

counsel I won the day, and by his generous interest in my affairs I was placed in a better position than I had ever before possessed. This interest was due, I believe, to his love for Margaret—then only sixteen; and when he proposed to marry her, the child herself willingly accepted. She knew how much we all owed Clyve."

"Clyve?"

"Geoffrey Clyve. Is it possible you know him?"

"He is my dearest friend," murmured Thornton, dropping his head.

V.

THORNTON left The Beeches at once, only giving an indefinite answer to Sir Gregory's pressing invitation to renew his visit.

"You must promise to come at Christmas if not before. The Hamiltons have agreed to be with me at that time, and our party would be incomplete without you," said Sir Gregory.

"If it is possible," was the only answer Thornton would make; and he knew perfectly well that for him, alas! it would not be possible.

So Margaret was alone again, and the little romance of a fortnight was over. It seemed to her as if all the happiness of life was ended too. The date of her marriage was fixed for the spring, and her brother and his wife hoped that by that time she would have forgotten Thornton, and resumed her quiet passive tone of thought. They did not know the depth of the girl's nature, or how passionate the love of such a girl when once awakened could be. She could not forget the past, she could not think of the future without horror, and time only increased the intensity of her emotions.

A letter came from Geoffrey Clyve. He had broken his leg in a fall upon the mountains, and was under the doctor's hands at Constance, where he should have to stay for a time; but he trusted to be well by December, that he might spend Christmas with his friends and his little wife.

Margaret had scarcely strength to read the letter through. She sank into a chair, and sat trembling like one in the extreme of terror; and when her brother spoke some words of kindness to her, she threw herself into his arms, and cried like a little child.

"I must write to him and tell him all. He must

not marry me thinking I am the good little girl I was," she said, when her tears were shed.

"You have done nothing wrong, Daisy," said her brother gently.

"Oh, but I should not have allowed myself to like any one else!"

Poor child! as if she could help it!

So she wrote to Geoffrey Clyve, telling him how sorry she was that he had hurt himself, and promising to be ready to marry him in the spring if he would have her; but that she was not so simple and innocent as when he offered her his hand.

His reply did not come till Christmas Eve, and then it was forwarded to Margaret, who, with the family, had gone into Berkshire, and were assembled once more under Sir Gregory's hospitable roof. Margaret read the letter.

"Constance.

"MY DEAR MARGARET,—I have read your touching confession, and I love you more now than ever. I must keep you to your promise: you must marry and be happy. Almost as soon as this arrives your husband will claim you. God bless you in this season of joy, and make your life happy always.

"Yours affectionately,

"GEOFFREY CLYVE."

She handed the letter to her brother, and sat still with a beating heart. She felt already as if Geoffrey were at the door.

They were in the library waiting for the announcement of dinner when a sharp knock was heard at the hall door. Sir Gregory was busy showing the wondrous works of his watch to little Ethel—Hamilton's youngest child—and scarcely noticed the sound, but every one else knew who came, and looked anxiously towards the door. A step approached, and Mrs. Hamilton moved to open it. Poor Margaret rose from her chair, putting her hand upon her side unconsciously, as if to repress the beating of her agitated heart. The door opened, and in walked—George Thornton.

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"Why, you didn't think dear old Clyve would be such a brute as to marry a little girl who couldn't love him, did you?" asked Geordie, when their surprise and embarrassment were explained. "I found out where he was, and went to him, and before your letter came to him he had renounced his faithless Margaret. And I am the husband he has sent to claim you, you dear little Margaret."

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

WITH December comes a certain amount of decision as to fashions for winter wear; we begin to see not only what the milliners, dressmakers, and shops have provided, but what the public have bought or are most inclined to buy, and what style, amid an unusually large number in dressmaking, is

the prevailing one. Plush has been adopted with enthusiasm; we have plush bodices, entire dresses of plush, plush trimmings, plush bonnets and hats, and, newer than all, plush shoes, the plush in this case being closely woven, like velvet.

We are wearing such a profusion of machine-made laces that Calais is busy on this side of the Channel,

and Nottingham on yours. The knowledge of real lace is not very great among the manufacturers; that fairy web Queen Mab might wear, yet designed to last for ever, has been copied roughly, but effectively. The names given to modern reproductions are vague enough, and do not often at all recall the old models. The Point d'Alençon of the past was made of linen thread with raised ornaments, but this year's has vandyked edges and running patterns. Fine Torchon was formerly called Mirecourt, now the term applies to a large pattern in thread, the design copied from blondes. The Mechlin order of laces, however, finds most favour, and the Vermicelli, the pattern in which is outlined with coarse threads. The finest make of Valenciennes has been imitated, and the finest makes of Point Raguse and Breton are still used.

The new ruffles are box-plaited in double rows,

turning downwards from the neck, but plush collars are prepared edged with lace, and plush hoods and collars with revers in front are fashionably worn in the evening, while for morning the large square and round collars reaching to the shoulders have come in again, made of Irish linen, with broad hems edged with lace, and also of closely-tucked muslin. A large lace bow and Steinkirk tie make a dressy finish to the front of a dress, and much style is thereby imparted to a toilette. For dinner, large collars are worn of muslin edged with lace, and forming ends and cascades of lace in front, almost covering the bodice. For young girls I would recommend the new fronts of bodices, which can be pinned on in a moment. They are made of soft silk of two colours, say blue and old gold; the upper portion is full and drawn, the lower coming to a point is laced across with cord, the whole outlined



with a band of silk. A dark dress is made dressy at once by these contrivances.

A mantle is rather a heavy investment this winter, for the most fashionable are brocaded velvet or satin loaded with trimming—jet, chenille, plush, feathers, and such fur as skunk, unplucked beaver, black fox, and raccoon. The Directoires and long visites are the prevailing shapes, but those curious surplice cloaks which came out last summer are likely to be very general. They are gathered round the neck like a surplice, standing up unbecomingly above the shoulders. They have very short sleeves, and fall loosely about the figure. Heavy jet and passementerie trimmings, costing two or three pounds, are placed down the back of many of the Dolmans, and broad galons and fringes of chenille



beads and crimped silk border them, these trimmings being so made that when put on the front, the chenille and silk fall *en cascade*. Black and steel is the best new mixture in beads. Besides the plush and imitation sealskin trimmings, the Parisians have brought out some Duvet or down bands, which look just like fur, and are feathers; the so-called Chinchilla has the smoothest and most close-set surface, mottled all over; while the Marabout, in black and brown, is soft, yet warm, fine, and light. Tailor-made jackets continue to be worn, and plush-lined hoods appear on ulsters and jackets as well as satin hoods, a flower painted on the satin in the centre, such as lilies on old gold or marguerites on cardinal. Stockingnette jackets are very well worn this winter, and a new kind has a fluffy interwoven lining; they have two great merits—they are warm, and they show off the figure to advantage. Some charming pelisses are now being extensively patronised in Paris, made of a thick cloth felted on one side; cords appear on them, as indeed they do on most French mantles. They are sewn on double from the shoulder to the waist, and from the waist to the edge of the mantle, or the cords cross the chest *en militaire*. Frenchwomen, who make dress a study, select the richest brocades of the largest patterns for this winter's cloaks, and choose either the visite or Directoire form, both of which show off the cut velvet and chenille designs to perfection. Such mantles are bordered with curled feathers as well as with jet, chenille, and fur, and are slightly wadded, but

always lined with a bright colour.

I was reading in an English paper the other day a suggestion that a flat wallet-shaped pocket should be sewn into the petticoat, and that there should be a placket-hole in the dress only, and the idea is worth consideration, for pickpockets have their work made rather too easy for them in the present day. Distinct pockets from the dress, like the old reticule of our grandmothers, are very fashionable just now. They can be made in velvet, plush, or satin, to go with any dress; black are those generally used, beaded all over, and attached to two beaded bands fastened to the waist. There are two favourite shapes, one semi-circular, one straight and gathered at the upper and lower edges.

Gauze veils are good things for the complexion, and delightfully warm, but I fear no one could praise their beauty; this winter, however, they are made in all colours with spots, which is a great improvement, and tufted gossamers, with large prominent spots, make really pretty cap and bonnet trimmings.

There is nothing very new in children's fashions. The *Princesse* is the foundation of most of the white frocks for very young ones, the variety lying chiefly in the puffed fronts and sashes. Older girls have kilt-plaited skirts and tunics, and Norfolk jackets or full bodices. Fur is much used for trimming the frocks, as well as the paletots; the latter descend quite to the hem of the little dress.

Some of the new ulsters have a kilt-plaiting round the edge, and a cape on the shoulders; and ulsters are worn as the general out-door covering for little girls.

There is plenty of choice in children's head-dresses. There



are beaver Tam o' Shanters and plush "Granny" bonnets, with close cap fronts, Dame Trot bonnets with high pointed crowns, and toques large and small, but plush suits this last style best.

Black Madras muslin has been brought out this year. I think it has nothing to commend it, as far as good taste is concerned. The manufacture is the same as the ecru, which had so great a run last year, but the groundwork is black, the pattern old gold, and it looks only fit for window-curtains.

Tea-gowns are becoming the general home dinner-gowns. Many are made as a loose Princesse dress in plush, the front breadth all lace (one row upon another); others have a short skirt and long loose jacket, both trimmed with deep gatherings of silk, but nearly all have hoods or simulated hoods at the back. I will describe one of these dresses more minutely, in order that it may be a guide in making:—A Princesse back, with six seams, walking length, cut out round the edge in battlements, the corners turned back beneath buttons; the front loose, with a distinct front breadth of a contrasting colour gathered at intervals of eight inches, so that the fulness hangs over a little; the side breadths fasten on to this. Beneath the battlemented pieces round the skirt is a crossway frilling to match the front; the hood, lined with the same, is fastened to the back; and the sleeves, cut up on the outside of the arm, show a little more satin. Brown and gold, black and cardinal, are very good mixtures.

Crinolines are slowly creeping in. At present the back is kept out with small crinolettes, made of steel or crinoline proper—viz., a sort of woven horsehair. Nothing very new has come to the fore; but for long dresses, a piece of muslin cut the size of the back breadth, with plaited flounces carried to the waist, seems the most successful plan for giving just the necessary flow, and preventing the back breadth clinging too much.

Under-linen remains the same. Washing-silk is worn by those who can afford it and prefer it. The night-gowns have either large plain collars, edged with lace, or very full and wide ruffles down the front, and the trimming is often carried the entire length to the hem. The newest combination garments are made high to the throat, with long sleeves, and are comfortable wear for winter.

Painting is being turned to advantage. Gloves are painted at the back of the hand to match the flowers worn, and children's pelisses are trimmed with bands of satin painted in oils, which will bear washing. Cream is the best background, and on this yellow roses, jessamine, and similar flowers show to advantage. I have seen one or two plush pelisses and several cream-coloured Indian cashmere ornamented in this way. We are to abjure buttons on gloves as much as possible. Comfortable, warm cashmere gloves are made to slip over the hand, with a length equal to four buttons; and white and almond-coloured kid gloves, intended to be wrinkled on the arm, as long as a 14-buttoned glove, are made shapely by two buttons only at the wrist. Ladies no longer wear gloves to match

their dresses in the evening; they have the choice of white, black, or almond colour, and I consider that it falls generally on the last. Embroidered gloves never made much way except for fancy dresses, but painted ones are promised a success. I have seen many with sprays completely covering the back of the arm and hand, painted to match the floral trimming on the dress. This is quite fit work for amateurs, but requires care, and the paint takes a long time to dry, or it cracks when stretched. The lace borders and insertions, above the wrist, are still worn; and I notice that with black as well as light shades in kid and *Suède* gloves the preference is given to white lace.

Self-coloured stockings, often with open work, are fashionable; stripes have not as yet appeared on them, nor checks, but a little embroidery. An English firm is making a specialty of the Botany Bay wool, and the stockings made of it are warm, light, and durable.

Serge and tailor-made dresses continue to be most generally worn in England by the best-dressed people in country houses, but the ladies' tailors who have the reputation for good fit and style have not introduced any great novelties this year. Some of the prettiest of their dresses consist of a dark blue jersey, with red sleeves, a dark blue skirt, made with kilting, and a red foot-kilting at the extreme edge; for jerseys well arranged are still worn, but between the jersey put on anyhow and one well cut and fitted there is a wide difference. Some of the tailors make bodices to simulate jerseys, the front, as well as the collar and cuffs, richly braided, a full braided drapery falling over one deep kilting forming the skirt. Yoke bodices appear on serge dresses, elaborately braided, a band round the waist, and two kiltings on the skirt, as well as a long braided tunic. Surah silk scarves are introduced on to some of the serges, and the well-known make always to be seen at the Isle of Wight holds good still: viz., a jacket bodice braided *en militaire*, with kilted skirt and tunic, a Princesse dress, richly braided down the front over red, and also on the side drapery, collars, and cuffs. In Paris many of the bodices have embroidered collars and cuffs, wrought in gold, and are called officers' and prefects' collars. Being stiff and high, they have the appearance of supporting the throat.

The four evening dresses intended to be worn at quiet dinners and soirées, and here engraved in a group, will best illustrate the current styles for winter demi-toilettes.

The seated figure wears a crevette or pink satin dress, with claret plush trimmings; a broché bodice and train, the design of the broché being claret chenille leaves scattered over a crevette satin ground. The bodice is laced across a full satin plastron with silken cord. The frill round the neck is claret plush, with lace inside. The bows on the sleeves and on the sides of the skirt are plush. The tablier is cased or gathered at the top, and the white lace that edges the flounces falls on dark plush. The train is prettily finished round the edge with a satin coquillé,

lined with plush. For a youthful married woman this would prove a most successful toilette.

There is much that is new in the style of dress worn by the standing figure who is holding up some tapestry for inspection. The seal-brown plush bodice and train, the large point-lace collar, the folded satin waist-belt, the folded satin tablier with *flot* bows of the two materials, and the rich lace that is turned back on the train, the dark background showing off its design to advantage, all help to make up very picturesque attire.

The young lady who is looking at the tapestry wears the popular demi-toilette of the season—namely, a broché bodice, and a skirt that may be velvet, or gauze, or barège, or any of the intermediate materials, such as satin or faille. The model is blue broché, well covered with red and gold flowers; the skirt is blue velvet and satin, with red and blue bows.

The Medici collar has a lace ruche inside. The last figure in the group illustrates a toilette of pale heliotrope and violet satin, made with much casing or gathering, white lace and *flot* bows. For a slight woman this is an exceedingly pretty dress. The three single figures in outline are all attired for walking. There is a young lady in an ulster of heather tweed, with a plush-lined hood, and a plush Tam o' Shanter cap—the inevitable Scotch bonnet widely patronised in England. A little girl of six, in a dark green foulé frock, with crimson satin gathered front, and a crimson and green plush bonnet, forms the second subject. And, lastly, there is a black velvet walking-dress, with a peep of crimson plush at the foot of the skirt, and a glimpse in the linings of the drapery and in the hood; jet agrafes and chenille and jet fringe make up the rest of the trimming to an exceptionally handsome winter costume.



THE GATHERER.

A Chemical Lung.

Most of the plans hitherto proposed for ventilating public halls, theatres, churches, tunnels, and other close places have involved the expulsion of the foul air and the admission of fresh to supply its place; but Dr. Richard Neale has ventured to call in the aid of chemistry for the purification of the air already contained in the building. His idea is, in fact, to make a kind of "chemical lung," which will effectually absorb the carbonic acid and sulphurous gases which are given off by living persons and artificial lights. Dr. Neale is of opinion that the noxious fumes which render the London Underground Railway so disagreeable to travel by, might be abolished by a process of this kind. In proof of it he exhibits the following experiment:—Sulphurous acid and water are mixed in a flask to imitate the air in the Metropolitan tunnels, and a small quantity of caustic soda in solution is added. On agitating the flask for a few seconds, the sulphurous smell is charmed away. Again, if into the same flask a current of carbonic acid is passed until it is so strong as to extinguish a lighted taper, a few shakings of the flask will be sufficient to allow the soda to absorb so much of the gas that on reintroducing the taper it will burn brightly. To apply this process to the Underground Railway, Dr. Neale proposes that each train should have its locomotive fitted with a tank containing a strong solution of caustic lime, or soda, through which the smoke could be made to pass before being discharged into the atmosphere of the tunnel. In this way the carbonic acid gas and sulphur could be eliminated. Further, there might be a special truck attached to the train, open at both ends and containing inside flat trays of the same absorbent substances. The plan is cer-

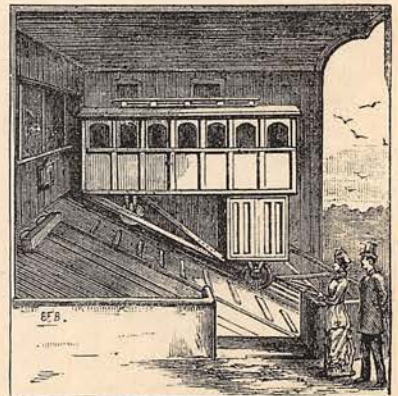
tainly worthy of trial, and objection cannot easily be urged against it on the score of cost.

Refuge Caves for Miners.

The disastrous explosions which every now and then occur have suggested to Mr. Latimer Clark, C.E., the advisability of providing caves of refuge down in the galleries of all coal-mines, to which the colliers might flee for safety either before or after a catastrophe. Each cave would be closed by a tight-fitting door, to keep out the foul gases of the drift it was annexed to; and air-pipes for the supply of fresh air would communicate with the surface. There the imprisoned miners by the help of a stock of biscuits, water, and candles, could live tranquilly until the relieving party arrived.

A Steep Railway.

In certain parts of the United States the growth of towns has been so rapid that, in several instances, natural features—such as hills, or even mountains—at one time regarded as beyond the sphere of



—possibly sponge-cakes. *Croûtes à la Nemours* are pieces of bread fried in butter a light brown, nice and crisp, like rusks, with a slice of some rich preserved fruit placed on them. *Pâtisserie à la bonne Femme* is another sweet about which I am not certain. Perhaps our "maids of honour" will translate it—*i.e.*,

a rich sort of cheese-cake for which Richmond is famous.

I have described this famous national feast of November last to the best of my ability from simply perusing the bill of fare. I trust that I have been able to give my readers a fair idea of it as a whole.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



WITH the New Year comes generally a variety of social gatherings, in most of which children, and young people not yet out, take their part. I will, therefore, describe a few pretty frocks I have seen preparing. For a fair

child blue is always becoming, and a new sort of elastic jersey, woven like the openwork of silk stockings, looks pretty in this colour, worn with a skirt of nun's cloth, or voile religieuse, of the same shade, made with a folded scarf-tunic; beneath this a short tunic, forming two points in front; the skirt box-plaited. Soft white Chinese silk, trimmed with lace and pearls, is as charming as any combination I know, made with three gathered flounces edged with lace; a tunic caught up in the front with satin ribbon, and bordered with lace, headed by a row of close-set pearls; the high bodice gathered in a succession of circular drawings at the neck, drawn in at the waist, the all-round basque forming box-plaits; a ruff at the throat of lace and pearls; the sleeves to the elbow slashed on the outside, the slashings bordered with pearls. To be really fashionable, a child's dress cannot be too picturesque; and even for evening, little pious frocks are being made with capes just reaching to the shoulders, and a ruff at the throat. The two colours which are most affected are brick-red and peacock. People less artistically inclined choose white plush, or pink, or blue. The skirts are generally plain, with a balayouse peeping below. The white sleeves, coming to the wrist, are often cut on the cross, leg of mutton fashion, with loops of satin ribbon forming a trimming round the armhole; the bodices pointed in front, laced at the back; a band at the neck, and a ruff above it. Plain bodices occasionally, too, have a linen cape bordered with lace reaching to the shoulders, and cuffs

to correspond turning upwards at the wrist. Stockings matching the colour of the dress exactly are *en règle*, and dainty shoes; the hair flowing on the shoulders or plaited.

For older girls pretty dresses are made of white (not cream) Indian muslin, trimmed with lace, and also of Spanish lace, now made in cream, pink, and light blue. The skirts are mostly short, or of only a walking length. The mode of arrangement is simple, but skill is required in draping the tunic or over-skirt. A puffing or a flounce borders the edge of the skirt, and the Spanish lace net meets this, forming a long tunic in front, and a draped elongated puff at the back. The bodices are often banded, and made *à la bébé*, gathered. Wreaths are superseded for quite young girls by a flat band of some small flower and leaves, laid just at the back of the curls, or by a tiny bouquet on one side, which is secured by an invisible wire passed to the back of the coil.

