on which industrious fingers can be employed to advantage. The form is pagoda, and Spanish lace trims its cover at the edge, while a graceful spray of flowers is embroidered in every division—pleasant work, as, the cover being thoroughly well stretched on the frame, there is not much chance even for a tyro to pucker or "drag" her work.

The two children are likewise suitably dressed for the season. The little girl wears a dark sateen skirt, and a foulard cambric polonaise studded with tiny flowers. The bonnet matches the flowers, and is trimmed with satin of the same colour as the skirt. The boy wears a single-breasted Norfolk suit, which can be made in either chevot or serge, homespun or tweed.

This is one of the most suitable styles for school and every-day wear, for boys ranging between six and nine years of age.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



IT is no new thing that one has to go abroad to learn the news at home. I was reading the other day in an American paper that women in Europe do not wear jewellery, save in full dress—a decided mistake, for at the present moment, besides the liberal display of silver ornaments Englishwomen affect, rows of pearls and small diamond ornaments, earrings and pendants,

are worn by Frenchwomen often in the morning, and the bouquet brooches are universally fashionable both in England and France. Their most common form is the Christian name in silver, or diamonds transfixed by an arrow, or an arrow piercing a heart, for hearts and darts are part and parcel of many ornaments just now, and are no longer relegated to St. Valentine. Lizards, owls, banjoes, scissors—indeed anything quaint and curious—have been applied to these bouquet brooches, and throughout the prevailing fashions in jewellery there is this one strong feeling for quaintness.

Holbein jewellery is the rage in Paris; it has been faithfully reproduced from old models, handed down to us in the pictures at Hampton Court and elsewhere. The curious square and oblong forms associated with this artist's name are justly celebrated for the exquisite colouring of the enamel work, pure in tone, but not vivid. It is a style which accords well with the revived modes of the present day in dress.

Cats'-eyes, diamonds, and pearls are the gems which find most favour. Pearls are blended with pink coral and lapis lazuli; diamonds with pearls, sapphires, and emeralds; but, as our great novelist has reminded us, "diamonds are property, and diamonds are portable," and for this reason nothing long successfully disputes the palm with diamonds. They are now mounted clear and as lightly as possible. Pendants copied from Queen Anne models are preferred, oval in form, surmounted by a bow of diamonds. These gems are closely clustered together on pendants and bracelets,

and so show to greater perfection. As a rule, broad and massive bracelets have disappeared in favour of the bangle shape, even in diamonds, where they take the form of single half-hoops, or sets of three half-hoops. Articles of jewellery now should be small, close, and very good; large locket, large bracelets, and large brooches are out of date. But no article of common utility is considered too mediocre to be reproduced in gold and gems. Boots and shoes, mice and beetles are fashionable designs for earrings, pins, and brooches. Small brooches of classic and comical designs are worn in sets of three round the necks of high dresses, and these or bouquet brooches are the ordinary presents for bridesmaids now instead of the conventional locket, but little worn. Sometimes the favourite serpent bracelets are deemed desirable gifts; they twine round and round the arm on a patent principle, and a certain class of bangles shows the same elasticity of metal. We may congratulate ourselves in these modern days that for our best class of jewellery we fall back upon the finest designs which Benvenuto Cellini, the greatest goldsmith of his time, has bequeathed us, and the tombs of Etruria have given up to us from the past. Flexibility in gold work, modern art attains to perfection, and flexible band bracelets studded with pearls and diamonds are a fashion of the day.

But to turn to other subjects. Shoes are more fashionable this summer weather, both for in-door and out-door wear, than boots, and the embroidery upon many worn on full-dress occasions, even out of doors, has been exciting admiration. They seem to be generally made of French kid, laced just over the instep, the toe embroidered, and the soles much thicker than they appear by means of the bevelled edge recently introduced. For ordinary out-door wear the laced Oxford shoe, the Scotch brogue with the leather much embroidered, and a three-buttoned shoe are the most worn. There are many who patronise the highest of Louis XV. heels, but, as a rule, flat round heels and very pointed toes are the best style. Bridal shoes are embroidered in silver, and many others in gold. All this work is done by hand, generally by the young people whom you see busy in the shops, so there is no reason why the wearers should not try their skill too. The so-called Queen Anne shoe, very low cut on the instep, is so becoming that it remains in fashion, but it soon gets out of shape, and the recent introduction of a couple of straps above has turned out an improvement.

The uniformity in dress which modern fashions enjoin is certainly good taste, but entails much expense. In Paris stockings are sent home to match the dresses, the clocks displaying two colours of marked contrast: lozenges crossing each other being a favourite design, or a broad gusset of some distinguishing tone is let in, and bordered with a scroll. But all these

are costly, and people to whom economy is an object fall back upon black hose, which assimilate with everything. Here, again, there is a difficulty. Black thread and black cotton stockings wash brown, unless they are properly managed. The best mode is as follows :—Wash in a cold soap-lather twice, a little ammonia being poured in with it. Without rinsing, press out the moisture, pull them into shape, roll in a cloth, and when nearly dry straighten them on the ironing-board, and rub with a flannel.

Black merino stockings are satisfactory, but they cannot be worn all the year round ; and black silk are too expensive, and do not stand much walking. Spun silk are stronger and cheaper, but hitherto they have worn out too quickly. Now, however, a capital durable kind have been brought out, with white cotton toes and heels, and the centre of the stocking is not very fine, but very strong, having embroidered fronts, and it is made in all colours as well as black.

Bands of a colour are being introduced on to silk gloves ; and for garden parties and other occasions when light gloves must be worn, this kind looks well, and is a real economy. In New York the backs of some of the fashionable kid gloves are actually painted ! They certainly cannot boast of the virtue of durability.

During the present month, in England, you will be requiring pretty light dresses for summer wear in the country and at garden parties. The handkerchief dresses are worn much in France ; blue and white, and

even yellow and red handkerchiefs are chosen, and so arranged that the borders form side trimmings. Parasols and bonnets are made to match. Short walking dresses should not measure more than two yards and a half wide, but I think, from what I see being despatched to England, that the pretty Pompadour cottons and batistes made up with a plain sateen have a better market than any of the handkerchief dresses. They are made to look *bouffant* by the draping of the overskirts, the fulness of which is now placed about the hips, and some have as many as three paniers. A couple of dresses intended for English players of lawn tennis are worth describing. A grey cotton, made short, bordered with cotton galon, having a Chinese design, in which pale blue was happily introduced, the kiling round the skirt alternately blue and grey. The tunic had a bib and large square pockets scalloped in blue and white. The other dress was white flannel, made with a tunic turned back with light blue, and a small straight bibbed apron to match.

Treasure up your Cashmere shawls, for they are once more to be worn. With the French they are getting very popular. They are arranged as a scarf about the shoulder, and then draped.

Bonnets are every month more confusing to describe. The Marie Antoinette is a form which all the French milliners recommend. It is a large and unmistakable bonnet, round at the sides, and trimmed with huge poufs and ostrich tips. There is much variety in straw ; fine and coarse, white and black, are



OUT-DOOR COSTUMES (p. 506).

equally worn, generally trimmed with Cardinal red or artistic moss-greens.

