

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



Of course you will be wishing to know what winter mantles to buy; you cannot do wrong with a long Newmarket coat, made of thick cloth, waterproofed. Dark greens (myrtle and olive) and dark browns with livery drab are the favourite colours. Some people adopt

cardinal, but this is worn for jackets, which are double-breasted with revers, and as much like a man's coat as they can be. Such coats and jackets should be all "tailor-made."

But the cloaks or mantles are of quite a different character. They are as long as the dresses, and voluminous, something between a dolman and a paletot; many have a sort of cape, like an old-fashioned caped scarf, with a skirt beneath; others have full sleeves cut in one with the mantle, which is closely gathered and plaited at the waist. No word-painting can bring the exact form before you. They are cut slightly to the figure and are all much trimmed. In Paris there is a great deal of imitation woven fur used. The favourite furs are skunk, black fox, and sable—anything, in fact, that is dark and rich-looking. Often the trimming round the mantles is three-fourths of a yard deep, which makes them cumbersome to walk in; and they are all lined with a colour, or rather with plush of a stripe of two vivid colours, or with Havannah brown, a favourite shade. The trimmings used are of the richest, with fur and sometimes without it; the mantles are overloaded with galons and fringes, a mass of chenille drops and beads, and when lace is used it is always Spanish.

Brocaded silk, satin, and velvet, together with cloth and fancy tweeds, are all employed; and in these tweeds, brown shades are most fashionable, and then otter and furs of the same colours are used for trimming.

A favourite shape, which commends itself for its simplicity, is a long jacket of brocaded velvet bordered with fur; it reaches to the edge of the dress and indicates the figure without fitting closely, but the sleeves are so cut that they stand up high and full like those of the Medici time, and are stuffed with wadding very slightly, which gives me an opportunity of telling you that wadding is much in favour just now, and fashionable women are beginning to have that part of their

skirts stuffed that falls on the hips, just as they used in the Medici period.

Velvet usurps the place, this winter, of almost every other expensive material. The brocaded velvets are worth framing as specimens of beautiful weaving, especially the black ones. Large full blooms are chosen which cover the groundwork well; not that the foundations are neglected; on the contrary, special care has been given to them, and many are black, shot with violet, or cardinal, or old-gold, the colour showing only in certain lights. From the Jacquard loom come some really wonderful reproductions of the old furniture velvet of that Augustan age of French history when magnificence asserted itself in everything—viz., cream grounds and a velvet brocade in all colours blended, the design floral or Gothic. With this I have seen the most delightful results when used as panels on the skirts of cream satin dresses and as coats.

Watered velvets are new. I do not think I quite like them, for I feel certain they will be soon copied in cotton and other cheap velvets; but they display, as the word implies, a large watering pressed out on the velvet. They are used with plain velvets, with satin, and with cashmere, but never by themselves.

Striped velvets, plain and shaded, are an almost universal trimming, and the satin ground is occasionally shot. Flouncings in Bayadere stripes interwoven in silk and satin on velvet have quite revived, but they are not fulled on all round the skirt as they used to be, but only to the waist at the back, with drapery in front. History repeats itself, but fashion only repeats itself with some variety, which in a great measure alters its identity. The very prettiest thing I have seen, however, in flouncing, is the embossed black velvet, quite narrow, the pattern being lace-like in character.

Perpendicular stripes are as fashionable in material as horizontal stripes for flounces, and we have satin with plush stripes vividly contrasting in colours, such as old-gold and brown, light blue and dark blue, terra-cotta and green, also watered silk and velvet stripes.

I do not think that any very remarkable change has appeared in colours, except that a dark green of the myrtle order, called "dragon," is decidedly to the fore, also the rich Alexandra purple. For the rest dark browns, reds, dahlia, and prunes, with a variety of terra-cotta, are used in the day time, but none of them so much as black. In the evening white and cream and black are in the majority, and then very delicate mixtures of peach, pink, blue, terra-cotta, and the new "calicanthus," an improvement on the last shade.

Old ladies always have a liking for moire, and now they may indulge in it to their heart's content. It is certainly come in again at present, as "moire française," the watering not quite so large as in our moire antique, but in a month or two moire itself will be ready for





the court trains, and other occasions when full dress is *de rigueur*.

Those about to have a well-draped, good dress made up, should select Rhadamese, a twilled satin, not so rich as the best Duchesse, and more adapted to fall gracefully into folds. Merveilleux did this, but did not wear well, creasing sadly and fraying. Plushes of all kinds flood the market—ridged, shot, watered, and several other kinds. They are used principally for trimmings, and with other materials intermixed. The "cable" plush, with upstanding stripes, is a great favourite on mantles and in millinery. I do not know what the lovers of birds will say, but this winter millinery is much given up to feathers. Bonnets and hats are both made entirely of feathers, chiefly pheasant, both English and Indian. Not content with that, the plush and velvet bonnets have coronets covered with feather-

lace, viz., black French lace with the pattern in tiny feathers; the green metallic kind look remarkably well. Olive-greens and reds of the grenat tone are the prevailing ones in millinery, which affects vivid contrasts. Imagine a bright green parrot on a ruby bonnet! Close shapes are almost entirely worn in England, but there are a few larger ones drawn on cane or wire, with no stiff foundation, and these have the Calèche front, which stands up well above the face.

The hats are also close; some all round, some helmet, and of the jockey form, but larger ones are just as fashionable, and these are loaded with trimmings, and have huge ostrich feathers inside and out, possibly a small bird, and always feathers. Generally there is a good deal of Spanish lace introduced. Felt and beaver hats are both fashionable, and felt with beaver





borders, or plaited felt borders. Birds of Paradise, and snails made of gimp, are equally employed on bonnets and hats.

Occasionally only the crown is of feathers, and the front of velvet. Sable hats, and hats trimmed with sable-tails, are in fashion. For caps, which now are only worn by elderly women, "mousseline de Paris," a veritable muslin, not silk, but silky-looking, is used with loops of ribbon and lace. Young ladies adopt circles of feathers resting on the top of the head. Barberries form a very favourite headdress, and any soft falling chenille flower. Lace lappets tied round the head, so that there is a flat bow of lace on the top, are worn by young ladies; but if they have plenty of hair well curled in front, very little adornment is necessary. Moire ribbon is the favourite kind, and it is *de rigueur* to have bonnet-strings, but there are many

fancy ribbons, moire, velvet, and plush stripes being all mingled together, and all generally have a purl edge. Shaded ribbons are going out, but vivid mixtures of colour find favour. Shot ribbons, ribbons with brocaded diamonds on moire, and double-faced ribbons are *en règle*. Plaid mixtures and tartans are much made, and satin ribbons with plush on the other side; French velvet shot with silk is new and pretty. All bonnets have strings, so much ribbon is necessary in millinery. Toques hold their old place in public favour, but are more gathered and puckered.

The richest materials in dresses are made up with puffed fronts, and trimmed with bead galons and drops. Velvet dresses are puffed on a foundation; coats are very long, and often of a different material bordered with fur made over rich brocaded silk of the same tone, box-plaited from the waist. Skirts get each



month wider and more important-looking, but they require more care than ever in the adjustment. Gathered flounces are preferred to plaits, but if plaits are used, they are treble box-plaits. Most of the rich materials are made up on an invisible foundation of alpaca or lustre cloth, the most durable of all stuffs.

The mantles illustrated in the engraving devoted to out-door apparel testify to the large size and extreme richness of French "confections" this winter. Dress-makers are again growling as they did when ulsters were first introduced, because they proved such overalls that many only wore a slightly trimmed skirt and a jersey beneath. It is the same now; such a very small amount of the dress is visible beneath the ample winter cloaks, that the dressmaker is much less in request than when small mantles are in vogue.

Let us study the group. The material of the first



cloak is black silk matelassé, and the trimming black marabout, which has the effect of a feathery fur. The jelly-bag sleeve is a feature in some of the newest mantles; the ribbon for the bows is watered silk, and the aiguillettes with which the ends terminate are jetted passementerie. The second figure wears a mantle of broché velvet and Granada lace. The remaining ornaments are rich chenille cords—I had almost written ropes, for they are so thick—these are at the sides, and there is a chenille and jet plaque at the back in the centre. The lady who is speaking to this second figure has selected for her cloak the new appliqué fabric in which the cloth design, which is in relief, is outlined with "soutache" or fine silk braid. This is a German manufacture, and it has a rich effect; the bordering is skunk. The last figure wears a visite of broché satin and watered silk combined; the fringe is rat's-tail chenille. All these mantles are lined with gaily-striped plush.

The other group gives a variety of in-door costumes both for morning and evening wear. The seated

figure (No. 1) wears a gown suitable to a smart young matron; it is black broché satin and Bayadere satin, striped with bright-coloured lines. The skirt is bordered with a kilting of the Bayadere; the plastron and the very wide sash both match the kilting. The fichu is creamy silk gauze and Mauresque lace—the latest novelty in French dentelles.

No. 2 wears white nun's-veiling studded with satin spots; the trimmings are d'Aurillac lace and lichen-green satin. The standing figure reading a letter is in a stately gown of satin, brocaded velvet, and Spanish lace. The listener, who is seated, wears a dark myrtle-green cloth costume, embellished round the neck and cuffs with gold embroidery. The *flot* bows at the back are of green moire ribbon; two widths are used, that below the waist being exceedingly broad. The last in the group is attired in a plush and satin dress—pale silver-grey in colour and trimmed with a leather-like galon; indeed the newest ornaments to a plush dress are borders and arabesques of leather work. The puffed sleeves are of satin.

In the outlined figures, panier effects with pointed bodices are shown, features much affected in evening dress. Broché and plain satin, lace and moire ribbon are employed for these toilettes. A third outlined figure shows a pretty style of making up Umritzur cashmere combined with satin; the puff at the top of the sleeve as well as that defining the pointed waist are both satin. The little maiden in her cloth costume trimmed with seal-fur is our last as well as our least personage. The choice of materials is excellent this winter; the cold of last year may have been taken as a warning, but plush, velvet, satin, moire, cloth, cheviot, and even cashmere and camel's-hair, are certainly all heavier than they were. Three and even four fabrics are combined in the most fashionable dresses, and Spanish lace is dyed every colour for trimming purposes.





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YOU do not in England follow French fashions slavishly; if you did, you would be wearing much embroidered guipure and a good deal of floss embroidery on net instead of lace. The guipure, which has been adopted here lately, is certainly worth a thought, though it is costly. It is made both

in black and cream, and worked in satin stitch. I am glad, however, to hear that Irish lace is worn in England on under-linen; drawers, night-gowns, and chemises have been sent over here with the entire trimmings of Irish point, the chemises having pointed tops some six inches deep, and the night-gowns with the front of this rich and useful lace, which is pretty well everlasting wear. Spanish lace is worn in Paris, but not so universally as in England. The newest lace this winter is the Dentelle orientale, and of this I expect most of the fichus, colarettes, and ruffles will be made in the spring, as well as the trimmings on dresses. It is extremely cheap and most effective.

There are many marvels of cheapness in other kinds of lace, especially a Dentelle antique, which is made on the stocking-loom, and of most excellent appearance, wide, and only a few pence a yard.

Beads play an important part: pearls on lace used for evening wear, and steel, jet, and every shade of beads on net bands, used for trimming mantles and day-dresses. They are hardly ever now applied to lace for these purposes, but the design is formed in them on the plain net, jet and steel being often used together.

Straight-edged Valenciennes, copied from old models, is used on dresses, and very much on under-linen.

The newest Paris night-gowns are just like morning wrappers, made either in washing silk or soft thick muslin, with frills of lace at the edge and broad trimmings of lace and muslin, and bows of ribbon down the front. Round yokes are another novelty in the way of ornamenting night-gowns, and these have masses of lace and insertion introduced amid the runnings. Chemises have the same lavish amount of lace, huge jabots placed alike on them as on night-gowns. A becoming mode of trimming the upper part

is in a series of shells formed of tucks and lace round the bust.

Petticoats are decidedly wider, but save in that particular I do not see much difference, except that for dress petticoats, if flouncing is not carried up to the waist, steels are. The newest crinolines have no steel at the back, only in the front, but the original crinoline material is far the best for present modes—viz., horsehair, white or grey, made the length required, but always very narrow at the top and larger at the lower edge.

Soft silk petticoats, black and dark colours, are charming wear; light silks are employed for full dress, they are all cut in vandykes at the hem, with a treble plait inserted between, either of the same or of a contrasting colour, and bordered with lace which falls full and soft.

Black moire petticoats are fashionable; but for health and warmth I give the preference to flannel, plain or striped, and lined with wash-leather. These may have plaited or gathered flounces. Most of the petticoats this season have box-plaited flounces, bordered with lace. Striped woollen petticoats are still worn; there is nothing newer.

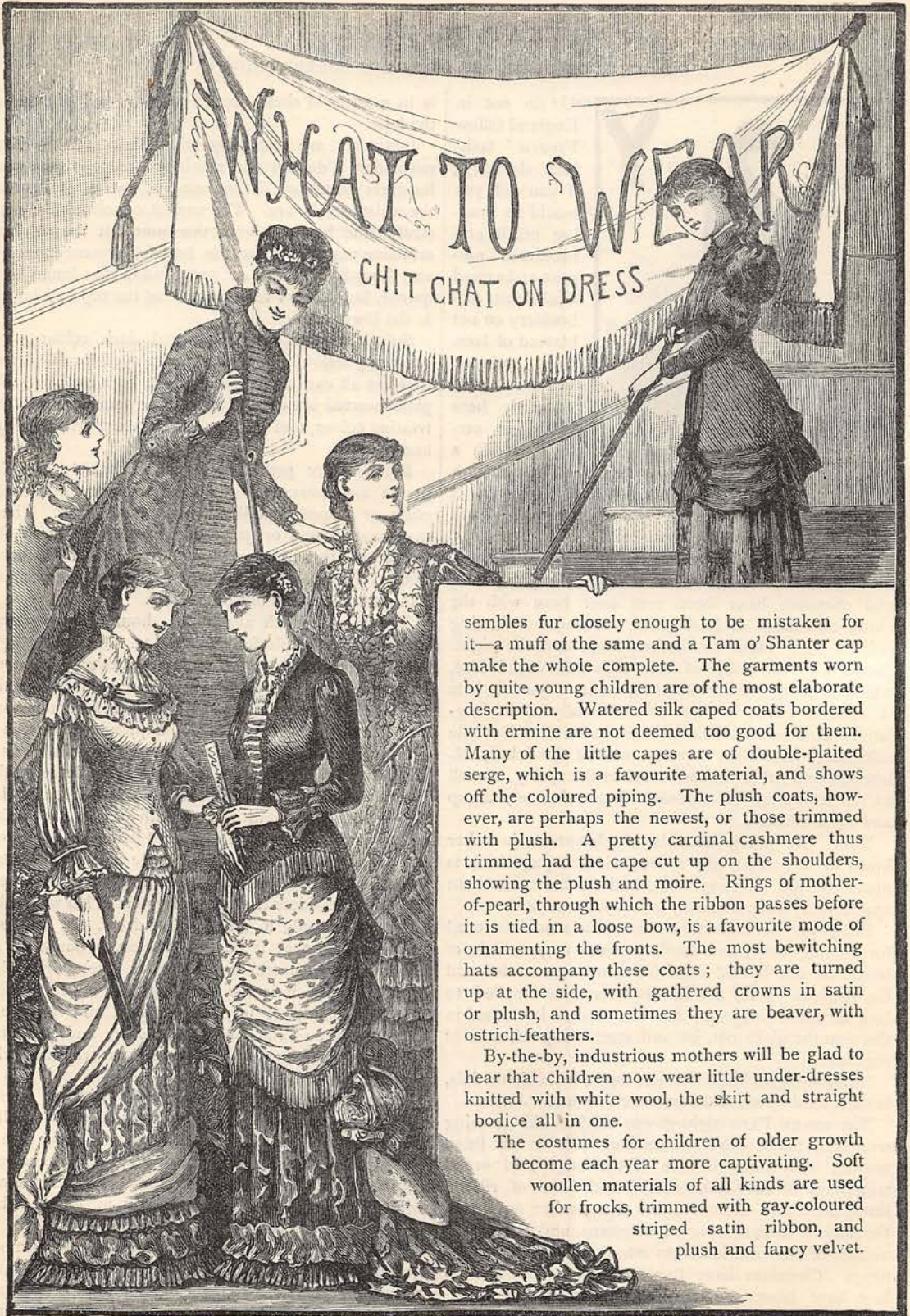
Tea-gowns, which are in fact home dinner-gowns, are getting wonderfully elaborate. Imagine light blue brocade, with no trimming whatever, caught up as a tunic, with the bodice to match, over a white brocaded waistcoat and under-skirt, and short elbow-sleeves! It was copied from a picture, and was a dress worn by a French queen. More suitable is a charming pink and cream tea-gown, made long, the cream soft woollen, and secured on to the foundation indescribably, the pink mixing with lace and appearing as a border to the cream, the front being entirely pink.