Young ladies in evening dress wear long gloves, and require no bracelets. Armlets instead of bracelets are coming in, possibly because a bracelet does not look well over a glove, and above the elbow they have a chance of being seen. Young people wear mittens except when dancing, and with long sleeves they are most suitable. Cashmeres and thicker materials of the kind have the fulness of the skirt mounted in tiny box-plaits all round alike, and these are met by a series of gatherings, below which the skirt trimmings start; this gives great slimness to the figure. But with all this fashion for slimness there is danger that young people should neglect to wear a proper amount of under-clothing. Doctors tell us over and over again that in our climate it is most necessary to wear flannel; but the rising generation will not see the necessity, because it tends to make their figures look fuller. The folly of this can hardly be represented too strongly. There is no cosmetic in the world like health, and nothing so necessary to beauty as health. Colds and a low temperature of body give a pinched, hard look to the face, besides laying the seeds of most of the illnesses which mar the enjoyment of life. It is very difficult to be happy without health, and surely it is madness to sacrifice so much for so little. Good plain food, suitable clothing, and regular exercise are among the best preservatives of youth. Besides, vests and warm underclothing are now made of the thinnest fabrics; if silk is too costly, and merino too thick, adopt

Indian gauze, or better still, Shetland wool. Both are made now almost as thin as a spider's web, adjust themselves perfectly to the figure, are cut properly low at the neck and short in the sleeve, as well as high to the throat and to the wrist.

There are many new and fashionable winter materials now worn in France, and most of them have a lustrous surface, plush taking the lead; and it is in mixing dull and bright materials of the same tone that the French excel. As many as four stuffs often appear in the same dress—velvet, plush, cashmere, and satin—made up on a silk foundation. Never at any time was more attention paid to having all materials of exactly the same dye. Surah and satin de Lyon

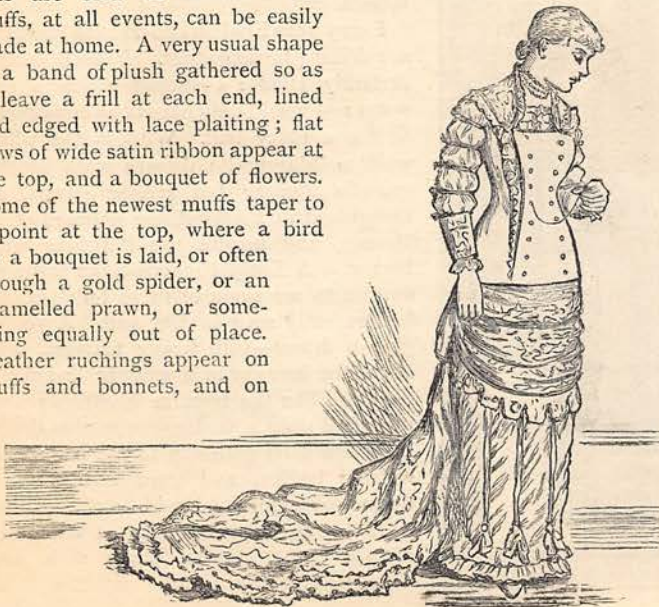


are still much used, especially in evening dresses. Dahlia is the prevailing tone in England, but grenat in France, and what is known as sparkling Champagne for light fabrics.

Every year English and French fashions are drifting further apart. French people certainly choose costumes which a few years ago would only have been considered fit for a fancy ball. Witness the white woollen Marguerite dresses worn by the *grandes dames*; but artistic gowns, as recognised in England, are unheard of in France, and inspire the Parisians with horror. A lively Frenchwoman tried to explain to me some of these toilettes she had recently seen in England. A young girl—a *brune*—with heavy features, and abundant hair cut in a straight line about the face, like the boys in Murillo's paintings, had worn a dark green merino dress, the plain skirt gathered to the full short-waisted bodice, and worn with a turn-down collar fastened with amber bows, which bows appeared also at the wrist of the tight sleeves, made with one deep puff at the elbow. Another, who

adopted a particularly sad, distraught countenance, and the roughest of touzled heads, had selected Indian-red soft silk, made with a wide Watteau plait at the back, and a full-banded bodice with tight sleeves. A fairer beauty, with a fringe of hair standing out two inches at least from her forehead, wore a low square dress made of Tussoire silk, with the Watteau plait, the front gathered but cut in one with the skirt, and not drawn in at all to the figure—a veritable smock. It is undeniably true that such toilettes prevail among a certain coterie in England.

The French have their eccentricities too, but they develop themselves chiefly in the matter of ornaments. They have done the pig to death, and it is banished, let us hope, permanently to its sty. Now these pendant ornaments are supposed to denote the profession, hobby, and particular taste of their wearer, akin to the pretty fashion of adopting a certain flower for one's own. A little palette set with jewels denotes artistic tastes; a lyre, musical *penchants*; a lamb, the insignia of the golden fleece, has been adopted ever since the eyes of the world have been directed towards the young Spanish queen; and a lizard in the form of a bracelet crawling up the arm is another popular ornament. And so artistic has Paris become that the brims of hats are painted with some device, often a huge sunflower, Easter lily, or any very decided bloom. English people, I am inclined to think, have more method in their madness. We have some reason for our follies—expediency or comfort is at the bottom of most of our inventions; in Paris they spring from the caprice of the moment. The muffs, or the apologies for muffs, which are so ornamental and so useless, are being supplemented by hand-warmers, resembling in form a large medicine-bottle, covered with plush, and sometimes having a pocket attached. Muffs and bonnets are sold to match. The muffs, at all events, can be easily made at home. A very usual shape is a band of plush gathered so as to leave a frill at each end, lined and edged with lace plaiting; flat bows of wide satin ribbon appear at the top, and a bouquet of flowers. Some of the newest muffs taper to a point at the top, where a bird on a bouquet is laid, or often enough a gold spider, or an enamelled prawn, or something equally out of place. Feather ruchings appear on muffs and bonnets, and on



hats; and though on dressy occasions large hats are worn, for every day small close shapes almost covered with feathers find most favour; bonnets made of red plush are also in vogue. A hood and muff I have seen, united by a band of satin ribbon, were both made of velvet lined with satin. The ulster muff is of a rectangular shape, untrimmed, but drawn up at the top with a silk cord. Of course plush is used for muffs and bonnets, but I consider it is seen to the best advantage as a collar—*and anybody who, dreading cold, cannot wear low or open dresses, should contrive pretty capes of bright-coloured plush, trimmed liberally with lace. They are both fashionable and becoming. A very good pattern is semi-circular in form, just coming to the shoulders, the front having two large full ends of muslin and lace tied together on the chest. Plush is bright and lustrous itself, yet it appears to be always lined with bright colours, and all the new cloaks have gay linings. The newest circular cloak in lieu of fur has a quilted eider-down lining, and a hood lined with the same bright colour as the cloak; and on these are introduced some of the extraordinary antique silver ornaments so much affected in Paris, and also Russian enamel plaques in Byzantine style. Clasps of this kind are new and stylish. Silk sealskin is a very useful novelty. If you have any half-worn-out winter jacket, add a round cape, square pockets, and cuffs of it at once; or if you object to the weight of real fur, invest in a cloak or jacket made of it. It is warm, and looks handsome. Parisians have taken to it greatly, as they have to many other things in what they call English style—dark-coloured cloths of light make, with woven patterns, and tinted threads running through them, and generally a mixture of dark tones and bright colourings. French cashmere, Indian cashmere, and merino are all really useful wear, and all equally fashionable. Stockingette has proved this winter a bad investment for manufacturers. It is produced on the knitting-loom, and it was hoped it would be the fashionable cloth; but it is proved that garments*



made of it lose their good appearance quickly, and curl up at the edges. The worsted trade, however, is looking up—which reminds me, by-the-by, that Leeds is setting a good example to London. In connection with the Ladies' Council of Education, a class for cutting-out and dressmaking, specially intended for the benefit of governesses and ladies of limited means, has been started, as an opening is considered to exist for ladies as daily dressmakers, whose employment would be to attend families, and assist in renovating and re-modelling dresses, &c. There certainly is such a want, and it is most desirable that a practical knowledge of dressmaking should be diffused among the women of the lower and middle classes. Lady Bountifuls might be doing much good by starting such lessons in country villages.

For home dinner wear, thick white twilled cottons (trimmed with a colour), pale Pompadour cashmeres, twilled llamas, and flannels in greys, pale blues, and heliotrope are much worn. Many, however, are made costly by their rich trimmings. Feather ruches, handsome gimps, and sealskin fringe (which is really chenille), all these are used, costly though they be.

Tigers' claws, which have been received with favour as trimmings for hats, now appear on caps for evening wear, but they are not so repulsive as the vipers made of striped plush with metallic eyes, which Parisians are wearing for necklaces.

As at this season of the year evening dresses are in request, among our illustrations will be found a few suitable for quiet réunions, small dinners, &c. Let us turn to the group of three, consisting of a matron and two younger ladies. One of the latter (who is teaching her pet dog to beg) wears a dress of soft Surah silk and plaid satin. The Surah is dahlia-colour, and the plaid is crimson and dahlia. The under-skirt is kilted and edged with a double crimson balayouse; the tunic,

opening with a point in front, is also edged with the same; while the tablier, the bretelles, and the bands above the elbow are of plaid satin. The result is a seasonable yet smart-looking toilette, the crimson giving a touch of brightness to the *ensemble* very desirable at this time of year.

The seated figure wears a dress of soft creamy nun's veiling or barège; skirt made with flounces and bouillonnés, a gathered bodice, and much creamy lace trimming; gold bracelets, and gold-embroidered kid shoes. The looker-on is a youthful married woman in moonlight satin and plush, moonlight being the poetical name given to a pale shimmering shade of green. The front of the skirt is satin gathered in clusters; the bodice and train are plush; but, remember, plush should be worn with caution, as it thickens the figure, therefore only slightly-built women should adopt it for bodices or jackets, fashionable though it be.

There are two dresses sketched in outline, one for evening, the other for afternoon wear. The former is a stylish combination of lace, satin, velvet, and broché, showing several shades of heliotrope and violet; velvet is used for the bodice, broché satin for tablier and train. The afternoon costume is myrtle-green velvet, with beaded passementerie, the beads showing many shades of green and heliotrope.

Two useful walking costumes are also illustrated. One of them is entirely of seal-cloth, a handsome material, all but undistinguishable from real seal-fur, perhaps more perishable, but infinitely lighter in weight; it has also the advantage of being less costly. The cloak worn by the second figure is black brocade trimmed with dark fur, the hood also being fur-lined. Our initial letter gives a new fichu of lace and silky muslin, with a Christmas rose at the throat, for the partiality evinced for the wearing of natural flowers is as great as during the summer.



THE GATHERER.

Hot Ice.

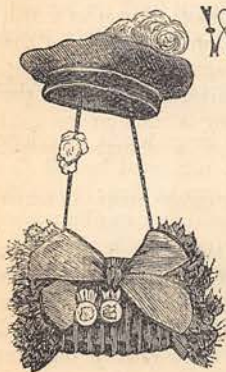
In the *Midsummer Night's Dream*, Theseus, Duke of Athens, expresses his astonishment at Bottom's bill of the play, with its "very tragical mirth," by exclaiming, "Merry and tragical! Tedious and brief! That is hot ice, and wondrous strange snow. How shall we find the concord of this discord?" Now, Shakespeare notwithstanding, and paradoxical as it may appear, modern science has found the concord of hot ice. Recent experiments of Mr. Thomas Carnelly, of Sheffield, have led him to the conclusion that in order to convert a solid into a liquid it must be subjected to at least a certain pressure. Unless

it experiences this pressure, or a greater one, no amount of heat will melt the solid, but it will simply sublime away in vapour without melting. Arrived at this conclusion, it followed that solid ice could be obtained at temperatures far above the ordinary melting point by simply reducing the atmospheric pressure around it below the tension of aqueous vapour at the freezing point of water (4.6 millimètres of mercury); and Mr. Carnelly has succeeded in obtaining blocks of ice at temperatures so high that it was impossible to touch them without burning one's fingers! And on one occasion he actually froze a small quantity of water in a vessel so hot as to be intolerable to the touch.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



and such good taste are required. Women make

WOMEN are content at present with winter modes, and there is but little to indicate what the summer and spring are likely to bring forth. In fact, there has of late been a great stagnation of fashion, and the leading dressmakers have had nothing to do but to give perfection of work, and improve on those styles which during last season proved a success. And yet, perhaps, it was never more difficult to dress really well, such good fit

and such good taste are required. Women make dress an artistic study, and by the exceeding care bestowed upon it retain a youthful appearance far longer than their mothers did.

I spent a long morning at the Magasins du Louvre the other day, and it is astonishing what a number of pretty things you can get there, and likewise at the Bon Marché—flannel petticoats, for example, at about six francs, with plaited flounces edged with lace; handkerchiefs marked with the initial, about a franc apiece, and good-wearing ones too; gloves of all kinds at half-price, and endless fichus and neckties, and all the little prettinesses which give so much finish to good dressing.

Paris is a wonderful place. You can obtain the cheapest and the most costly things as regards dress; but no capital in the world can approach it as far as perfection of taste and finish goes. French fingers

are clever indeed ; they do their work admirably, and leave no trace of how the work is accomplished.

The young Queen of Spain bids fair to be the Queen Regnant throughout Europe in the realm of dress. Everything she wears is well-considered and in exquisite taste ; moreover, she discovers real novelties, and adapts what is not new in novel fashion. At a Court reception last autumn, she appeared in a dress of white satin and cloth of gold, plaited in folds all round, like the curious Segovia worn in some South American countries. The kilting showed alternate folds of satin and gold, producing the most gorgeous effects without the least stiffness. Her Majesty has brought out, or rather unearthed, the hats which flourished in Spain many hundred years ago, when the English Stuarts ruled Great Britain ; and she has selected, as suitable for wearing with them, the slashed sleeves and jewelled bodices which characterised the same period. Simplicity neither suits her nor the Spanish nation, and she is making her way surely into their hearts.

Shooting dresses are now ordered alike by English and French women. English women select good substantial cloth, made as short skirts, and it is an excellent plan to have a plaited flounce to button on and off, so that if required they can be used for ordinary walking. Over this is a tunic, and then a Norfolk jacket on a new plan, the plaits being carried up only so far as the waist, so that the slope of the shoulders is not interfered with. There is a pad for the gun, and the costume looks as if it were meant for real work. Now-a-days women are proud to land their salmon,

and bring down their birds. French women have taken up coursing, and a well-known viscountess appeared amid her guests in the particular colours adopted by her male friends when coursing, while some other ladies donned scarlet jackets, made by the Empress of Austria's tailor.

There is much that is new in hair-dressing. The hair is more elaborately arranged, but closer to the head. Coiffeurs are finding out that for bald patches it is best not to lay a heavy weight of hair upon them, but to make the false hair on a foundation surrounding the bald patch, letting the long hair fall over the patch. The foundations are better made of fine gauze than, as heretofore, of hair, the hair being worked into the fine gauze. A good many additions are made to the hair with invisible foundations, like a strip of ribbon, to which a long strand of hair is attached, curled at intervals. This is useful for placing over the head between the curls and the coil. Another novelty is the long strand of crêpe hair, worn in the same fashion as the curls, over the forehead, and gradually superseding them. Alsatian bows are quite replacing caps, but they want careful adjustment ; they should form a double loop and be attached to elastic, which slips over the head.

London fashions during this winter, judging from what I saw on the occasion of a recent visit, differ considerably from Paris ones. The London fashionable bonnets are frequently either old gold or red—vivid red, generally plush, fitting the head closely, and tied with strings beneath the chin ; the shape is sometimes



called the "Princess," as I think the Princess of Wales made it popular. Her Royal Highness wears everything with exceptional grace, so that what she wears is always a favourite. English women affect only two styles of out-door covering—the Mother Hubbard cloaks, and long brocaded jackets, bordered with fur, reaching to the hem of the dress. In Paris there are twenty good shapes in mantles worn. English women are, however, copying French women in one thing: they are wearing handsomer opera cloaks, made of the richest brocaded velvets and satin.

French women's dresses, as chronicled by fashion, read curiously; for example, one intended for the Bois de Boulogne, made of moss-coloured Indian cashmere, worked with autumn leaves, an *aumônière* to match, the whole trimmed with beaver, and completed by a Charbonnier hat with large owl; or a dress of "frightened mouse" colour, embroidered in old silver, worn with a lace pelerine, also embroidered in old silver, the tunic and skirt trimmed with heavy cord, and with it a silver-grey hat was worn. Our countrywomen abjure all that is fanciful in favour of pot hats and Newmarket coats, which should be made in the finest Melton cloth, dark brown and olive-green being most in favour—brown is certainly the favourite colour in England just now.

We are shortening our dresses and lengthening our gloves. No gloves are so well worn as the "Sarah Bernhardt's," which reach far above the elbow, in *peau de Suède*—brown bread colour.

To dress well, it is best to have few things; but let those things be good, and really what is wanted. The sale of the effects of a deceased duchess, which was going on in England when I was last there, was to my mind the greatest lesson as regards the undue acquiring of articles of dress. It was pitiable to see the piles of gloves, stockings, shoes, dresses, &c., which must have cost much and were utterly valueless.

Bead trimmings preparing for the spring are simply exquisite. I was looking a few days ago at the front of a black silk dress being prepared for a Court reception—the tablier was worked all over with beige beads, in several shades of browns, beige, and gold; also at a bridal dress, the front of which was trimmed with a diagonal band of pearl trimming, with heavy tassels of pearls. Brides now wear real orange-blossom where possible, and tufts of living flowers appear on the skirt; there are more tulle veils than lace, and these are not very often worn over the face. Brown velvet is the favourite dress for going off in, but many brides go to an hotel after they have left home, to put on a veritable travelling dress. What a concession this to Mrs. Grundy!

We have worn shoes with pointed toes long enough, there is a reaction now in favour of square ones, which always had many patrons in France. Nothing spoils the foot more than too pointed toes to boots and shoes.

Very many people wear red cashmere and flannel dresses this winter. The latter are made with plain skirts, full banded bodices, and sleeves with puffs at the elbow and shoulder, and at the neck large treble

box-plaited ruffs, of five inch wide lace turning downwards. Reticules hanging at the side to hold keys and handkerchiefs have been eagerly adopted. Plush is by far the favourite material for them, as it is for purses, portemonnaies, photo books, and, more's the pity, for coat-bodices, which prove most unbecoming to the figure.

The two woodcuts illustrating groups wearing outdoor and evening dresses will give ideas for current fashions for February. A glance at the lower group shows three promenaders enveloped in large mantles, for stately garments of rich materials still continue to be the rule, brocaded velvet and plush remaining the most popular fabrics. The carriage-cloak on the right-hand figure is of black woollen-backed satin, which is sufficiently thick and warm to dispense with a lining; the trimmings consist of black lace and reversible satin ribbon. This new satin is somewhat costly, but looks handsome; the hood is lined with ruby plush to match the reverse side of the ribbon, which is ruby satin. The large mantle worn by the centre figure (a youthful matron) is of seal-cloth, the new substitute for seal-skin; lighter in weight than the real fur, but more bulky-looking, consequently it should only be adopted by slim women. The trimming in this instance is black marabout; both hat and muff correspond, being made of the same materials as the mantle. Fur muffs, be it remarked, differ considerably from those trifles of feathers, flowers, and lace turned out by dressmakers, an example of which will be found in the initial letter of this chapter. The hat accompanying it is called the "Russian General," and is in better taste than the Tam o' Shanter.

But this is a digression from the remaining figure of the group we are considering. She is a young girl in a Newmarket coat, a wrap that is fast superseding the ulster; her headgear is a Tam o' Shanter crocheted in crimson Arrasene wool, with an Arrasene silk tuft at the top.

The evening dresses in the upper woodcut have been designed for youthful wearers and are combinations of satin, foulard, broché gauze, and fine clinging woollen fabrics. The colours are not startling; they include "crushed raspberry," also the shade known as "champagne," and the quaint marshy green that borders on yellow. The seated figure listening to the music wears a combination of silk gauze and satin, the drapery and trimmings generally being of the lighter material. Black and gold gauze over black silk would also be satisfactory made after this model.

Two of the audience (who are standing) wear broché and plain satins made with many gatherings and trimmed with chenille fringe. The cuirass bodice on the first figure is of light blue broché, the plain satin being used for the scarf-drapery, and for the folds round the square-cut bodice. The gathered pointed plastron in the next figure is an equally fashionable style of make.

The violinist's toilette is of dark green and dead gold satin, ruby chenille flowers and gold plush leaves round the throat. The flowers on the pianist's dress are also chenille, but in this instance they are white

marguerites, and very effective they prove on the satin of the "crushed raspberry" shade.

Plush collars, plush hoods, and plush fichus trimmed with lace can be worn with any of these dresses. They add considerably to the smartness of a toilette, for plush, with its long silky fleece and colourful reflets,

always proves becoming. Pale shades of Indian gauze, gold, silver, and silk embroidery are added to these plush accessories, which are also sometimes painted in oils, as are plush muffs. A point to be remembered in these painted trifles is, that the design selected should be small flowers of graceful growth.

BUT PARTLY READ.

I OPENED once some quaint romance,
And reading, fast the moments flew ;
But, hindered by some trifling chance,
I failed to read the volume through.

And now 'tis years ago, and life
Seems long as I that time recall ;
I know it was some tale of strife,
And lives were made to climb and fall.

I still remember with what zest
I read, and guessed the secret part ;
And now would like to learn the rest,
But greater wonders move my heart.