The rage there is and has been throughout the season for anything yellow has in no way abated, and yellow blends with almost every colour in the reversible ribbons applied as flat bows. Bouquets of yellow flowers are worn in front of the bodice, on the left side of the neck, and in hats and bonnets. Floral bonnets are the fashion still, and let me suggest that, when made of a close-fitting shape, there is no prettier accompaniment to a summer toilette. Fruit, as the autumn approaches, will take the place of flowers. They are not so bizarre, however, as the coarse straw bonnets of many colours, or of one shade, such as deep red or dark blue.

For summer dinner-gowns India muslin has great merit, trimmed with Breton lace, and looped bows of narrow satin ribbon. Silk Breton lace is a great improvement on the ordinary kind, and is being prettily introduced on the foulards and other flowered materials. Butterfly bows for the hair, of Breton lace and India muslin, are rapidly replacing caps.

But a word or two concerning the illustrations before closing my letter. There is a group of five figures, and among them will be found a toilette suitable to a youthful matron, and another to a young lady, both designed specially for wearing at garden parties, and other festive out-door fêtes. Black grenadine or silk may be selected for the former dress; embroidery embellishes the lower part of the tablier and the cuffs, and this may either be produced by hand, or any of the rich brocades now in vogue may be substituted for the home industry. In the fringe below the tablier the colours of the embroidery or brocade should be repeated. The paniers at the side, now very generally made with this class of dress, are particularly stylish when the bodice is pointed, as is the case here. The hat is creamy white satin, and a spray of bright red roses—the Prince of Wales red—is fastened beneath the upstanding brim on the left side of the head. The necktie is Breton lace. The younger, and unmarried lady, wears a Pongee dress trimmed with pink and blue chintz-foulard, for which hand-embroidery can also be substituted with good

effect if preferred. The fringe on the tunic and the flowers in the hat should present the same colours as the dress trimmings, for harmony of tone throughout every detail of the costume is a leading feature in this season's fashions. The young lady is encircling her arm with a silver spring serpent, a bracelet which will aid to keep her long *Suède* gloves in place. There is a small British tar on a bicycle in the same group: his suit is made of blue and white *Galatea*, and his hat is turned up with blue; but a white duck suit, with butcher-blue linen collar and cuffs, also looks well for this young sailor. The material for the costume worn

by the nine-year-old maiden is buff foulard printed with broken crimson lines; the trimmings are crimson silk, and the buttons are likewise crimson. The remaining figure in the group is a young lady wearing a short walking costume. The material is *Pompadour* chintz, with a creamy white ground flowered over with delicate pink and blue sprays, the waistcoat and kilted underskirt being plain pink sateen. The panier arrangement on the hips and the drapery at the back of the tunic are exceedingly pretty. But be it remembered that all these *Pompadour*, and *Dolly Varden*, and *Watteau* chintzes, which look exquisitely fresh when new, must be carefully washed, when necessary, not with soap-lather, but with strained bran-water, and they must be ironed on the wrong side, as if



they look shiny and streaky after their relegation to the wash-tub they are ruined.

The bathing costume is drawn from an excellent English model, adopted at the Chelsea and other fashionable swimming baths in London. It is less fanciful but more practical than the swimming apparel usually seen at French bathing resorts. It is cut in one piece, there being no join at the waist; it is black, trimmed with orange worsted braid, and the badge of the club is embroidered on a white shield, which is sewn on the bodice.

French twill is the best material to use should the costume be required for swimming, as it is lighter, and retains the water to a less degree than serge, of which ordinary bathing costumes are generally made.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



WE hope almost against hope that August will bring us sunshine; at all events, we must prepare for summer days warm and wet; wet certainly, and we trust warm. August with you in England is a holiday month, spent by the sea-side or yachting, or in

the country, or maybe travelling. For each of these occasions, ulsters or coats, or whatever you may be pleased to call them, are almost a necessity. The most fashionable kind fit the figure closely, have no band round the waist, but a triple cape, reaching almost to the shoulders. The latter is occasionally replaced by a jelly-bag hood when required. These ulsters are made in green, brown, and grey cloths, plain and fancy, and the capes are sometimes lined with red. Another fashionable cloak, really more useful, has long-pointed hanging sleeves, which can be slipped on in a minute over everything—even a thick fur cloak—while an ulster, to look well, should be worn over the dress itself only.

Close round hats of the same cloth are a necessary part of the costume, and look neat and trim, though rather masculine.

This round form of hat is also now very much worn for riding, to the exclusion of the tall silk hat. There are of late several prominent changes in riding-habits. They are still short and narrow, and cut in so complicated a manner that any attempts at home and amateur-making must be failures; the two sides of the skirt being quite different, in order to give ample room to the right knee over the pommel. Braiding, or indeed trimming of any sort, has gone out of fashion. The basque comes barely below the waist in front, and at the back hangs in a long square jockey; the sleeves are placed high on the shoulders. The newest habits of all are made "en Princesse," the bodice and skirt in one, but they are by no means general. So absurdly tight are some of the habits, that they are buttoned at the side when the rider has mounted. These generally have a double row of buttons on either side of the front and fasten at the side; bone buttons being used in preference to cloth. The fashionable colours are dark browns, greens, blues, and clarets; all-round collars, turn-down collars, and those with the corners pointed and turned down are most worn; a bouquet

of real flowers is fastened in front, or pinned at the throat on the left side; the handkerchief tucked into the front, one corner showing, and for this purpose handkerchiefs with coloured borders are selected.

Young ladies with a very limited knowledge of dressmaking could now contrive many useful dresses for summer wear. A short black velvet skirt and tight-fitting plain bodice would form the foundation for several changes of costume. The pinafore tunics in various forms are adopted in many materials, and are made with the square bibs in white washing silk, black and white striped silk, or in coloured Pompadour cambrics, and they look well over black velvet. Ready-made kilted petticoats can be had in red twill and other plain colours at a cheap rate. Ecrú, linen sheeting, or any white or écrú material used as a draped tunic over these makes a stylish costume. The jacket should be of the Incroyable shape, double-breasted, and be worn over a red waistcoat and piped with red.

Matrons will find that a black velvet coat-bodice made after the Louis XV. pattern, long in the basque, with square pockets and Mosquetaire cuffs, can be now worn with any silk skirt, forming a bodice for in-doors, and not requiring any addition for out-doors. Sometimes these bodices are made in satin, with velvet brocade, or in rich brocaded velvets. They are among the novelties of the season which English people have adopted; for not half the modes that hold good in Paris find their way across the Channel to make any permanent resting-place.

Bodices are cut exceedingly narrow just now, have little padding and not many bones. A useful aid to dressmaking, for those who do care for whalebone, is a packet of the requisite number for a dress, sold the right lengths, covered, and the ends secured with metal tips. Those who know the trouble of cutting whalebone as required will appreciate the value of this introduction, which comes from England.