I wonder whether the Douillette will find as universal a sale in England as in France, where every lady now considers it a necessary part of her wardrobe. It is really only a loose black dress, not unlike a paletot, save that it has elbow-sleeves bordered all round with lace and a colour, the colour appearing also in front; it is the morning-robe of a Parisian. The Watteau plait is not gone out, and is quite a characteristic of most of the dressing and morning-gowns, which, like other things, are trimmed with watered ribbons.

Dressing-jackets are being made with a square collar, and belt round the waist, or occasionally, in lieu of a square collar, with a yoke of a contrasting colour. But great extravagance obtains here, and I have seen dressing-jackets made of light blue plush, and trimmed with Oriental lace—of course it is a misnomer; they are morning-jackets.

Children's fashions are going through certain modifications. Quite a new stuff, with the Russian name "Strogoff," has been brought out for infants' paletots and cloaks. It is all white, and so shaggy that it re-





sembles fur closely enough to be mistaken for it—a muff of the same and a Tam o' Shanter cap make the whole complete. The garments worn by quite young children are of the most elaborate description. Watered silk caped coats bordered with ermine are not deemed too good for them. Many of the little capes are of double-plaited serge, which is a favourite material, and shows off the coloured piping. The plush coats, however, are perhaps the newest, or those trimmed with plush. A pretty cardinal cashmere thus trimmed had the cape cut up on the shoulders, showing the plush and moire. Rings of mother-of-pearl, through which the ribbon passes before it is tied in a loose bow, is a favourite mode of ornamenting the fronts. The most bewitching hats accompany these coats; they are turned up at the side, with gathered crowns in satin or plush, and sometimes they are beaver, with ostrich-feathers.

By-the-by, industrious mothers will be glad to hear that children now wear little under-dresses knitted with white wool, the skirt and straight bodice all in one.

The costumes for children of older growth become each year more captivating. Soft woollen materials of all kinds are used for frocks, trimmed with gay-coloured striped satin ribbon, and plush and fancy velvet.



A novelty, too, is striped ribbon, closely gathered and placed on the straight over flounces. Baden towelling in mixtures of red and brown holland tone is used on serges, and is new. The "Princess" is the prevailing style of make; but I will describe a few white frocks, which may be an aid to amateurs. A brown Vicuna, open in front to show a plastron of check silk, red, blue, and brown, a ribbon to match heading the plaited founce, which meets the gathered tunic. I also saw watered plush used in lieu of the ribbon.

A red cashmere frock trimmed with striped plush had a long bodice meeting the tunic, and was gathered at the back and front, the tunic forming a decided puff. A small frock, suitable for a girl from two to three, had a box-plaiting round, a gathered founce over it, a yoked bodice, and a striped satin scarf tunic.

Rows of close-set braid are a fashionable trimming; and nearly all frocks are made to slip on all together. Terra-cotta is now a most fashionable tone, and dark green seems specially selected as the groundwork of other colours for children; it shows off well the checks and stripes in plush and velvet.

The under-skirts are plaited with kilt and double and treble box-plaits; the tunics are often scanty and tight, and plastrons appear on most of the bodices or yokes. I am glad again to see that the yoke-shaped collars in Irish point are much used for evening frocks, and also light poplins, both good news for Ireland. Such pretty little mantles have come out this year! Think of a small darling of three years in a black satin coat-shaped paletot, bordered with fur, or in a circular cloak with fur lining, or a coat-ulster with fur cuffs and collars and double-breasted, or a jacket with a cape bordered with watered silk, and displaying large buttons! Loose tweed coats have plaited capes, bordered with a founce.

Stockings are one of the items of dress which cost a great deal and soon wear out, and on that account require much forethought in buying. I should strongly recommend having only a few at a time, and those exactly matching the dresses. You cannot for the winter do wrong in buying plain coloured wool with clocks. If your purse admits of it, let them be embroidered in the same shades as those on the dress, for few materials now have but one tone. For full dress, silk stockings with "lace fronts," as

the hosiers call them, are most fashionable; but these lacy open-work fronts are also intermixed with thick rich embroidery. If you prefer black hosiery, take care that you choose those of the new black dye, which combines a good shade and firmness in washing. Care should always be taken in the washing of black and coloured hosiery; the method is quite simple. Use lukewarm water and pure soap quite free from acid; turn the stockings inside out before beginning; rinse in clean cold water; on no





account dry in the sun, but in the shade or in a heated room.

Stripes are out of favour, but ribs are in, and even ribs are the last idea, each one stitch only; and these, and indeed all the best stockings, are made extra strong about the heels, being spliced far up the leg; for shoes cause hose to wear out just where the top of the shoe comes.

Though crinolettes are decidedly coming in, sylph-like figures have not as yet gone out, and the combination garments, which originated when thinness became the fashion, are still generally worn; they are sold in thin and thick merino, as well as silk and spun silk; either with high or low necks, or with short or long sleeves. Sometimes, as in the vests, the sleeves are mere shoulder-straps, but it is difficult to get them really narrow enough to be invisible, which is the great object to attain. I mention all these vests and combination dresses now spring is approaching, because the wearing of flannel or its substitute is apt to be neglected in March winds; a neglect which leads to much ill-health, and is an utter disregard of the advice of nearly every doctor, who both for England and hot climates declares them to be imperative.



This chapter is liberally illustrated with drawings of dresses suitable to different hours and circumstances, and to different ages and wearers. Let us examine the group of out-door costumes, comprising wearers ranging in years from one decade to those who have seen between forty and fifty summers. The girl playing at matron with her doll is ten, and wears a *bège* Vicuna frock with brown plush collar, cuffs, and sash; her bonnet is *bège* felt with a brown plush bow.

The first standing figure is in a carriage toilette of heliotrope brocade and peach satin, the latter material being gathered on the plastron and tablier. The figure presenting her with a book wears one of the comfortable broché velvet pelisses trimmed with marabout, and is holding a bag-muff of the same materials, while the figure in the background is in a brown plush dress, with leather appliqué on the bodice and tunic. The bonnet is plush also, and corresponds exactly with the costume both in colour and style.

The group in full dress comprises five figures. The highest figure with a pole in her hand is in dark watered blue plush with satin plastron; an embroidery in gold beads is carried down each side of the plaited satin plastron. The æsthetic gown worn by the first of the lower figures is pale lemon nun's veiling and broché satin, the collarette and upright lace frill being

picked out with tiny seed pearls; the lady with whom this æsthete is holding converse wears a velvet bodice with appliqué of beads and a broché Nagpore silk tunic; chenille fringe edges the basque. The colouring of this toilette is shrimp-pink and chocolate-brown. The figure only partially seen because of the jutting corner, wears a pretty toilette of plain pale blue satin, and broché of the same colour, with large crimson flowers. These sleeves are very prettily gathered, and the Mauresque lace is tastefully arranged on the bodice. And lastly there is a young lady of nine summers standing alone, and wearing a cashmere frock of terra-cotta shade, daintily trimmed with a *souçon* of gathered satin of the same colour.



We have, besides, three figurines in outline—a bride in a cream satin duchesse dinner dress and pearl trimmings, with tablier gathered below the knees and much drapery at the back; the train being edged with a satin plaiting. Then there is an afternoon out-door costume in mulberry-coloured velvet, with gaily-striped Bayadere satin collar, cuffs, and sash bows.

These bows worn on this costume, and indeed on many others, are without a *raison d'être*, for they tie nothing, neither do they drape any folds; and the larger dimensions they assume, the more pretensions they claim to be the height of fashion. The young girl of eleven in her prune velvet skirt and checked *bège* over-dress, tied with prune moire ribbon and fastened with silver buttons, is the concluding figure in our gallery. Some of the materials indicated may be too heavy for the forthcoming *demi-saison*, but spring winds



are cold, and it is safer in the uncertain climate of Great Britain to provide against the adverse elements at this season of the year, rather than for the blue skies and bright sunshine of this pleasant land—France.



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FEBRUARY is as yet too early to give any decided indications of what coming spring fashions are to be; and, indeed, in our treacherous climate, it is far too soon to make any change in wearing apparel, though what we have appeared in

during dark days has an uncomfortable habit of looking suddenly shabby. It is always best to start out with the older dresses at the commencement of winter, taking the better ones into daily wear as the year advances.

I have during the past months described the new woollen materials, the new silks, indeed all the stuffs now fashionable, and the mode of making up the same; also the novelties which fashion dictates in stockings, gloves, millinery, and mantles; likewise laces, underclothing, and tea-gowns, together with children's fashions. Now I have a few more odds-and-ends under the head of knicknacks of dress, and I will dwell a little on evening dress, for by this time, during a very gay winter, the modes have developed themselves. Unfortunately I cannot report that there has been any attempt at economy; stuffs are costly, dressmakers' bills are on the increase, and it would seem that saving is the last thing people dream of.

Collars and cuffs of linen are nearly if not quite given up, and in their place a variety of ruffs and frills are employed, the Toby frill still finding favour. You know how to make this—a double row of box-plaited lace turning downwards. Very large lace collars, just what were worn sixty years ago, only fastened as often at the back as in front, have usurped nearly all other styles in Paris, where the Stuart collars are revived by a few *élégantes*. If you are travelling about, and do not care to take much luggage, let me recommend you to have a square muslin handkerchief edged with lace, and to study putting it on. It makes a pretty addition to an outdoor dress in summer, a high dress or a low one for evening, and a dressy addition to a high bodice, which can or cannot be turned in at the throat, at the pleasure of the wearer. Fold it cornerwise, put a plait or so at the back of the neck, and knot it as

daintily as you can in front. There is scarcely a figure, thin or stout, that it does not show off. The daintiest of little bows of ribbon, in all colours, and made with true French nattiness, are being sold for a franc apiece; such, fastened at the side or front of a bodice, or in the hair, are a wonderful addition. Plush is used for collarettes, and a good deal of a very charming material called *Mousseline de Paris*, which is almost as silky as *Mousseline de Soie*, and yet is made of thread. The ruffs in graduated rows of kilted lace have this merit, that they keep in order well; but French people certainly show a preference for black instead of white, which is all very well in lace, but is too suggestive of mourning in lisse. Still, if little trouble and economy are an object, commend me to black lace tuckers and cuffs. Neckties, or rather I should say scarves, are only trimmed on one side now, and are wound about the neck or tied carelessly. A bird sometimes nestles in the midst, or sometimes a flower. Scarves wide enough for the shoulders are again worn just plaited at the back and the ends flowing, as they did when Dickens was a youth.

Swiss belts have come in again. You know what I mean—those having a double-pointed piece, the points turning upwards and downwards, back and front. These front and back pieces are generally much embroidered, similar embroidery being introduced on the small satchel-bags attached to the side. Though our skirts are fuller, we have not yet got over the difficulty of where to put pockets in our dresses, and these additions are certainly useful, though possibly not secure enough for the guarding of purses or keys. For out-door wear nothing seems so safe as the pockets in muffis, which, though invisible, hold a great deal—card-case, purse, and handkerchief.

For evening wear Spanish mantillas appear to be thrown gracefully about the head, not only as a permanent head-dress, but for going to and fro. I have just seen a capital dress-bonnet made of plaited velvet, very soft, and incapable of disarranging either hair or flowers, to which, falling on the shoulders, a Spanish mantilla was attached. The prettiest operamantes this year, and the newest, are shaped scarves with capes of plush; occasionally lace is used for trimming, but people have got much into the way of wearing thick fur cloaks and dolmans, such as they do in the daytime, on such occasions, and they are so handsome that they look well on all occasions.

In gloves for evening wear, nothing is really so fashionable as the exceedingly long untanned ones, the bracelet worn over them. I went through a glove factory the other day, and, though somewhat prepared, was astonished at the amount of labour required to produce one pair. The factory was heated by steam and lighted by gas, and divided into some 37 distinct work-rooms. There are 24 different operations in





tawing or preparing the skin alone, when first received with the hair on; and then there is the dyeing, cutting out, sewing, putting together in dozens, and packing up. In one of the 24 manipulations necessary to prepare the skin, it passes through 11 different hands; and in making, 56. A skin in the process of dressing undergoes 138 manipulations; for dyeing, 18; cutting out, 34; sewing, 17; putting in dozens and packing, 12; and from the state of the skin with the hair on, till the glove is finished, 219. The sewing of a woman's small glove comprises 2,500 stitches, and the dressing and dyeing together take 1,250,000 yolks of eggs—the yolks being employed in dressing the skins and dyeing. Figures are for the most part uninteresting, but I am tempted to give you a few more, so that you may in a measure realise that a glove, though a minor adjunct of

dress, is not a thing to be despised. In this particular establishment of which I am speaking, 5,360 hands are employed—including dressers, dyers, gloves, clerks, and sempstresses. 740,000 skins are dressed annually and cut out.

Now I will explain to you exactly how a fashionable party-dress should be cut. The width of the skirt at the lower edge should be three yards; at the back it should be slightly rounded. The front breadth is twenty-one inches; on either side is one gore twenty-one inches wide; the back breadth has a gore on either side, each thirteen inches wide. But the great secret of the proper hanging of skirts for party-dresses is what I am now going to tell you. The back breadth and the gores on either side next it (one on each side) are tied back with three sets of strings, the lowest thirteen inches from the bottom, the strings



being attached to two inches of wide cotton elastic sewn to the seams, so that they give at every movement and avoid the display of limbs, and the decided tied-back appearance such dresses have had of late. And within this tying, coming from the waist, is a muslin petticoat cut to the shape of the back breadth, but twelve inches narrower, and on this petticoat is sewn a single plaited flounce edged with lace, of coarse stiff muslin, each plait being two inches wide. There is a lace-edged frilling below this, and the same lace-edged frill is sewn inside the skirt all round, so that the lace just peeps beneath the skirt. The art of "petticoating" it is essential to understand if you would be well dressed, and the particulars I have given may be thoroughly depended on, as I have taken the measurement from one of the prettiest dresses recently worn at a notable entertainment, and made by one of our leading dressmakers.