Oh, friends of yore ! oh, sacred band !
Forsaken, scattered, changed and dead,
How, in my lonely heart, ye stand
Like tales of youth but partly read !

WILFRED WOOLLAM.

THE GATHERER.

Cleaning White Silk Lace.

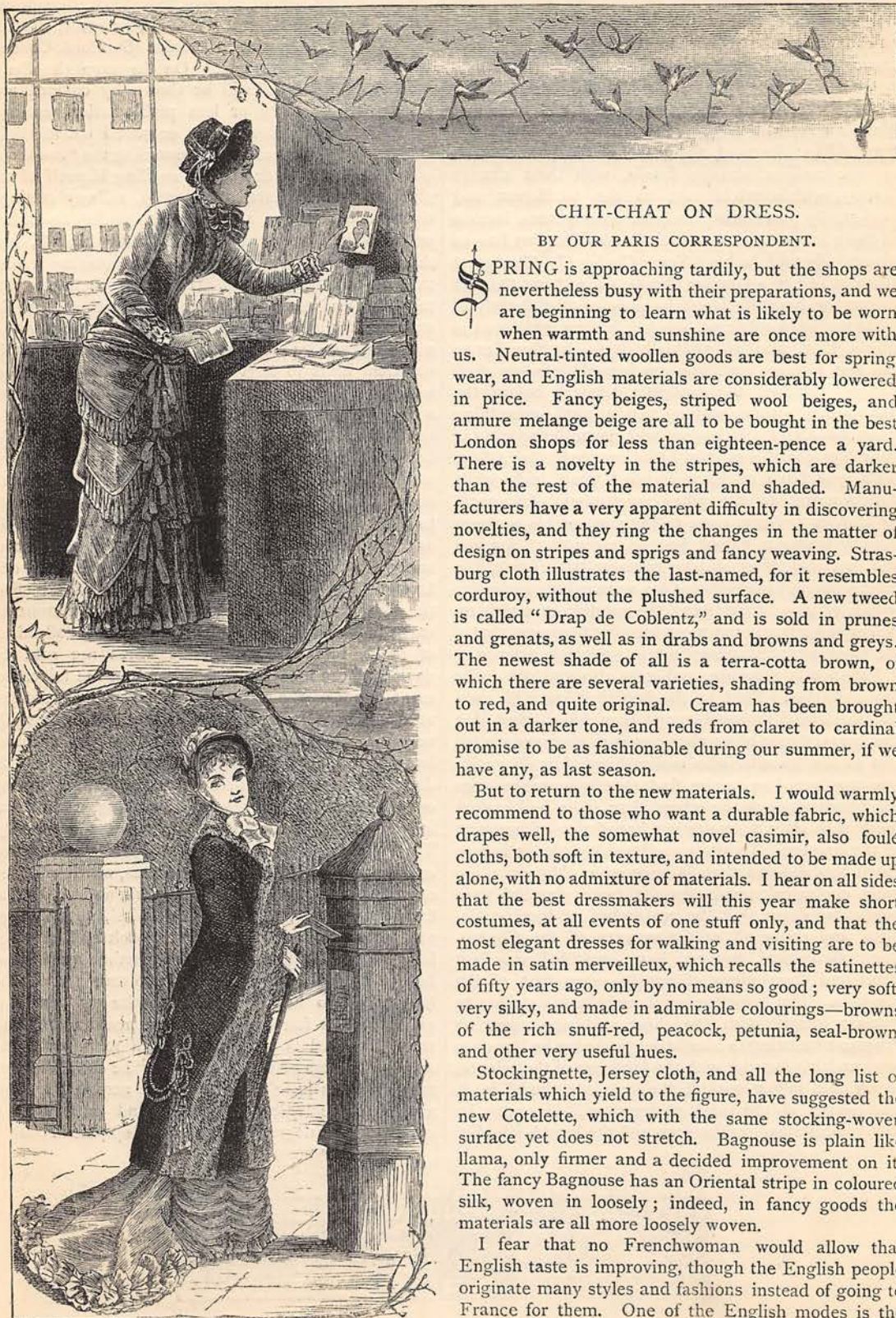
A German contemporary gives the following plan for cleaning white silk lace :—The lace is first sewn over small clean slips of wood to keep it evenly spread out. It is then laid over-night in warm milk to which a little soap has been added ; afterwards rinsed in fresh water, then laid for the same length of time in warm soap-lye, and finally rinsed again, without any friction. If an additional bleaching is still required, put the lace while yet in its damp state in the rays of the sun.

Linen lace can be beautifully cleaned by covering the outside of a large glass bottle smoothly with stout linen or white flannel, upon which the lace is sewn in a number of coils or turns, and over the whole some coarse open tissue is secured. The bottle thus clothed is allowed to soak for a time in lukewarm soft water, and the outside wrapping is then rubbed with soap and a piece of flannel. When this has been done the bottle is to be laid a-steep for several hours in clean soft water. It is then to be rolled between dry towels, dipped in rice-water, and rolled again. Finally the damp lace should be unfastened from the bottle and ironed at once between linen cloths.

Phosphated Flour.

The wheat-grain, as is well known, consists of an outer skin or bark, and an inner kernel of starch, separated by a shell of gluten. Now this is the most nutritious portion of the grain, and contains the phosphates and nitrogenous matters, which are the best food for the brain and tissues of the body. It is, therefore, a great pity that so much of it should be

pared away from the wheat in the ordinary process of milling and sifting, and turned into bran and "middlings," for the use of cattle, instead of being left to enrich the fine wheat flour of which our bread is made. In raising bread, too, by the use of barm, in order to make it more porous, and absorptive of the digestive juices, a considerable proportion of the gluten remaining in the flour is decomposed during fermentation. It would therefore be another gain if a means could be found of raising the bread without the use of a yeast or leaven which preys upon the gluten, in order to form the carbonic acid gas necessary to raise the dough. From time to time attempts have been made to remedy these two defects. "Whole meal" bread, or bread made of unsifted flour, has been tried instead of white flour, but it is subject to the drawback that the bran in it tends to irritate the bowels. Again, Dr. Daughlish's method of raising bread by kneading into the dough a solution of carbonic acid gas in water produces an excellent light bread. A new process brought to our notice is, however, designed to remedy both defects at once, and produce a self-raising bread having all the nutritious salts restored without the intermixture of bran. This end is attained by adding to the flour, before it is sent from the mill, the proper proportion of phosphates which have been removed with the bran, and which, when moistened in the ordinary process of making dough, give off the carbonic acid necessary to raise the bread. Any kind of flour is thus rendered as nourishing as "whole meal," and yet retains its tempting whiteness, while bread and pastry made from it have been highly recommended for their wholesomeness.



CHIT-CHAT ON DRESS.

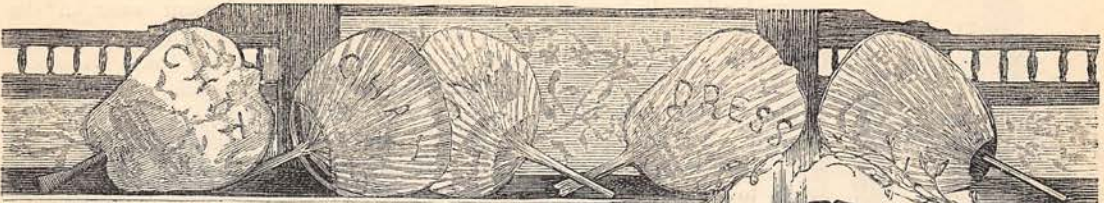
BY OUR PARIS CORRESPONDENT.

SPRING is approaching tardily, but the shops are nevertheless busy with their preparations, and we are beginning to learn what is likely to be worn when warmth and sunshine are once more with us. Neutral-tinted woollen goods are best for spring wear, and English materials are considerably lowered in price. Fancy beiges, striped wool beiges, and armure melange beige are all to be bought in the best London shops for less than eighteen-pence a yard. There is a novelty in the stripes, which are darker than the rest of the material and shaded. Manufacturers have a very apparent difficulty in discovering novelties, and they ring the changes in the matter of design on stripes and sprigs and fancy weaving. Strasbourg cloth illustrates the last-named, for it resembles corduroy, without the plushed surface. A new tweed is called "Drap de Coblenz," and is sold in prunes and grenats, as well as in drabs and browns and greys. The newest shade of all is a terra-cotta brown, of which there are several varieties, shading from brown to red, and quite original. Cream has been brought out in a darker tone, and reds from claret to cardinal promise to be as fashionable during our summer, if we have any, as last season.

But to return to the new materials. I would warmly recommend to those who want a durable fabric, which drapes well, the somewhat novel casimir, also foulé cloths, both soft in texture, and intended to be made up alone, with no admixture of materials. I hear on all sides that the best dressmakers will this year make short costumes, at all events of one stuff only, and that the most elegant dresses for walking and visiting are to be made in satin merveilleux, which recalls the satinettes of fifty years ago, only by no means so good; very soft, very silky, and made in admirable colourings—browns of the rich snuff-red, peacock, petunia, seal-brown, and other very useful hues.

Stockingette, Jersey cloth, and all the long list of materials which yield to the figure, have suggested the new Cotelette, which with the same stocking-woven surface yet does not stretch. Bagnouse is plain like llama, only firmer and a decided improvement on it. The fancy Bagnouse has an Oriental stripe in coloured silk, woven in loosely; indeed, in fancy goods the materials are all more loosely woven.

I fear that no Frenchwoman would allow that English taste is improving, though the English people originate many styles and fashions instead of going to France for them. One of the English modes is the



introduction of loose tinsel threads as stripes and squares on woollen goods. They are tawdry to look at and wear badly, the tinsel rubbing off. All dresses of fancy materials are this year sold with borderings to match, which are intended to be used for trimmings, and many dresses in silk, wool, and cotton have been prepared with the old-fashioned bordered flounces, which readers of middle age will remember as worn in their youth.

Many of the new stripes are of the herring-bone character, and a feature in the stuff dresses is an interweaving of tiny silk thread dots all over the material. None of these stuffs, in my opinion, equals the good French Beige Rayé, or the Drap d'Ostende, which is very close-woven and always in plain self-tints. Made up with the simple good taste of a Frenchwoman, and only a few looped bows of ribbon here and there, they make the best of travelling and useful costumes.

The cotton dresses continue to be characterised by great beauty of design. The patterns are borrowed largely from Japan, and cover the fabrics well. They are either floral or geometric, the colours closely blended, the contrasts in no case glaring. Here and there, for fête dresses, Pompadour sprigs in light colours will make most charming costumes, and they are sold with parasols and other accessories to match. All these dresses will be made short, the figured mingled with plain self-colours, and much betrimmed with lace; indeed, they are so dressy-looking as on many full-dress occasions to take the place of silk.

Bridesmaids' dresses generally present difficulties. At the present moment, grenat or ruby dresses and cream skirts are the most popular, plush or velvet being the favourite material in the grenat and ruby, and in nine cases out of ten a muff hangs at the side, made of the same mixture. Occasionally the routine is reversed: the jackets, or rather coat-bodices, are cream, the skirts red; and at a large and fashionable wedding recently, half the number of bridesmaids wore red skirts, half peacock. It is not at all necessary now that the whole bevy should be dressed alike. Sometimes they are totally dissimilar. Occasionally each two wear different colours. Cream trimmed with gold lace forms a charming mixture. Sometimes an attempt is made to revive old styles, and among the most successful of late were some dresses of satin and Spanish lace, with high collars and Mary Stuart caps and veils. Frequently now the first bridesmaid dresses quite differently from the others—in cream, while the rest are in colours, and so on. Peacock in rich brocaded velvet has found favour for bridesmaids' dresses during the winter, but is too heavy for the spring. Sapphire-





FIG. 1.

Women are beginning to turn their attention far more than ever to the art of dressmaking, and in London many facilities are offered to them. There are several good establishments where practical instruction is given in fitting and taking patterns, and at the Ladies' Dressmaking Association in Somerset Street, Portman Square, the whole mystery is taught from the simplest beginnings to the end of the chapter, viz., the final trimmings.



FIG. 2.

blue satin merveilleux, trimmed with plush, is certainly prettier; and Gainsboro' hats are universally worn for bridesmaids. There existed formerly a prejudice against green, but that seems to be quite overcome, and myrtle-green is often worn; and now-a-days you see black satins and velvets at every wedding, which would never have been heard of some years since. Bronze and old gold, salmon-pink and ruby—these are both favourite mixtures. Baskets of flowers replace bouquets, and the bridegroom presents the bridesmaids with everything, from fans, bangles, brooches, to bracelets, photo-books, or jewelled bouquet-holders.

A winter or so ago, an association of ladies anxious to promote the welfare of those less fortunate than themselves, had a teacher over from Germany who gave lessons in various parts of the metropolis, but the good intentions failed unaccountably. The Dressmaking Association is, however, more fortunate, and musters a goodly throng of learners. The instructions combine embroidery, and a vast quantity of very admirable work has been wrought by the pupils—embroideries in silk and satin which few of the shops could have pro-

duced. This winter several unknown furs have come to the fore, and are pleasant wear in the March winds—for instance, Kolensky, from an animal of that name found in North America. It is used for muffs and trimmings, but being of a dull tawny yellow naturally, it is tipped, *i.e.*, the long hairs are dyed or painted dark brown, to represent beaver. It has often taken the place of opossum and natural racoon, the latter by far the most durable of the three. Nutria is another unfamiliar fur, and is the skin of the Caypore, a South Australian animal, and is often called Nutria beaver. Its chief use is for gloves and jackets, and it is dyed brown.

Curious mixtures prevail in dress. I saw the other day a jabot of fur covered entirely with flowers, for

ladies of fashion affect the wearing of flowers greatly just now, especially those that cost a good sum of money. A long wreath of closely-set hyacinth, camellias, &c., is frequently worn on the bodice, from the throat to the edge of the jacket.

Another extravagance is in stockings, which are most elaborately embroidered

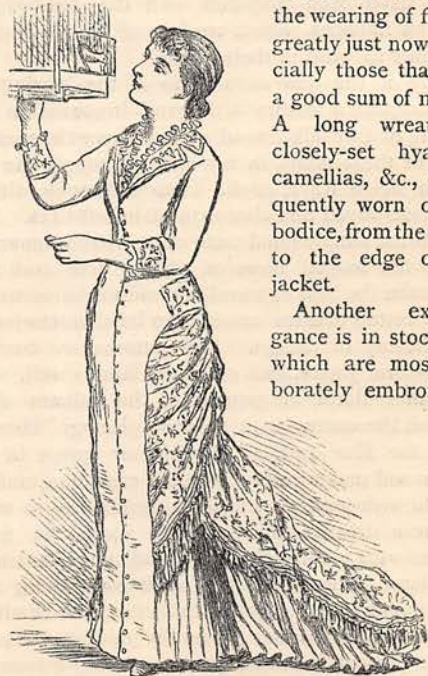


FIG. 3.

or open-worked; plain colours only are worn. Fur-edged boots have been adopted not only by skaters, but by country walkers, and the warmth produced about the ankle makes the foot considerably warmer too.

A word, however, with regard to the putting away of fur articles. Boxes lined with zinc and made of camphor-wood are the best receptacles, but these do not come within the reach of every one. Those who are not so favoured should pack away everything they can in large boxes lined with a linen sheet, and well covered with Persian moth powder and powdered camphor; also on the tops of the furs or woollen goods, when packed in, another sprinkling of the same compounds, folding the sheet well over, and fastening the box securely, so that no air can get to them. It is well to remember that the eggs are laid in May and June, and that they are hatched in fifteen days, when the moths at once begin their depredations. Nothing should be put away without being thoroughly dusted. Furs

should be beaten with a small whip and hung in the air till all fear of moth-eggs is over. The fumes of tobacco or sulphur will kill the moth even when it has made some way into the material. Almost any strongly-smelling substance will keep moths away. Pepper, camphor, carbolic acid, arsenic, or alum will poison the larvæ. Care is necessary that nothing be put away damp, as damp breeds moths readily, and there are few things more destructive. Clothes well cared for last just twice as long, and look well to the end. Now, however, is the time to begin to think of new ones, for the spring sunshine shows up all defects.

The illustration at the opening of this chapter gives two promenade costumes suitable for early spring wear. The lady who is making purchases has donned a new costume of the novel casimir in terra-cotta red; but foulé cloth, or "Drap de Coblenz," may be substituted for casimir, if a thicker material be required. The jacket bodice forms slight paniers on the hips. The fringe that edges the draperies on the skirt is chenille of two shades of terra-cotta red, and the bows corresponding in colour may be either satin or velvet. The Mother Hubbard bonnet is brown satin, with a gay bird at the side; the wide strings are tied with loops only, no ends being visible.

The lady who is posting a letter wears a demi-saison mantle in brown broché satin, trimmed with feather bordering in a lighter shade of the same colour; the cord and tassels are light brown chenille. The bonnet is broché satin; the strings and feathers should match the dress beneath the mantle. This is a carriage or visiting toilette, as the train is demi-long.

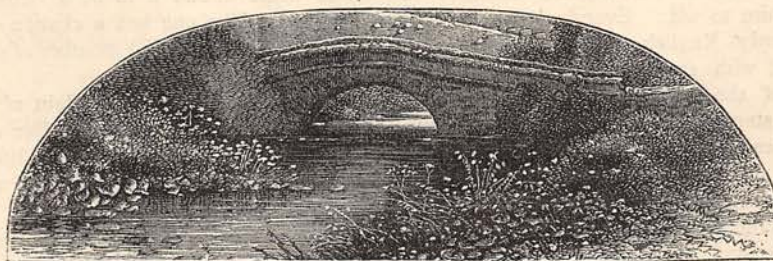
In the second group there are two sisters, likewise in out-door apparel. The elder one wears a costume

of the new dark blue Cotelette, trimmed with plaid surah, the colours of the checked pattern being red and pale blue. This surah is used for collarette, bordering to the jacket, and for flounce on the underskirt. The balayeuse is red foulard; the hat is dark blue velvet, with pale blue shaded feathers, and a small red wing in front. The younger sister's costume is in natural-coloured beige cloth, with cardinal plush crossway bands; the silk stockings match the plush, and cardinal red appears again in the Granny bonnet and sash. The seated figure below the sisters is in a dark green satin merveilleux Princesse robe with gold trimmings. The hat-shaped bonnet, also velvet, has a gold-bordered brim and a shaded feather, the latter the colour of the Gloire de Dijon rose.

Lastly, there are three figures in outline drawing, illustrating in-door toilettes. The young lady with a vase of flowers in her hand (Fig. 2) wears a dress of Bagnouse with woven chessboard bordering. The plastron is satin merveilleux gathered at regular intervals, and plaited satin is also introduced alternately with Bagnouse for the skirt.

The figure contemplating a picture through her eye-glass (Fig. 1) wears a dress of broché and plain material, the broché fichu being edged with deep chenille fringe. The bodice is pointed back and front, and in the short skirt the two fabrics are skilfully combined.

The figure feeding her bird (Fig. 3) wears a stately demi-long dress of plain satin merveilleux and broché satin, the latter being used for revers, pockets, cuffs, and train. The fringe round the train is chenille. These youthful wearers adopt the fashion of short curly hair, eminently becoming to fresh young faces. It will be seen that the new materials described in the early portion of this chat are all utilised in making the dresses here illustrated.



ON WARMTH AND SUNSHINE AND LIGHT.

BY A FAMILY DOCTOR.

MY friend Griggs is somewhere on the other side of sixty. He does not mind that a bit. He would not even be angry if you called him an old fogey; but there is so very little fog about the man that if you did make any such remark, you would be bound to feel ashamed of yourself almost as soon as you had spoken. Griggs is a beautiful and well-preserved specimen of the class of men who while enjoying the good things of this world

as they should be enjoyed, nevertheless lead regular lives, and do not take nor require medicine of any kind more than about once in sixteen years, and who, being healthy, have not the slightest wish to live for ever in the world. Indeed, I believe that getting old to such men as Griggs is rather a pleasant sensation than otherwise; life's busy, bustling day is near its close, the sun is setting pleasantly enough with promise of a bright to-morrow, and they—why, they are nearing their rest. I do not see many signs of



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

THERE is a most marked and decided change in the mode of making dresses, which further develops itself as the season progresses. Long skirts are by no means completely set aside. On the contrary, for all but walking dresses, in Paris, long and very training skirts are worn. These trains start from the side, and are supported by a balayouse; not a mere muslin-lace-edged plaiting, but flounce upon flounce of box-plaited muslin, which would almost resist a bullet, so firm and compact is it. Such an arrangement must necessarily render the long dresses heavy, and it requires a graceful carriage, and much grace of movement on the part of the wearer, to make such skirts look really well.