But no dress will fit well unless there is a really good pair of stays beneath. According to present fashions these are very long, and have many contrivances for curtailing the dimensions of the figure below the waist with elastic webbing and side gussets laced, and tightened or loosened at pleasure. To reduce figures inclined to embonpoint, and enlarge those that are too slim, is the present aim of the staymaker. Some of the newest stays have no bones except the pear-shaped busk, cords or cork replacing them, the cork stays being something quite new. With the present long-basqued close-fitting bodices, it is impossible to make them look well unless the skirts of the several petticoats (the fewer the better, by-the-by) be buttoned at the edge of the stays; three buttons are sufficient, one on each side and one at the back, with corresponding button-holes on the bands. Few outside petticoats set well unless they are slightly full at the back, which makes an ugly lump and,

should the dress be laced, throws the back of the dress completely out of shape

It is attention to all these details that makes people appear well dressed. It is astonishing how well a most inexpensive toilette will look if it fits perfectly, and is well put on, with due attention to the etceteras. Having this in view, I am going to say a few words about collars and their substitutes. In Paris people do not muffle up their throats as they do in England, so if I were simply to tell you what is worn in Paris, I fear the information would be of little service. In England a wide all-round linen collar, fastened with a stud, is the most stylish and well-worn of collars; but tulle, lisse, and lace plaitings very much supersede them, and I recommend kilt-plaited lace as far more durable. You may buy it by the yard ready for use. But round the neck it has an unfortunate way of turning down after it has been worn once or twice; to prevent this, a lace lappet or a double piece of lace, the straight edges sewn together, is placed round the throat and tied in a bow at the back. This is soft and becoming, and keeps the throat tidy. Lace and muslin bows and cascades of the same pinned in front add much finish, but a small bouquet—real, or artificial, so good as to look like real—should also appear on the front of the dress.

No bonnet looks really well if the veil is badly put on. The most fashionable veils are real lace of the mask shape, but as they cost much over a pound, everybody cannot afford them; and some tulle, both black and white, with tiny close-set spots, has been brought out this season. The best way of wearing this for an ordinary hat or bonnet is to take a strip eight or nine inches deep, and taper it at the ends to four inches, so that it just catches the edge of the bonnet without hiding it by heavy folds.

The last idea is to wear long buttonless gloves over tight-fitting velvet sleeves. For full dress many of the sleeves do not come much below the elbow. Parisians pay the greatest attention to the fit of gloves, and the undressed kid with four or five buttons, without embroidery or ornament of any kind, are much affected by leaders of fashion.

In Paris bonnets are of every form, from a saucepan to a bell; in England you seem to affect the capote with an upturned brim, quite soft and fitting the

head like a cap, and made of a piece of the dress, or straws of all kinds of impossible shapes. The cottage shape with the high upstanding front, and the regular coal-scuttle bonnet, are the two which have most generally reappeared, and young fair faces look well beneath their shade. Bonnets made entirely of flowers and fruit have been and are much worn.

A useful style of evening dress for ordinary wear is a low square bodice and skirt of black satin, with a high bodice and tight sleeves to the wrist of Spanish lace; this is most becoming to the skin, and can be worn at dinners and quiet parties.

Useful jackets for autumn wear are coming in, with long basques reaching below the knees, having braiding in square patches of silk braid, which can be purchased ready to put on; black, grey, and biscuit-colour will all be worn, but the cloth must be dull-looking. Sometimes on more dressy occasions jackets of velours ciselé are worn, trimmed with copeau fringe or lace. This is not the same as stamped velvet—being differently woven. Bodices of striped velvet, with Pompadour brocades on the stripes, are often worn with black satin or velvet sleeves and skirts.

It is almost too early as yet to speak of preparing for autumn, but much may be done with summer clothes in that way, and many women not blessed with too much money supply themselves with new clothes by turning the old ones upside down and



wrong side out. Certainly present fashions favour such economy, and summer dresses come in usefully for home dinner-gowns; judicious sponging, mending, re-binding, bringing a rich reward. Should you happen to have a satin dress which has lost its freshness, trim it with striped velvet; and a few coloured bows, such as Cardinal red or olive-green, will make a half-worn black cashmere fresh again.

On reference to the engravings, three illustrations will be found of girls dressed suitably for country and seaside life. Brown holland trimmed with Turkey-red twill is a sort of uniform this season for shore and nursery wear, and a capital uniform does it prove. It is almost cruel to dress children in perishable materials tricked out with frills and furbelows, so that they are always in fear of spoiling their clothes when playing on the grass and sands. Stout shoes and

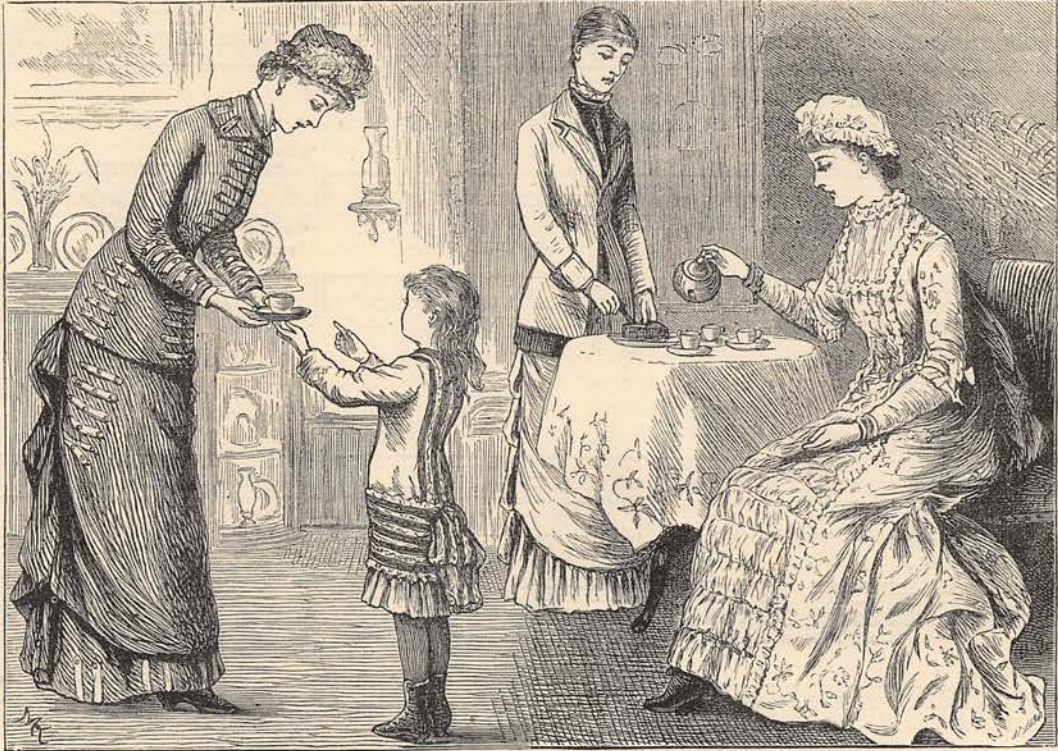
double-kneed stockings are essential for youngsters who fish, and row, and romp generally. On the other hand, for croquet or lawn tennis, or a decorous walk with Dolly, little girls look charming in pinafores made of printed Cora silk, trimmed with either lace or embroidery, and worn over self-coloured satine underdresses; or, again, in pretty Dolly Varden cambrics made over bright foulard skirts. The girl who has seen five summers, in our group of two figures, wears a costume that may be made either in brown holland and Turkey-red twill with white embroidery, or in Tussore and crimson silks with lace. The two girls aged about eight and ten respectively, in the larger group, are wearing printed cambric over-dresses and self-coloured satine skirts; both are pretty fashionable styles, and moreover easy to copy.

Paniers are now established facts, and are worn alike by short and tall, thin and stout figures. Two of the most popular forms of panier are here illustrated. The figure with a Cardinal cape made of Indian muslin and Breton lace over her shoulders, wears a panier tunic and bodice of cream cambric studded with claret flowers, the bouillonné skirt and plastron being of claret silk. The figure in a bonnet wears a panier-casaquin of blue broché silk, the skirt being a mixture of gendarme blue cashmere and broché silk to match; the waistcoat also is of broché silk. There are two other figures displaying distinct and fashionable styles—one with embroidered waistcoat and pockets on a pale pink cambric dress, the other in a Pompadour cambric bodice and tunic over a brown cambric skirt. In all these toilettes, accessories match—the ribbons, the parasol, the bonnet accord in colour with that of the dress.