Now as to the arrangement of such skirts. The back and front are quite distinct, the back being an indefinable drapery of tulle—a mere diaphonous cloud falling over a couple of inch-wide kilted flounces. These same kilted flounces (say five) go up the front and meet a scarf of tulle, and over that, one to match the bodice of velvet, satin, brocade, or, what is more fashionable just now, watered silk, or gold and silver brocade, mixed with satin or silk. These scarves are either carried down the back in plaits, or form a very long sash tied in a bow at the back, but the bow is generally attached to the bodice. The bodices are cut in various ways, but mostly very decidedly low, a low square back and front, lace being draped from the shoulders round the bodice. The sleeves are very short—a mere puff, often a mere strap, in which case there is a sort of scalloped sleeve under the arm, kept in its place in front by





rows of beads and straps of ribbon. The ugly fashion prevails of tying a piece of ribbon with a bow in front, just where it would appear to be placed to hide the vaccination marks. There are generally six seams at the back, the bodice rounded or pointed, and coming well down in front, very short on the hips, the basque at back describing two points divided by a large sash bow, or the double points being each looped up as a festoon.



Now, while it is quite true that black and cream are in the ascendant, that at every entertainment fifty per cent. of the women favour cream, and thirty-five black, the few only colours, still in those colours there is a startling revolution. Imagine a light blue tulle skirt with a violet velvet bodice and violet pointed tunic, bordered with artificial flowers of every hue; or a red tulle skirt with a velvet bodice slightly darker, outlined with bead passementerie of every iridescent colour. I wonder

whether, when I say passementerie, it brings to your mind the real thing—I mean thick gimp composed entirely of beads, with no foundation showing at all. It is rather costly, but is not really difficult to make. Draw out a suitable pattern on thick white paper—in England you can procure such ready drawn at almost any Berlin wool shop—on this tack thick coarse net. You will see the paper through it; work the beads, closely set, on it, then cut away the net beyond. I have seen this in jet and in iridescent beads, worked for perhaps 1s.; the trimming to buy being from 2s. 9d., 3s. 9d., to 15s. a yard.

I have selected models of dresses for illustration, which, besides representing current modes, will be found full of suggestions for renovating half-worn costumes, for the demi-saison always brings with it a certain amount of necessary furbishing, be the wardrobe in question ever so costly. Let us turn to the group of five attired for out-door exercise. The first figure is that of a young lady of seventeen, wearing a grey cashmere dress trimmed with soft chenille fringe of the same colour. The skirt is gathered and arranged with loose puffs, and the scarf tunic is knotted at the back, the bodice being gathered at the top (to simulate a cape) and again at the waist; so that as warmer days approach, and no mantles are required, this style of costume will look sufficiently trimmed to dispense with an additional covering. The long wrinkled *Suède* gloves are worn outside the narrow sleeves.

The second costume is for a more matronly wearer, and here we have a pretty combination of watered

silk, satin, and chenille, all of rich claret colour. The moire is visible in the scarf tunic, in the back drapery, and in two box-plaits in front of the skirt, also on the cuffs. The strings to the bonnet are also watered ribbon. The third figure (a lady of twenty) wears a combination of two shades of brown—chamois and seal—in soft Indian silk and cashmere. The trimming is silk embroidered in eyelets and festoons with the darker colour. The rows of gathers below the waist and indicating the points both front and back are still a feature in the make of costumes. The fourth and highest figure shows a broché and satin dress, and the popular full ruche round the edge of the skirt. The broché is tawny gold, the satin olive-green; the former material shows in the tablier and plastrons. The bonnet is trimmed with shaded plumes of the two colours. The girl of twelve (who closes the group) has a costume of soft Umritzur and plush—terra-cotta and deep red—and her hat also combines the two colours. The baggy plaits in front in lieu of a waistcoat are very popular, but are only suited to slight figures.



The evening dresses represented in the group of four can be made up in either nun's veiling, Surah, or rich brocaded velvet, according to the age and style of the wearer. For young people, soft sprigged muslin over Sicilienne (both creamy white) and enlivened with either shrimp-pink or marigold ribbons make charming dresses. For matrons, rich satin brochés, combined with plain satins and trimmed with beaded passementeries, are more appropriate. Ball-dresses are lavishly trimmed with lace; Spanish blonde, Duchesse, Round Point, Aurillac, Breton, Mauresque, Carrickmacross, and Greek laces are all pressed into the service. The two children must not be forgotten, for children's party-dresses are often difficult to design, and these are specially successful. The little boy's suit is dark ruby-red velvet with point lace ruffles, if *old* point so much the better. The small maiden's frock is of pale pink muslin, Valenciennes lace, and pink satin ribbon. The silk stockings also match the muslin. Sateen and lace are often now combined for dancing-frocks for girls from twelve to sixteen.

In the outlined figures we have a girl's school costume in dark green serge and deep red silk, and a rich dinner-dress of plush and broché, the plush being steel-blue with chenille fringe to match. Plush by reason of its long pile thickens the figure, but its beautiful *reflets* fully compensate and outweigh this drawback.



## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



Y  
A

It is too soon as yet to speak at all authoritatively of what will be worn when we cast off our winter dresses, and set about the pleasant task of donning fresh spring garments. It is so far certain that rich silks mostly watered or brocaded, as well as watered and moire silks

on which brocades are thrown, will be fashionable; that bright colours will assert themselves even more decidedly than they did last season, and that there will be many new things brought out in fine pliable wool of English manufacture, to be made up in combination with moire and watered silk. Gatherings of many kinds will appear alike on bodices and skirts, and I notice as a novelty at one of our leading dressmakers a bodice gathered from the neck to the shoulder, where a frill of the material commences and forms a cape.

The more I study the appearance of really well-dressed women, the more I note that half the success of their toilettes is due to the careful way in which the skirts hang. They fall plain and soft in front, and are sufficiently wide to stand out well at the back, and only at the back, with no indication of crinoline



on the hips, which is most unbecoming. And at the back it is so arranged that the slope is gradual from the waist, showing the waist off as small and slim, to the best possible advantage.

The Medicis collar is more and more worn for evening dress, and I consider that it is exceedingly pretty applied to a low square bodice, made of the same material as the dress, beaded and well supported by wire. I suppose you all know what I mean by a Medicis collar, viz., one that is some four to eight inches wide, turning outwards from the neck, distended and supported by wire and rounded over it, starting from the bodice, and so passing round the throat.

The Newmarket coats are such useful wear that it is difficult to supersede them, and there is hardly



any style of out-door mantle more fashionable for good figures than a stamped velvet Newmarket coat, with handsome buttons. Occasionally they are bordered with fur, but more often they are quite plain.

A most comfortable over-shoe, useful for slipping over boots in travelling, or over evening shoes when going to parties, may be very easily made. It consists merely of a square of knitting. Cast on forty stitches, begin with a row of pearl, and continue two rows of plain knitting, and one of pearl, till you have fifteen ribs, then make one row of pearl, and cast off. Sew either end together, crochet an edge of loops round the top, and thread elastic through below. When slipped on the foot, there is a good toe and heel. Bone needles should be used, and three ounces of double German wool, black or some dark colour. A bow of ribbon on the toe completes it.

To return to ladies' mantles, however, I ought to tell





you of the Policeman's coat, made of dark blue cloth, very close-fitting, and having a long cape to the waist. This is the newest thing of the kind, and will, there is no doubt, be fashionably worn.

It is absurd in ball-rooms to note how universally black and cream are worn; the few exceptions are tones not hitherto considered fit for ball-dresses—ruby-coloured tulle and velvet, biscuit-coloured tulle and satin, or very dark green; these are seen without any white lace or flowers to relieve them.

Shrimp-pink with white is one of the happiest and latest combinations, and lemon-colour with white is another well-worn mixture. Matrons affect caps made entirely of flowers like a wreath, but hiding the top of the head.

A word as to petticoats. Skirts being still short and not necessarily raised, they are not likely to be seen, but they are on this account none the less ornamental. For evening, people wear chemises and petticoats combined, made of soft silk, and very few other under-garments. For day wear moire and watered silk petticoats are not considered too extra-

vagant, nor are quilted satin skirts cut in battlements, with deep lace plaitings between the slashings.

Diamond-shaped devices on stockings are newer than any other, and for evening these are carried out in beads. One of the Paris *élégantes* has been wearing stockings and shoes trimmed with feathers, but they created merriment rather than admiration. Not so, however, the feather capes which are superseding fur ones for out-door wear. I do not mean ostrich, but the lophophore and raven's shiny plumage. Frenchwomen have certainly more courage with regard to dress than the English, they have taste and aptitude of invention and striking individuality, while our countrywomen like sheep at a gap all run in the same groove. But it is all the more difficult to be a faithful chronicler of French modes, the variety is so great. Happily, it would seem, you are getting sorely tired of faded colours and so-called æsthetic dressing—another name for untidy ungracefulness. Brown and amber are for this early spring one of the favourite combinations. Have any of you ever noticed that black differs according to material? Plush, though





black, is lighter than velvet. Velvet panels on skirts have a good effect, better than stripes, because not so recurrent, but stripes have a place still in fashionable modes.

As this is a month when re-trimming half-worn dresses is often imperative, several hints for so doing can be gathered from the accompanying illustrations.

The single figure at the opening of "Chit-chat" is arrayed for a dinner-party in *crovette* or shrimp-pink moire and satin, for combinations of materials in a single dress are still the rule. Satin appears in the puffed tablier, in the box-plaiting, bordering the train, and does duty partly in the bows. The lace Medicis collar is edged with a row of pearls, and the design on the creamy lace of the dress is outlined with pearls.

In the first group of five, there are examples of evening demi-toilettes which can be carried out in either velvets, brocades and satins, or in the less costly nun's veiling, gauze, and soft Indian silk. Lace sleeves, so much in vogue last season, are disappearing, and black lisse and black lace are fast superseding white for tuckers and ruffles—an econo-

mical fashion, but one that demands a fair, fine skin in those who adopt it. The newest lace for evening dresses consists of flowers of white lace on black tulle, and a most effective trimming it proves.

The group of five in out-door costumes testify to the growing popularity of paniers, and if well made and not too bunched, they certainly add considerably to the style of a short dress, provided its wearer be slim. The first figure appears in willow-green cashmere with broché velvet trimmings of two shades of the same colour. No. 2 is in seal-brown plush and satin; No. 3 wears black moire and satin; No. 4 is in claret Vicuna and Bayadere satin; the small maiden of ten who closes the group wears dark green plush and a paler shade of cashmere skilfully combined.

The remaining figures in outline are two wearing walking costumes, and two home dinner-dresses. In the latter, the open Madeira work embroidered with silk on the material is shown. This fashion is on the increase, and is seen on the richest velvets and satins, as well as on the foulards and cashmeres on which it was first introduced.



with difficulty of breathing; calomel; castor oil, a nice, simple, softening laxative; santonine, for thread-worms; steel wine, a capital tonic, and easy to take; dill-water, in pain; and lastly, milk of sulphur.

In addition to these, and chiefly for adults, there should be, as laxatives or aperients, effervescent citrate of magnesia, Gregory's powder, sulphate of magnesia, rhubarb powder, so useful as a stomachic, some podophyllin pills, and some of the bicarbonate of potash and soda, with either citric or tartaric acid, to compose cooling effervescent drinks withal. The anti-febriles must not be forgotten—spirits of sweet nitre, and Mindererus spirit. The tonics may be quinine, tincture of iron, cod-liver oil, and tincture of quassia; sulphate of zinc and alum for astringent purposes; laudanum and chlorodyne to allay pain; pargoric, Dover's powder, syrup of squills, and balsam of tolu for coughs; dilute sulphuric acid, solution of morphia, and chloric ether for diarrhoea; and Dover's powder, or James's powder, should not be omitted, the latter being an excellent remedy for slight colds. I should also mention glycerine, cod-liver oil, essence of ginger, tincture of valerian, compound camphor liniment, Friar's-balsam, nitrate of silver, citrine ointment, and benzoated oxide of zinc ointment.

The chest would not be complete without linseed meal, mustard or mustard-leaves, carron oil for burns, some cotton wool and lint and oiled silk, adhesive plaster, and a few bandages. There should also be a pair of small scales, an ointment or plaster knife, and a pair of surgical scissors. Many handy compound medicines might be added to the list, but

I think it is complete enough as it is. It may even seem formidable in length. So it really looks on paper, but many of the bottles will be small, for the quantities of each medicine you purchase must be commensurate with the dose.

In prescribing for any one, remember the *age* of your patient; a child of a year old—supposing that the medicine is suitable at all—will only take a twelfth ( $\frac{1}{12}$ ) part a grown-up person can, a child of three one-sixth ( $\frac{1}{6}$ ), one of seven one-third ( $\frac{1}{3}$ ), a youth of fourteen about half. Old people must be dealt with in the inverse ratio after sixty. Women take smaller doses, and an opiate should not be given to a child—not even as a soothing powder. Remember the season of the year. Give the less weakening remedies in preference to the stronger. Never give medicine at all unless it is really required. Do not continue the use of a remedy a day longer than it is required, but give it as soon as it is required—a stitch in time saves nine. Always shake a bottle; this is being on the safe side, for even some mixed powders separate. Put everything back in its proper place, and see that the labels are all secure. Lastly, lock up, and take away the key.

In conclusion, it will be observed that in giving my list of medicines I omitted to give the dose of each. I did so purposely, because while strongly advising the members of every family—especially those residing in country places—to have a medicine-chest, I as strongly urge them to get a guide to it. These guides do not add much to the expense—about a shilling or so—and if you could also have by you "The Family Physician,"\* so much the better.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



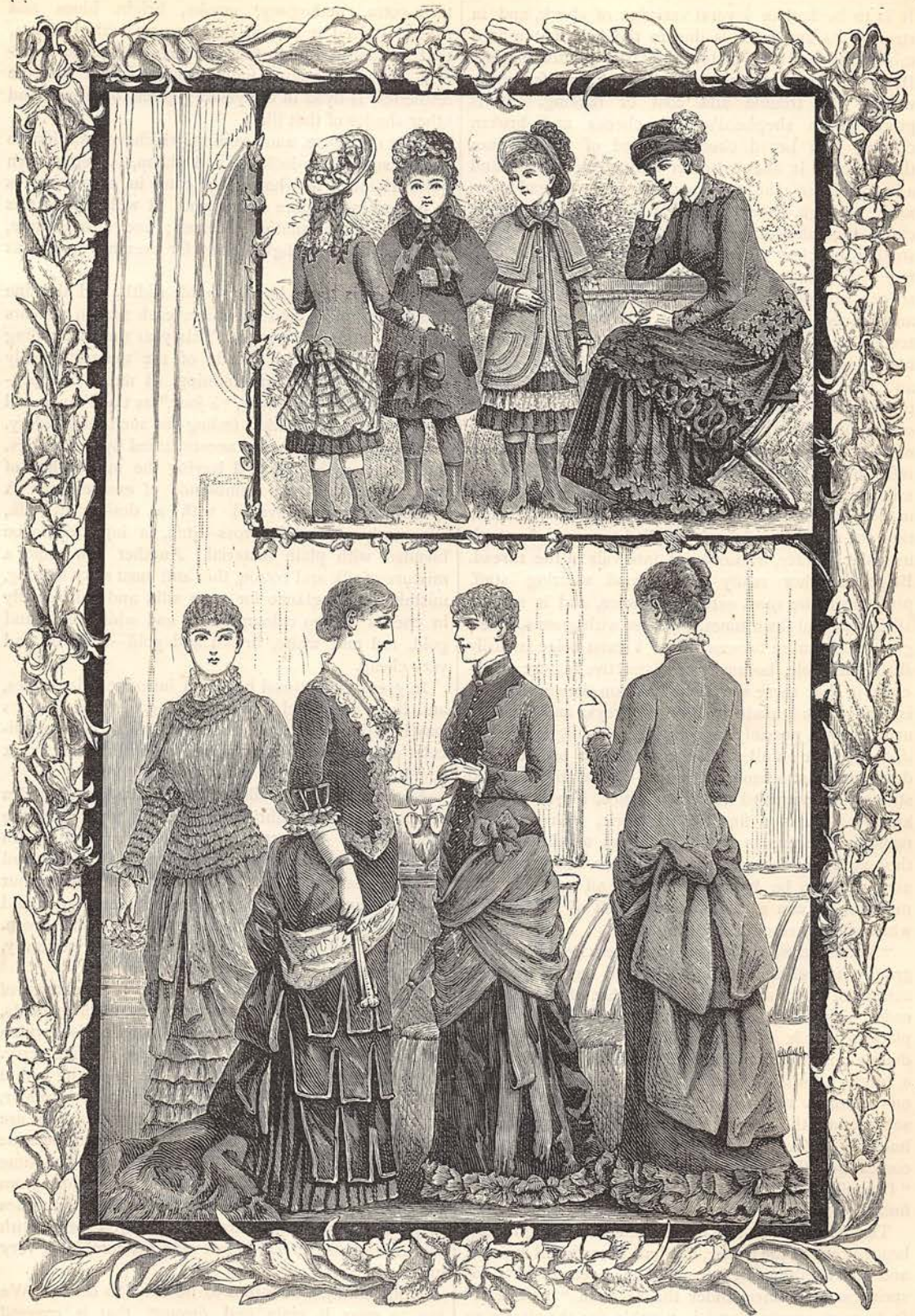
WE have now arrived at that happy moment when all the preparations which have been making for months come to the fore; and the manufacturer has the satisfaction of knowing whether he has prejudged the popular taste rightly, and is fortunate in the productions on which his looms have been employed.