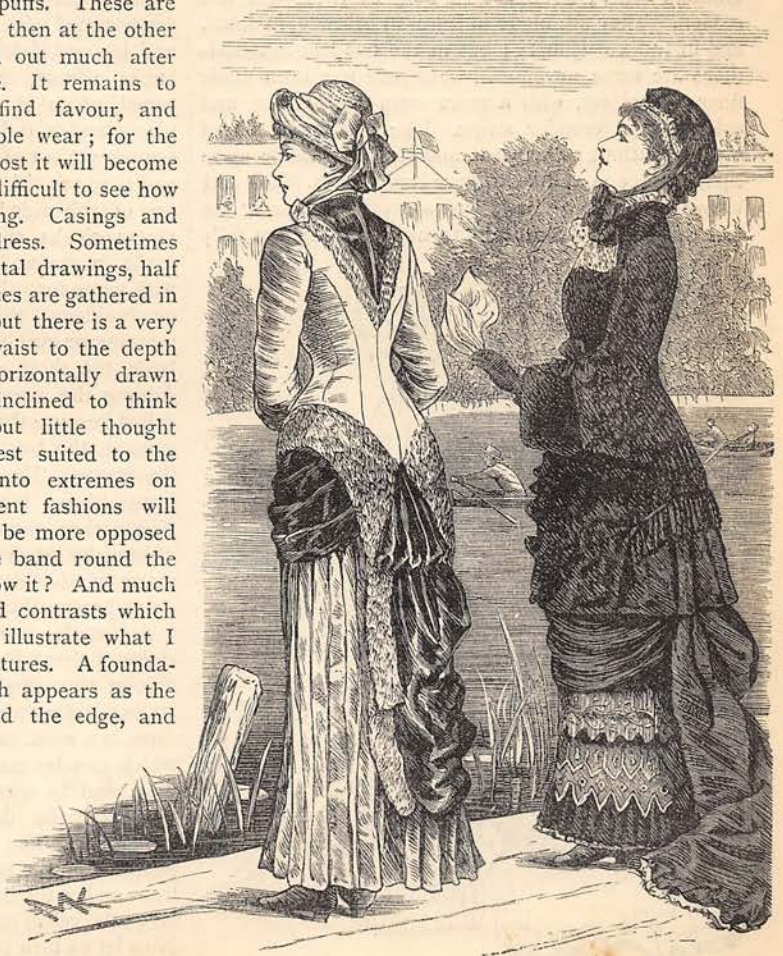
A very large volume might be written on the wearing of clothes; the question of the day is not so much what to wear as how to wear it. Nothing can well look worse than a train which turns over and shows the lining, and yet any jerky movement produces this result. I will describe a few of the best Paris models, which may convey a correct idea of what is now being made both for home wear and export in the French capital. A long black satin dress with rounded train, bordered with three dentated flounces laid one over the other; the front of the skirt puffed full and close, with handsome side trimmings; the two sides quite dissimilar; the bodice coming only to the waist in front, and a long coat-basque at the back. An old-gold and dark myrtle-green silk, with a design of

leaves in embossed velvet upon it, the leaves outlined with a painted line of gold, was made in somewhat theatrical fashion. The flounces were all gathered, with many headings. The front was entirely old-gold; the back, green silk draped with skill. The trimming on the bodice was an appliqué of white lace, outlined with gold thread, and coloured silks, and from the neck sprang a large Medicis collar, supported on wires concealed beneath bands of gold braid. The collar was made of the appliqué of lace cut to the right form, and not plaited, and the sleeves showed the same lace again. The contrast in colours, and the whole make of this dress, was somewhat too theatrical; but Paris models should often be used, as the shops in England use them, for the foundation on which to design costumes suited to the requirements of the wearer.

In most of the dresses I have seen of late I note three or four important changes. The bodices are made with much fewer seams, and come to the waist only in front, or in a point just below the waist. Sometimes they have belts and buckles, but more often, in rich materials, a belt is made very deep of some four or six cross-cut folds of the material. Then there is a complete revolution in the matter of flounces, which have yielded to puffs. These are box-plaited or kilted at the top, and then at the other edge gathered, so that they stand out much after the fashion of a man's trunk-hose. It remains to be seen whether this style will find favour, and whether it will prove to be desirable wear; for the moment the bouffant appearance is lost it will become shabby and spoilt-looking, and it is difficult to see how crushing can be avoided in packing. Casings and gatherings appear on almost every dress. Sometimes the whole front is a mass of horizontal drawings, half an inch apart. Very often the bodices are gathered in a circular fashion round the neck; but there is a very general make in which, from the waist to the depth of half a yard, the skirts are horizontally drawn with closely-set runners. I am inclined to think that, in the desire for novelty, but little thought has been bestowed on what is best suited to the figure. Hitherto we have run into extremes on the side of slinness; these present fashions will produce no such result. What can be more opposed to slinness than a thick and wide band round the waist, and a series of gatherings below it? And much opposed to good taste are the vivid contrasts which now are fashionable. I can best illustrate what I mean by describing one of these mixtures. A foundation of dark blue royal satin, which appears as the skirt, with numerous flounces round the edge, and gathered and drawn half a yard from the waist; and again, as a round, deep collarette with circular drawings round the neck. On this dark but decided colour imagine a chintz foulard of a creamy-brown shade, scattered over with Pompadour bouquets; the bodice of the same gathered;

a cross-cut folded belt, and dark blue collarette. The foundation of the short skirts are no wider, but they are so much more trimmed that they seem to be twice as full as they were last season, and many are bouffant at the waist.

Black will be much worn throughout the year, but it will be relieved by colour; and one of the many new features of present fashions is, that most of the black dresses have the trimmings lined with a coloured satin, which peeps out unexpectedly here and there, without much design. For example, a handsome black velvet and satin dress, made with a long coat fastened with steel buttons, had the upper portion of the skirt cut in tabs and lined with biscuit-colour. Another black satin had dentated flounces lined with pink; a fraise of satin, lined with pink, went down the front of the tunic; and the whole was trimmed with Spanish lace, which appears most popular. Another black dress displayed the colour more liberally. There was a wide gathered flounce, with many runnings by way of heading, round the skirt; the satin was red, in front formed a looped-up tunic, drawn back curtain-fashion, and bordered with deep lace; the back very bouffant; a full front of the red,



and everywhere the vivid red peeping in as though without design.

Chessboard checks are quite among the newest patterns in silk; black silk with a check pattern in satin, for example; or a corded check of brown and gold, and similar mixtures. A brown and old-gold silk of this design was made without any mixture of plain material, or of different pattern or stuff, and the tunic was quite original, and points to an entirely new style. Instead of the edge hanging down, as it has hitherto done, it was caught up underneath; the tunic consequently forming a puff instead of a drapery; it was gathered round the waist, and drawn up short in front.

Home dressmakers may be glad to know of a new invention in lieu of bone, viz., very thin steel made in the most useful lengths, and sold in bundles; each steel is covered with black ribbon, so that no casings are needed, and nothing has to be done but tack them on where required. I mention this because, though the bodices have less seams, they still have many bones. The bodices are made high to the throat, and are fussy and fully trimmed at the neck, but the sleeves remain still very close and narrow.

The new mantles of the year continue to be of the Dolman order; not quite so long as they were last season. They are made in satin, in brocade, in soleil, and in India cashmere; but in the two last materials there are some novelties. Cashmere has been made finer and closer, with a more satin-like surface, and soleil with a broader stripe. The Mother Hubbard cloaks continue to be worn, and are being made up in Spanish lace as well as in brocade and satin, black and brown; the latter having had a great run during the winter months. Most of the new mantles are fully

trimmed with lace, especially Spanish, which has quite superseded French lace. It is goffered and plaited, and supplemented by bead galons and bead fringes, the newest trimmings being so arranged that the drops occur at long intervals, and the plaitings of lace have room to display themselves between the drops. The mantles of the season, like the dresses, come up very high to the throat, and many have the circular colarettes of lace. Large bows of ribbon tagged at the ends appear at the back of the waist.

Black and gold (by gold I mean tinsel) mantles are much worn, and these are trimmed with bias folds of satin and gold braid, and heavy black fringe with gold drops. For young ladies a neat, dressy jacket is made in black and tweed, of an almond colour, close-fitting, with hip-pieces and a treble cape. The stockingnette jackets are not yet out of date, but hoods have had their day, and they are either not trimmed at all, or made with a row of inch-wide braid round, and rather a large collar. Opera cloaks are of the Dolman order. They are made in cream brocade silk or wool, and bordered with white fur. But, of course, any very rich material or brodered stuff is also suitable. Whether for morning or evening wear, they have two seams at the back, the short sleeves cut in one with the mantle. Among the newest shapes is the shawl-mantle, so called because the back is cut on the cross, and forms a point, the two cross-cut pieces being joined down the centre. The new ulsters have capes, which also form sleeves, but they are only used for travelling; Newmarket coats have superseded them. Even on ulsters the Algérienne mixtures find their way, and many of the biscuit-coloured tweeds have bows of striped satin ribbon of all shades.

Among the annexed illustrations will be found several styles of dress for the current month. Let us glance first at this single figure in outline descending the stairs, and wearing an evening demi-toilette. Her dress is a most useful but still fashionable black one, which can be made in either broché satin, or grenadine, and be trimmed with either jet or steel lace—if novelty be desired, the latter should have the preference. The sleeves are of Spanish lace, transparent from the top, and the pointed plastron both in front and at the back of the bodice is also of gathered lace; the rolled collar is supported invisibly with wires. Now let us turn to the large group of four figures.



The first figure, standing inside the room, wears a costume that may be made in cotton, in fine woollen, such as nun's veiling, or in satin, provided a strong contrast of colour is used. In the model, the puffed sleeves, the lining to the ruches and the skirt, are all light poreclain-blue; the remainder is the shade of brown known as "café au lait." The seated figure wears a painted dress; the bretelles, the demi-long sleeves, and the borderings to the double tunic are ornamented with painted tulips. This is essentially an evening dress.

The coat on the next figure is broché satin, and the skirt is trimmed with puffings of steel net—the new bouillonné arrangement described above. In delicate pink satin and white lace this proves a youthful and pretty-looking dress. The last young lady in the group wears a combination of cashmere and shot silk. The gathered plastron is silk outlined with lace, the panels are silk, so is the satchel that hangs at her side.

The second engraving shows two figures arranged for walking—one wearing a broché mantle lined with striped blue satin, for gay linings of plush and satin now form quite a feature in mantles. The black dress is embroidered with straw, and the bonnet is of fancy Tuscan straw lined with blue satin; the strings are shaded blue satin worked with straw.

On the other figure, the new shaded satin is displayed both as a scarf drapery in front, as a tunic at the back, and in the lining of the hood. This *ombré* or shaded satin is of one colour, and is shaded across the breadth from one selvedge to the other.

The remaining single figure in outline shows how the Bayadère satins are utilised for trimming; this brightly-striped fabric proves most effective on self-coloured Siciliennes and fine woollens. When flowers are worn either as bodice bouquets or in millinery, they are shaded, so are feathers; in fact the *ombré* effect is a feature in present modes.

THE GATHERER.

Harmonic Telegraphy.

The system of sending several telegraphic messages along the same wire simultaneously, by means of several distinct musical notes, has lately been brought to practical success by Mr. E. Gray, of Chicago, an inventor whose name is associated with the history of the speaking telephone. Gray's harmonic telegraph is virtually an application of the musical telephone, whereby a musical note can be transmitted to a distant place electrically. In short, he causes no less than five musical notes of different pitch to be sent by wire simultaneously, and each of these notes is broken up into long and short sound signals by a telegraph clerk in the ordinary manner. Thus each distinct note conveys a distinct message, which is sent and received by separate clerks; but, such is the wonderful structure of matter, all the notes traverse the line-wire together at the same time without conflicting. Each note is sent by means of a vibrating tuning-fork connected up between the electric battery and the line in such a way as to interrupt the current flowing into the line. Every vibration of the fork causes an interruption of the current, and thus there are as many pulses of current sent into the line per second as there are vibrations of the fork per second. The intermittent current so produced is received at the distant end of the line by an electro-magnet which attracts the prongs of a similarly pitched fork, and sets it into corresponding vibration. In brief, the regularly interrupted current sent by the first fork starts the receiving fork into audible vibration, and the continuous hum it gives out is further broken up into long and short signals by the telegraph clerk at the sending end of the line. Each particular current can only set into vibration a receiving fork of the same pitch as that by which it was sent, and hence, though as many as five separate harmonic

currents may be combined in the same wire, they can be made to deliver five separate tones, on five separate forks, because each fork will only respond to the elementary current set up in the line by its fellow-fork at the sending terminus. Mr. Gray's apparatus has been tried recently between New York and Boston with practical success, and the Western Union Telegraph Company of America have adopted it. No less than 2,100 messages of twenty words a-piece have been sent by it over a single wire in an hour, and as there are five operators required at each end of the line, this is at the rate of forty messages per man. Moreover, this number could be doubled by working on the "duplex" system.

A "Perpetual" Watch.

In this ingenious contrivance the principle of the ordinary pedometer is employed, and the stepping of the wearer is made to wind up the watch. It is the invention of Herr Loehr, of Vienna, and is designed to obviate the use of any sort of watch-key whatever. The engraving shows the mechanical device by which this is effected. A lever, J, weighted at one end, G, and pivoted at the other end, C, is kept by a long curved spring in the position shown, that is, between two banking pins, the lower of which it hits against at every step of the person in walking. A ratchet wheel with very fine teeth is pivoted at the same centre, C, as the weighted lever; and fixed to the lever is a pawl, P, which engages with the ratchet wheel and turns it round one tooth at every oscillation of the lever, that is, at every step. The movement of the ratchet wheel is communicated to the barrel arbor, A, of the watch-works by a train of wheels, D E. A second pawl, F, prevents the return of the ratchet wheel. To provide for the setting of the hands in case of error, there is a disc, B, which has a milled surface, slightly hollowed

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



THE time has arrived when we like to know what the season's colours are to be, and I think I can give my readers some satisfactory details on that point. There is nothing very new, and a decided feeling for artistic tones prevails. Blues have yielded to browns, slate, and such shades, though powder-blue, turquoise, and the new dark "national" are worn, as well as porcelaine. Peacock and sapphire velvets will be more fashionable than any others. "Bronze

d'art" is the new brown; it is the shade of French bronzes. "Rose de thé" and coral shades, and a new bluish pink, will be worn for evening. "Candahar" is very popular, as are likewise the terra-cottas. We cannot quite give up Cardinal, but "Lucifer" will in the end supersede it, though a far less decided tone, and has the great drawback of not looking well at night. Only the deepest shades of cream are fashionable, and the brightest of old-gold. Greens and yellows will be blended, and "eau de Nil" and emerald. "Dragon" is a green with a yellow tinge. Heliotropes are over; they had not been out long enough for a lengthy or great success; but "fleur de pêche" is being used for court dresses. "Campagna" is one of the manias of the season; it takes its name from the plains around Rome. Putty or serpentine and holly-green close the list. You cannot do wrong in choosing brown, either as regards fashion or durability; the "bronze d'art" and "mine d'or" (which, as its name implies, has a dash of gold in it) are the newest shades.

Surah and soft silks will be the general wear, and are not expensive; next comes Italian silk, which is in fact a foulard with a satin face; and then the serge silks, which drape well, but if good are costly. They are often made with the two sides of distinct colours. "Gros coté," a satin serge diagonal, is perhaps the most expensive article of this kind.

"Poult de soie" is only used for linings, and is brought out cheap, and we are sorry to say is unsatisfactory, lasting but a short time, and not able to stand any wear-and-tear.

"Satin de Lyons" has given place to "satin mercelleux," very pretty, if durability is no consideration;

for it clings to the figure and does not set out at all, and soon gets out of order. Foulards will be a great feature in every variety of toilette, and with a satin face, and printed in some of the new and exquisite designs, they are indeed quite works of art.

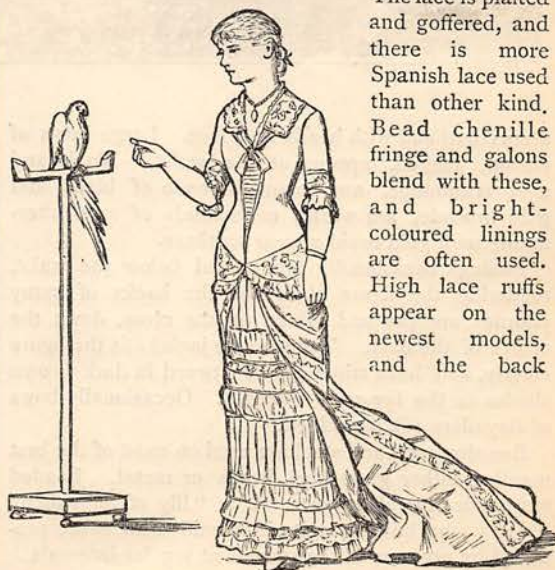
Stripes have not superseded brocades and bouquets, but they are newer, especially the *ombré* or shaded stripes, and the *Algérienne* many-coloured stripes, which are so opposed to good taste.

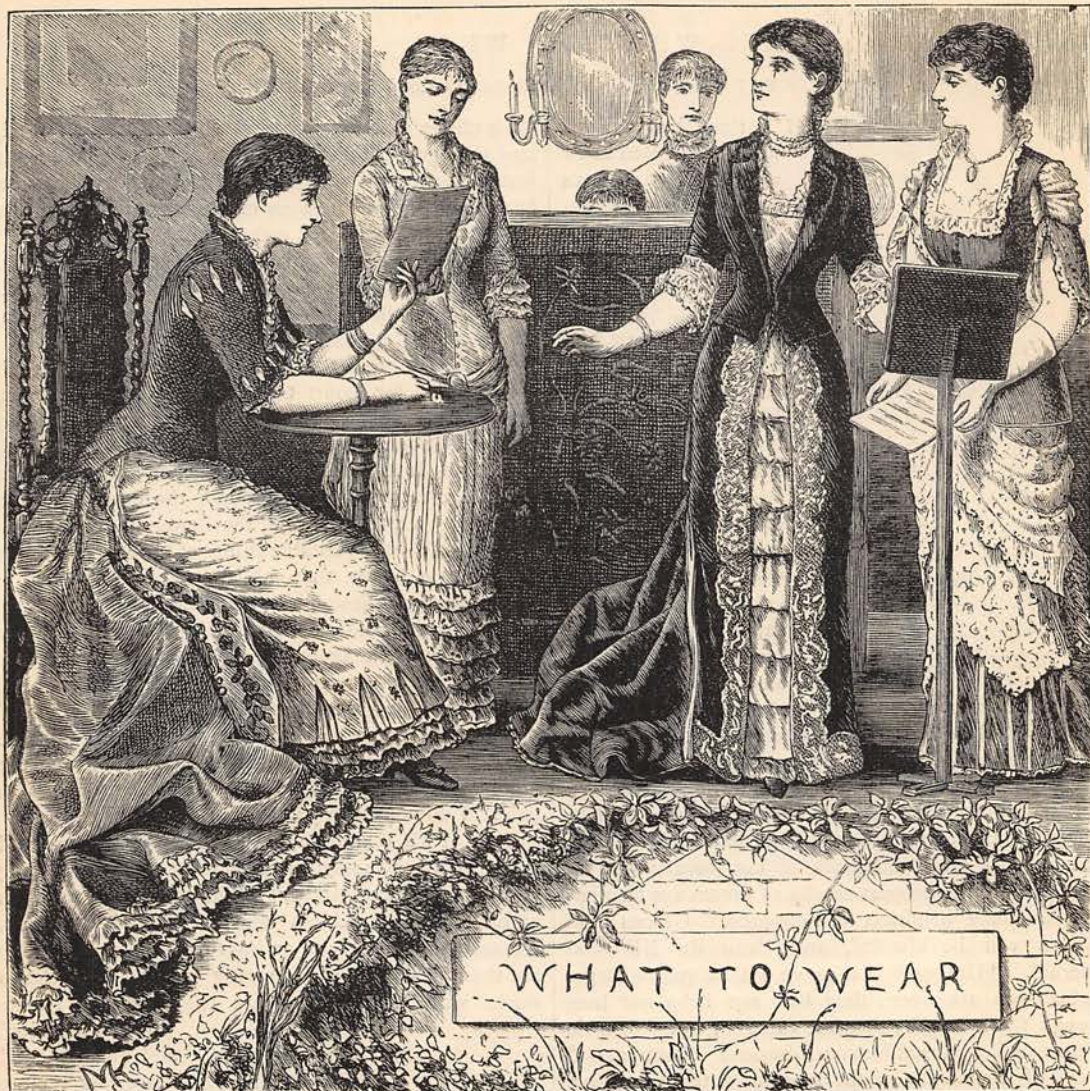
The richer makes of silk are more beautiful each season, and for court trains and full-dress gowns, tinsel forms most of the brocades, either gold, silver, or steel. Sometimes the whole brocade is in tinsel, sometimes it is merely outlined. The brocades on a delicate cream or peach ground, the design in two tones—say a cream ground, the flowers in light peach and old-gold—are veritable things of beauty. "Velours dentelle" is newer than all these. It has a satin ground, and the design is in the same tone, but carried out in terry, and looks exactly like lace. Satin grounds with the brocade in plush are new, but they flatten quickly. Plush itself is passing away. Velvet and velvet brocades will be worn all the summer.