It is often a matter of surprise that educated women in search of employment do not turn their attention to dress-making, and

more especially to designing dresses. Let them only bring taste, common sense, and their knowledge of the laws of proportion, and of the laws which govern quantity, to this work, and they will quickly obtain possession of the field now occupied by people who have not their advantages of knowing much of the true principles of art. The variety in styles of dress increases daily; fashion is more popularised than of yore, consequently a want is ever apparent for a more educated class of workers and designers to enter a field in which, given taste and knowledge, a fair income could be honourably earned. The surest road to success is to commence with simple designs, and not to attempt elaborate results until experience has taught a thorough mastery of details. The aim of artistic modern dressmaking is to show as little as possible of the means whereby the results are achieved. Trimmings instead of being mere patches are made part of the design, and the whole is as complete in its way as a picture. French and American women are acting wisely in cultivating the capacities of those among their portionless daughters who have a natural love of design, and the mechanical aptitude necessary to succeed as manufacturers of ladies' clothing; perhaps ere long Englishwomen will overcome prejudice and turn their attention to this legitimate road to remunerative employment.





FIVE O'CLOCK TEA.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



English, though I have lately seen some after the same style made in Paris, of dark heather mixtures, the long tunic looped over a plain skirt, the jacket made with a long waistcoat, and, accompanying it, a felt hat with high crown and narrow brim, ornamented with a bird on one side. Parisians have never looked kindly on these soft, long-haired, beaver

TRAVELLING dresses and costumes for country wear occupy our minds just at present. As a rule, Frenchwomen do not affect the tailor-made and masculine style of costumes, which for every-day and useful wear are most generally adopted by the

hats, which we have worn so generally for travelling these last two seasons. They are, I see, made in black and the several shades of brown, stone, and dark green, and are now trimmed with ribbon and feathers, which, to my taste, rather spoils their original intention, viz., to fold into the smallest space for the pocket if necessary, an intention with which the pompons originally placed on them did not interfere. Frenchwomen do this season wear felt travelling hats, but they are larger and of a more decided shape than those for the English market, and the majority prefer the Watteau capelines trimmed with the same material as the dress.

In Paris you certainly procure to perfection the light, soft, woollen travelling dresses, fitting so well, and draped well, in fact as only French fingers can drape. Most of these are made with short skirts, kilted at the back, the bodice a double-breasted paletôt, with large outside pockets at the side. If any of you are planning a trip to Switzerland, such a costume is the very best you can select—either in dark blue, brown, or green, or, if you think the weather will warrant it, almond-colour; but be sure and have a comfortable inner pocket on either side of the skirt, and a small one on the outside of the paletôt, for the railway tickets, which have an uncomfortable way of disappearing

when wanted, unless they have a special place for safe keeping. In the Paris shops plaids still find favour, and many costumes are sold in plaid and plain cashmere; the ugliest things of the kind are dark blue casaquins over skirts made of the forty-second tartan. Fond as the Americans are of French goods, I find that for *bonâ fide* travelling dresses they send to England; and as the other day a fair Americaine consulted me on the selection, I am able to tell you what is the latest mode of tailor-made dresses according to the patterns and details sent from London and the Isle of Wight.

As far as material is concerned there appears to be very little that is new; but there is a novelty in trimming—a well-known Cowes firm have brought out the Sunbeam trimming, the design a cable surmounted by the oak-leaf and acorn, and here and there the dolphin is introduced. It owes its name to the well-known yacht of which we have heard so much. All the samples I saw were of a dark blue ground, with the pattern interwoven in white. For washing dresses it is made in cotton, for serges in wool and silk. It has a good effect on the blue and white linens and Galateas, and last, but the most recent revival of all, on Nankin. There are few materials so serviceable and durable, and it shows the dirt but little.

There are seventy or eighty shades of serges; the newest sorts are made of two shades blended, trimmed with braids of the two tones, which are now made almost

expressly for each costume. Dark greens, browns, and dark blue and blacks intermixed with red are most in favour. Quite for summer wear and summer sailing, pretty light blue, pink, and white serge suits are sold, trimmed with narrow braid, the skirts short with tunics gathered up the centre perpendicularly, and paniers over them, the bodices made with a full gathered plastron to the waist. From all accounts the weather in England is so uncertain, that there can be but little demand for any light dresses of the kind, which is unfortunate, seeing that this season the tailors have brought out a charming material, viz., crêpe cloth, in several shades, which will stand wear-and-tear, drapes well, and is exceptionally light. Tweeds and home-spuns in neutral tints, also Angolas and Vicunas, are all worn. The Galatea stripe has been introduced in blue and red on white woollen stuffs, and the red and white, with the plain white, make stylish dresses. The laveuse tunics, full braided bodices, and sailor collars are still a favourite style; coat-bodices and tunics are newer. Many tunics open up the front; some have three horizontal folds, some have a diagonal trimming across the front; other dresses, again, are made with kilted skirts and Princesse bodices with a scarf round the hips. Double-breasted jackets over waistcoats are decidedly stylish, and all kinds of braidings prevail. For thorough usefulness I am inclined to give the preference to a kilted skirt and plain tunic, a jacket-bodice which, for out of doors,



OUT-DOOR COSTUMES.

forms the waistcoat to a coat-bodice, all made in two shades of the same heather mixture. Close-set rows of white braid set on a contrasting band of colour to the dress is a good style. For example, a black serge with rows of black braid on a band of white, a quarter of a yard deep, on tunic and skirt, and a plastron of the same on the bodice.

At the seaside people are wearing, in England, white ulsters made of house-flannel, with coloured hoods and round close-fitting capotes of the same, bordered with the colour. In France, white flannel costumes are very fashionable at the seaside, trimmed with cross-cut bands of bandana; though, in the hopes of fine weather, more washing dresses have been prepared than any others, such as unbleached muslin, known as cheese-cloth costumes, something like toile Colbert, trimmed with either red twill or plaid; or brown-holland with the Turkey twill, which is beginning to become vulgar from its general abuse.

A word as to mourning. I have seen several pretty dinner dresses made up over a half-worn black silk, in spun silk grenadine. Woven silk is applied to bodices with good effect, requiring only one seam, and clinging gracefully to the figure. Jet appliqué bordered with lace would be the best trimming. Byzantine, made of silk and wool, looks like barège, but is firmer; Henrietta cloth has replaced the old-fashioned bombazine, and for seaside wear in mourning there is Bayonnaise, and Beige de Santé, both light, yet unmistakably mourning. The Poke bonnet, and many after the same style, dispute the palm with the Bébé, the Niniche, the Directoire, the Marie Stuart, and the Pamela. Happily, if people have any taste at all they now have a chance of displaying it, and individually too. According to a writer on the Art of Dress, these are very good things, for she says: "Englishwomen will never efface their sad reputation for ill dressing and general want of taste until they do think more for themselves, and individualise their daily garb as a part of their individual character." On the other side of the argument, however, many women have no individual opinions on dress, or on anything else, and while they found the opinions they express with regard to general topics on the daily papers, their ideas of dress are taken from the people about them or a pet dressmaker.