I have been devoting much time and patience to a thorough inspection of new fabrics—wool, silk, and cotton. There is a good deal that is really novel, and

many improvements have been effected on old and well-tried materials. Tinsel finds its way into wool, silk, and even into cotton; an absurdity, the last, seeing that it cannot possibly wash. Cotton and woollen goods are made with borderings, intended to be used as trimmings; but I will enter minutely into the question of fabrics, telling you what I have seen, and what there is for you to buy. We will begin with the woollens, because just now, at this *demi-saison*, there is no style of costume so useful, nor so universally adopted. Little checks are once more quite fashionable, more particularly of the shepherd's-plaid order, and in very inexpensive fabrics; but the absurdity is that when made up they are lined with the richest poult de soie. I saw the other day a brown and white costume made of écarté cloth, which can be bought, I know, in England for about 8d. a yard, lined with olive silk at 8s. This écarté material is reversible, having a sort of pepper-and-salt mixture on the wrong side, and can be skilfully blended for trimming.

\* Published by Cassell, Petter, Galpin & Co.





SPRING DRESSES.



It is to be had in several varieties of check, and in stripes; its low price is due to the fact that it is a mixture of wool and cotton, the latter predominating. Beige *carreaux* is, however, all wool, and far more worthy the trouble and cost of making. It is produced in shepherd's-plaid, checks and broken checks, with broad checks formed of single lines thrown on. It shows brown and green shades, and admixtures of the two, with a white thread running through. *Serpolette* is one of the many cloths that show an admixture of tinsel framing the smaller checks. The *cachemires*, not to be confounded with *cashmeres*, are sold in large, decided stripes, with plain to match, in such mixtures as greens and browns, greens and puce. The variety in checks seems never-ending; large tartans with criss-cross lines are perhaps the newest, in mixtures of brown and blue, or green and red, but they appeal far more to French than to English taste. Tweeds hold their own and are likely to do so; there is scarcely anything more durable for walking dresses; the newest have an interwoven thread in the check and display heather mixtures, while some have snowflake lines of colour in decided contrast introduced. I suppose you know that the term snowflake is applied to a certain rough irregular surface, occurring at intervals in the thread. Beige, another really useful good wearing stuff, promises to be most extensively worn, and is sold in all the natural fawn tones, together with greens, blues, grey, and sombre browns. The *Vicuna* beige is easily distinguishable, because the distinctive feature of *Vicuna* is that there should be hairs on the surface. It is twilled, and made in browns, greys, and blues of neutral tone, possibly to be relieved by light colours, if, as we hear on all sides, the mania for bright tones developed last season continues. "Casimir" I would strongly recommend to your notice, if you do not know it. It is a fine twilled fabric, with a certain resisting stiffness in it which throws off dirt, and is thoroughly good wear. *Clarets*, greens, blues, browns, all these can be had, and indeed all tones in this material. I can speak almost as well of "*Pennelle*," which closely resembles *cashmere*.

"*Vicuna mélange*" has invisible checks. *Beige granite* is well woven together, and has a speckled surface of two sister shades, somewhat of the matting order. *Knickerbocker* stripes in tweed are sold with plain to match, and checks of two colours with large double line checks in snowflake thrown in, and of such a bright admixture of tones, as yellow, red, and blue on a brown and white check, which would seem to substantiate the avowed favour to be given to bright hues. *Foulé* cloth is one of the cheap fabrics, and comes out this season in many new tones. The "*Pennelle foulé*" is soft, like *cashmere*, without the finish.

The "*amazon*," a fine habit cloth with a bright face, brought out in the winter, has had a wonderful success, and now a thinner lighter make has been prepared for spring and summer, under the name of "*petit drap*." It is good wearing, and is notable for the charming colourings in which it is sold—light sage, bronze,

*terra-cotta*, mahogany, smoke, bright blues and drabs; indeed it vies in that respect with *Umritza*, that wonderful Indian fabric, which hails from Bradford Mills, but having found special favour with the æsthetics, is dyed in the yellowy-green, brick-red, and other shades of that ilk.

*Toile religieuse*, nun's veiling, whichever you like to call it, soft, pretty-looking, and cheap, is being worn quite as much as when it first came in, only now it is to be had in far more colourings. It will be used this spring for confirmation dresses; and also *armure*, which is made in light tones, for evening, as well as cream.

*Casimir* is to be had in double width, and also fine Indian *cashmere*, and *cashmere* each season appears in many more colourings. This year they are selling *cashmere* robes with bands of the material richly embroidered in silk for trimming. I mean the open-work English embroidery, "*à jour*," as the French call it. There is a decided feeling for such embroidery. Other woollen stuffs are accompanied by borderings, interwoven with silk, and having the appearance of lace, others with the semblance of embroidery. A brocaded fabric covered with a design in silk, apparently worked in cross-stitch, is intended to be blended with plain material. Another new stuff, a mixture of silk and cotton, thin and most silky-looking, mistaken at a glance for spun silk, and sold chiefly in checks of two colours—blue and white, blue and gold, red and white, brown and gold—is to be had very cheap.

In *grenadines*, tinsel has been introduced in stripes, and lines, and solid flowers; and gold tinsel finds its way into the *petticoats*—white grounds with perpendicular stripes of colour, strengthened with tinsel. What could be more vulgarly out of place?

Now let us discuss silks. Present taste and modes all point to rich fabrics, and every year they are more costly. For trimmings and intermixing with plain materials, some satins are brought out covered with close-set stripes of velvet of the same colour as the ground sometimes, and sometimes shaded and in marked contrast, such as *terra-cotta* and green. In Paris the revival of stripes is a matter of certainty, and also a disposition for artistic tones.

For trains and full dresses, there is a chance of really beautiful things; for example, satin grounds, on which is a pattern in *velours dentelle frisé*, which means the pile not cut, but standing up like terry. You will realise it better if I bring the colouring before you—a cream ground, the pattern in lucifer, copper, or old-gold. Then the striped satin gauzes, they are beautiful in themselves, but most expensive, because they require a silk lining. To gauze velvet, the same applies, the velvet designs standing out boldly from the thin ground; this is the very latest thing in mantles and for trains; so also are light-coloured satins, with raised *ciselé* and *frisé* velvet designs combined, very artistic in effect.

*Moire antique* threatens to be done to death. We are to wear it plain and *façonné*, that is, covered with a brocade, also intermixed with satin. I have



seen, as quite the newest thing, satin grounds with the pattern in moire, outlined with a satin brocade. This will do very well in light colours, but the moire is produced by iron rollers, and these passing over dark satin grounds, give a greasy, flattened aspect. Moire and broché stripes in mixed tones are new, and so are checks moire, and chiné moires.

"Lampas" is a name given by manufacturers to satin duchesse with brocaded flowers; almost equal in richness are the satin grounds brocaded in tinsel. For trimming, "satin moire haïtienne," which is striped in two colours, is a decided novelty. The Zurich silks in small checks will be worn as trimmings and for combining with other materials. Light-coloured stripes and watered silk no one can do wrong in buying, and poult de soie and glacé are decidedly coming in, judging from the stock manufacturers are preparing.

Many coat bodices are being made of glacés, having a velvet brocade. A novelty in brocaded gauzes has the brocade in solid colour outlined with a contrasting shade; this is a triumph of weaving; the gauze looks quite black on the outside, though the coloured threads are carried across at the back. The so-called Jacquard velvet gauze is, however, the best woven on the Jacquard loom. Besides the velvet gauze, another new stuff has come out for mantles, viz., "Sultane façonné," the best being reversible; the ground is Sicilienne, and on this is a broché flower; the effect is massive and rich.

"Satin lumineux" is entirely replacing satin de Lyon, which has never worn well; it is printed on a white warp, and shot off in colours, which means that the colouring is printed in the design before weaving. Satin merveilleux has been similarly treated. English silks are looking up as well as English woollen goods, *i.e.*, a number of fabrics hitherto sold as French are now honestly announced to be British. A new class of English silk is the "Cheviot;" the silk is worked in four colours before weaving; it produces a curious but charming effect.

There are chiné silks, chiné satins, and chiné moires. Some with Pompadour bouquets scattered over them are called "Chapeau Bergère," others with smaller blooms are "Jardinière;" chiné stripes alternating with moire are good-looking.

But I really am inclined to think that quite as many charming things have been brought out in cottons as in silks; and if the weather be only propitious, they will be most fashionably worn for *fête* dresses and full dresses.

Plain sateen is to be had in every self-tone. Then we have a succession of patterns of tiny flowers covering the whole fabric, like those on Sèvres china, others of more conventional type, Japanese in origin, with temples and flowers intermixed. Large conventional flowers and portions of flowers and Gothic patterns in mixed colourings leave little of the ground showing. Dark grounds with large blooms, such as convolvulus and currant blossom, roses, &c., detached, are most silky-looking. Another variety

displays large blooms in outline, white or dark, and on speckled grounds. Single blooms in conventional, not natural, colouring, large and scattered, have a wonderful effect, such as dark brown and pink flowers on a light pink ground. The variety is immense, but we have not yet banished the dark blue grounds with small and large white spots. The most novel feature in cottons, however, is the bordering. Some of the newest have small patterns of flowers in the centre, and large leaves for the borders; others have lace-pattern borders; still others have rose-leaves with scattered rose-buds in the centre, while plain colours have a bordering of simulated embroidery.

Zephyr plain printed, checked and striped, are to be worn, but we will hope that the universal pink zephyrs of last year have had their day. Gold tinsel has found its way into the largest check zephyrs, but of course they cannot wash.

Any of the new materials mentioned above can be used for the *demi-saison* costumes to be found in the accompanying illustrations. The figurine with which the chapter opens wears a brown costume—a combination of a broché and plain fabric; her bonnet is trimmed with lace-ribbon—one of the novelties of the season—the designs of Spanish and other laces being woven in thick figures on a lace-like ground that forms the ribbon, the edges of which are scolloped; a tuft of coralline feathers at the side of the bonnet.

The three little girls in the second illustration are wearing spring costumes—the first in casimir of the new shade of green called "sycamore," and the hat is fine straw to match, for straw hats and bonnets to match costumes will be popularly worn. The second little girl's costume is "petit drap," a very fine cloth, the colour being *ficelle* or twine, for this colour is to supersede *écru*, and during the forthcoming season there will be a *furor* for it, judging from the numerous new laces, ribbons, dresses, and bonnets that are prepared in this particularly soft pretty shade. For children it is charming, and can be easily brightened up with any of the new shades of red called "Turc" and "Sicily," or with the "sunflower yellow" of the aesthetics.

The remaining costumes show great diversity of make to suit a variety of figures. Large important ruches bordering the skirt, huge bows at the back, sleeves cut high on the shoulders, narrow skirts with more than a *souffçon* of tournure, such are the salient points. Square shoulders and slender waists are still to obtain, and what volumes could be written on the torture some women voluntarily undergo to acquire the latter. Tailors tell how button-hooks are called to the rescue, before many habits can be fastened, and dressmakers reveal how the constant order runs: "I am twenty-four inches in the waist, but make my dress twenty-one and leave the rest to me." Nature is incommoded and art outraged, but no matter, so long as a slim waist is the result, with shame be it said, thousands of silly women will imperil the greatest of God's gifts—good health,





WHAT TO WEAR: CHIT-CHAT-ON DRESS.



## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



ALL kinds of embroideries are at this moment the prominent feature in ladies' dresses, for you can buy by the yard silk, surah, and cashmere, all embroidered in silk in a species of rich guipure, and for evening and day wear there is a

perfect plethora of white and twine-coloured thick muslin, covered with this guipure. You may even obtain it over a yard in width, and intended to be worn covering the front breadth, with a bodice and train of a bright-coloured silk, flounces of the same appearing below this guipure.

Dress is becoming so much an art, it is necessary for us to make a study of many of its details. If you invest in a really handsome toilette this year, the chances are it will either be a soie façonnée or a brocade, and it is well that you should know the difference. The broché is produced by a distinct shuttle from the warp or the woof; in soie façonnée the pattern is formed by the shuttle in passing to and fro.

There are many fashionable colours, but string-colour, twine (*ficelle*, the French call it), predominates; it reigns supreme in silks, muslins, woollen stuffs, laces, millinery, embroidery, and the rest. Porcelain-blue, clover, a terra-cotta which is red rather than terra-cotta, Havannah brown, and a Quakerish grey—these are the best and most artistic tones—artistic, not æsthetic, remember, a term often applied to exaggerated and excruciating combinations, crude and hard. Pinks and buttercup-colour, with eau de Nil and dark greens and dark browns, are to be worn for evening.

If you want an inexpensive but pretty dress, not requiring a great deal of wear, choose a foulard façonné, viz., covered with well-intentioned design, or a crêpe de Chine façonné, which is lighter and brighter; or, if you are prepared to pay a fair price for a really good article, choose satin de France—a vast improvement on the flimsy satin de Lyon, and better than the Merveilleux, having an admirable appearance and really good wear. For trimming and admixture with cashmere, &c., Batavia, a soft twilled

silk, commends itself for cheapness and the variety of good colours in which it is to be had.

Many useful dresses for children and adults are being made in small checked silk, the check of the shepherd's plaid order, and of many mixtures of shades.

While their elders are striving to keep young, it would seem that children can hardly be satisfied without trenching as much as possible on the modes of grown-up people. I have just been looking over a large collection of children's millinery. There are toques in brilliant red and yellow plushes, straw bonnets of the poke shape, lined with satin, and wreaths of flowers above and below the brim; drawn bonnets; straw crowns and satin brims; and soft crowns, with points of plush meeting in the centre. The large Beefeater, turned up at the side, seems to be the most remarkable. Indeed when you hold almost any of these wonderful *coiffures* in your hand you are tempted to consider whether the little wearer will not be overburdened by the weight, or at all events eclipsed by the preponderance of the head-dress over the rest of the toilette. The Toreador, or Spanish hat, which has found such general favour, is perhaps as becoming as any hat of the day to young faces, especially when softened by daisies. The poke bonnet, too, has just the necessary amount of quaintness.