Shot silks come out each season, but seldom take. Shaded stripes are a new feature of even cottons, but newer still are the designs which are outlined with gold. I do not mean gold colour, but tinsel.

This year's mantles are very richly trimmed, and made of heavy, costly material; but there is nothing very new. The Mother Hubbard *motif*, with its gatherings on shoulders and at back, is the rule. Damask silk, soleil, and an improved Indian cashmere are the best materials for spring wraps. Mantelettes made with tiny sleeves are the favourite shape.

The lace is plaited and goffered, and there is more Spanish lace used than other kind. Bead chenille fringe and galons blend with these, and bright-coloured linings are often used. High lace ruffs appear on the newest models, and the back





seams outlined with beads and lace. Large bows of ribbon, tagged, appear at the waist. Black and gold trimmings, and mantles made of black and gold brocade, are worn; cross-bands of satin alternating with gold braid appear on these.

Puffings occasionally are placed below the waist, rendering the figure slim, and the backs of many mantles are cut and joined on the cross, down the centre of the back. Tailor-made jackets fit the figure closely, and have triple collars; tweed in dark brown shades is the favourite material. Occasionally bows of Bayadère silk are added.

Bourdon cord and steel are used on most of the best mantles, either glass-steel beads or metal. Beaded net bands are also worn. The "lily of the valley" fringe is the latest novelty in chenille—an effect produced by pressure of the strands at regular intervals.

Young girls in the evening wear Nun's Cloth, cashmere, and other light materials of wool and silk, trimmed with lace; but married women don very rich brocades. The veritable ball-dresses of tulle are almost covered with flowers, which are applied in broad firm bands across the skirt, round the neck, and wherever they can be introduced; and the idea is further carried out by muffs, made entirely of flowers, and suspended around the neck by a band of flowers. Many dresses have the whole front of flowers, the blossoms set as close as they can be, without foliage. Short dresses are worn only for dancing; long ones on every other occasion; full-banded bodices accompanying most of the short dresses. The pearl galons and fringes, the steel and pearl, and gold and pearl, are something indescribably beautiful as I have seen them on many Parisian dresses,



but they are too costly for ordinary purses. French women seem to make expense a very secondary consideration. They trim their dresses with natural flowers which cost a fortune, and are reviving now for artistic costumes all the most costly modes of the most costly periods of past centuries—Rembrandt hats and falling collars of priceless value. Their gowns, made of gold brocade, seem to have descended to them from days when luxury ruled the kingdom, and revolution and the rule of the people were facts unknown.

The cut of the dresses is the one important point. They must be close-fitting to be *en règle*. Postilion basques are much worn, and square low fronts, sharply pointed; but, whatever the cut, they must fit to perfection. French women, however artistic, do not acknowledge the loose shifting garments which the

æsthetics in the art-world have approved of in Great Britain, and often disfigured themselves therewith, by-the-by.

We are to go on wearing gloves of enormous length; indeed, in the fashionable biscuit Suèdes, two skins are occasionally not sufficient to make one pair. The seamless glove has a rival in the Adèle. This has the thumb-piece and the one seam inside the hand brought in a line, which is becoming both to the hand and arm. It is sewn with the elastic *feston*, and is a really good article. The "Biarritz" is an excellent travelling glove. It is buttonless, slipped on directly, and is now sewn in self-colours, and not, as heretofore, in white.

Occasionally the long almond gloves have a ribbon threaded through above the wrist, and finished off with a bow. Sometimes they have plush gauntlets.

Silk gloves and mittens are not out of date, but they are not the acme of fashion. The advantage in them is that they can be had in every shade to match any coloured dress.

There is a new stocking brought out in England, the "Belper," which, though black, does not stain the feet. Ribbed Lisle thread are very good wear, so also are the spun silk. Embroidery is richer on stockings than ever. Many of the Balbriggans have elaborate clocks. But on the best silk stockings the fronts are open-work, with solid stripes between, and these are richly embroidered. Coloured lace fronts on chalk-white stockings are new, and so are coloured fronts of quite a different colour from the stockings.

Spanish lace appears on bonnets, hats, dresses, and mantles, and—quite *entre nous*—a great quantity of Nottingham-made lace of Spanish design is imported into Spain. Very little veritable Spanish lace is used; Lyons and Nottingham supply the market; and besides the lace, the net is sold in extra double width, and is used for dresses and for summer mantles.

The machine-made laces should no longer be called imitation laces; for, truth to tell, many of them have merely the ground-work machine-made, the pattern hand-run. Mechlin and the Point d'Alençon made at Lyons please Parisians most; but this year some of the very finest specimens of old Valenciennes have been brought out at a rather high price, but very exquisite indeed. It will be used on washing dresses. Point de Raguse is another successful rival, and outlined as it is with cordonnet, stands out in bold relief. Point d'Aurillac is a novelty likely to be successful. Straight-edged laces have the preference. Lace is applied very lavishly in cascades and gatherings, intermixed with loops of narrow ribbon. Tea-gowns especially have the fronts almost entirely of lace, and the summer dresses will be trimmed in similar fashion.

The engravings illustrate a few of these new spring fashions—let us commence with the last, and consult the group prepared for a morning walk. The young lady who is trying the effect of a spray of flowers on her friend's hair, wears a "bronze d'art" costume in bège and satin, the skirt and trimmings being of the latter material. The over-dress is fastened with gold

buttons, and the lining to the hat is the new shade of gold. The centre figure is in terra-cotta foulard; the pointed trimmings on the bodice and skirt and the added basque are all gathered, for fine gagings are a great feature in spring dress-making. The third figure glitters with steel, for there are steel-tipped feathers on her hat, the lace that outlines her waistcoat is embroidered with steel, so is the lace cascade in front; the tassels that terminate the scarf on her skirt glisten with bright steel.

The next group are all in evening attire, and on music intent. The seated figure is in satin—a dark satin over-dress, and pale broché satin tablier, the lighter colour peeping out in the *crêvés* on the sleeves, and in the lining to the upright collar, and likewise in the train trimmings.

The young lady overlooking the same page wears a soft gown of Nun's Cloth over satin, prettily draped with shaded flowers, the same hue as the satin—for shaded or *ombri* effects have even invaded the floral kingdom this season. And well does this shading look on the front of the next or third dress, which is velvet of the new plum colour, the tablier being shaded satin—gold graduating to brown. The embroidery, which is turned back on the velvet, is that clever imitation of the Carrickmacross lace which the French have introduced, and for which the Parisiennes are showing such a keen appreciation.

The young lady behind the music-stand wears cream Spanish lace over peach satin, the bodice being peach velvet. The lace is crossed and draped on the skirt, and the sleeves entirely of lace are kept in place with satin bands. This artistic gown could be made up successfully in Spanish lace of any colour.

There still remain two figurines in outline—the matron feeding her bird, in a stately dress of dentelle velours and satin, a gathered plastron in front, and the new full basque below the waist. The younger lady, reading as she stands, is wearing a dress combined of Nun's Cloth and satin. With all these toilettes flowers are worn, and those who cannot attain to living ones need not sigh, for the skill of artificial florists is perhaps greater this season than ever, because their best work cannot be detected from the living originals.

MEMORIES OF CHILDHOOD.



H, dear old friend! I come this way
Once more, once more to rest on thee,
While generous branch and leafy spray
A pleasant bower make for me.

It seems as only yesterday
That I was racing down the mead,
With young companions blithe and gay,
To mount thee, brave and bonny steed.

The blackbird pipes as cheerly now,
As gaily flaunts the butterfly,

As when we shook the pliant bough
By madly urging thee on high.

But scattered is that gamesome band
That filled with mirth the flying hours;
One sojourns in a distant land,
One sleeps beneath the daisy flowers.

And others from my ken have past,
But this I feel, where'er they be,
They'll not forget while life shall last
Our swing beneath the chestnut-tree.

JOHN GEO. WATTS.

Travelling Post-Office. The railway mail-coach is literally a post-office on wheels. It is a large commodious vehicle, well lighted and ventilated (well padded, too, in case of accident), and fitted with counters, pigeon-holes, and, indeed, every possible contrivance that can facilitate the business to be done. This business consists of receiving letter-bags from all the towns through which the train passes, emptying them, and dealing with their contents precisely as they would be dealt with at a town post-office—*i.e.*, the letters are sorted and placed in divisions, then in "towns," and finally made up in fresh bags, ready to be given out as the several towns are reached. Mail-trains make few stoppages; when they do, great heaps of bags are quickly turned out of the van, and other heaps taken in; the train moves on again, the work of sorting begins afresh, and new bags are made up. Many of the bags are given out and taken up without stopping the train at all. This is done by means of an ingenious contrivance called the bag-net or pouch apparatus. Letter-bags are suspended from a cross-post fixed close to the line, and these bags are caught up by a rod projected from the van as the train whizzes past, while at the same instant the bags to be left are caught off the van-side by a projecting iron arm fixed in the cross-post, and dropped into a bag-net underneath, from which they are taken by a post-office collector. This wonderful piece of mechanism does its work so well that it is a very rare occurrence indeed for any cross-post to be passed without the bags being safely exchanged exactly as they should be. The Railway Post-Office makes up bags for upwards of fifty towns, and takes up by the day mail and the night mail together more than 500 bags of letters.

Most of the letters for London are sorted in the

Travelling Post-Office, and are made up in bags for the different London district offices; and on arrival the bags are forwarded direct to the head office of each district, to be there sorted ready for delivery by the letter-carriers. The business of delivering the morning mail at the General Post-Office commences every morning at six o'clock, at which time upwards of a thousand bags have to be dealt with. This work is done with astonishing expedition, an expert clerk being able to open a bag and check the account of its contents in about a minute and a half. The manner in which the letters are sorted and prepared for delivery, either at the private letter-boxes or by the letter-carriers, is too well known to need description here.

All correspondence for Ireland is sent in bags direct to Holyhead, where they are taken on board a steamer which is fitted up as a floating post-office. A staff of clerks is in readiness to empty the bags and sort the contents during the run across the channel, so that on arrival at Kingstown the bags are ready to be forwarded by rail to all the principal towns. This special Irish service costs the Post-Office £85,900 per annum; the "contract time" for the whole journey of 330 miles (sixty-three miles of which are by water) is eleven hours only, a penalty of 34s. per minute being incurred if this time is exceeded. A service of a novel kind has recently been established on the Clyde by placing a post-office on board the *Columba* steam-vessel, which plies between Greenock and Ardrishaig. In this vessel all the ordinary work of a post-office, excepting money order business, is performed; even messages for transmission by telegraph are received on board and despatched at each place at which the vessel calls.

J. T. G.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

THERE is quite a revolution in dress-making. The waists of bodices are short—certainly in the front—and the change is not a becoming one, for there is generally a wide waist-band formed of cross-cut folds, which thickens the waist. Below the waist several of the new skirts are gathered to a depth of half a yard, and then comes a scarf tunic; indeed, many have the entire front gathered, and it is scarcely possible to introduce too many gatherings in any dress to be quite in the fashion. These gaugings appear on the trimmings, on the sleeves, and also on the collar-piece now so fashionable. Frillings are going out, and box-plaitings have taken their place where plaitings are worn at all; but box-plaited and kilt-plaited flounces or bouillonnés are newer. These have the upper edge plaited, the lower one gathered; and in stripes great pains are taken to prevent the colour being hidden, and to show the stripes with regularity. Unfortunately these puffs or bouillonné flounces soon get out of order.

Short skirts are *de rigueur* for daily wear, but long trains, well supported by a balayouse, for evening and full dress. Much gold braid and gold embroidery are applied to dresses; but steel is the particular fashion, and steel and jet, and steel passementerie alone. Steel run net, steel fringes, and steel laces find their place on the best dresses; and some of the richest evening dresses have black net over-skirts embroidered with steel bugles. Large upstanding ruffs, worked in silk, steel, or gold, are also worn and supported by wire—these are mostly for dinner dresses.

Fewer seams are introduced on the bodices; and for young figures many are cut on the cross so that there is no seam on the shoulders. The sleeves are tight, and the bodices themselves much trimmed about the throat, or in draperies about the bodice. Long coat bodices are by no means gone out, and generally when the bodice is short in front there is a deep basque at the back.

Black will be fashionable all the summer; but the flounces, plaitings, puffings, and bows are lined with



a colour, which peeps out here and there and relieves the sombreness. Occasionally the coloured flounce is gathered, and falls over the black at the edge of the skirt, and then the colour is more openly introduced, and is worn alike on bodices and on the front of the skirt or tunic, and most of the short skirts are so fully draped and trimmed that they seem twice the width they used to be—in reality they are narrower.

Simple walking dresses of neutral tint are relieved by liberal trimmings of the Algérienne and Bayadere striped scarfs set on at angles, so that the stripes are seen in great diversity, and give a touch of colour.

Cashmere dresses trimmed with satin are still worn, and large sashes appear on them and on other dresses. Chessboard checks of silk and satin, mixed in one tone and a contrast, are being universally worn.

There is a great deal of fringe and tagged cord and

heavy passementerie used; but in buttons there are plenty of novelties. Bone, tortoiseshell, ivory, and mother-of-pearl are carved, inlaid, and enamelled. The repoussé metal buttons are works of art, and steel buttons coloured to match the dress are new this season. Jet buttons have been brought out, with steel studs, and all Japanese designs have been eagerly adapted.

Those who make dresses at home will be glad to hear they can have a new kind of dress-preserver which is scentless, and that a substitute for whalebone has been brought out, made the required length, and set in black silk casing, ready to tack at once on the seams.

Children's clothes now are most quaint and pretty, and the variety in bonnets and hats is quite bewildering. They are generally revivals of old shapes, such



as the Foundling, resembling the old Quaker bonnet, made in satin and foulard of delicate tones; the fronts gathered, the crowns following the original model; a bow at the side, a ruff of lace placed in front of the crown. Another shape has a stiff, plain coloured front, in such colours as myrtle-green, lined with primrose, with no lace to soften either outside or inside, but a bow of satin of the new yellow shade inside the front. And as all the children's bonnets are very large, soft striped plush is used for some of these huge stiff bonnets, while some are tucked all over and some honey-combed. Soft plush hoods and large, stiff, coarse straw hats are the mode for children. Wreaths, large and ambitious, are wound round some of the crowns of the hats made of lace and ribbon. The open-work straws, lined with a colour, have been prettily adapted to children's wear; so have the leather-colour and

other tinted straws. On all there can scarcely be too many flowers upon and under the brims, and in front of the crowns. Steel lace and steel net are worn.

Straw bands and straw collars and tunics are used for frocks, but they are stiff and ugly; and another novelty is to have all the seams laced down. Algerian stripes are used for trimmings on many neutral-tinted dresses. A grand novelty are frocks honey-combed all over. For every-day wear many of the little frocks are made of Toile Religieuse, or Nun's Cloth, gaugings and gatherings being liberally used. The Princess style still prevails, and box-plaitings are superseding kiltings. Mother Hubbard cloaks for children are very quaint and pretty, and so are the cloaks with coachmen's capes. I counted nine on one. A new Pilgrim ulster has a knotted girdle round the waist, and is quaint-looking as well as useful wear.

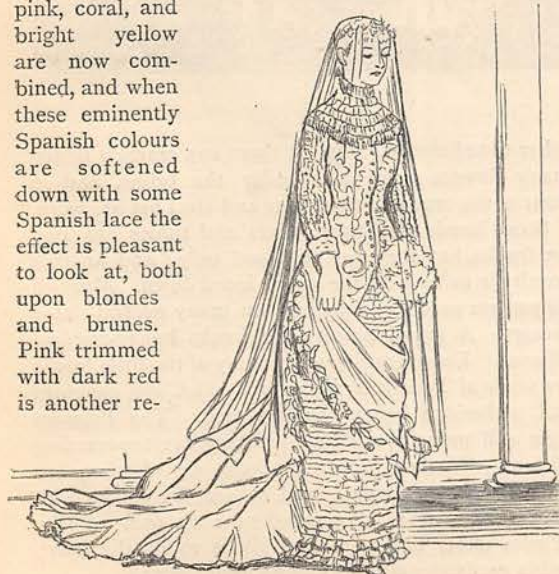
In millinery the principal novelties are that the bonnets are much larger—modified revivals of fifty years ago. Fine straw is fashionable, and the brims are always edged with a piping, sometimes of chenille, sometimes of straw; but steel lace and steel net are novelties, and tinsel steel has been even applied to flowers. Ostrich feathers, shaded to match every tint in the bonnet, are also used. Honey-combed gatherings cover many of the bonnets, especially the crowns, and close-set bias bands of silk compose occasionally the entire front, and at a distance look like straw. Beetles, bows of lace, and flowers are blended together. Sombre tints have given place to bright ones, and masses of flowers weigh down most of the newest bonnets. Spanish lace is applied to millinery as well as to everything else, and Spanish mantillas are worn. Hats, like the bonnets, are larger, but are distinct, and not at all likely to be mistaken the one for the other.

The garden fan is a novelty. It is completely covered with a design of foliage, very exquisitely drawn; and if we have a hot summer, which is possible, this will be the fan that will be generally used for out-of-doors, at fêtes, &c. A useful opera cloak is of the Dolman shape, made in brocade, and bordered with white fur.

There are several cuts illustrating the accepted fashions for the season, and a reference to them will bring out their salient points more clearly than a mere verbal description.

First, the group in evening attire. The principal novel feature in the make of these dresses is the sleeve, for we have once more bidden adieu to the monotonous coat-sleeve, and have broken out into puffings, and gatherings, and slashes, and other picturesque items on our arms. Indeed, the leg of mutton sleeve is revived in a moderate form; but whatever vagary the sleeve assumes, it is set in very high on the shoulder, and in many cases stands upward above it. Another novel point is in the colouring, for

pink, coral, and bright yellow are now combined, and when these eminently Spanish colours are softened down with some Spanish lace the effect is pleasant to look at, both upon blondes and brunes. Pink trimmed with dark red is another re-

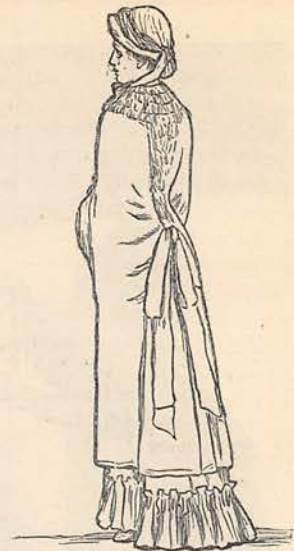


cent success in colour, strange though the contrast may seem. Nun's Veiling (or Nun's Cloth, as it is sometimes called)—a soft clinging fabric; Madras muslin, which re-appears this season much improved in colouring and texture, and is a favourite material over cotton-backed satin; Pompadour sateens, fine Umritzur cashmeres, are all used by young people for evening dresses, and very suitable they prove. Satins and brocades are reserved for more matronly wearers, whose purses can better bear the outgoings for these

more costly materials. The sketches here given can be copied in either the former or latter class of fabrics; if flowers are used they should be mounted on flexible stems, and have the same crushed effect as in millinery; and crushing is not confined to roses, but it extends to carnations, chrysanthemums—indeed, to all many-petalled blooms. What with silver lace, steel lace, pearl lace, coloured Spanish lace, Bayadere scarfs, shaded satins, and gold embroideries, there is no lack of beautiful trimmings for evening and fête dresses this season.

Before turning to the second group, let us discuss the outlined figures—one a bride, the other a traveller in the new dust-cloak. *Place à la mariée* in her cream satin and broché gauze robe, much ornamented with pearls. The fan-shaped plaitings inserted at regular intervals round the edge of the train are a graceful addition, and the much-gauged tablier testifies to the presence of gaugings in every variety of toilette. The conventional orange blossoms serve as a fringe to the scarf that crosses the tablier. The design on the brocade of the bodice is outlined with the tiniest or seed pearls, and the bouillonné net-yoke and sleeves are also ornamented with pearls—which, by the way, should be the Roman beads with their rich cream effect, always providing artificial pearls are worn. The dust-cloak on the other figure is of thin alpaca, in colour like bège. The back and neck are gathered, so are the sleeves. The bows may be of the same shade as the cloak, or dark crimson. The strings to the bonnet are shaded gauze.

The second group shows some figures in walking attire, and the last lady in it wears a Mother Hubbard cape or mantelet, a modified poke bonnet, and an embroidered foulard costume. The straw of which the bonnet is made is Tuscan lace (as fine as though thread and not straw had been used), and the flowers are crushed-looking and have no green leaves—by the way, the flowers this season all look as though they were crushed, and just falling to pieces



through the fatigue of blooming. The ribbon that trims our model bonnet is shaded satin, for *ombré* effects are everywhere in our toilettes. The skirt opens on the left side to disclose some bouillonné flounces, and the tablier is embroidered; for the foulards and Satins Merveilleux are now embroidered in the style known in Paris as "Broderie Anglaise," which resembles Scotch work. Silk of various colours of the pattern in the foulard are used for overcasting the eyelets that go to form the design. The most ingenious effects are produced in these embroideries by drying them after dyeing. They are hung so that the colour runs off, and they shade thus from dark to light; the rage for *ombré* extending even to embroidery. The material of the mantelet may be either Satin Surah (which also goes by the name of Satin Merveilleux), cashmere, or diagonal, but it should be lined with coloured silk, and trimmed with chenille and jet fringe; the loops which terminate the ends are satin. The arrangement of these long loops should be marked; they are in clusters held at the top by a small traverse or strap.