Let us now glance at the illustrations and describe the materials in which the several costumes are made. The little girl who stands alone, and who has seen eight summers, is attired for a rainy day—her ulster with its triple cape is of dark bottle-green cloth, a fine light make. It is double-breasted, and the buttons are horn of the same colour. There is one large inside pocket on the right, and a small breast-pocket on the left side. The hat is dark green felt, the feathers the metallic green of the Impeyan pheasant, the stockings black spun silk, and the high kid boots are buttoned.

The five o'clock tea party next claims attention; the table is spread with a crewel-embroidered cloth, the colouring being blue to match the cups and saucers. The youthful hostess is attired in a Pompadour tea-gown; its gathered front is soft blue foulard,

the gatherings only commence at the chest and increase in width as they descend. The gown is cream washing silk flowered over with blue buds and leaves; the lace is point d'esprit, and the cap is blue gauze trimmed with cream satin ribbon and esprit lace. A bracelet of blue ribbon with a bow confines the close-fitting sleeve round the elbow.

The young lady who is cutting the cake wears a costume of the new shade called "vert d'argent," a greyish green. The little girl whose age is about five sports a most stylish costume of cream cashmere and Indienne—which latter fabric has been quite a feature in the past season's trimmings. It is somewhat costly and is never lavishly used, but many of the handsomest dresses ordered in Paris for Goodwood were ornamented with Indienne used in conjunction with Swiss embroidery on muslin. Indienne is a cotton printed with stripes of Persian pattern, and this pattern is outlined with gold thread in tambour stitch; it is produced by machinery and is the invention of a clever Swiss manufacturer. The effect is strikingly pretty and rich, and provokes the query, What is it? from the uninitiated. The small frock here depicted has Indienne as a plastron down both the front and back, and the scarf is made of it. The young lady to whom the child offers a cup of tea is in bège and silk, the braid being gold and also the buttons. The soft hat is of the same material, and the roses are dusted with gold: a bright yet simple dress for a girl verging into womanhood.

And lastly let us turn to the second group of four figures, who are strolling out in a bright early autumn day. Here all styles are depicted—the panier-polonaise, the gathered plastron, and the waistcoat-casaquin. The last is a beautiful dress of shot silk, the colours being dark and pale lilac, for lilac and mauve are the colours of the future. The waistcoat is broché, and the flat bows are of reversible satin ribbon, the shades being distinctly preserved.

The figure wearing a cape is attired in cashmere of the peacock tint, a great favourite at present, and deservedly so, as it is infinitely more becoming than the new set of shades called the "canaques," or cannibals, from a supposed resemblance to their complexions. Grenat and dark plum also rank among favourite colours.

Dress with the majority of women is scarcely a matter of choice. They copy each other so as not to attract unpleasant observations. In these impecunious days, many young women may find it worth while to bestow on their dress some of the time and patience they have devoted to fancy work. The light and diversified colours that now obtain demand frequent renewal, for if not fresh their attraction vanishes. Materials are reasonable, paper models cut with care are easily obtainable; there remains then no obstacle to cultivating even originality in dress, so that those women whose allowance of pocket-money is not superabundant can turn *themselves* out, and stand comparison bravely with their richer sisters who can afford to be turned out by a professional dressmaker, and adopt all the passing fashions of the day.

LOVE AND LABOUR.

WHAT is the best which life has got to give?—
 This short sweet life, that swiftly passes by
 Like varying clouds upon the summer sky.
 Only let Love and Labour be our care,
 And seeds of these lie ripening everywhere.
 The poet, reading Nature with an eye
 Strong for the secrets others cannot spy,

Sees them adorn the thrones that monarchs share,
 But finds them also in the common light
 Where plain folks walk. The simple ferry-maid
 Toils better 'mid the ebb and flow of tide
 When the old boat is moored at home at night,
 Or when the new boat by the shore is laid,
 And Love has writ her name upon its side.

I. F. M.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



THE autumn fashions are characterised by absence of novelty. We all know that the preparations for supplying the wants of the million with regard to dress are made months before they are introduced to the public. The demand has been so limited during the past season, no wonder

providers lacked courage to originate any great innovations pending the rainy months that have passed, hoping to dispose of the large surplus stock on hand without many additions.

But, as the old saying goes, "it is an ill wind that blows nobody good." The weather has, at all events, given an impetus to the umbrella trade, and there is a capital invention by which the handle and top are made to unscrew, so that the umbrella will go into any ordinary trunk. Not only are the handles movable, but, as well as those of walking-sticks, are turned into receptacles for matches, pins, and needles.

M. Jules Claretie, who, during his sojourn in England, furnished notes of his ideas of the country and its inhabitants, has much to do with the impression which gains ground in France that England now ignores French modes in favour of those which we are supposed to call artistic. The French caricatures of the day represent the "Mees Anglaise" as a tall woebegone being, dressed in livid and vaporous hues, like the figures in old frescoes or pre-Raphaelite pictures, successfully disguising the beautiful complexions, which even French critics have hitherto compared with the lily and the rose. For the sake of English prestige in the matter of woman's beauty, it is to be hoped that discords in green will be soon abolished, especially as a brighter colouring is beginning to be admissible. It is well to remember that trimmings will bear more richness of tone than the dress. Lace and fringes are the most largely used form of trimming just now; the fringes, many of them, are wide and heavy, with netted beadings. A fashion prevails of knotting loosely round the neck in front a piece of this fringe, as a sort of impromptu trimming to the dress.

By slow degrees we are approaching some very definite changes. No longer are skirts to be tied back, not wisely, but tightly; the best-cut ones now require no strings at all; paniers continue to be fashionable; they will be one of the prevailing modes of the winter and autumn, and they are the precursors of greater alterations. The why and wherefore it is difficult to tell, except that a reaction generally sets in; but judging from the tightness with which we have hitherto been clad, we may anticipate a return of hoops at no distant period, and the reign of well-developed beauties in lieu of slim ones. How much has Dame Fashion to answer for! For her sake one fine lady feeds herself to apoplexy, another starves herself to obtain the necessary slimness. The Chinese beauty diminishes the size of her feet; her European sister of the waist. What curious freaks she has! Who could imagine that a circle of sticking-plaster concealing a temporary disfigurement should become an ornament, under the name of patches?

At the present time, in some things, extremes prevail. While, for example, dressmakers can scarcely make the sleeves tight enough, others are wadding the upper portion to improve the shape of the arm. Many bodices are made up over a cork foundation, slipped on with the dress, insuring perfection of shape.

With regard to the make of autumn dresses I have not much to chronicle. Very stylish and economical are the coats, distinct from the skirts, made in velvet and brocaded silk, and in the new cashmere, shot with gold. Like the black bodices trimmed with gold, they are intended to be worn with almost any material in lieu of bodices; they show to the best advantage with skirts covered with gathered flounces, and dispute the palm with the paniers looped high on the hips, with the pointed bodices, and also those made with waistcoats. Another favourite make is a full bodice, à la *Vierge*, fastened at the back and gathered in front.

As the best way of bringing before you what is worn, I will describe a few fashionable dresses.

A cashmere of light wood-colour, trimmed with broché satin, the ground dark brown, the design shaded foliage and forget-me-nots in the bodice, made with paniers trimmed with chenille fringe of all



OUT-DOOR COSTUMES.

the shades, draped over a short skirt, and with a waistcoat in front; this worn with a brown felt hat, lined with drawn blue satin, and a blue feather.