Save that plaitings and gatherings are placed in different parts of skirts and bodices, the Princess frocks of last year are not unlike those of the present season. Large lace collars make a pretty finish, and extend almost to the shoulders.

Paletôts with capes, and ulsters with quadruple capes, are made in fancy tweeds; and pelisses with capes, lined with a colour, are made up in black satin. But to be really well dressed a child should look as if it had stepped out of an old picture, and an old picture which another child had copied. Therefore mothers require all their wits about them, and all their artistic perceptions too; but they find their reward, for nothing is more altogether pleasing to look at than a child dressed with artistic simplicity in a mode that is really becoming.

Everybody wears tan Suède gloves now, and I think everybody must be very tired of doing so, for they are soiled directly they are on, and are so costly. The latest novelty in them is the sewing in black on the outside of the hand, and adding elastic to the top, with puffings of ribbon the same shade, leaving long ends on the outside of the arm. Suède gloves have, however, a rival in Italian kid, which is dressed, though sold in tan colouring. These gloves have no buttons, but are long-button length, and will keep clean through much wearing. They are not dear; but cheaper still are some good-wearing



Danish kids made after the chevette order, and just the very things for ordinary use. If, however, you want stylish gloves for hard wear, in the country, choose the Nantwich, which are soft inside, and have enormously long, thick gauntlets. Silk gloves, long, but without buttons, are now made to match all the new colourings; and if you are contemplating a really picturesque cotton costume for garden-parties, purchase a pair of the Mother Hubbard silk gloves to match; they reach to the elbow, and are trimmed with two cross-cut puffings of silk; they are also pretty for evening wear.

There is not much new in the matter of stockings. If you wish to be well dressed, they must match the costume exactly, and should be of silk open-work and embroidered in the same colour; but Lisle thread are made of just as many varieties of colourings, and at a third of the price. Quite the most costly kind have coloured flowers in floss silk, and satin stitch, and another kind has the embroidery carried round, not down the leg.

Nearly all dark stockings have white feet, and Balbriggan hosiery can be bought with embroidered fronts and open-work sides, which are becoming to the feet.

The season's parasols are extravagantly large, and there is a liberal choice in them. Cotton parasols are assuming an importance. They are of holland chiefly, or Pompadour, or of plain-coloured sateen, the first and last painted with palettes, and birds and fish, and flowers, in English styles. But some black satin I have seen of late had been sent to Japan to be embroidered, and were returned with spiders' webs, and rising suns, and squirrels, and flowers, but all so deftly treated that they were quaint and not ludicrous. The Japanese shape has been modified but not set aside, having some ten ribs now instead of twelve, which produces more of an arch. Japanese handles are covered with cane-work, and are also crooked and carved, for crutch handles have come into favour with women as well as men. The papier-mâché handles in white, black, and colours, covered with Japanese designs in gold, are new; but the porcelain, when well painted, are works of art. Indeed there is plenty of scope for artistic talent in matters relating to dress, and some of the very best of this season's parasols are painted. There are many plain brochés to match all colours; plain satins, lined with satin, having bunches of coloured flowers; some are covered with large lace covers, some with rows of lace, and the Claremont shape has been re-introduced, viz., with a deep scallop of the material between the points. The new sunflower tassel has a button in the centre and fringe round, and further, there are coloured pompons attached to most of the holland sunshades, and bows of ribbon appear on many handles. The children's parasols are the most tempting things possible, small and well-shaped, with either alternate rows of lace and pinked-out cotton, or pretty Pompadour designs with borders.

In underlinen, all that there seems to be new in Paris is that the chemises are cut closer to the figure, and the seams veined so that they form a trimming.

It is very usual to introduce a coquille-shaped puffing over the bust, or a square full piece gathered horizontally down the centre. The night-gowns are gathered at the neck and waist, at the back and front, and on the shoulders; the sleeves are wider, almost of the bell shape, and have insertion let in. The favourite lace for these purposes with Frenchwomen is the fine imitation Valenciennes, but English people prefer the real lace of a coarser make.

Flannel petticoats are most elaborately embroidered in coloured silks, the embroidery being confined to a narrow gathered flounce at the edge. Full-dress petticoats are made of cream and coloured silks, and of nainsook, and have so many lace-edged plaited flounces that the lace falls in quadruple folds.

Dressing-gowns are made in one, with large collars and full gathered sleeves; there is a choice of materials—twine-coloured striped muslin or a well-covered cotton. Tea-gowns are more things of beauty than they have ever been. The skirts are mostly a walking length, and are made either in satin or in soft silk, the latter always of cream or of most delicate colours. The jackets generally have paniers, and the whole is clouded and veiled in piece-figured net or lace, and bordering lace. Watteau plaits have not gone out, but they assume a fan shape on the back, and the sleeves are loose, often coming only to the elbow, where they are supplemented by a puffing of lace and net.

Crinolines are becoming a necessary part of dress; they hang only at the back, are graduated into the waist, and have an embroidered flounce at the edge.

Great variety in make and trimming will be found among the accompanying illustrations, for this is the month *par excellence* when wardrobes want fresh supplies, and half-worn costumes fresh trimmings. Neither in new materials nor in garnitures is there any lack this season. Checks, stripes, dots, figures, plain, shot, broché, and chiné, are all in vogue, and examples for both making and trimming them in the most popular styles are included in the cuts.

Stripes are decidedly fashionable; they are worn in vivid contrasts, and this season they are not monotonous. The popular width of stripes will be understood by a reference to the engravings.

Paniers are also decided features in this season's costumes, as will be gathered from the same source, but they should be handled judiciously. Slender figures may wear them full and bunched if so inclined, but stout women (if they adopt them at all) should have them indicated by the merest folds.

The new padded sleeves likewise require judgment in adopting them; otherwise they make their wearers look high instead of square-shouldered. The coat-sleeve is cut slightly full at the top, gathered round the armhole, and the padding—in a separate piece of silk lining—is basted inside, so as to make the sleeve stand upwards.

The new colour called *ficelle* is a most convenient one to adopt, for it can be brightened up with ribbons of almost every brilliant hue; in lace, too, it does not soil easily, a decided advantage for London wear.



## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



N the height of the London season, and, what is far better, that delightful time of year when nature is seen at its very best, there is every encouragement to dress well. The sun shows up all defects, and you must don your freshest attire. There

are many tasteful novelties now, indeed all the new fashions seem pretty. Moire and watered silk are universally worn—striped moire, checked moire, and the new Moire Haïtienne, viz., striped with alternate moire and a thick cord. Broché moire, I consider, is now the particularly favourite fashion for elderly ladies' full dress. In order that you may distinguish between a broché silk and what the French call "soie façonnée," I must tell you that the pattern in a broché fabric is formed by means of a separate shuttle working quite distinct from the weaving, while in the other case all the work is done by the shuttle going across.

If you ask whether stripes, checks, or broché are worn, I can only say that all are in vogue, but in Paris, at all events, the stripes are more generally applied as trimmings, especially velvet and satin stripes blended, but vividly contrasting in colour, such as red and green, blue and gold, and so on. I saw last week, at a fashionable dinner, a skirt of myrtle-green satin, elaborately trimmed with lace, worn with a coat bodice of striped velvet and satin, of the same shade of myrtle-green, mixed with old-gold, and this is a style much in favour; though, speaking generally, I consider coat bodices quite distinct from the rest of the dress are going out. Chinés are gaining great favour, and both in foulard and richer materials are being worn with plain-coloured satin and silk skirts, having gathered flounces; and a sort of apple-green is the favourite colour. But gros-grains are certainly replacing satins, and at some of the most fashionable weddings, of late, brides have worn rich corded silk, with a coarse reps and of an ivory tone, instead of satin.

In cotton and woollen goods, printed and embroidered borderings are almost the only trimmings used; indeed, except a few fringes, trimmings are in the minority, unless it be lace, and for that the demand

is so great, it is almost impossible to get a sufficient quantity from wholesale houses. Mauresque is the latest novelty, like embroidered net, and you may now buy net by the piece, treated in the same way, and liberally used on silks, satins, and washing materials. It is very pretty on silk or bobbin-net. Spanish lace is almost the only black lace used, but the patterns are more of the guipure order, and there is no doubt that next year everything will be guipure in black lace. We call it all Spanish, but in truth Calais and St. Pierre are the two places where it is chiefly made. England is, however, making a reputation for itself in that way, and excellent black bright silk Spanish lace is made in Nottingham.

French dressmakers use a great deal of imitation Valenciennes lace, with the same quaint designs upon it that were wont to characterise the early darned laces, viz., griffins and quaint animals; this is mostly of a deep yellow tone, and of a pinky yellow, the latter more becoming to the skin. The finest imitation Valenciennes finds much favour, only in Paris it is exquisite but so costly. "Duchesse brodé" is another elaborate lace used in trimmings. I give the preference for originality to that class of it which has the foundation of twine-colour, the pattern raised and white. Olivette is a kind of lace, the pattern covering the ground, but nothing is really so much the *furor* as fan lace, which has a design of fans all over it; this repeats itself over and over again. The same idea is carried out in embroidery, and many stylish washing dresses are trimmed with twine-coloured linen, the fans embroidered *à jour*, each in a distinct colour—red, blue, brown, and so on. The most expensive kinds are worked in silk, but coloured ingrain cotton washes better. Never were there more beautiful embroideries worn on cotton and muslin dresses. The whole fronts of skirts are hidden beneath broad flouncing of ficelle-coloured cambric, covered with Mauresque designs *à jour*, viz., open-work.

Aprons are coming in, and if you want a most dressy addition to a morning or evening toilette, let me suggest one made of piece lace, bib and skirt in one, gathered at the waist, and bordered with a frilling of lace, one end turned up and secured by a bunch of flowers and long loop bows of ribbon. The collarettes and fichus worn now are very varied in form and generally pretty. Some turn down from the neck, others take the form of gilets or habit-shirts, for a sort of under-waistcoat of muslin is a very usual way of trimming and arranging many dresses for demi-toilette, but there is always with these a great bunch of spring flowers on the left side. If you have by you a light silk or satin which you wish to transform into a home dinner-gown, add this muslin gilet and it will be done.

Some wonderful parasols are now keeping off the slow-coming summer sun; some have row upon row of red lace, some have stripes of moire and satin,





WHAT TO WEAR IN JUNE.



some are of crocheted straw, but the prettiest are large and entirely white, with fall upon fall of lace.

Metal buttons are much worn, especially those worked in gold, also horn and pearl. The latter are studded with steel, but most of the ornamentations on buttons have their designs borrowed from Japan, such as the sunk plate in carved pearl, the metal mottled buttons, and the tortoiseshell with gold.

I always approach the question of millinery with diffidence, there are so many styles and so much individuality. There are close-shaped bonnets and large ones, even to the old poke, and hats which look like bonnets, and bonnets which it is difficult to distinguish from hats. Twine lace is used on all, and it looks best on satin of the same shade. Wreaths of roses and other flowers appear beneath the brim of the largest and the newest bonnets. Three tones prevail in millinery—dark myrtle, butter-colour, and ficelle. The lace ribbon is new; this has an open-work centre, hence its name. The ribbons are very handsome. Some have a large brocade quite covering them, and there are all kinds of striped ribbons. Alternate stripes of plaid and plush, and of moire and chiné, are admirable; watered and satin stripes are frequently blended; and satin stripes with flowered borders, and corded stripes with chiné ribbons, are more used for bonnet-strings than aught else; but "faillentine," a soft corded silk, is occasionally employed, as well as for trimming.

The new mantles bring to mind old Tudor pictures; the one object would seem to be to get the shoulders as high as possible, and for that purpose they are padded, and in Paris even kept out by steels. Only the richest stuffs are employed—brocaded velvet, gauze, "Sicilienne façonnée," which has the brocade in satin and the foundation repped; and "soleil," a soft, rich, ribbed silk. The visite with ends is a favourite shape; there can hardly be too much lace upon them, and the other trimmings are all arranged to fall in drops between each of the plaitings. You rarely see a long mantle except on old ladies; they come just to the waist and nothing more. Cut jet glitters on all, but does not diminish the cost by any means. Moire, especially moire brocade, is used for some of the more expensive cloaks, and has the great merit of wearing well. Some of the prettiest have lace sleeve-pieces coming over the shoulder; this is a marked improvement, for the moire is apt to stand out and add to the bulk of the figure.

It is to be hoped you are not going as the month advances, in England, to burst out in the same plethora of pink as last season, but an immense number of pink cottons have been prepared; not zephyrs, but really cotton and sateen, covered with a running white pattern hardly to be distinguished from the ground. Tiny white spots threaten to be as universal as the pink zephyrs. One of the simplest and prettiest little costumes I have yet seen was a light blue gingham with white spots; where it is to be bought I have not since found out, but it was decidedly pretty and *distingué*-looking. It was made as most people who study dress have their things

made now, viz., to look picturesque. We are borrowing our notions from the Directoire period here, chiefly in hats; and we are veering towards the leg of mutton sleeves. We decidedly show a *penchant* for the reddish tinge of hair that prevailed in the eighteenth century, and is produced, I hear, by occasionally only damping it with golden wash.

For country wear small-spotted gauze veils are much in vogue, and for travelling we could not do better than copy our American cousins, who tie a gauze veil entirely over the hat or bonnet, so that all dust is excluded. There is a little art in putting it on: it is knotted at the back, and the ends brought to the front.

For dinner-gowns for young girls white *barège* has become a special fashion. The skirts are short, have some three tunics, each bordered with straight white silk fringe, the bodices made full and belted, cut square at the neck, and sleeves to the elbow. If the proper wire-grounded *barège* is chosen, it is durable, does not crush, and shows up any leaves or flowers arranged upon it. In our day people, I think, care more that dresses should look pretty for the passing season than that they should last long.

How very generally polonaises made with paniers are worn, may be gathered from the accompanying illustrations. For in-door costumes they are as popular as for walking dresses, and after all they are both convenient and economical wear, for it is not imperative they should always match the skirt they accompany. As a rule they are drawn away below the waist in front, curtain fashion, while at the back the drapery is arranged to look as bouffant as possible. Skirts (as will be seen on reference to the engravings) are both flounced and bouillonné, and most have an important ruche or kilting at the edge, but perhaps the skirts that are box-plaited in perpendicular lines are now the favourites; for examples of these, refer to the second and fourth of the in-door costumes. The fourth makes a pretty home dinner toilette in nun's veiling or in grenadine combined with satin. The third, with its moire skirt and soft foulard polonaise, is a simple style suitable to a very youthful wearer.

Three figures in the lower row of illustrations wear washing costumes—sateens and cambrics—combinations of plain and figured fabrics, and these with their demi-long sleeves sewn in high at the shoulders, bunchy paniers, and rich embroideries, the parasol *en suite*, are eminently picturesque this season. The two last figures are equipped for travelling in soft light woollens, of which there is an ample choice this summer in both Paris and London. English manufacturers now produce fine woollens that drape in graceful lines in all varieties of beautiful artistic and æsthetic shades of colour, and alpaca so long discarded is again worn in both countries. In England the example has been set in high places, for Her Majesty has had a piece of black alpaca expressly manufactured for her in Bradford, and in the trousseau of the Duchess of Albany there was a pretty grey alpaca, daintily trimmed with grey chenille and red satin. In Paris fine alpaca was wont to be considered admirable for useful costumes. It is light to carry and does not take kindly to dust.



## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



are enjoying the sunshine now — if we did not now, when should we?—in this month of July. Fashion directs our attention to the sun chiefly in the matter of parasols, where its vagaries are great. They are all as large as a small umbrella, some

of them the size of a big one. The linings are as notable as the covers; some display chiné satin, with great roses, others huge checks. Cotton asserts itself in parasols, as well as in other things; large dark green parasols have a bordering of monster terra-cotta flowers in several shades, others have parrots, spiders, and many wonderful insects, on one rib or on all. Quite the newest thing I have yet seen was a large-framed black parasol, half the frame covered with black satin, half with Spanish lace, the latter falling in a deep flounce below the points of the ribs. Yet after all the plainer parasols are the better taste, only they must help to carry out the rest of the toilette, and the flounce round the parasol, or the colour of the whole, should match that of the dress. Those, however, who study to produce effect, select the most remarkable parasols—broad stripes, vivid colours, extraordinary paintings—or shapes as far removed from the usual one as possible.

This is just the season of the year to buy a light and pretty gown, which serves for full-dress morning occasions in the summer sunshine, and then for dinner wear afterwards. There is a large choice of such garments; for in London as well as in Paris you may procure nun's cloth skirts trimmed with *écru* lace, in cream and other colours, at a low rate. There is a new make of muslin after the order of Madras muslin, but called Spanish muslin, which differs only in the groundwork. This is of the nature of grenadine; it lasts well, and makes up into inexpensive gowns for young people. White muslin is decidedly once more to the fore, especially Swiss book-muslin. I have seen several of such dresses made with three box-plaited flounces and tunics over them, and these are the latest fashion in bridesmaids' dresses. But it is in the tunics that the costliness or non-costliness of such toilettes shows itself. The generality of tunics are a scarf of embroidery, the newest thing being net

or muslin covered all over with white silk or cream silk embroidery. Yet, for young ladies, some of the prettiest costumes have simple muslin lace-edged tunics, caught up in three places with satin bows formed of loops. *Merveilleux*, satin foulard, and other not over-costly classes of silk, compose many of these useful costumes; and though, if intended only for evening wear, blue, ruby, or a delicate peach is sometimes introduced upon them, as a rule, for day wear, only silk or the *écru* embroidery is employed in the way of trimming.

Large ruches edge many day skirts, and I notice, as a favourite mode of trimming on several cotton dresses, a treble box-plait at the edge, the centre plait caught up so that it has the appearance of a ruche.

Every skirt is now draped in a distinctly different fashion on both sides; the tunic is as much as possible replaced by indefinable drapery, of which it is difficult to say where it begins or ends. The flounces, whether box-plaited or gathered, come high up, well above the knees, and many of the fronts of the skirts have, as it were, two skirts ending in a flounce, but with from fourteen to twenty rows of gatherings above.

On to cotton dresses much coloured embroidery finds its way, the foundation being of the same material as the dress, with the design in colours. Small round gathered shoulder-capes complete many of the toilettes, and some of the new Paris bodices have folds coming from the arm-hole over the bust to form a sort of fichu, but this style cannot commend itself on the score of being becoming.

The favourite tinsel of this season has been interwoven with cotton dresses, and, more wonderful still, it washes well.

There are many exquisite designs in cottons, sateens, pompadours, and the like, but the newest kind are soft unglazed, like Indian cotton, the design well covering the whole fabric and leaving no groundwork.

The difference between English and French modes shows itself in no other item so much as in millinery. English buyers come over to Paris and purchase the large and often startling head-gears which find favour here, but they really only lose their money for their pains, for *les Anglaises* are faithful in eighty cases out of every ninety to the close shapes which originated in Paris.

The white and *écru* crape, with coarse crimping, is the newest kind of strings, and shades of green play a most prominent part in millinery. The Paris shops are full of many delightful trifles in the way of bonnet-pins, I mean pins used to fasten the strings; there is no device too fanciful. They take the form of umbrellas, owls' heads, quaint-shaped bottles, or rather flacons, shoes, *Honi soit qui mal y pense* garters, and, prettier than all, small nests with





WHAT TO WEAR IN JULY.



pearl eggs. The bizarre element asserts itself in millinery. Butterflies, caterpillars, and beetles wander over green flowers, and over red or even blue leaves. Grapes, currants, and strawberries are quite as fashionable as flowers, indeed any kind of berry. Cranberries, sloes, and blackberries, I have seen on many new bonnets and on many of the preposterously large hats.

By-the-by, besides the necessary steels placed in the dress skirts, the basques of bodices at the back are made to stand out by means of a small mattress about ten inches square and quilted; it should be, say two inches thick, and, of course, so sewn in as to be invisible.

Tea-gowns are much worn still for home dinners. The cotton embossed velvet and satin sheeting make up nicely for these, and require only trimming down the front, with lace or ruching with bows. Chinese mandarin robes, and loose Japanese robes, can be transmogrified into tasteful tea-gowns, but must be lavishly ornamented with lace, which, abundant as it is in all cheap kinds, cannot be found equal to the demand. The new velvet canvas gauzes, lined with a colour, are to be recommended for the purpose.

The coloured spotted veils are being largely introduced because they are supposed to be becoming, and for the same reason the *écru* muslin and lace of a pinkish tinge finds its way into everything, especially tea-gowns, where often enough it is arranged in a full puffing from the throat to the hem, caught in at the waist. Many so arranged in the front fall loosely from the shoulders, are gathered to a round collar, and not at all defining the waist. A shot *Merveilleux*, black and blue, with a blue front, is one of the most useful kinds I have seen of this sort of gown. The sleeves rarely, if ever, come below the elbow, but are supplemented by a puffing of *ficelle* lace or net ending in a lace frill.

White Spanish lace is largely employed for collars, or rather collarettes, that reach to the shoulders, and for *fichus*, which are all supplemented by bouquets of real or artificial flowers. Real flowers are a most important item in the bills of a fashionable woman now-a-days, and long wreaths from the shoulders to the front of the neck are universally worn in England.

Shoes are shorter in front, stockings are embroidered in all colours, as well as in gold and silver, and gloves reach far above the elbow, and, when it is possible, are carried over the sleeves. You can hardly be too picturesque in your style of dress if you desire to be really fashionable, but abjure æstheticism, not only because it is bad style, but unbecoming, and a cloak for ugliness.

The picturesque is a homage to art and artistic feeling. In obedience to it some of our richest stuffs have been resuscitated from Venetian and other good

designs. Very handsome are the gold brocades of mediæval patterns now being used for opera-cloaks, trimmed with *passementerie*, fringes, feathers, and lace.

Dark green, electric blue, and various shades of yellow and orange are the favourite colours, for dresses, in Paris, where bodices dissimilar in fabric and hue from the skirt that accompanies them are more in vogue than in London. The cut and fit of bodices are more than ever studied by French dressmakers, many declining to make for a customer unless she consents to undergo the tiresome process of "trying on" at least four times. The result is a total disappearance of creases, and a general air of slimness, which suggests a suspicion that the Natural Health Society might find a useful career over the silver streak.

Soft clinging materials are in vogue. The four young ladies in the upper group of our illustrations all wear them in the form of cashmere, satin, foulard, and nun's veiling. The general outline of a well-made dress is—to be cut high on the shoulders, with demi-long sleeves, very long and slim-waisted, paniers on the hips (arranged high or low according to the size of the wearer's hips), a short narrow skirt, thickly ruched at the edge, much ornamented in front, and well puffed at the back below the waist. And in this pouf lies the difficulty. *Crinolettes* are usually worn in England for the support of the pouf, which Fashion demands must stand well out below a pronounced curve of the waist, and *crinolettes* are given to wobble when the wearer walks. The more skilful French dressmaker makes the pouf by draping the dress amply, and supporting it by cleverly bent whalebones, and occasionally by the aid of a small horsehair cushion, so sewn inside the skirt that it forms a part of it—a vastly superior contrivance to the *crinolette*.

Embroidered cashmeres and foulards are much liked; an example will be found in the third figurine of the upper group. To be quite a success the embroidery should be worked on the material after the dress is cut out, and not purchased by the yard as is the usual proceeding. The fourth figure wears a *demi-toilette* of nun's veiling and *Merveilleux*, and the turreted tunic and over-skirt illustrate another favourite style. On the second figurine a happy combination of a plain and *broché* material is shown.

In the out-door group below, examples are given of the full ruches on the skirt, of the demi-long sleeves with the long *Suède* gloves, of the silk handkerchief (usually a bright colour) tied round the neck, and of the shady head-gear, becoming more general as the season advances and the sun shines more powerfully. Children's frocks are a repetition in miniature of the style adopted by their elders. The little maiden feeding pigeons, who forms the initial to our *Chit-Chat*, in her delicate French sateen of cream and pink, is suitably, because seasonably, dressed.





## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



“YELL, the truth is, anything and everything is in fashion nowadays, if you do but have it well made.” So ended a long conversation the other day, which began by lamentations on the part of a friend of mine, who had by her a number of unmade dresses from her *trousseau*, and feared the patterns of the

brocades and tints of velvets and cashmere would be out of date before they were made up. But in the end we came to the conclusion that, if things went on as they do now, she might let her mind be easy that all could be turned to good, profitable, and fashionable account, always provided she could get the materials well made.

Prophets have been guilty of a good many mistakes with regard to the weather this season, and the extreme cold and dampness that prevailed in England in the early part of June were disappointing to those who had hoped to disport themselves in the many charming washing-dresses prepared for Ascot, Sandown, and other gay gatherings of the London season, and for Le Grand Prix in the French capital. But in London, as in Paris, black carried all before it, but black relieved by brilliant colouring at the throat and on the bonnet.

English people have quite forgotten their whilom *penchant* for sombre colouring, and the deepest orange, the brightest reds, together with tender pinks and canary colour, and various shades of yellow, were most readily chosen to throw out the dark background; while on parasols (which, by-the-by, to be *en règle* should be about as large as an umbrella) a huge bow of ribbon or bunch of flowers on the outside, and a bow of ribbon on the handle, carry out the same idea. For the dainty manner in which these important looking parasols are trimmed, see the illustration at the commencement of this chapter.

But with August, and the country gaieties consequent on an influx of people back to their homes, we have a right to expect to wear washing-dresses, so I am going to describe to you some that are really fashionable, well-worn, and easy to arrange. A butcher-blue gingham or zephyr-cloth, made with a full bodice banded. Nothing is being so generally worn as these full bodices by Englishwomen. There is a high band

round the throat, with a plaiting of lace above, and perhaps below, forming a point on the back between the shoulders, lace or lace insertion laid on quite plain, a knot of inch-wide crimson satin ribbon at the throat, and a large crimson sash round the waist. The skirt in front has two deep flounces edged with lace, with six-inch-wide insertion let in above the lace. These flounces are so arranged that they appear like a double rounded tunic, while at the back are draperies edged with lace carried across the waist in front, but caught back with the sash. This is a favourite style in cream and *écru* dresses, which are much trimmed with twine-coloured embroidery.

Perhaps some among my readers are lovers of archery, and may care to hear of an effective archery dress prepared for a club. The material was nun's cloth and emerald-green satin. The skirt consisted of double lace-edged flounces, with runnings and back draperies, and for day wear there was a full bodice, green belt, and tight sleeves; but for dinner wear (a general dinner of the members followed the shooting) there was a long jacket bodice of nun's cloth, with a green pointed and gathered plastron and lace sleeves. The hats were large-shaped, made of fine Tuscan, lined and trimmed with emerald velvet.

Some of the porcelain-blue cottons, with rich covering patterns, are exceedingly fashionable; they are made as all the dresses for out-doors are worn now, flounced to the waist, the bodices buttoning at the back, with panier draperies from the side, fastening together and falling in graceful folds at the back. There are paniers and paniers. Many for evening dress are made on the skirt and very *bouffant*, standing out in a wide close puff all round the pointed bodice, when it is put on, and having all the appearance of being sewn to it. Others are a straight scarf-like piece closely plaited in front, and starting from either side of the bodice, passing in a sort of festoon over the hips.

It is curious to see what a number of puffs and angles can be concentrated on one person with these paniers. The puffings on the shoulder and the puffings round the neck as often as not prevail.

One long treble box-plaited flounce from the waist to the hem of the dress is now a favourite style for the front; also some six treble box-plaited flounces with draperies at the back, and long flounces or puffings headed by runnings, perhaps seven or eight above each flounce.

There must be a total ignorance of all the laws of form in those who now decree that the fronts of dresses should cling so closely and the backs be so *bouffant*; but the worst, perhaps, of all the exaggerations of fashion is the heavy *ruche* round the hem of the dress, which makes one look just like a china figure requiring a strong foundation.





WHAT TO WEAR IN AUGUST.



Tussore silks are useful for travelling, for garden parties, for sea-side, and indeed for so many occasions just at this time of year, that I recommend them to the special notice of those who are economically inclined; also black Surah, the latter intermixed with cardinal, the former with a large cardinal sash. These are as dressy, and far more useful and economical than the now fashionable book-muslin, bedizened with lace and guipure embroidery, which run up their cost to that of a silk dress.

If you are on travelling bent, you may require a new ulster or a jacket, and to be *en règle* these will be of a mixed cloth, rather bright in colouring, trimmed with most decided gold buttons, plain and glistening, a bright-coloured handkerchief protruding in front or encircling the neck, so as to be very visible. I cannot discover that there is anything very novel in the cut either of the jackets or ulsters, except that they must fit to perfection, and that the skirts of the ulsters give ample room for distended skirts.

We have not yet begun to paint cloth dresses or jackets, but pretty well everything else has—"suffered," I was almost tempted to say, at the hands of the too often unskilled amateur artist. Parasols, satin cloaks, and dresses are covered with oil paint, and one of the most remarkable toilettes when the Grand Prix was run, was a grey linen with sweet-peas painted on it.

Natural flowers are very much worn both for morning and evening; and for evening wear, when artificial flowers are resorted to, they are of prodigious size.

For garden-parties, shoes and open-work or embroidered stockings are worn; but on all but very dressy occasions, boots with welts and buttons, and coming well up on the ankle. A few young ladies, more ambitious than the rest, are having boots made of a piece of their tailor-made dresses.

Gloves continue to be worn outside the sleeves, and are exceedingly long.

In bathing-dresses there is little or no change as far as Englishwomen are concerned, save that the proportions of both skirt and bodice are more ample, and that red bags are much employed to carry bathing-dresses and the paraphernalia, of which the fair damsels seem to be as proud as a barrister is of his red bag. This, by-the-by, reminds me that capital cases for umbrellas are made of four strips of holland blind material sewn together, bound with braid, and tied top and bottom. Each strip is four inches wide and half a yard long.

Aprons are coming in again, but only dainty ones, which make a garden-party dress more bewitching. They are made in muslin, trimmed with lace and ribbon, and come well round to the back, with bibs back and front.

Tailor-made costumes are still notable for their severity of style. The tunics are for the most part fastened on to the bodices, which fit without the

suspicion of a crease. Some new ones have striped under-skirts, and there is a great disposition to return to the old polonaise just looped over them.

A pretty style of costume for a garden-party is worn by the first figure in the upper row of our illustrations. This material is figured sateen, ficelle or twine-coloured ground, showered with graceful red flowers. The long Suède gloves are drawn above the sleeves; the fichu of soft Indian muslin is fastened with a red flower; the parasol is red, so are the hat-trimming and lining. For a costume to be thoroughly successful the principal note of colour must be carried into the smallest detail; every accessory must have the effect of being made specially for that particular dress.