The third figure wears a Directoire coat of black broché satin, embroidered with steel on the collar, fronts, and upturned cuff of the sleeve. The waistcoat (also embroidered) is fastened with steel buttons; and two large steel buttons mark the waist-line at the back. The dress is satin foulard, the tablier ornamented with embroidery, and the tunic caught back, curtain-fashion, with cords and tassels. The lace used for both jabot and sleeve ruffles is the new D'Aurillac. The hat is

open lacé-straw with shaded feathers, fastened down with a steel aigrette. The gloves are *café au lait* Suèdes, fashionable but expensive wear, for they soil easily and clean unsatisfactorily.

The young matron to whom the last maiden is speaking, wears one of the mantles which French women affect this season, and which the English discard for the more close-fitting coat, and the æsthetics for more quaint flowing garments. The mantle in question is satin, gathered in the back, and trimmed with appliqué of bugled jet and deep bugled lace; bugles being richer and handsomer than beads. This gathered back is sometimes replaced by bugled net. The dress is Umritzur cashmere of terra-cotta shade, trimmed with shaded satin to match. These cashmeres are soft, clinging, and artistic, and are consequently in great demand. The trimmings of the hat recall those of the dress. It should be mentioned that the lace on the mantle and forming the ruffle round the throat is black Spanish, a lace for which there is quite a furore at present.

The young girl with a toque on her head, a round pelerine drawn in on the chest under a cluster of loops, has her costume made entirely of delicate sateen, as fine and glossy as satin. The front or tablier is prettily trimmed with the muslin embroidery known in Paris as "church lace," and "Irish point," and which is now produced in many delicate colourings, and, moreover, shaded. The toque is of the same fabric as the dress. The sateens are exquisite this season.

THE GATHERER.

A New Bronze.

Experiments made by Professor R. H. Thurston in the Laboratory of the Stevens Institute of Technology, New York, have resulted in the discovery of a new bronze or alloy of copper, tin, and zinc, of great strength, considerable hardness, and capability of being forged. It consists of 55 parts of copper, 43 of zinc, and 2 of tin. The colour is good, the texture close, and the surface takes a high polish. For purposes demanding great toughness allied to strength, Professor Thurston, however, finds that less tin is desirable, and he gives the proportions, copper 55 parts, tin 0.5 parts, and zinc 44.5 parts, as affording the best results. A rod of this alloy has a tensile strength of about 69,000 lbs. per square inch of area across. Another alloy of 58.22 parts of copper, 2.3 parts of tin, and 39.48 parts of zinc was found to make excellent bolts, and could be forged at a low red heat. These new bronzes are well worthy the attention of our engineers and mechanicians.

A Mountain Lift.

A novelty in mountain transport is about to be introduced at the town of Cauterets in the Pyrenees. This place is much frequented during the summer

season by visitors, who go there to get the benefit of the sulphurous baths for which it is justly celebrated. Some of the thermal springs are situated on the side of one of the mountains at a height of 125 mètres, or 400 feet, above the town. To bring the mineral water in pipes to the town would be to allow it to cool very considerably from its normal temperature of 39° Centigrade, and hence it is found advisable for the bathers to resort to the springs themselves. At present they are transported in sedan chairs; but M. Edoux, a French engineer, has conceived the idea of erecting a hydraulic lift in stages, to overcome the vertical height, and level tramways between, to traverse the horizontal distance. His plan is to erect five towers, each containing a hydraulic elevator capable of lifting a carriage full of passengers. The motive-power is supplied by a waterfall on the hillside, and the car runs along the level tracks by its own gravity from one tower to the next. Brakes to prevent dangerous excess of speed are added to the car.

Vanilla Sugar.

Vanilla is an exquisite aroma; but the high price of the natural bean is a great drawback to its general use in cookery. An economical substitute for it has,



WITH July, we hope to hail the advent of some hot weather, but in our uncertain climate such anticipations are by no means always realised, and our wardrobes must of necessity include good, serviceable, thick dresses, as well as washing materials. The most curious point of present fashions is that many of the substantial travelling-gowns are being made exactly in the same way as those of muslin, viz., with the close-set circular gaugings round the throat. We are running these gaugings to death, and no dress seems complete now unless half the skirt and more than half the bodice are closely gathered. A very usual style of making is with two deep flounces cut on the straight, and quite half a yard deep, headed by gatherings, say from six to eight. The bodice meets the top flounce, so as to appear to be cut *en Princesse*, but from the waist to the join

there is a succession of close-set gatherings. The bodice has the fashionable gathered circular piece at the throat, reaching to the shoulders. I have seen this style carried out in serge, homespun, India muslin, washing-silk, and the well-worn satin de Lyon. Many of the most dressy class of costumes have front breadths of distinct colouring. One I particularly admired was a satin de Lyon of the Hussard blue, and a front breadth of soft cream satin. The bodice was a double-breasted coat, with long basques behind; the back was arranged as a train falling over box-plaited puffings of the cream satin, but the front breadth was all cream, gauged from the waist to the depth of a quarter of a yard with very close-set gatherings, and then allowed to fall softly in easy folds, finishing at the edge with more box-plaited puffings and gaugings, but above this again was another box-puff and a quarter of a yard of gauging. The rest of the breadth



was split in half, and caught back as a festoon over the soft falling folds, having a most graceful effect.

It is much to be regretted, if we are ever again to have really hot weather, that veritable washing-dresses have really gone out of date. Maybe it is that laundresses have lost their cunning, and that a dress washed is a dress marred. All or nearly all the cottons and muslins of to-day are of dark, serviceable colouring, which will keep clean for a season almost, and then are thrown away. The more Oriental-looking, the more faithfully copied from Japanese designs, the more fashionable are the season's cottons, and those with the pattern outlined in gold have found decided favour, and are to be seen on full-dress occasions. At a recent gathering one of the most *distingué* toilettes was a dark blue grounded cotton, covered with an Oriental pattern, and made up with a dark claret or ruby shade of the same material, in a

plain tone, trimmed with gold lace—viz., pillow lace—run with fine ruby chenille, which appeared also on the parasol and on the bonnet. The latter was of gold straw, with Oriental ribbon of the two shades, and a dark blue and gold shot wing. South America and the Spanish main are being ransacked at the present moment for birds whose plumage will show to advantage on the fashionable bonnets of the autumn.

After the craze for very large cloaks, it has been curious to see how London shops have been deluged with small mantelettes; in Paris as in London, *La Mode* has not asserted itself in this particular, and for the time the wearers of large or small mantles are equally *en règle*. Tall slender figures copy as closely as they can the academical robes or the legal robes of their male friends, and long pendant sleevelets, merely a double strip of material, and wing-like gatherings at the back, are the most marked features

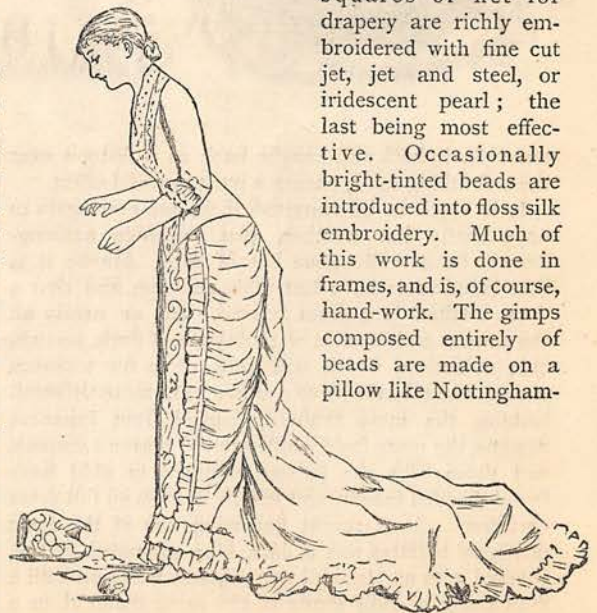


in these, together with very liberal trimmings of Spanish lace. Velvets are being much worn both for evening and morning, and a particularly handsome dress to be seen at a recent reception was made of the old dark emerald velvet, with trimmings of water-lilies. Like most of the dresses of to-day, the skirt was so arranged that there was much fulness at the back of the waist, which is not so admirable in heavy materials, but in the soft silver-spangled tulle and similar stuffs it is becoming style, especially with the long laced stay-bodices now much worn by young ladies who remain faithful to short skirts, and make up for the want of length by the masses of flowers worn. Flowers are made up in a solid surface, say half a yard deep, and are laid transversely across the front, epaulettes of flowers being a decided novelty. Birds are worn as well as flowers, and a bride noted for her good dressing appeared recently in a cream brocade velvet, with a tablier of opal and pearls; the trimmings, platings, flounces, &c., lined with pale pink; a mass of delicate humming-birds having apparently flown upon the entire front.

Any elderly lady troubled as to what gown to select for full-dress occasions, either morning or evening, cannot do wrong in deciding on a mixture of rich brocade, the design outlined in gold or steel—steel being the newer. The tinsel now sold, if at all good, really stands atmospheric changes, and these brocades bid fair to be as durable as those our grandmothers have handed down to us. It is no economy to choose a cheap one, and with such good stuffs it is unnecessary to have very costly trimmings. There are, however, most tempting ones, especially the mixtures of chenille and tinsel, whether gold, silver, or steel, in galons and fringes. Ruffles, jabots, and the small accessories of the toilette of that description require more and more consideration, for so much of the finish of dress depends upon them. One of the newest styles which I recommend to the notice of those who are given to make such things themselves, is a double row of six-inch wide lace turning down from the neck. The mode of making is to cut a band of net one inch wide, and to cut the lace in two lengths, each three times as

long as the band. Divide the length with pins in four, and the band the same; gather the lace on a cotton, put the quarters to the quarters, and sew each piece of lace to the upper and lower edges of the band, tacking the folds which the fulness naturally makes here and there with fine cotton. A rosette or a flower is an improvement at the side; and the ruff, which can be made in white or black lace, should be buttoned at the back. For the same industrious fingers I have a suggestion in the way of dressing-gowns. Nothing is so comfortable as a Princesse gown; it is slipped on in a moment, and is loose and easy to wear; but in a French pattern I lately came across among some Parisian lingerie there is a great improvement, viz., a movable round cape, bordered with lace and fastened with bows of ribbon, and a small satchel bag attached by ribbons from the waist, useful for carrying a handkerchief. Close-fitting tailor-made jackets are worn on many occasions just now, and the latest novelty in the cut of them is the introduction of a small clerical vest, with a stand-up band round the throat. One of the chief desiderata among well-dressed English women appears to be to swathe the throat in such a manner as to have all the effect of being set in an iron collar. Perfumed artificial flowers are quite the fashion, and most of those worn at the throat are so treated. This result is brought about by a small bag of scented powder tied among the blossoms. The great point to be avoided is exaggeration; there is a decided tendency to wear too many flowers, in far too large bunches.

The bead-worker's star is certainly in the ascendant just at present, for bead passementerie and embroidery of all sorts is more popular than ever. The iridescent fringes and gimps are wonderful in their brilliancy, and buttons and necklaces are seen to match every tint. Pearls are much used for evening dresses, some of the galons and fringes being very beautiful. Large squares of net for drapery are richly embroidered with fine cut jet, jet and steel, or iridescent pearl; the last being most effective. Occasionally bright-tinted beads are introduced into floss silk embroidery. Much of this work is done in frames, and is, of course, hand-work. The gimps composed entirely of beads are made on a pillow like Nottingham-



shire lace. Grenadine embroidery is now made in any colour to match the gown. Quantities of lace are likewise used for trimming.

The taste of the present day is undoubtedly very extravagant. We see lingerie made up in the most costly manner. Dressing-jackets are wonderfully elaborate. Tea-gowns are made of the richest materials; and, noting the luxurious appointments and surroundings which greet us on every side, one is apt to speculate from whence come the means for all these "superfluities." The best taste, however, is generally unobtrusive in character, and anything outside the mark is better avoided.

Dainty little pocket-handkerchiefs with goffered borders, intended to be worn with a corner just peeping out from the dress-bodice, are much affected at present. Lace jabots and cascades, of antique valenciennes and the numberless new laces, are much used for finishing high gowns. Old lace is quite laid aside in favour of the wonderful imitations, as to wear *real* lace is, I regret to say, considered old-fashioned. I heard the other day of some Mousquetaire gloves one yard and a quarter in length. These are drawn on and then pushed carelessly down the arm in rucks or puckers. This is an age of eccentricities. We now hear of sunflowers by way of decoration. The small variety is rather pretty, but surely they are more at home in an old-fashioned country garden than as fashionable appendages.

The dresses that are illustrated in the accompanying engravings may be made up in either costly and rich materials, such as brocades and satins, or in such fabrics as the less expensive but still fresh sateens, foulards, percales, &c. The sateens are so beautiful this season that if judiciously selected, with due re-

gard to the complexion and style of the wearer, the happiest results are obtainable.

The group in which two small children are the central figures, offers many suggestions in the making of dresses. The long redingote over the flounced skirt worn by the lady seated at the piano, is a popular style made up in plain and broché satin; the standing figure at her back shows off a pretty costume of nun's veiling in which gatherings play a prominent part. The new green-cream is a suitable colour at this season of the year, and is particularly pretty in soft materials. The little girls both wear sateen frocks. The remaining figure shows the new bunched-up train and also the basque of loops, lined with a contrasting colour, and headed with a band of trimming that defines a pointed waist.

In the outlined figures we find a dress made with a beaded plastron, in which both steel and gold beads play a prominent part; and in the other dress, suggestions for making up any material that has a printed border at one selvedge.

In the first group, arrayed for promenade, we have long and short dresses, suitable for garden parties, seaside or country walks, &c. The youthful matron holding her small daughter by the hands wears a painted dress. The revers on the skirt and cuffs, and the ornamentation down the front and round the neck of the bodice, are hand-painted; the tablier shows the new bouillonné flounces.

The garden party toilette is of pale blue shot satin and of broché satin. The new figured Madras muslin over satin would also be suitable for this dress. Suede mittens of the ever-popular tan or cinnamon-brown colour are much worn at this season of the year with this style of dress.

THE GATHERER.

A Useful Ventilator.

According to Dr. McKinnon, of Windsor, Ontario, perfect ventilation can easily be obtained by very simple means, in all rooms which are heated by stoves. The stove-pipe is surrounded by a cylinder of sheet-iron, having a diameter large enough to allow a space of two and a half inches between it and the pipe. Through openings in the lower part of this sheet-iron envelope the vitiated air of the room is admitted; it then passes upward as it becomes heated between the pipe and the cylinder for eighteen or twenty inches, at which point it enters an opening in the stove-pipe and escapes with the smoke.

Disc Scissors.

A novel pair of scissors has been devised by Herr Sievert, of Dresden. The blades are represented by two circular steel knives, which slightly overlap at the edges, and are pressed together by two spiral springs.

The knives are fastened to a pair of wooden rollers with india-rubber rims, which grip and guide the cloth or paper as it passes between the knives, so that the latter may cut straight. These cutters are carried by two handles or levers which are held in the hand, and the cutting is effected by pushing the scissors forward, so as to cause the rollers to revolve.

Self-opening Tins.

Preserved meat tins and other sealed canisters are often very troublesome to open, and we are therefore glad to see that an easily-opened tin box has been devised by Mr. J. Featherstone-Griffin. Just beneath the lip of the box there is formed a swell or bevel, and the lid is fitted on above the bevel as shown in Fig. 1. To open the box it is only necessary to give it a few blows round the edge, so as to force the lid down upon the bulging part of the box below. The latter then acts as a wedge, and bursts open the cover as shown in Fig. 2. The fact that these tins are soldered

proper auditing of all accounts; the "Army Pay" Department is also under his control. What is called the "Central Department" forms the province of the Under-Secretaries of State for War, whose functions are limited to the conduct of such constitutional or other matters as do not specifically pertain to either of the three great offices just named.

The Secretary of State is assisted by a "Parliamentary Under-Secretary of State," who holds office only so long as his chief retains the seals; also by a "Permanent Under-Secretary of State," whose tenure of office is not affected by the political changes which may "pull down" one chief ruler and "set up" another.

The staff of the War Office numbers nearly 500 actually "on the establishment," *i.e.*, permanently engaged; but besides these there are many *employés*,

writers (paid by the hour), and others, whose services are secured as the exigencies of the Department vary.

In the basement of the War Office there is a large printing establishment, in which some fifty persons are employed producing such official documents as are required day by day. All "private and confidential" papers are printed here. To insure the necessary secrecy in such matters, the "copy" is cut up by the foreman into small portions, and is thus "set up" by different compositors, so that until the whole of the portions are brought together on the press, no workman can form any idea of the actual contents of the paper itself. The copies are then struck off under the immediate supervision of a thoroughly trustworthy inspector, and by him are taken charge of on behalf of the high official who may have ordered them to be prepared.

J. T. G.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



WITH the advent of August weather it becomes necessary to think of suitable materials. There is an abundant supply to meet the demand, and I will enumerate a few amongst the many which are appropriate, beginning with those intended for morning gowns. Neutral-tinted summer

bèges in stripes, checks, and basket patterns are popular, as are vicunas and foulés in all shades. Then there is a fine make of serge called "Casimir" which is seen in various qualities, also the "Umrirtzurs," and Indian cashmeres of light texture. A new colour is "Crushed Strawberry," a bright variety of terra-cotta.

"Nun's-cloth," which after all much resembles the Carmelite or mousseline de laine of our youthful days, is very cool and light, and is principally worn in delicate tints. "Satin Chale" is another new fabric so called, but in truth old friends greet us everywhere under a fresh guise. Amongst the later introductions is the "Moire Français," which is softer than the old-fashioned moire antique of our grandmothers' days, and probably not so lasting as in those good old times, when the goring of skirts was unknown, and silks "stood alone" in their stiffness—often indeed

passed on to the next generation with their glory untarnished. Instead of the large running pattern, we now have stripes of different widths, occasionally divided by one of narrower dimensions. Moires look handsome combined with Satin Merveilleux, especially in black, but it is probable that the fancy for them will be evanescent, as is the case with the many-tinted ombrés which have been so quickly copied in common silks and ribbons. A novelty is the "Printed Satin Merveilleux," and one well adapted for summer wear. It is seen in many tints—such, for example, as a terra-cotta ground with pattern of broken leaves or daisies. Another new fabric is "Lace Muslin" for quite warm weather. Surahs, fancy *mat* stripes in washing-silks, and Neapolitan stripes in foulards, come next in order. Bayadere silks, again, are stylish for trimming cashmere. Stripes are considered much better taste in Paris than ombré or shaded mixtures. For instance, a handsome costume had kiltings of old-gold and cardinal striped silk, with bodice and drapery of grenat Satin Merveilleux. Another effective combination of colouring is of sapphire and bleu ciel.

A very useful and a very fashionable garment is the Louis Quinze coat, which can be worn over any skirt. It is made of black brocatelle, Oriental broché, striped Satin de Lyons, and plain velvet, and is either perfectly tight-fitting, with pockets on the hips, or the back drapery falls in plaited paniers.

I must now say a few words about the sateens, many of which are exquisite this season. The best ones are generally block patterns, so that only a certain number of each design can be printed. Among the newest are the bordered sateens, and ombré stripes with tiny sprays of flowers in contrasting shades; also the Tussore cotton in Japanese designs, such as broken squares in soft tints of china blue, pink, and olive. Oriental and Egyptian patterns are very original, and a quaint idea is that of dull green leaves on a sapphire



ground, with large beetles, just touched with red, scattered liberally over the surface. Among the oddities may be classed Japanese pictures, birds' nests, and a border with peacocks introduced.

A beautifully finished design is the pansy in *feuilles mortes* tints on a dark ground, or in shaded greys for half-mourning. Fleur-de-lys, roses, and carnations are also to be seen in every imaginable shade.

Zephyr cloths, either plain or with bordered ombre stripes, are much worn. Delicate French greys have an old-gold or shaded brown border, and are excessively pretty. They are also made in small shepherd's checks and plaids. Pink gingham are also most popular. These are all really good washing materials, and come into favour again and again.

With regard to the make of gowns, there is not any very striking novelty to record since last month. Gaugings are still to the fore, and to make a change

the honeycomb pattern is being revived. The drawings are taken up at the back of the material, and caught on the surface in the shape of diamonds. Children's frocks look very pretty ornamented in this manner. Another good effect is obtained by a succession of drawing-strings close together forming puckers. A becoming costume for a young girl of slight figure is made in a soft clinging cashmere or serge of neutral tint, with a deep kilt round the short skirt. The bodice has a broad gauging round the neck as in a Mother Hubbard cloak, the fulness being drawn down in folds to meet the drapery, and confined round the waist with a band. The sleeves have a succession of drawn puffs from shoulder to wrist.