A green cashmere, made short, with two kilted flounces, the tunic opening half the length in front, with a bow of ribbon, and bordered with five rows of very narrow gold cord; the jacket matching, having square pockets and revers.

The Nerine is a fashionable Parisian dress, generally carried out in vivid colours; for example, a red and white woollen skirt, blue cashmere scarf tunic, bordered with Pompadour silk, and a casaquin of blue, over a chemisette of the silk; blue square collar with red bows. It is too fanciful, I think, for English ideas, but it is right we should know what is worn here. The Bayadère has a short skirt with one flounce, four wide scarves for tunics, and a loose blouse. The Tallien comes from the same house, and is best suited for demi-toilette; it is after the Greek order: the bodice low in front, plaited *à la Grecque*, and worn with a waistband; the tunic turned up high, showing the underskirt on one side and very long on the other.

With regard to bridal gear. At a recent wedding a bride wore a new make of watered and brocaded silk, with brocaded velvet introduced. Satins with raised velvet flowers and checked velvets are made up with white faille worked in pearls: the bodice, gloves, and satin slippers all matching. More simple are the India muslin dresses now worn on these occasions. In England the fashion for special licences and the

celebration of weddings in the afternoon appears to gain ground; and among other innovations, brides now wear natural white flowers, while at one or two fashionable ceremonies bridesmaids lately have carried baskets of flowers in lieu of bouquets.

I was reading the other day an exciting history of a wedding bonnet, wherein the writer traced the origin of all the component parts of the same—from the iron used as wire and dug out of the earth, and the several petals of the bridal flowers, made often amid undreamt-of pain and suffering. Since then, I have noticed that many, even young brides, have assumed tiny bonnets made only of flowers, with the tulle veil.

Evening dresses require a most plentiful addition of frilling in the trains to make them hang satisfactorily. When trimmed with flowers they are placed at the back in large clusters, and on the left of the bodice. Azaleas, caladiums, magnolias, and daisies are favourite blooms, and frosted flowers are coming in again. An easy way of frosting any leaves and flowers which have lost their freshness is to touch them lightly with white of egg and then scatter frosting powder over them—this is only powdered glass, readily obtained for a few pence.

Seeing how much time women devote to dress, and how much of their well-being would seem to depend on it, it is surprising that they do not bring more method and order to bear upon it. Some of the best-dressed women dress quickly; loitering over the process is by no means necessary, only a sufficient time to insure neatness is required. Men say, women never brush their dresses, and there is some truth in it, for many do not use the brush enough, and nothing insures the lasting so much as daily attention, in the form of a velvet-brush, a piece of flannel,

or, in the case of rich silk, a silk pocket handkerchief. Black silks if much rubbed are apt to become shiny, through adulterated dye. The best means of restoring them is sponging with unsweetened gin. A golden rule in dressing is to buy good things and take care of them.

American notions are often worth hearing. The latest is the introduction of pockets into night-gowns and night-shirts for the handkerchief.

Collars and cuffs are at a discount; they have yielded to frilling, and the expense and continual trouble entailed by the white have made the black frilling now fashionable, not only with black evening dresses, but for dark-coloured morning ones; and black lace lappets tied tightly round the throat often replace even these. The tight sleeves have no finish at all, merely bangles or other bracelets worn with long gloves, buttoned under or over the sleeves.

Neckties are passed twice round the neck, and knotted, not tied in a bow, but secured with quaint brooches of tortoisés, lizards, &c., large bouquets being worn on the left side.

Ruffs are worn closely plaited, and not by any means of the proportions favoured by Queen Bess. Finery now is cheaper than it was then; ours is an age of cheap rubbish. A fourpenny silk scarf wound about a penny pith hat has been largely worn throughout England this autumn. The hats and bonnets worn in Paris are of varied form. The black lace bonnets embroidered with jet are most useful; the calèche or cabriolet bonnet is a recent absurdity; it comes well forward on the forehead, is covered with lace and tied with strings, being indeed closely allied to the favourite pokes, which with very slight variation become hats. The "Gleaner" hat is flat and tied with strings beneath the chin; toques to match the dress have very wide strings. The Holbein, which has superseded the Rembrandt hat, is made in coarse or rustic straw, the brim wide and turned up on the left side, drooping on the other to the ear, the edge covered with velvet, a tuft of feathers being the only trimming.

The new cloth which exactly resembles seal skin, so that

the paletots made of it require to be closely inspected to distinguish them from the fur, is being adopted by Frenchwomen, who only occasionally affect sealskins. This novelty is about half the price of the genuine article. Autumn mantles take the form of mantelets, with sleeves and large collarettes; they are made in cashmere or velvet; they are lined, as are the newest ulster-hoods, with cardinal red silk.

There are some novelties in winter fabrics for dresses and suits; the most notable, which I think will find special favour, are the Pompadour velveteens, with dark blue, dark red, and dark green grounds, covered with the floral patterns, such as tiny roses, picotees, &c., in the natural colours, with foliage, which were so charmingly pretty in the past summer's washing fabrics. For the panier tunics, coats, and Pompadour style of dress generally, they are most suitable, and as they are very cheap there is no doubt they will be largely used. There are also many new stuffs formed of silk and wool, the silk so brought to the surface that they seem all silk or satin.

The patterns are mostly fancy stripes in two or three colours, such as light blue, straw, and olive, dark and light blue and gold, the prominent stripe having arrow-points of alternate colours. Another class has a satin ground and speckled stripes of two distinct colourings; while another is basket-woven, with light-coloured silk threads interlaced, such as light blue on olive, cardinal on black; and another has a woollen ground of two narrow stripes of distinct shades, with cross-



IN-DOOR COSTUMES.

threads of silk. The woollen damassés are of two classes at least—one very thin and silky, covered with an Oriental pattern in gold and many-coloured silks, like Cashmere shawls; the other thicker, of Oriental conventional patterns, outlined with light gold. None of these are reversible, and they are in all cases intended to mix with plain material. Peluche is another novelty, which I am inclined to think will be chiefly used for trimmings; it is of one uniform colour, having a terry stripe on a satin ground. Sometimes the stripes differ from the ground, such as chocolate-brown on light blue.

The soft, woollen, useful materials for daily wear have attained great perfection, and are sold in all the dark, serviceable colours. Estamine serge will bear the roughest wear; serge foulé is lighter and cheap; cashmere serge is a better and more expensive make; and drap de serge, which is finer, and like Cheviot, is now made at very low prices, and chiefly in shaded stripes, browns, greys, and leather colour. For re-trimming dresses that have lost their first freshness, embossed velveteens will be found most useful. Tweeds, in all shades, are still used for serviceable dresses, a new and softer make being drap de Princesse. Many lady-like costumes will be made of plain and striped satin foulé blended, the two stuffs of one uniform shade, the stripes merely interwoven cords. Cordelette in heather mixtures has a sort of crimped interwoven stripe, and is new.

But the accompanying illustrations will serve for models either for making up new dresses or for furbishing up half-worn ones—for who is not hampered with the latter at the commencement of every season?

The group of five figures suggests as many out-door toilettes—two for children and three for their mothers and elder sisters.