The second figure in the group wears a more pretentious toilette—terra-cotta satin skirt and waistcoat, with ivory gauze over-dress flecked with tinsel stripes and trimmed with rich ivory-white embroidery. The terra-cotta satin also appears on the cuffs in the form of a fine kilting, and on the Panama straw hat as a bow. The sticks of the fan are terra-cotta-coloured. The little maiden of six summers wears striped pink-and-white cotton, trimmed with white embroidery worked in ingrain red cotton; the cape is bordered with this trimming, and the stockings match the frock. The last figure (seated) wears a travelling costume of the new checked tweeds, bright and gay-looking, as the tiny squares are of divers colours, all well blended. The costume is made with a jacket.

The dresses illustrated in the lower group are for in-door wear, with the exception of that on the little girl who turns her back the better to show the pretty make of her Pompadour sateen frock, with its gathered back and sleeves, its large lace collar and crimson scarf-sash. Madras muslin and nun's veiling are inexpensive materials for demi-toilettes, and might be used advantageously for any of the dresses that follow, although plain and striped foulard and painted lace compose the first dress; beaded black Spanish lace over mauve satin, the second; Tussore silk, crimson satin, and embroidery, the third; and electric blue watered silk and chenille bordering and fringe, the fourth. Other pretty combinations for evening wear are white muslin, ficelle lace, and carnations (there has been quite a furore for these flowers of late); *écru* muslin, with embroidery to match, and violet heart's-ease. Natural flowers are worn on ball-gowns almost as frequently as artificial ones, and if they are well fastened they do not crush and tumble readily. Gloire de Dijon roses, and lilies of all kinds, have set off many evening toilettes of late. And of bouquets a chapter might be written—they are enormous, and how they are carried by the small hands in which they are frequently held is often a mystery. Bridesmaids sometimes carry huge bouquets of one flower only, and sometimes gilded baskets of various blooms, with which they strew the bride's path at the conclusion of the wedding ceremony.





## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



ACCORDING to the showing of those learned on the subject, Autumn only begins on the 23rd of September, when the sun enters Libra. So we still have a few weeks left of summer. But in our fickle climate the glory of the year bids us farewell, often enough amid tears, and most generally in cold winds and chilly even-

ings. It is a season when washing-dresses are by no means set aside, and yet furs may not be out of place. It is, however, certainly too early to speak surely of what winter and autumn Fashions are to be, so I shall content myself with dwelling upon what is best suited to the present month, without any special regard to the future.

The summer in England has been characterised by the wearing of more bright colours than I have seen on your side of the Channel for many a long day. They have not, as a rule, been the foundation of the toilettes, but have relieved and smartened the darker backgrounds. For example, one of the best-dressed girls at a large English hotel, where I last week spent a few days, appeared one morning in a most inexpensive gown of pure drab beige. It was made as most of the young "Engleesh meeses'" dresses are made now—for you do run fashions to death in England; you will not quarrel with me for saying that—with a close-fitting pointed bodice, buttoning in front; to the edge of this were sewn the panier draperies forming some four or five puffs at the back. The front had a deep piece arranged in single box-plaits, falling over a narrow plissé at the edge. The wearer had not the clearest complexion in the world, and the dress would not have suited her as it did, if she had not added a sash of bright cardinal at the back, and a knot of cardinal ribbon on one side of the lace ruffle.

Many of the dresses of neutral tones now worn are brightened in this manner. A favourite alteration in

the mode of making is that the bodice should be full before and behind, sometimes gathered in straight lines back and front, at the shoulders and waist of the dress, sometimes in circular gatherings round the neck. Two or three straight-gathered flounces, mostly edged with lace, is another easy and favourite arrangement of dresses. Indeed, I consider at the present time young ladies can, if they are so minded, make their costumes themselves more easily than usual.

I will instance one or two other ways of introducing bright colouring. For example, a dark green cashmere dress, with a scarf tunic of old-gold and vivid green. A grenat cashmere with three flounces of striped grenat and gold, so arranged that the gold portion only shows in the plaits. *Apropos* of these flounces, I am sure my readers will admit that I am an advocate for economy, and that wherever it is possible I enjoin it, but there is such a thing as ill-judged economy. We know that silk, satin, and velvet are costly, and to lessen the quantity of stuff required, many skirts are made up on alpaca of the same tone, which is all very well if the arrangement consists of draperies that can be tacked down and kept in their place; but with narrow plaited flounces, on a windy day, it happens that more of the lining is seen than of the outside covering, with very objectionable results.

Englishwomen are taking to checks with a vengeance. At the seaside I noticed that large old-gold and grenat, and old-gold and green checks find special favour, and made up, too, on plain material, which will show when it is not meant to do. Alas! Englishwomen have much to learn with regard to the art of dress. They have this summer taken affectionately to bright red parasols—very charming, no doubt, with grey, biscuit, black, and cream dresses; but it sets one's teeth on edge to see them with vivid greens, and light and dark blues, as you may at any English watering-place, at this moment. The well-covered or all-over patterns in dark colouring are the best-worn cotton dresses of the season except the zephyrs, and they are most liberally trimmed with lace, which in the bad weather, of which we get so much, becomes dragged.

Sailors' hats are the favourite headgear; they are worn well back on the head, showing the curls in front, and are fashionable in white, black, and fancy straw, trimmed often enough with a piece like the dress, or with a wreath of roses, or some other flower. The black tarpaulin hats are fashionable too, and very sensible headgear they are, on land as well as sea. They are now made more dressy-looking with a broad band of cardinal ribbon round the crown.

Children wear these sailor hats a great deal also, but they have them lined with a colour—red, blue, or pink—which throws a pleasant shade on the face. Children's dresses become more and more picturesque.





WHAT TO WEAR IN SEPTEMBER.



They have burst out in a livery of pink cotton this summer, with a scarf tunic of cardinal silk; half the little girls you meet are thus dressed. I have been lost in admiration at the variety of pretty pinafores to be had. In days gone by pinafores were useful rather than ornamental; now they make a shabby frock quite a thing of beauty. Bolton sheeting has been called into play. The pinafores made of it are cut low in the neck, long enough to reach to the hem of the dress, and just slightly gathered at the waist back and front, but on either side of the front is a perpendicular line of forget-me-nots, barberries, or tiny poppies, in crewel-work. Most of the muslin pinafores have yokes of lace and insertion, and a belt formed of lace and insertion, and cut quite high in the throat, sometimes with long sleeves.

The small frocks are mostly gathered about the neck in a circular form. Some of the Princess frocks have round capes reaching to the waist, cut in vandykes—a coloured silk showing between the points, blue with biscuit, orange with brown, and so on. For small boys of four and five, long coats of bright blue cloth are new, and with these the round blue charity boys' caps, having a tuft in the centre, are considered a suitable accompaniment. The hats worn by very little children are quite easily made in cream cotton, or darker silk or satin; they are drawn, and turned up in front, and have a soft high crown.

Navy blue silk costumes have found favour in lieu of serge; and black and white checks, principally in wool, are worn with velvet bodices. Quite the newest material of the day is a mixture of wool and silk, more durable than foulard, with all its softness, and yet possessing the wiry firmness of alpaca. The tailors make up this stiff yet really charming fabric. By-the-by, some of the new and most stylish woollen dresses have white piqué waistcoats; and even with cotton dresses, jaunty tweed jackets in dark colours are worn, close-fitting and vandyked round the edges. A round tweed cape by way of a wrap is one of the most convenient introductions of late. Newmarket coats are capital things if you go out with them on, and have a close-fitting satin under-dress, or soft woollen one, but to slip on over ordinary dresses as required they are failures. I give the preference to the newer travelling cloaks with large hanging sleeves. The plain all-round skirts, with heavy ruches at the edge and panier tunics above, are still much worn, possibly because it is an easy make for home dressmakers. A bodice, however, is unfashionable unless it is pointed, and I notice that the fronts are universally trimmed with a portion introduced of a contrasting colour.

The quantity of écreu and white embroidery in thick muslin used on dark dresses is quite astonishing; it is preferable, I think, to the introduction of satin with huge bright-coloured spots, which mingles with many of the plain silks and woollen stuffs. There is a *furor* for grey, both for day and evening wear, and moire or watered silk is still in high favour. In Paris basket bonnets have been by no means rare, but I see

that their advent in London has been much commented upon. They appear to be made of green willow, the plait very open. They fit the head closely, and show a bunch of flowers at the side, or more often fruit.

We have done the tan-coloured gloves to death, and worn them for morning and evening, in season and out of season. Her Majesty banished them from the Drawing-rooms this year, making the wearing of white gloves compulsory.

Now tan shoes are the rage, especially embroidered in a darker tone of brown. They have to be made carefully on firm linings, for the kid stretches; and they have this advantage, that they clean over and over again—but then they soil very quickly.

The Langtry bonnet continues to be universally worn. Anybody can arrange one. The straw can be bought for a few shillings, a wreath of roses or any other flowers must then be placed under the brim, and either flowers, or a silk scarf, or torsade of ribbon or silk twisted round the crown, with strings.

Mourning is decidedly becoming less heavy from year to year, and I notice that crape cloth for widows and parents is almost superseding dresses made entirely of crape.

Many black dresses are made with the front of the skirt covered with flounces about eight inches deep, kilted with half-inch knife-plaits the entire width, and having an inch-wide band of crape about two inches from the edge. Grey and biscuit-coloured waterproof cloaks appear to be worn with the deepest mourning, and crimped, thick, muslin frilling in preference to any other.

Dress improvers and veritable crinolines become larger as the months go on. We may dread the re-introduction of monstrous hoops and farthingales before next year comes round.

Many materials are used for tennis-aprons, such as Turkey twill and black embroidery, oatmeal cloth, printed cotton handkerchiefs, &c. The model at the commencement of this chapter is of soft crash worked in crewels at the corners and shoulder-straps, and trimmed with coloured work. Tennis-aprons are more generally worn in the country than in London.

Among the costumes illustrated will be found some useful suggestions for the intermediate season we are now entering on. The rich mantle worn by the first figure in the lower group is of black velvet grenadine and Spanish lace. The popular Hungarian jacket, with its braided brandebourgs, is seen on the second figure; a dark cloth jacket, smartened with a white piqué waistcoat and thickly embroidered trimming, is worn by the third figure; the children's frocks may be made respectively of serge or sateen, the choice to be regulated by climate and surroundings.

The three ladies in the upper group are in evening demi-toilettes in which broché, satin, gauze, grenadine, and nun's veiling play prominent parts. The panier bodice, the pointed bodice, and the waistcoat bodice are all shown here, for they are all popular.



## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



OCTOBER and pheasants are so intimately associated, that anything like a separation would be unpleasant to most of us. Hence it is, perhaps, that ladies' thoughts, as a matter of course it would seem, turn to shooting costumes this month. I cannot help inquiring when we are to wear them. French women—celebrated and well-known French women—do, we know, array themselves in garments wonderfully made for *la chasse*, as they call it, and do emerge from the country châteaux with guns, but I never see such garments preparing for England, or being despatched thither, and from all I can learn, Lady Florence Dixie has few rivals in manly sports on your side of the Channel. But however this may be, the tailors come to the fore, and are preparing garments for Englishwomen which they are pleased to call "shooting dresses:" good serviceable autumn dresses they are, just such as are wanted in the country, shooting or no shooting. Some of the skirts are made of a bright-coloured woollen corduroy with broad stripes, the bodice and tunic of a rough, serviceable, woollen stuff, which has some indication of the colour of the petticoat running through it. I have been duly inspecting the newest materials for all such garments; and I find that perhaps the most marked feature in the novelties is the striped and shot cloths combined, hair stripes with a pervading shot, and shot cloths without stripes; they have a sort of pepper-and-salt mixture appearance, red and blue, green and brown, brown dark and light, black and blue, and similar mixtures finding favour. Indian cloths, too, are very fashionable, especially the Rampours; they have substance and yet drape well. There is a decided sameness in the style of making. The skirts have the long flounce arranged in box-plaits almost from the knee, the bodices are pointed, and to the sides of the bodices the tunics are gathered, and drawn back window-curtain fashion, *en panier*. Another style is some three box-plaited flounces reaching to the waist, or meeting a scarf tunic, and over this a habit bodice with a decided habit basque, and in this basque a pocket, from which it is the correct thing to see a dainty handkerchief protruding, instead of the masculine bandana which formerly was used by the sterner sex. If women are bent on aping manly modes, this, perhaps, is not such a bad one, for many a pretty figure has been spoilt by too large a handkerchief thrust into the front of the bodice. Some women tacked just a corner cut off into the bodice in front, but then it was purely orna-

mental, and pockets being in impossible places, it invoked the usual struggle when a handkerchief happened to be required. No wonder women now have taken to hide them up their sleeve.

Gold and silver braid is being prepared that will stand the sea, and a very fashionable trimming it is. Dark green cloth dresses and dark brown are fashionably trimmed with close-set rows of gold braid, a waistcoat, about five inches wide, composed entirely of close-set rows of braid, appearing on the front of the bodice. Silver braid is applied to the fashionable blue-greys in cloth and cashmere, and to the electric blues, as also to the grey and pepper-and-salt beiges. If any of you are in doubt about a becoming, useful, and dressy autumn gown, let me advise you to choose a grey beige. Have a habit bodice bordered with close-set rows of silver braid, and a waistcoat of silver braid; arrange the skirt with wide box-plaiting, having seven rows of the braid an inch from the edge, and draperies above bordered in the same way. You will then have a gown that will stand any amount of wear and tear, that will wash like a piece of calico, and cannot fail to be ladylike and in good style.

Many of the autumn dresses are double-breasted, and fasten on one side; others, again, have the Norfolk or Argyle bodice, the two closely allied, both having box-plaits, and a belt round the waist. Velveteen made with flounces and puffings, but only with an admixture of other material, is still well worn; it is never made up alone, except when it is fondly hoped it will be mistaken for velvet. There is an improvement in its manufacture, and especially in browns and blues it is very excellent wear.

Even with tailor-made gowns, there is no head-gear so fashionable in England as a sailor's hat, both black and white, and trimmed either with flowers, or a band of velvet or striped ribbon. They are more becoming if they are lined with velvet; but I cannot say that I think the sailor shapes covered with material like the dress are calculated to show off either the heads or faces of the English belles. They remind one of the hats the beefeaters wear, and I catch myself looking out for the red, blue, and white satin ribbons which surround those worn by these worthies. The capote has been enlarged, that is, lengthened, and the trimmings heightened over the face, and made without any stiffening, so that it can be folded up and put in the pocket, and is comfortable wear, and not unbecoming. Most of the cloth dresses are accompanied by one of these.

The Newmarket coat has not been superseded, only widened in the basque; but the Newmarket jacket, with its ugly horizontal seam in front, is giving place to a similar jacket, quite as close-fitting, but much neater, with basque and bodice cut in one. People are beginning to recognise that though an ulster may be the very best thing for wet weather, if it is put





WHAT TO WEAR IN OCTOBER.



on to start with, and with only a plain dress or petticoat beneath, it is by no means the sort of garment to slip on over a much-trimmed dress if it rains; and for purposes of this kind some capital loose cloaks have been brought out, covering the whole costume, having short loose sleeves, which are formed from the cape. Yet these garments are not ordained to disguise the figure, but are drawn in well to it at the back.

A *sine quâ non* in dresses now is that they should fit glove-tight, and to effect this, and begin at the beginning, the stays must be good. White, except for evening wear, is almost superseded in favour of black or stone-colour, the latter jean, sewn with coloured silk and trimmed with lace, the former satin or Italian cloth. Few people wear petticoat bodices now, and white stays worn next the dress would soon become soiled, hence the new and not over-cleanly plan.