Washing-gowns are generally made with gauged or plaited kilts edged with lace, and the bodice is drawn to match. The bordered Zephyr cloths and sateens have an edging of the stripe down the front of the bodice



and tunic, whilst the skirt has kiltings of the stripe alone. A novelty for kiltings is an alternate stripe and small check, the latter being intended to fall between each fold, and just peep out with the movement of walking. Pretty little drawn capes to match the costume are general. Washing-silks or any light materials are often made up with innumerable tucks, both on skirt and bodice; they should be all hand-run to look well.

Bonnets are either very large and fully trimmed, or close and small. Tuscan straw is much worn, and various fancy straws are seen. A new shade is called "Bronze d'Art." Watered ribbons are often adopted for strings. The hats intended for young girls are usually broad-brimmed and turned up on one side, or immediately in the front, with a bouquet of flowers and long white feather; others have two or three roses inserted beneath the brim. The shape known as "Cherry Ripe," with a crinkled border, is simply trimmed with

lace, and has a slight touch of colour. Black lace hats are generally becoming, whilst some of the French white lace garden hats are really lovely.

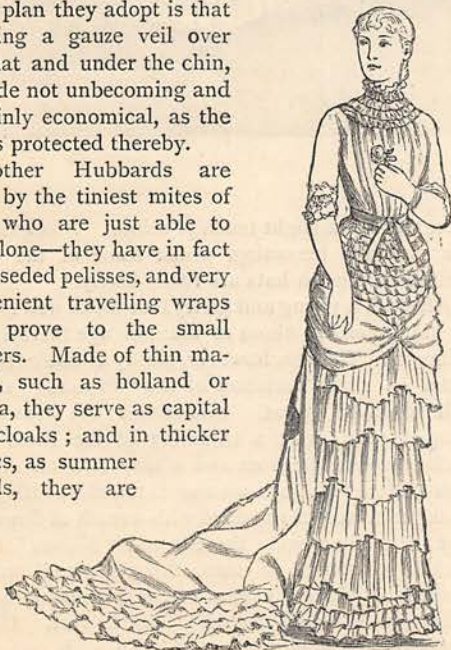
After all, a young and pretty face looks well in almost anything, but for those of maturer age there is more difficulty. There is, however, plenty of choice for these latter; a slight variation of the "Princess" shape is still much in vogue. Sometimes the crown is of gauged satin, with a trimming of the same in full puckers round the front and a tiny bird on one side. The "Plate" shape is another of the close-fitting order. This has a bandeau applied with wreath of flowers laid upon it. Then again there is the "Flower" bonnet, entirely composed of roses, with a slight admixture of black lace. Larger shapes of the Normandy type are fully trimmed with feathers and flowers. Old-gold Spanish lace is often very effective with one or two brilliant roses peeping out.

Artificial flowers are so exquisite that they deserve a few words of comment. Roses are undoubtedly the favourites *par excellence*, and especially the homely cabbage roses, called in France "roses du roi," have been more affected by Parisians than any other floral treasures. Marguerites are also very much used. Clusters of flowers are worn on evening dresses, either at the waist or shoulder; and often a bunch of pale pink blush-roses, or the delicate "roses de thé," are so perfect that involuntarily we bend over them to inhale their fragrance. These, however, are works of art in their way, and out of reach for slender purses, especially when constant change is requisite. A very good plan is to mix a few fronds of fern or any lasting foliage with two or three unmounted roses, and when this is skilfully done they will often defy detection. Delicate blossoms *au naturel* soon fade in a heated atmosphere, and give an untidy appearance to a costume before the evening is over.

Parasols this year are varied and beautiful, the favourites being those with either hand-painted groups of flowers on one side, or the monogram of the owner. The Japanese shape is often ornamented in this way. Others are covered with hanging drops of steel, gold, or jet. These are all somewhat costly, but many of the sateens to match the costumes are most effective, and much more moderate in price.

As the travelling season is now at its height, there are plenty of Americans in Paris, and highly practical are several of their dress arrangements. For hot dusty days, many adopt when travelling brown holland ulsters, which are cool and light, and keep off the dust which will insinuate itself through even closed railway carriage-windows. Such ulsters wash well, and therefore are ever fresh. Another good plan they adopt is that of tying a gauze veil over the hat and under the chin, a mode not unbecoming and certainly economical, as the hat is protected thereby.

Mother Hubbards are worn by the tiniest mites of girls who are just able to run alone—they have in fact superseded pelisses, and very convenient travelling wraps they prove to the small wearers. Made of thin material, such as holland or alpaca, they serve as capital dust-cloaks; and in thicker fabrics, as summer tweeds, they are



comfortable on chilly and showery days. The little damsel who stands at the commencement of this Chit-chat sports a Mother Hubbard of écru Tussore enlivened with red bows, and the bow on the bonnet is also red. Ingrain Turkeytwill is now often substituted for silk for seaside wear; the colour is excellent, and the material stands rough usage better than silk, proving altogether an effective and cheap trimming.

Gatherings have found their way to lawn tennis aprons, as will be seen on one of the outlined figures among the illustrations. The apron here shown has the pouch placed conveniently for the player. There are gaugings round the neck and at the waist, also a row or two below the upright frill of the pouch. The second outlined figure is prettily dressed in a demi-evening toilette. The material is crevette or salmon pink Umritzur cashmere, gauged at the throat and below the waist; a satin belt to match, the elbow-sleeves being turned up with lace. These Umritzur cashmères are very popular with English girls, especially with followers of the æsthetic school. In Paris, "Sicilienne" takes its place, a soft clinging silk, without sheen, resembling Irish poplin but finer, altogether a graceful fabric which, strange to say, has never won much favour in England.

The group at the seaside, watching the "ships come in," offers many suggestions for the making up of washing-frocks, as well as for the thin woollen dresses always requisite in this country, even in midsummer. Both the first and last costumes may be made in thin serge—dark green or blue—combined with satin to match, shot with red or orange. The other dresses are to be made in foulard, sateen, or cambric. One of the promenaders wears a Mother Hubbard cape; a second is attired in Kate Greenaway style—she holds a parasol covered with rows of creamy lace; a fourth wears a flowered cambric Watteau polonaise, ornamented down the front with loops of gay shaded ribbon; the graceful plait at the back characteristic of this style is eminently becoming to slight supple figures.

In the second group other fashions are suggested suitable for cambrics, grenadines, gauzes, foulards, &c. The gathered bodice with Swiss belt is the popular make for pink cambrics, the gauged sleeves being especially pretty. The small boy's purple velvet suit, with blue silk stockings, is designed to be worn at a wedding or similar festive occasion; while the girl, in her holland blouse with scarlet frilling, is attired for a run on the sands.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



URING the month that is opening upon us, demi-saison costumes must be thought of; and altering half-worn dresses and re-trimming others, so as to give them a totally different aspect, will occupy the minds of the economical. Never,

indeed, did Fashion aid such intentions more satisfactorily. The fact alone of a Newmarket bodice—totally dissimilar in colour and material from the skirt—being in vogue is a great point, and then the shaded trimmings and ribbons, the resuscitation of moire, and the strong contrasts of colour that are worn, all help to the re-arrangement or “doing up” (as the technical phrase runs) of a dress until it is unrecognisable. The illustrations here given will aid amateur dressmakers as they present an unusual variety both in style and make.

The small damsel at the commencement of this chapter, promenading her doll, wears a thin serge frock trimmed with embroidered frills to match. Here are the inevitable gathers at the neck, waist, and cuffs, for rows of gauings and puffed sleeves are prominent features in the simplest, tiniest frocks, equally with the most costly dresses for older wearers. The three figures in outline illustrate respectively a garden party toilette for a young lady, a quiet afternoon walking dress for a matron, and a dress for such occasions as formal calls, at-homes, &c. The first is flowered sateen and plain sateen combined, the latter being used for the skirt, which is trimmed with several rows of kilting, while the over-dress is edged with embroidery worked with colour; the elbow-sleeves are prettily puffed. Satin and grenadine could also be used for this costume. The second outlined figurine wears a myrtle-green cashmere and satin dress, the more costly material being employed for the plaitings and ornaments generally. Cotton-backed satin, be it whispered, is greatly patronised, especially when there is a combination of two materials in one dress. The third lady wears a shot silk costume in which the tops of the sleeves are higher than the tips of the shoulders, and are very full. This cut is supposed to give a tailor-made effect, and to render the waist more shapely, and is now considered almost *de rigueur*.

The groups next claim our attention, and the five figures wearing out-door costumes all present totally different styles of make. No. 1, in a dark serge skirt, with draped tunic and deep kilting, wears a close-fitting coat of summer cloth, with bright metal buttons—an unobtrusive, convenient walking dress. No. 2 has a black satin mantelet, gathered Mother Hubbard fashion round the neck, and again at the waist, the ends falling long and straight, the lace and ruche being heavily beaded with jet. On No. 3 we have a dust-cloak made of Tussore silk ornamented with bright crimson ribbons; but black and white soft silk in tiny checks is often used for the same purpose, the trimming then being black lace. Holland has been much patronised for dust-cloaks during the hot weather, for holland washes, and although it rumples easily, can be made ever fresh. The cloak in question has a gathered plastron inserted in the centre of the back. No. 4 is a useful costume made in bège, and trimmed with a darker shade of the popular golden-brown satin. This satin is used for the revers, collar, belt, and trimmings on cuffs and pocket. The dark brown parasol has a printed foulard lining, for linings no longer present plain monotonous surfaces. The last toilette is somewhat æsthetic in style, with its puffed sleeves and clinging draperies. The flounces on the skirt are richly embroidered.

The in-door dresses in the second group are all made of soft clinging materials, such as nun’s veiling, Sicilienne, &c., in pale, delicate colourings, enlivened with ombré and striped satin ribbons. Pink, although it has been the rage during the season, and hence somewhat common, is still the favourite colour; it is generally becoming to young fresh faces, and can be most effectively toned down with black lace.

A new form of making, which seems very admirable for renovating a half-worn dress, or turning two of this kind into one, is a bodice of the darker shade, or more brocaded stuff, and a very narrow train-piece, just laid carelessly on the back of a skirt of quite distinct pattern and material. For example, a skirt of leather-coloured Sicilienne, and a bodice of grenat or dark satin brocade with leather-colour design upon it, or a plain satin skirt with velvet bodice and train. This style is equally suitable to a long or short gown, as the train-piece is often only a breadth wide and plainly hemmed round.

Some of the best-dressed American women—and they are a good criterion of what is really the fashion—are wearing short-all-round skirts, the backs full and gathered at the waist, with only drapery in front. Another style they affect much are long pelisses with no fulness, matching the skirt but lined with a bright colour; as, for example, fawn-colour with cardinal, black with old-gold.

They adopt the Norfolk jacket very generally, either matching the skirt or not, and the newest belts are



made of woollen girthing embroidered in crewels and fastened with three straps in front.

The summer is waning but not quite over, so I will tell you of some charming new fabrics. For example, mousseline de soie—not the old original kind; it is a mixture of wool and silk, and very light. As well as dresses, it is being adopted for curtains in the place of ordinary muslin, and with some slight outline of embroidery upon it is very charming indeed. These designs are generally copied from Japan. The nearer we approach to Japanese taste the nearer we arrive at popular taste. For autumn wear, especially for garden parties, the Japanese printed crapes are admirable. They are generally made up with plain crape cloth and much trimmed with lace.

There never was a time when country party gowns were so pretty. Nun's cloth is now woven with almost invisible threads of silk, and makes up in most graceful folds. Batiste and cottons are covered with Pompadour bouquets, or striped, or shaded, and are of vivid colouring. Indeed, some of the newest French dresses worn at fashionable watering-places

are so glaring that they recall the early cretonnes, and are so gathered and puffed that it is not only surprising how their wearers ever get into them, but how they are ever made to display so much needlework. Unless these much-gathered bodices and skirts are properly cut, they are utter failures.

Frenchwomen are never *outré* in their attire, but the fashions they originate, yet do not follow, are sometimes exceedingly ridiculous. Englishwomen will not easily extinguish their prejudice in favour of white underclothing, though a few have given in to soft coloured silk, and fewer still to black Surah or satin. But we hope that at all events, as far as Englishwomen are concerned, no sale will be found for pink linen chemises, trimmed with black lace, which one well-known Paris house is introducing, or boots with gilt spurs, or buttoned boots with the button-holed piece edged with lace; they are eccentric and have no excuse of appropriateness.

Collars, neckties, and the etceteras of the kind have so much to do with finish in dress, that I must give you the last dodges—I can think of no better word. Paris

has busied itself with tall collars, and three-storied "beguins," made of point d'Angleterre and lined with coloured satin. Americans wear scarves nearly half a yard wide, made of lace and muslin, and tied in very large bows. Englishwomen affect several varieties of the Steinkirk, indeed almost any style, for full morning dress, in which a great deal of white lace or muslin can be made to cover the front of the gown. A very curious style is a box-plaited frill turning down from the throat to the depth of eight inches, made of soft muslin bordered like a pocket-handkerchief, and without doubt veritably one or two pocket-handkerchiefs, the two corners crossing the bodice of the dress in front. Very large handkerchiefs of muslin embroidered and edged with lace are also deftly arranged about the bodices; but, truth to tell, these depend entirely on the skill in putting on. A long lace lappet wound round the throat, the ends twisted on the left side and fastened with a diamond and pearl arrow, is a very good style, but requires the same care. And old-fashioned collars reaching to the shoulders are coming in, especially heavy embroidery and Irish point.

The great Paris man-milliner has the happy talent of combining fashionable with artistic dressing, and some very pretty dresses from his atelier have had touches of jonquil-yellow, sombre greens, copper-red, and china-blues; but his studies from old masters have the merit of being becoming, and he softens down rough edges with Spanish lace, and he in-

variably chooses rich materials, especially brocaded velvets, of many hues all well blended.

French hats are exceedingly large, and are generally worn at the back of the head, so that the brim, lined with dark velvet, forms an aureole round the head. They have somewhat pointed crowns, and their only trimming is a couple of long ostrich feathers placed round the crown; the tips falling on the left side.

In London the Hogarth hat has now quite succeeded the Gainsborough. It derives its name from a picture called "The Forfeit," where a pretty girl who has donned his hat is being kissed by a young officer. Plush and beaver are the materials in which "The Forfeit" is mostly made, but its characteristic is that it is three-cornered. I have seen some pretty French hats lately of a totally different stamp, viz., piquant white straws, having large bunches of flowers and much lace; peonies and crushed roses carry off the palm, and in the country the lace is seen at the edge of the brim, forming a sort of veil. Then very decided-coloured straws are worn—bright claret-colour with a highly glazed surface. Beehive hats are a monstrosity, and though sold will not, let us hope, become the fashion.

The square-crowned bonnets covered with steel or gold embroidery are suitable to be worn on most occasions with any dress, and so are to be recommended.





flounces are added to the skirt. A Princess frock may be made very artistic-looking by means of a square of gatherings of distinct colouring let in the front at the throat, and a puff at the shoulder and elbow to the tight sleeves, with a thick ruff of lace at the throat.

Bright blue and scarlet shaded ribbons appear on the pretty muslin smocks worn by children for full dress. They are gathered at the neck, and again above a flounce at the edge of the skirt, so that the space between hangs in graceful folds. Happily Fashion decrees that children's garments should be loose-fitting and light, giving the young growing limbs ample play. Buttonless gloves for little girls are universally worn, and are long enough to protect the wrists.

The scarf-mantles have held good throughout the summer, either straight or rounded at the back; and now a soft warm Indian woollen stuff, fringed all round and made in the same form, is being prepared for the autumn. Spanish lace mantles, and others trimmed with this lace, are most popular, and often heavily trimmed with either jet or steel. Shawls are sure to come in again—I mean the Indian and Paisley. Our sisters across the Atlantic carry them on their arms, and don them when they want a little additional warmth, just as our mothers wore them, folded crosswise, the point at the back. Shawl-wearing is an art.



Many mothers will be desiring some picturesque frocks for their little girls. For out-doors and in-doors, I recommend the Mother Hubbard frock, made with a yoke at the shoulders, and full from that, with six rows of gatherings, full sleeves to the wrist, having a puff at the shoulders, buttons all down, and a lace collar almost hiding the yoke. Sometimes the style of the frock, but not the cut, is altered by a side sash round the waist, and a short sleeve of one puff. Occasionally, on very narrow sleeves, the wrist appears below the puff, and a couple of gathered

Parasols become larger each month, and are very often made of shaded silk, with full frillings of lace round, or sometimes plaitings of silk, which, when the parasol is not open, stand out very stiffly.

A cotton, or rather thread glove, has just been brought out, which has an elastic at the wrist, and the additional length equivalent to buttons is all open-work. These are very comfortable every-day wear in hot weather.

Kid gloves are even made with silver or gold embroidered monograms, outlined with pearls, both for morning and evening wear, so that ornamentation is not going out in this department.

Crinolettes are coming in, but as yet only at the back, and these are occasionally superseded by a trimming of large bows lined with a contrasting colour, placed outside the back breadth, which gives a most bouffant appearance. Well managed, it is an improvement to the figure, this additional fulness at the back; a dress that has been worn a little retains its freshness far longer if it is thus arranged.

The steel crinolettes to tack into any gown can be bought ready made. White frilling at the edge of short gowns is a thing of the past, but for evening gowns wide lace balayuses are still worn.

Rarely have travelling dresses been in better taste than this season, chiefly because they are simple.

Frenchwomen say that such costumes should combine elegance, durability, and ease, and in this they are right. The greatest care should be taken in selecting the material, which should be strong and should not rely on trimmings for satisfactory results. Cheviots are the popular favourites in checks, plaids, and stripes, the colours being so skilfully combined that no one tone stands out conspicuously. Dull reds and browns with lines of yellow, for example, are so interwoven that, at a short distance they have the effect of a single tone. No other fabric is used with Cheviot; it is made up with habit bodice, all cumbersome draperies being avoided in the skirt.

Fine flannel and camel's-hair are considered more elegant than Cheviots, and are in great favour with Frenchwomen for their travelling costumes, made up in combination with silk of the same colour. They select subdued shades in olive, brown, drab, blue, and invisible green.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



THOUGH we are living in the subdued sunshine of autumn, great are the preparations for winter. I have just seen a fair show of woollen goods. Both foulé cloths and Estamene serges are to be worn still, but there are novelties in

colouring, mostly in the direction of dark reds and violets. In Vicunas, some well-arranged useful dresses are made of the new herring-bone design in speckled greys and heather mixtures. Chuddah cloths have been prepared in large quantities; and provided the quality is good, my readers cannot well do wrong in selecting these: they are so soft that they fall in the most graceful folds, and are really durable. Fantaisie cloths and Vicunas embrace a large number of useful stuffs in plums, blues, and greys. Many of the common tweeds have tiny stripes in a mixture of shades and shaded stripes. Black cloths are to be worn out of mourning, especially black Vicunas. They will have no trimming but tortoise-shell buttons, with the wearer's monogram engraved.

There is a marked improvement in the habit cloths, also used for dresses; they are well shrank, and more attention is now paid to their finish. Borderings are decidedly the fashion. Both serge and diagonal cloths are made with fancy borders, occasionally merely an interwoven mixture of colour; and others, again, are quite distinct from the rest of the dress—red, blue, and tinsel, in very coarse weaving, with a thread of silk here and there. These give the necessary touch of colour so important this year, and make a quiet, unassuming dress of more consequence. Bordered cloths and striped tweeds are the most distinctive novelties in winter materials I have seen yet. The stripes are broad and shaded, each quite two inches wide, the groundwork throughout being two tones, say blue and gold, or gold and brown, black and brown, porcelain-blue and brown, white and brown, or green and brown.

Silk and wool brocades make up with plain materials. A new sort of plush is to be used for trimming; the ground has a silk stripe or thread visible through the pile of the plush. Next month I will tell you more about this; but I think I have said enough to show how to make necessary purchases.

Meanwhile many ravishing toilettes are being prepared in Paris. I note that most of them have plaited—box-plaited—flounces coming high up, occasionally to the waist in front, and have distinct trains at the back. The skirts and flounces are of one tone, and often made of some simple thin material, such as Surah, the train and bodice of velvet or brocade. If of the latter, they are mostly of brocade, into which coloured sprays are introduced, and the petticoat matches some dominant tone in the flowers. Notwithstanding the richness of this material, the train is so drawn back that but little of the skirt is hidden. If the toilette is intended for day wear it is completed by a Louis XV. mantle, which is of the cape order, drawn much into the figure in front; indeed the whole secret of a good appearance in wearing this is to draw it as firmly as possible below the bust, allowing the folds to fall naturally. Such dresses, if trimmed with lace, as they mostly are now, have just a thin lining of gauze placed beneath the lace of some bright shade, which helps to preserve a fresh appearance and to add to the beauty of the trimming. The simplest dresses, as well as the most costly, are nearly all gathered, either on the skirt or bodice, or on both. Fronts of bodices gathered at the neck and bust are most becoming to slender figures, and are applied to soft woollen stuffs, muslins, and satins of the bright decided colourings now worn. Black velvet satin and cashmere so made, having a belt round the waist, and a plain basque, are fashionable with skirts of almost every kind. As the season gets colder this is a good way of wearing out old skirts, especially for dinner toilettes. The bodice can be rendered more dressy by a thick double ruche at the neck, and a scarf carried down either side of the fulness, ending in the belt. Many skirts are just gathered in a row of eight or ten runnings from the waist, and then fall sufficiently full over a balayouse of some colour. This is a simple style, and looks well with a belted bodice.