The first figure in the group wears a demi-saison costume, made in the style most appropriate for October. It is suitable for either promenade or carriage wear. The materials are cashmere and silk, for no better combination has been discovered, unless it be the new *toile de sanglier* and silk, the former being a fabric woven with regularity and yet with a somewhat rough surface. The colour is a matter for individual taste, and I may add, complexion. "Rembrandt green," a dark bluish shade; "amaranth," the new red, with a dash of purple in it (thereby rendering it popular with blondes), and "canaque," a golden brown, are the leading colours of the season. Of course the Pompeian red, and the Burgundy plum, and the gendarme blue will continue to be worn as well, as they have obtained a fast hold on public favour. The trimmings on the dress in question may be carried out in various ways: either with rows of narrow satin piping to match the cashmere, with lines of Persian braid, or with silk plush pipings. The mantelet also can be made of divers materials—viz., in black Indian cashmere, trimmed with lace and jet, or in camel's-hair with chenille fringe to match the dress in colour, lace falling over the fringe. In bège-colour, with caroubier red chenille fringe and black lace, the effect of such a mantelet is especially dressy and stylish.

The bonnet is a combination, as many fashionable bonnets and hats now are. This one has a felt crown and a plush brim, ornamented with a bird and bright flowers. Birds and feathers play a very important part in autumn millinery, especially on the rough beaver hat-bonnets of the poke form, which form, by the way, is more affected in London than in Paris, and to some English faces it proves eminently picturesque. The birds are mostly large, and are mounted to show their feet. The metallic hues of the Impeyan pheasant are prominent among them. The feathers, on the contrary, are of natural plumage (not dyed), and are mounted in flat pieces, to suit the shape of the bonnet they are destined to adorn. Various gay colours are clustered together, and the effect is bright and lively. Pompons powdered with either gold or silver, scarabees and dragon-flies, are also in demand for autumn millinery.

The second figure in our group wears a soft woollen dress broché with silk, and a casaquin to match; the revers cuffs and waistcoat are of printed velveteen, if the purchaser has only a very moderate purse, but of embossed velvet on a satin ground if the reverse is the case. The bonnet is fine black straw, and the ostrich-tips and satin ribbon-loops are shaded, the same colour being carried throughout the costume. "Japonais," the new blue-green, would be charming for it. The third figure is attired for early morning walks; she wears a camel's-hair dress, trimmed with a band of Persian design of dark colouring, the clusters of loops being of similar ribbon. The bonnet is of the same fabric, with much gathered satin about it.

Both the little girls' attire can be made up in cream serge cloth. The pelisse is embroidered in blue crewel silks, and its double capes are bordered with black feather trimming. The white felt hat has a blue bow on its upturned brim, and a blue feather encircling its crown. The other little damsel has gathered satin trimmings on her serge frock, gatherings in fine clusters being still in high favour.

These figures give a clear idea of the various styles of out-door garments that now obtain—the jacket and the mantelet are too useful in their way for their reigns to be short.

The group of three figures illustrates the best styles of demi-evening toilettes—the grenadine with bodice gathered back and front, and made over satin or silk, with its paniers and bouillonnés, it is an admirable type of actual modes, and would be becoming to all slim and indeed medium figures. Barège, muslin, mousseline-de-laine, or any soft fabric would make up well after this pattern. Satin and brocade should be used for the second dress, which is simple and even artistic in style, while the child's frock may be carried out either in white cambric with Madeira work, or in white llama with crewel embroidery.

In selecting materials for these costumes, the harmony and fitness of clothing to atmospheric and bodily conditions as well as to circumstances must be studied. If suitability is not the key-note the result will be a failure, no matter how perfect the fit and fashion, nor how faultless the make and finish.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS
CORRESPONDENT.

IF we are poor, we are certainly not to seem so, judging from the richness and general magnificence of the silks, satins, and velvets that are being prepared for autumn and winter wear. Plain satins, silks, and velvets will be worn, but, except in the last case, not alone. Printed velvets, mostly in Persian designs, have been brought out, and the newest silks have an Oriental type and are used for blending with plain dark shades, red, and yellow; indeed, the Madras mixtures are the prevailing tones, in what are called silk cashmeriennes, the patterns being after the style of those appearing on cashmere shawls. All kinds of brocades are worn, the colourings exquisitely intermingled. The introduction of fruit is a novelty in the designs; one of the best black embossed velvets I have seen had pears scattered over it. Gold threads have found their way into some of the brocades, and the dark velvet brocades on light silk grounds recall all the glories of the Louis XVI. period. Stripes are, however, as much worn as brocades, and sometimes the stripes are formed with arabesque brocades. Pompadour flowers appear between satin stripes and sometimes upon them. Those whose purses are not well filled need not despair to meet with their requirements. There

are many cheap and effective materials, such as Velours Victoria, a mixture of wool and silk which drapes well, and China—viz., silk with a cotton warp, very like Broderie Laine, with many floral and other brocades in delicate colouring on a self-coloured ground.

For dinner dresses, the soft printed foulards are made up *en Watteau* over plain colours, and are sold by the piece at a low price. I have seen several worn with India muslin fichus, having floral sprays printed upon them, and you cannot think how pretty this material is, and also printed mousseline de soie for caps and the lighter accessories of the toilette. Printed fabrics are a notable feature in current fashions. The French, with their usual cleverness, are treating thus many materials which had before been introduced plain and failed. Serge de Suez is new—viz., a sort of twilled foulard in many colourings, light but good. Satin de Lyon is of course more expensive and a better class of goods, but it looks well and wears well. It is faille on one side and satin on the other. The convenient fashion of having bodices and coats of a distinct material from the skirt will cause a good many rich brocades and embossed velvets to be used in short quantities; and plush will be also worn in this way, though English people never take to it largely, however great may be the effort to revive it.

Dark greens, browns, and blues, with several tones of red, are the colours for day wear; pink and eau de Nil, with the new peach, "Eugénie," for evening. Possibly people are getting tired of the greens, browns, and dark reds which have been long worn; anyway violet is supposed to be the colour of the future. The "Prince Imperial" is the new shade, and is closely allied to Parma violets.

As usual, the Parisian list of new colours has much that is laughable in it. There is a feeling for copper-reds and brown, so Canaque has been brought out, the tint of a brownish-red skin, which in England has been named "Zulu," where also a brilliant red has been called "Sir Garnet Wolseley." Peacock-greens are very fashionable; Japonais is the new tone in this colour; Rembrandt green is also fashionable; Hassard is a new slaty-blue; Afghan, a slightly greener tinge; Amaranth is a red with a purple tint; and Pompeian red is well worn. Burgundy is the new plum-brown, and the fashionable ivory, which is largely made up for evening dresses, is nearly akin to white. Steels have come in once again, and have many merits to commend them.

The new winter dresses are pretty, but there are no decided novelties. Dresses, except for quite fête, are short; in Paris, long redingotes of plain cloth are bordered with fur, and fasten diagonally. Paniers, or draperies of some kind, about the hips are almost universal, as also coat bodices, round or with coat-tails, mostly with the basque set on the cross, many inches below the waist, and finished off with large flap pockets. Waistcoats reaching to the knees, with these same flap pockets, are among the newest things; I saw the other day a dark green cashmere with such a waistcoat in light green and gold

brocade, having handsome gold buttons. Full banded bodices gathered on the shoulders and at the waist are also worn, and a new artistic sleeve gaged to the depth of several inches on the outside of the arm, only from the shoulder and at the wrist. Fringes, passementerie, and painted and flagree buttons are the trimmings used; and most costumes, except perhaps those of serge, are of two materials. Close-set rows of white stitching appear on many of these in lieu of braiding.