The lace-makers—I mean machine lace-makers—have had a good harvest. Not only are Spanish laces, white, black, and coloured, much used, but also Russian, and many kinds of coarse-woven coloured and white laces intermixed for washing dresses, as well as embroidery in colours on white grounds. Quite the newest thing is fine twine lace with pendant fringe, not unlike Macrame; it has the advantage of being most durable. Many of the best Paris dresses have flounces of silk or satin worked in English embroidery. Crinoline is gaining in favour; maybe we shall soon be of the same unwieldy circumference as some twenty years ago. How we shall make our way through the drawing-rooms, so overcrowded with furniture, remains to be seen.

Even the new silks, many of them, have printed and interwoven borderings, which will be the death-blow to all kinds of passementerie, for such printed



bands will only require lace or fringe to complete them. There is, as the linendrapers say, "a feeling" for silk laces of firm make and varied colouring; steel lace and other tinsel are found to be too perishable, and too costly for moderate purses.

For evening wear, some of the very handsomest gowns are made of silk or satin, draped with gauze, interwoven with beads. These cost too much money for the multitude, and I know many industrious fingers busy outlining, in bugles and other beads, the brocades interwoven with the season's gauzes—and the effect is excellent.

Light materials, such as nun's cloth, bunting, &c., which make pretty garden-party dresses, that come in usefully for small dinner-parties in the winter, are trimmed with both moire and watered silk, for both are once more to the fore, and will be used in the winter, it is said, by themselves and as trimmings. The varied tones of the same shade which the watering produces has a most happy effect on soft, lustreless woollen stuffs. With any cream or neutral dress, young girls wear large round broad-brimmed hats of

a decided colour—blue, brown, or ruby—the coloured lining coming well next the face, the crown simply trimmed with two long ostrich feathers. These sort of hats are no longer bound at the edge, and an absence of streamers or ends of ribbon is considered "the thing." Dark straw hats with crimped borders will be worn this year.

A word as to bathing suits. The newest notion has been to have no sleeve whatever. The jacket is cut low at the throat, and finishes, as far as the sleeve is concerned, above the shoulder, giving the arm liberal play in swimming. The jackets are all belted and very loose in front; the trousers no longer come only to the knee, but to the ankle, and are made very full, like those of Turkish women. They have the advantage that when wet they do not show the figure with undue distinctness. Bathing dresses become each season more ornamental, and white, embroidered in colours, have been more sold in France than any other kind. Occasionally a bright-coloured wide scarf with fringed ends is tied with a large bow at the side, but it is apt to get in the way of the swimmer, and should not be

patronised; nor should the plaited trimmings at the neck and knees, which are cumbersome, and cease to be ornamental when once wet. The long walks to the sea which many parts of the coast entail, both in England and France, make a cloak for wearing over a bathing suit a great comfort, if not a necessity. The best material to make these of is rough unbleached Turkish towelling.

In Paris, as well as England, great attention is being paid to what we call tailor-made dresses; and Frenchwomen, as well as English, recognise that they are the best suited to travelling and to hard country wear. But they require to fit to perfection, and to be as simple as possible. There is no very decided novelty in their mode of making, except that the skirts are from twelve to eighteen inches fuller, and much more bouffant at the back. The newest style is neither cloth nor serge, but small-checked—pin-check is the proper term—woollen tweed or French twill. As far as the cut of the bodice is concerned, they might be riding-habits; the sleeves are just as narrow, just as high on the shoulders, and the basque often coming off to a mere nothing in front, and deep and plaited at the back. There is, however, another style of basque—viz., an all-round—carried well down on to the hips, and carefully weighted with the leaden weights which, happily for home dressmakers, can be bought at most of the drapers'. If my readers are living in a country place where they are not procurable, let

them replace them with pennies; but the weights are better, because slightly heavier and smaller in circumference.

Nothing is, however, so becoming to a really good figure as a basque shaped well on the hips. Tailors make only one dart seam in front, and their work is thorough and calculated to wear. The skirts hang well, and have useful contrivances for shortening when necessary; and there is more than one pocket, and these are placed where they can be of use. Some new and really pretty seaside suits are made with petticoats of the striped linen stuffs used for awnings, the colour in the skirt matching the flannel used for the bodice and tunic. This is just one of the modes which are very stylish if well carried out, but otherwise vulgar. To make the costume complete, the stockings must match. People have gone very mad in this matter of stockings, and I have lately seen some for full dress with gold coins falling from the open-work, and occasionally interwoven. Many women now embroider tiny bouquets on the instep, between the interwoven stripes, and so for a very small outlay of work, make a pretty-looking stocking to match their several costumes.

Bonnets and hats, as well as neckties, are now decorated with gold or enamelled brooches of most varied forms. Sometimes they are gridirons, or beetles, or croquet mallets, and even fire-engines; one brooch being a lobster, another a shoe—not a pretty,



high-heeled, fine-pointed Louis XV. chaussure, but a broad-toed old battered shoe, which might have been discarded by a ploughman.

In London there has been quite a reaction this season with regard to colour. Silk coats of divers shades, as well as black, fit the figure closely, and reach to the hem of the dress, and these, with the addition of quilting, are preparing for winter. For theatres, red silk cloaks of the same kind are worn.

Fashionable women across the Channel have not adopted either the pancake, sugar-loaf, Spanish muleteer, or the other Parisian vagaries in head-gear, which are nearly all large. They keep to the close-fitting Princess shape, and make it in any vivid shade they fancy. Even the Princess of Wales has countenanced the new order of things. The last time that I saw her she was wearing a dress of dark blue silk, with a Japanese design in all colours upon it, and a bonnet trimmed with coral.



White pinafores are no longer *de rigueur* for children, and puffs have found their way even to the tiniest shoulders, as a reference to the little figure at the commencement of this article will testify. Red or navy blue twill, coloured sateens, and grey linen are all used for pinafores that aspire even in a small degree to the æsthetic. The other outlined figures comprise a fashionable Merveilleux walking dress, made with much gathering on sleeves, skirt, and pockets, and two demi-saison out-door coverings—a Hubbard and a tailor-made jacket; the skirt worn with the latter is cleverly trimmed with kiltings, gatherings, and bouillonnés.

There are two groups illustrating new costumes for in-doors and walking. In the one (comprising six figures), foulé cloth, Estamene serge, Chuddah, and Vicuna can be used for the dresses, always bearing in mind that those with woven borderings of distinct colouring are the newest. The small maiden standing at the head of the group wears a pretty

serge costume of the new violet shade, piped with red silk, the simulated waistcoat being of the silk. No. 2 wears an embroidered costume, the embroidery showing upon the large collar, deep cuffs, and *quilles* at the sides of the skirt. No. 3 shows the chemisette of bright contrasting colour—say red satin with brown cashmere—and the pointed bodice, with sleeves very high on the shoulder. On No. 4, the new polonaise with raised hips, as well as raised shoulders, can be seen; here also are gatherings round the neck and at the pointed waist. This polonaise is dissimilar in colour and material from the skirt. The seated figure, No. 5, wears a skirt of golden-brown Spanish lace, over satin to match, and a broché bodice with long basque, also of the same colour. The little girl at the end of the group wears a bège blouse frock with bright Algérienne trimmings.

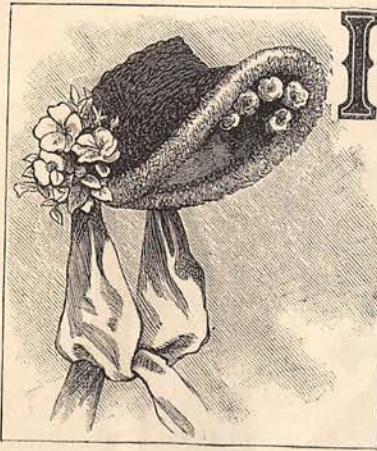
In the remaining group, comprising four figures, the toilettes are more dressy and more appropriate for evening wear, and here will be found suggestions for puffed and gathered sleeves, for which there is quite a mania in England. Figs. 2 and 4 illustrate the newest forms of the furure. The third figure (explaining a difficult passage to her neighbour) is attired in that most useful dress of black Spanish lace, with here and there a touch of bright-coloured satin—terra-cotta, orange, or red, whichever suits best the complexion of the wearer; for the becoming must never be lost sight of when in quest of the newest and the most fashionable.

And for making up all these dresses there is no lack either of novel materials or novel combinations. The new plushes are decidedly handsome; the pile is so long that the various patterns apparently pressed on its surface have a particularly rich effect. The new shaded plushes are most useful for trimmings, so are the striped moires. Chenille fringes with thick strands not terminating as heretofore with silken balls are the best trimmings for plush, as they harmonise with its style. Besides these, there are new gimps made of what looks like satin piping formed into arabesques, and totally different from what has been worn for many years past.



WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



IN my last letter I gave you some account of the new materials preparing for autumn and winter wear, and as the season progresses a few more have come into the market. Nevertheless, notwithstanding the novelities, plain

serges, cashmeres, merinoes, and nuns' cloths, with superfine cloths, will be as much worn as anything else; indeed, Frenchwomen give them the preference over all fancy stuffs, except perhaps Scotch checked and plaid goods, which they make up most skilfully. Scandinavian tweed is a cheap and useful fabric, sold in plain solid colours, and a mixture of two, such as sage and olive. Box cloth is soft, thick, light, and warm, and always of two colourings, such as red and dark peacock, sage and old-gold. Peacock is a tone which the shops do not now recommend, but the Princess of Wales and several leaders of fashion affect it, so that it is sure to be good style. We on this side of the Channel hear much about the Anglo-French Treaty, and the chances of its renewal, and I dare say you in England are taking an interest in the British Woollen Association, originated by the Countess of Beetive, and flourishing under the auspices of Princess Christian, Princess Beatrice, the Duchess of Teck, and most of the duchesses and countesses in England. Its object is to promote the use of materials made purely of English wool by English manufacturers. England, it is said, has fallen on hard times: there is much agricultural depression, and it is hoped this movement might in a measure be alleviated by finding a more ready market for the sheep's wool, and also by inducing the farmer to rear a better class of wool-producing animal; there is much depression among manufacturers, and it is hoped also by helping to sell their goods benefit may accrue to them. If women of fashion wear certain things, they may become *la mode*; and they are promising to wear these stuffs of English manufacture. But looking at this question from the French side of the Channel, I cannot help saying that I trust the Bradford and other manufacturers will not so much assure themselves that the English public will wear what they make, as endeavour to make what they wish to wear. An English shopkeeper in Paris

the other day showed a Bradford man a pile of goods from his town, which he offered to let him take back again at almost any price he would name. "The tide is setting in towards Bradford goods, you may benefit thereby." The manufacturer shrugged his shoulders. "Thank you, sir; no one would wear that sort of stuff in Bradford"—which speaks volumes.

Woollen goods are decidedly more worn than they have been for years, far more than silk, for all but full-dress occasions. You will now wish to hear how such dresses are being made. The tailors keep to plain skirts and braiding, with sometimes two deep kilt-plaitings, on which they bestow more care than dressmakers, for the kilts keep in their place until the gown is worn out. Some of the bodices are made to fasten diagonally and some on both sides of a square piece set in front, as low as the bust, whence starts a single row of buttons. Polonaises are also affected. Dressmakers favour full bodices for soft materials, and the difference in them is merely in the gatherings. Occasionally they are gathered on the shoulders and at the waist, sometimes as a circular collar, sometimes distinct pieces are laid on the outside of the back and front and gathered, and occasionally a gathered square piece is laid over the bodice, drawn all over. But thick materials are still made as jackets, with basques of equal length all round, or pointed back and front; and some are pointed bodices, with gathered festooned tunics laid beneath. If any of you contemplate having a plain serge or cashmere dress, and are desirous of possessing a really handsome gown at only the cost of some industry, cut off your flounces ten inches deep, and trimmings for the bodice half the width, and embroider them in self-coloured wool or silk, with the same patterns used for cambric frills and Madeira trimming, button-holing the edge and sewing or overcasting the holes. This is the latest fashion. If also you happen to have had a cotton summer dress trimmed with rich satin stitch embroidery on white linen or cambric, you can transfer it to your dark dresses. It is a style much affected by Parisians. Or if you will none of these things, you must do what all the world will be doing this winter, *viz.*, trim with plush, and in this now favourite material you have a great choice. There is the striped plush, the pile of which stands up from a ground formed of silk stripes of a distinct colour, generally gold or black, which forms a good contrast to many hues—red, green, and blue; the ridged plush, with long pile and distinct ridges five inches wide; the watered plush, with the watering as plainly marked upon it as on silk or satin; and the mottled plush, of two colourings. Or if you discard plush, use fancy-striped velvet, the stripes of quite another colour from the ground, and the stripes mostly *ombré*.

I will proceed to describe the make of a few fashionable dresses. If you superintend your own wardrobe



or have much done at home, now will be the time when you will be getting your winter dresses made; and, of course, you will wish to know how to make them. Your skirts will all be short, or rather I should say, you cannot do wrong if you make them all short, even for balls and dinners. I have not yet seen a short wedding-dress, but other long skirts have passed out of fashion. Elderly people, and married people no longer young, have full dresses for morning and evening with trains, but that is all. The ordinary width of a skirt is $2\frac{1}{2}$ yards; the fulness must be thrown to the back, and kept bouffant by stiff muslin gathered at the waist to half the length, and then that by one or two plaited flounces. For evening dresses you should certainly put two flounces, and edge each of them with narrow cane threaded through the plaits; the skirt then should just touch the ground. Bodices have the side seams, and not

the six long seams from the neck; sleeves are tight, and are set high on the shoulder; there is often only one dart in front, and sometimes three. A new high art sleeve forms three puffs in the length of the arm, divided each by five very close-set gatherings only on the outside of the arm. You may use inlaid buttons or coloured bone buttons, and newer than any, those in exact imitation of old coins, bronze, silver, and copper, apparently battered and time-worn.

A fashionable skirt may be made with a deep puff of plush just gathered once, meeting the tunic which comes down on either side, and is gathered to it closely on the one side; this falls over a deep-gathered plush-edged flounce; the bodice has a basque and a turn-down collar. A pretty soft Vicuna cloth is made with single plaits from the waist, stitched down closely to near the edge, where it falls as a flounce; the tunic drapes over this, and the bodice is full and

belted. The tunic is cut in battlements and piped. A puffed front and train, and wide side pieces of distinct material, trimmed with heavy gimp ornaments, is a favourite style, and so are three gathered straight flounces, with a scarf-tunic above turned up so as to make pockets.

With all these dresses the stockings should be of plain colour to match and single-ribbed, or embroidered on the front with a contrasting colour. For evening, open-work is blended with the embroidery.

Evening gloves open out a field for the industrious. The backs are now beaded, and sometimes two puffings of kid are introduced on the arm, divided by a beaded strip. These cost from 10s. 6d. to £1, but I have just seen one arranged at home out of old materials, viz., a pair of double-buttoned black kids which had the welt removed, and to this was sewn the double puffings, made of two old pairs of many-buttoned kids; beads were added afterwards. Jet is used on black kid, pearls on white, beige beads on brown, steel on black or grey, and so on. The prettiest of evening dresses now are made in white and coloured Indian muslin, thin woollen stuffs, and black and white Spanish net and d'Alençon net, bordered with laces to correspond. Wide satin or moire ribbon is worn upon them, used as deep-looped bows, to which, for balls, very large flowers are added. In the country you may wear with safety sunflowers, holyhocks, chrysanthemums, and monster roses, natural blooms

I mean. Nothing is more fashionable, and for those who have gardens more economical, but be careful not to choose what will fade. You cannot use too much lace on any evening dresses, and the favourite mode of applying it is as very fully gathered flounces of lace five inches broad.

For out-of-doors, fur capes and fur muffs will be worn, also feather muffs and tippets, and a quantity of dyed marabout is being applied to dresses and mantles. At present young ladies are wearing the white stylish cloth coat-jackets, which fall about half a yard below the waist, are double-breasted, and are made of the same smooth fine cloth that the coachmen's drab coats are made of; drab and brown are the favourite colours, and for people who do not mind being remarkable, crimson cloth; to the same people I would suggest red leather jackets, which English tailors are sending over to Paris, to some of our leaders of fashion, French and Spanish.

Small close bonnets are not superseded in England by the far more important, much-betrimmed Parisian ones, and in both countries sailor hats are worn trimmed with flowers; for winter they are covered with velvet and trimmed with feathers or with the new ribbons, which are most of them of a very remarkably bright mixture of colours and materials, and nearly all striped, viz., plush and satin stripes an inch at least wide, with velvet edges, or shot with plain satin reverse, or of the new velvet which has a shot





ground. Tartan ribbons, plush and satin, are applied in millinery. I have seen some of the large poke bonnets copied from the period when the Queen was the little Princess; they are trimmed with satin, and tied beneath the chin with a large bow of ribbon.

Lisse has quite gone out of date for the frilling at neck and throat, and vandyked net button-holed at the edge has taken its place, or lace closely, very closely plaited, which can be washed over and over again. Some people are content with plaitings of cream Surah lined with a colour, but it is not so soft as the white net. Ultra-artistic people abjure anything of the kind.

The dresses to be found among our illustrations are designed principally for the popular winter materials—viz., broché velvet, plush (shot, striped, and watered), Rhadames, the new satin, or rather twilled silk, that is superseding Merveilleux, and woollens of all descriptions and nationalities. The fabrics used this winter for mantles are exceptionally rich, as a reference to the group attired for walking will show. The damsel who heads it, however, is not intended as an example of rich attire, as she wears a simple dark serge frock devoid of trimming, just what a school-gown should be. Her felt hat matches the dress in colour; it is lined with satin and has a plush torsade round its crown. But the mantle on No. 2 is rich in the extreme; broché velvet and satin with a quantity of the new gimp lace, some of which forms epaulettes, giving that high effect to the shoulders now considered *de rigueur*, are all used for this stately covering. It is lined with striped



plush of diverse colours, another feature in the new mantles, black linings having passed away. In No. 3 we find bronze cloth, satin, and beaded lace used with great taste, while the bows are of watered silk ribbon. The skirt is of the same material, but the toque is of plush shot, and lined with satin of the new colour, copied at Lyons from the tint in the inside of a ripe melon. No. 4 sports a cloth costume, made up with Rhadames and trimmed with passementerie; the bodice is pointed and there is a suspicion of panier effect about the upper part of the skirt. No. 5 wears another of the superb winter mantles that find so much favour at present. This is made of satin matlassé and is trimmed with chenille fringe, each strand of which terminates with a jetted ball in size and form resem-

bling a ripe mulberry. A large bow of wide watered ribbon ornaments the back. The bonnet has a drawn velvet crown and a shaggy plush border to its brim, the flowers are shaded plush, and the strings shot satin.

The group in evening demi-toilettes are all wearing "at home" gowns, which should be bright and tasteful, and here will be found useful suggestions for making up new materials as well as for refurbishing up old ones, and also for combining two half-worn dresses into a single fashionable gown, an easy task now, as current modes lend peculiar facilities to the economically inclined. An example of such combination is the arrangement of the toilette worn by the seated figure in the second group under consideration. The bodice is broché satin, of light but brilliant colouring in which red is conspicuous; the sash below it is red satin, and the skirt is a pretty amalgamation of red satin and jetted Spanish lace. The dress worn by the second figure (who is young and blonde) is of broché gauze made up with lace of the same colour and watered silk ribbon likewise

to match. The ribbon outlines a pointed waist, a detail very much affected at present. The third figure is a youthful matron in dark myrtle-green velvet and satin, with Venetian lace trimmings—a dress that requires no recommendation. The fourth toilette is plum satin and Paris embroidery, a pleasing combination, as the thick creamy lace-like trimming blends happily with the rich hue of the satin.



The outlined figures—those attired in evening dresses—show rather more elaborate styles. The young lady holding a fan wears light silk gauze combined with satin, the shade called "green cream," a colour that is superseding yellow cream, and more like the foam of waves on a rocky coast than cream, but it received its eccentric name in Paris. No. 2 wears nun's veiling and satin of a delicate pale blue shade, the soft fabric lending itself gracefully to the various draperies and gatherings of the skirt; the trimming is lace.

In the two remaining outlined figures we have an out-door garment in which provision has been made for a crinolette. Dislike it as we may and rail against it as we do, in the strongest terms at command, crinolette has come in again, and is an undeniable fact, as yet only in the diminutive guise of crinolette. But dressmakers and tailors are providing for its extension; skirts are wider, and some new coats are bouffant at the back, as these outlined figures testify.