The gatherings introduced on some of the cuffs and plastrons are unusually close and fine, and divided often by a double frill of the material at intervals. A pretty make of dress is a coat bodice and train of brocade worn over a plain-coloured silk skirt, the plaited flounce at the edge showing beneath the train. The front has two gathered flounces bordered with Breton lace, and above these a series of loops of the silk reaching to the hips. Loops of silk are a very fashionable trimming, so are distinct breadths of embroidered material, which is a useful way of using up any antique material; as, for example, a side breadth of cream embroidered satin with a grenat satin.

The dressmakers of 1879 have no sinecure, nor have the milliners. The bonnets in Paris at the present time are veritable bonnets, designed to cover the head and shade it too, the ruling mode being the poke, not so often produced in straw as in velvet, plush, felt, and beaver. Plush is having a great success in millinery, and so is a new fabric called Satin Antique, a very fine make of plush—the pile scarcely apparent. These bonnets are trimmed with satin ribbon, plush ribbon, large birds of gorgeous plumage, or several small ones, bunches of fruit, and but rarely with flowers. The art of making bows has now to be studied. I see on some of the bonnets the most deftly tied bows; on others, bows with buckles in the centre; while for the outside of the poke bonnets, placed on the top where the brim starts, a loop bow seems to be the fashionable ornament. Beads, chiefly cut beads, border most of the brims, and have a good appearance; as on grey felt having a bunch of three ostrich feathers placed at the sides, the tips curling towards the face. These ostrich feathers are generally so used, and have often distinctly coloured tips from the rest, or shaded tips. Bead fringes often droop over the face. Red bonnets are the rage, and are considered even more dressy than white, though all white are much worn, especially white plush trimmed with satin and pearls.

Hats are large, picturesque, and indescribable from their variety. Black velvet hats after the style of the "Duchess of Devonshire," with drooping feathers, are bordered with wide jet galon. The newest winter mantles are of the Dolman order, long and narrow. This same form has been adapted to travelling cloaks, with a deep-plaited flounce all round, and a plaited collar at the neck, for all the world like that in which Pierrot, the French clown, is portrayed. Furs of all kinds are worn, but the passementerie and fringes find more favour for autumn.

Ulsters are made with hoods like flap caps, which are more useful than becoming. But in other direc-

tions the new ulsters are improvements on old models—better cut, better fitting, better made. They seem, however, to have lost their original intention of being thrown on in a minute over cloaks and dresses: they are now so tight that barely a dress can be worn beneath. It is very usual to remove the skirt before putting them on.

The galons and fringes on the mantles for autumn and winter wear are richer and (happily for our pockets) cheaper than they have ever been. Chenille is the great feature, but there are so many varieties that only the initiated would for a moment give the one name to the several varieties. First and foremost there is the ordinary twisted chenille—soft, and generally used either double or with satin drops at the points, and sometimes a twist of cord in the centre of the length. Then there is the broad, flat silk, frayed at either edge, and the widest is the newest; then it has been treated like daisy fringe, which is new. It blends in heavy tufts or in alternate rows with silk braid, crimped and stamped in a variety of patterns, and with plain and frosted silk, and with silk spotted at intervals with a composition of some black glittering stuff. Some of the fringes composed of these several elements are as deep as twelve inches, have either a straight edge, or form vandykes.

Caps are still much worn, but are chiefly made of silk, plain or embroidered, sometimes of silk and Madras muslin handkerchiefs of bright colouring, and of printed silk lisse, and satin, for the rage for printed plain materials has extended to other fabrics as well as to velvet, cashmere, and flannel. Many of the narrow Pompadour ribbons are still used, and ribbons with velvet on one side and satin on the other. Quite the newest, however, are the striped plush and the diagonal bands of velvet alternating with satin of bright colouring and bunches of Pompadour flowers. These will be used in millinery, and as narrow ribbons on dresses.

For some time past, sleeves have been sewn in very high on the shoulders, and arm-holes have been cut *très épaulé*, as the French dressmaker expresses it. Now long loops of ribbon are added in the place of epaulettes, thus giving greater width to the figure. This new style is illustrated in the dinner-gown which stands first in our group of five figurines. The dress is made of two fabrics—pale pink satin skirt and sleeves, and a striped cream and gold gauze over-dress; the shoulder-knots are pale pink satin ribbon, and so are the loops at the elbows. The white fichu and ruffles are made of the new imitation Alençon lace, which is so cleverly manufactured that it is impossible to detect it from genuine lace, except on the closest inspection by a well-trained and lace-educated eye.

The second figure is attired for walking; her skirt is of silk and beige cloth, and it is trimmed instead of the cloth being arranged as a tunic or over-skirt. This substitution of trimming a skirt to simulate a tunic is one of the changes in woollen costumes. It is a step in the right direction; the dress thereby becomes more compact, less burdensome, and more susceptible of harmonious design. Our promenader wears a long

jacket—for jackets are too essential to comfort to be dispensed with, whatever Fashion decrees as an alternative garment. The jackets this winter are tailor-made, have practical pockets, and are bordered with fur, a fur cape being added on cold days. The bonnet is beaver to match the skirt in colour, the crown is satin, and the trimmings are shaded feathers and shot-satin ribbon. The strings are wide and terminate with lace; they are of soft shot-silk laid in folds, and instead of being tied formally beneath the chin, they are twisted gracefully until they resemble a jabot.

The third figure is equipped for a morning walk. Her dress is a fine checked cloth trimmed with corduroy of a darker shade. This corduroy appears as the waistcoat, collar, pockets, and cuffs of the well-fitting casaquin bodice and also on the skirt. Corduroy, or striped velveteen, is greatly improved this season. Last winter the objection to it was one of colour; shades were not forthcoming to match those of dark woollens, but this difficulty no longer exists. Corduroy is improved in finish, and its colours match both cloths and worsteds. When checks are selected they must be small; the newest check is called the "Invisible" and is of Roubaix manufacture; it is effected by a peculiar blending of the warp and the woof, and only shows when the light falls on it in a certain way. The most fashionable colours for such fabrics are Burgundy, sage-green, sapphire-blue, and gendarme blue.

The fourth figure wears a fashionable carriage toilette—the prevailing tints being sage-green and cashmere. By "cashmere" I mean the multi-coloured designs for which Eastern fabrics are remarkable, arabesques and palms playing a prominent part in them. The cashmere bead trimmings are specially handsome; gold, ruby, amber, and sapphire beads are formed into the most costly fringes. But to return to our fourth figurine: the bonnet is of the new silk plush with long pile, and the brim is lined with crackled velvet, also new, and called thus because the pattern resembles the crackle on porcelain. The skirt shows gatherings as headings to its flounces—a recent introduction—and the over-dress has paniers of shot Pekin. The Directoire necktie is a prominent feature in this toilette.

And lastly we have an evening demi-toilette for a young lady. The bodice and train are brocade, and bands of the same cross the satin tablier; the fichu of Lisle lace is crossed at the waist with a rose.

But apart from such toilettes, English and American women are now constantly experimentalising in picturesque dresses. In England these æsthetic tastes develop into what are known as "artistic dresses," in America they are called "picture dresses." But no matter the name, they are both either copies of figures in the modern school of art in water-colours, or from the famous styles of the sixteenth and seventeenth centuries, which are associated with well-known artists or beauties. This mania is but another sign how very much latitude is permissible in dress at the close of 1879.