The last notion for suppressing embonpoint is to wear sewn inside the lower portion of the stay a semi-circular nickel plate, which is supposed to compress backwards, and not downwards, and therefore is less hurtful. If women persist in the present system of tight-lacing, very serious results will most certainly ensue as regards the health of the nation. The desire for slimness prevents the wearing of a sufficiency of clothing, and every contrivance of fashion is brought to bear to reduce bulk. Many French women are content with one petticoat only, a flannel made full, and either covered with cashmere and lace at the lower portion, or having elaborately trimmed skirts buttoned on. I have seen white and coloured brocade silk and satin applied in this way. Before, however, I dismiss the subject of stays, I must tell you of the newest riding-stay, which has one hip cut away, in order to free the pommel leg more completely.

Flannel is a material for dresses now much affected, and many such gowns have trimmings of the material, with open-work embroidery. The polonaise in a variety of forms is the most prominent feature of fashion, and a convenient one to boot. Convenient, but not graceful, are the exceedingly short skirts which are now being made; they are the length which a child might have, and show ankles as well as boots.

The mantles worn last winter were so exceedingly long, that it is perhaps a matter of course that this winter we are likely to fly in the opposite extreme. All that I have seen prepared for autumn wear are quite short, just falling below the waist; and the scarf mantelette is a good model. Besides the Newmarket and short plain jackets, others are being worn with the braidings as like military uniforms as possible, especially the Hussar; and very smart they look. Epaulettes—that is, large bows of ribbon on the shoulders—are a novelty; and I notice that huge pompons of ribbon or silk are being placed round the edge of skirts, to loop up tunics, on the shoulders, and on the side of the bodices. Buttons, too, are a prominent feature of dress. Many of those used on Newmarkets are as large as half-a-crown. Those who can afford them have the monogram inlaid on their buttons, others fall back on silver, and large, flat, shiny gold buttons.

The old spencer has come back in name, but not in reality. A spencer of to-day is merely a pointed bodice, different from the skirt, laced at the back. Black velvet spencers with lace skirts are much worn, and look pretty; so do dark claret velvet with light blue, and so on.

The newest riding-habits are cut open at the neck *en cœur*, in order to show a man-like-scarf, fastened with a masculine pin. Many summer dresses were cut away greatly at the neck, and even open *en cœur* in front, a vagary which for day wear, happily, our seasons make an impossibility in the winter.

Children are appearing in very fanciful costumes. Many boys at the seaside have been wearing striped jerseys and drawers all day long, though they look like bathing dresses, and are completed by a fisherman's cap. Other small boys have corduroy suits, jackets and knee-breeches worn over thick knitted stockings.

For lawn tennis, gentlemen adopt striped flannel suits with alarming mixtures of colour, and the soft felt hats embroidered with sunflowers or any other floral emblem they may prefer. These can be pushed down over the eyes, and afford a really good shade.

Black lace dresses with velvet or satin bodices threaten to be as much worn in the forthcoming winter in the daytime as they have been during the summer. A favourite mode of making is with a coloured plaiting of satin at the edges, rows of lace flounces to the waist, and large pompons of colour at the side.

A glance at the illustrations will show current styles for the intermediate season. The most popular jacket is the "Austrian," with its military braiding by way of ornamentation. It is made in cloth, velvet, and serge, and the braid may be silk or mohair, and whichever is selected is not worked directly on the material after the usual manner, but is formed into the trefoil scrolls, and these are sewn across the front, from neck to waist, on the cuffs of the sleeves, and lastly on the back of the basque. By the way, braided costumes are once again "well worn," and there is no trimming more suitable for woollen materials. Among the out-door dresses here illustrated, an idea is given how best to arrange the braiding. The dress is made with a waistcoat, and the jacket is fastened at the waist only. The braiding is designed to follow the contour of the jacket and to form panels on the skirt.

One of the new demi-saison bonnets is also represented. Its brim is dark straw, and the crown is covered smoothly with velvet to match the straw; the curtain below this velvet crown is straw, an inch wide. In Paris this style of bonnet is worn in dark green, bronze, and sapphire-blue; the strings are velvet with satin back. We are to have a velvet season even in our millinery.

The fichu at the commencement of this chapter is made of satin and the new Pompadour lace, which is most decorative for this and similar purposes. It is a darned lace with a purled edge, and its novelty consists in each scallop having a raised figure made of appliqué muslin. Flowers are imitated in this manner with marvellous precision, the drooping ones, such as fuchsias and lilies, lending themselves most happily to this new style of lace.



with this process we have nothing here to do. It is that Cleveland "pig" of dull grey that we have endeavoured to sketch the production of, and it is for its production that the miners and the quarrymen are employed, and that the blast furnace, with

its wonderful machinery of "lift" and engine, of heating blast and gas utiliser, and its elaborate arrangement of hearth and "bosh," of throat and tuyere, of "bell" and cone, were upreared in such numbers on Tees-side.

J. W. STEEL.

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



AS I examine the new silks of the year, I can but wonder who there is rich enough to buy them. The *matalassés* have enormous patterns over them, and are thick and stately looking. Those in black and white are used for mantles. Then there is a large

range of Ottoman silks, which have a thick corded ground; it is this thick repped ground which is the novelty of the season, and is to supersede moires and watered silks. It is made plain, but far more frequently with huge checks. Then it forms the groundwork to large-patterned brocades, and to the brocades on velvet or satin grounds. Black and colours are both employed in brocades, and this year manufacturers have brought out one of solid tone on a contrasting ground. I should only weary you if I went through a long technical list of brocatelle, *epinglé*, *cotelé*, &c. I think you will best understand what is worn by bearing in mind that the brocades are of every variety, and chiefly of very large patterns, in self-colours, and of two shades blended, one for ground and one for pattern. They have not brought out any special colours, but, as the mercers say, "there is a feeling" for brown. The newest tones are terracottas, electric blue, and a vivid serpent-green; and green and terra-cotta blended together.

Silk, with a good thick cord, mixed with checks, brocades, and satin and velvet, are to be in fashion, and plain velvet more worn than brocaded, so it is said, but it is difficult to believe when you see the piles of magnificent brocaded velvets and brocaded plushes. These are among the most beautiful things of the day, soft and lovely, the pattern in a light shade on a dark ground. Then there are the plushes cut in vandykes, and those with the pattern of a scallop upon them; ordinary plush has had its day,

but these richer kinds have few rivals. French designers are bringing a wonderful amount of artistic skill to bear, and are rewarded by beautiful patterns as results. We have much to thank our own English schools of design for in this respect.

If you were to ask me for a simple style of making an autumn or winter dress, I should be puzzled to advise you. I never remember such a diversity of styles. The only point about which there is no doubt, is that for day wear gowns are short, for dinner long, very long indeed. Skirts are wide and well distended, and there are generally two, if not three, materials combined. Jackets of a plain, solid colour, distinct from the skirt, are worn, and many of these are cut in square short tabs round the *basque*. Still pointed bodices are worn, jacket *basques* only at the back, bands, Swiss belts, indeed almost anything. Brown with green is a new and favourite mixture. I will describe a cashmere and velvet of this. A kilt-plaiting round the skirt, then points of velvet bordered with braid, the front a plain piece of velvet buttoned down; side and back draperies of cashmere; a long jacket bordered with velvet; velvet revers, and a *plastron* covered with close-set perpendicular rows of braid. Long plain *redingotes* with revers at the neck, puffs at the back, and bordered with fur, are worn over plain skirts. Plain skirts, with a heavy *ruche* at the edge, and *panier* draperies are in vogue. Many of the draperies are caught up with gimp ornaments and with cord and tassels; occasionally the silk trimmings are united across the front in the same way.

Panels of velvet on skirts of plain materials are worn, and then there are *plastrons* on the bodice. Nearly all the sleeves are high and full on the shoulder. Large pompon fringes border tunics and bodices, also tabs of contrasting materials matching the sleeves, and not the bodices. Some of the skirts have waterfall draperies at the back. It seems to be the fashion to have skirts full in front, and occasionally these are caught up across the front with bows and bias bands, so that there is an enormous puff in front of the waist, more curious than pretty, and the full front breadth is often caught up here and there carelessly. Waistcoats are worn, and as much braiding as you can well apply. Many box-plaitings have braiding down the centre of each fold. Ball fringes are applied between the square battlements edging tunics and bodices; and curious heavy pleats descend from the waist to the hem of the skirt.







Bodices gathered at neck and waist, and bodices of distinct colour from the dress, are fashionable. Sleeves are always narrow, and very little trimmed at the wrist.

To buy mantles always appears to me one of the most difficult tasks in dress. They last so long and are so costly, and this season's are certainly no exception to the latter rule. I have just been looking over a goodly array of some of the best Paris models of the handsomest kind, and there is but little variety in the shape, though much in the material and trimming. They are not so long as last year, but large and ample, with sleeves forming part and parcel of the cloak.

The materials employed are the new Ottoman repped silk, brocaded plush, velvet, or satin, and velvet both plain and coloured. It seems necessary that the stuff should attract the eye by its richness, and furthermore be enhanced by equally splendid trimmings, either fur, bands of marabout, or chenille fringe, or rather half a dozen fringes rolled into one. The huge pompons of soft chenille, which are quite new, are sure to appear in these fringes, and besides all this, there will be appliqué of beaded or unbeaded passementerie, the newest mode of cord, as is some of the new lace on mantles, viz., the cord lace. Matelassé is perhaps the most favourite material, and certainly looks well. The coloured linings rival the plumage of a macaw.

There are simpler cloaks, of thick cloth, loose in shape, bordered with fur; and close-fitting cloth pelisses, braided; but the Hungarian jackets are the prettiest for young girls, made in green or some dark cloth, covered with braiding, short in the basque, and close-fitting, with cord and brandenbourgs across the front.

Travelling-cloaks of some heather mixture tweed are now made of flowing, comfortable shapes, so that they are fastened on in a minute, and are far more desirable for the purpose than Newmarket ulsters, which really form a costume in themselves, and should be put on carefully, and not slipped on as a wrap.

You will be wanting to know all about the new winter woollen goods, and there is but little to point out as really novel. Tweeds, vicunas, Chuddah cloths, all are worn; and there are several varieties of soft, repped cloths, and a new and thicker make of nun's cloth, with all its soft perfection of draping. Plain habit-cloths are worn in more decided colourings than the rest—light electric blues, vivid greens, reds, and red-browns. In the other woollen stuffs any bright colourings employed are thrown on neutral tones; checks, large decided checks, and fancy tartans are distinguishing features in many stuffs, of which heather mixtures are in the ascendant. I do not think that English people ever care much for checks and tartans. French women do: and certainly many of them are sent over to England and are made in England. Large checks are made up with plain material exactly matching the groundwork.

You never follow French fashions in millinery, and

I expect throughout the winter you will in England be wearing close little shaped bonnets, all feathers, or block straw, or maybe velvet. But in Paris large and important bonnets, either felt with velvet crowns, or velvet or plush, are worn, with the repped ribbon strings, a huge check on them, and lined. They display leather-lace, viz., appliqué of leather on the ordinary net ground, chenille, embroidered and painted lace, and besides plenty of chenille drops, and artificial flowers made with an admixture of chenille. They also have metallic pins stuck all about them, buckles, and curious buttons. Sailor hats are likely to continue to be worn in England, rather than the large velvet and be-feathered hats which find favour across the Channel.

Children are wearing a quantity of plush, much braiding, large poke hats and bonnets, the daintiest muffs in the world; but there is little new in their garments save that some of the muffs form part and parcel of the tippet, while a new peaked cap fastened to a jacket serves for a cap, or as a hood at the back.

The ordinary winter petticoats I have seen show bright, very bright stripes, red, blue, green, and straw alternately on broad dark grey and brown lines, but with short dresses they are never visible.

Suggestions for making various styles of costumes will be found illustrated here; for never was there a season when individual taste was more readily accepted, and indeed admired, than at present. Let us take the figures in succession. The lady seated and listening to her companions is attired in dark green broché surah, the pastron is cream Mauresque embroidery, the sash knotted at the side is of soft Indian silk, likewise dark green. Note the cluster of ribbon loops on the left shoulder and Mauresque lace on the elbow-sleeves.

The second figure (standing) wears a most useful toilette, capable of much variation. The skirt is black satin and has an important ruche above its border of kilting; the jacket bodice is black velvet, the waistcoat is peach satin, so are the collar, revers, and sleeve-bands; jetted passementerie brandenbourgs cross the front of the bodice, an ornament to match draping the tunic at the side and back; crimson, pink, terra-cotta, pale blue, or crevette satin can be substituted for the peach-colour if more becoming to the wearer.

On the third figure we have the popular Hungarian jacket, first affected in Paris last spring, when it was introduced in electric blue cloth, and black braid; its admirable form and the novel combination very soon rendering it a favourite. Here we have it in black cashmere, and the passementerie ornaments are ready-made ones; there is a double row of quaint tiny silver buttons down the front; the tunic of the same material, although narrow, is draped with much importance at the back, and the skirt consists of a series of narrow frills of checked silk mounted on a silk foundation. The economically inclined use alpaca and sateen in the place of silk, both good strong substitutes, but not equalling the original.

A combination of broché satin and nun's veiling is



used for the novel demi-toilette worn by the fourth figure. The form of the bodice is full like a chemisette at the top, and plain like a waistcoat below. This arrangement, as well as the tablier, tunic, and underskirt, are of the plain material, the straps confining the bodice being satin to match the broché flowers. This toilette is carried out in browns and ficelle or twine-colour, but old green with dull red is the most fashionable combination in Paris for evening dresses. The leading dressmakers have copied old portraits in French galleries, and the result is, many quaint costumes in tapestry silks of dull faded tints, with dull green and red hues prevailing. They have always a high collar, and sleeves that stand upright above the armholes.

The mantles that follow show little that is novel since last winter; they are large enough to conceal all the dress beneath, save the trimming round the edge of the skirt. They are usually cut open from the waist downwards in the centre of the back, so as to make room for the misnamed "dress improver," otherwise they are clinging, so as to produce the slender effect still aimed at in a fashionable figure. Of the beauty and richness of the materials of which mantles are now made, too much cannot be said. The heavily-corded ground of the new Ottoman silks and brochés is the new feature; but the large-patterned velvet brocades, and the fanciful plushes, and the damask satins are all as handsome as possible. And the ornamentation is not wanting either in quantity or quality; braiding takes the lead, both in soutache or fine silk braid, and

in the heavier makes of mohair braid called "Hercules," and this is supplemented with jetted laces, bands of fur and feathers, passementerie heavily beaded, chenille, plush, cords, tassels, ribbons, all of the richest description. Even the linings are well catered for; they are gay and bright with stripes of colour, and are usually of plush or twilled satin. Light cloths of the leather and twine shades were used in the early autumn for jackets and pelisses, but these are now giving place to more sombre hues, such as dark blue, green, brown, and black. The pelisses are braided down the centre seam of the back, and also in front, but not across the foot. Feathers are worn on the bonnets and hats in preference to flowers, and to supply them there has been a world-wide slaughter of birds, not only in Australia and South America, but the shaded grey swallows of the Mediterranean, and the blue-tipped wings of English jays, have been put into requisition by our milliners, whose show-rooms now bear evidence that the feathers of the commonest domestic fowls can be made to look ornamental on hats and bonnets.

A word, before closing, as to the small damsel who forms the initial to this chapter. She wears a bright overall, sufficiently dainty to banish the word "pinafore" from our thoughts. It is made of Turkey twill, having a satiny sheen on its surface. The trimming is black torchon edging of a strong description; a jaunty bow is perched on the left shoulder. This overall attests to the fact that even a pinafore may be made as ornamental as it is useful, and that bright colours have superseded white in other things besides stockings.

"ONLY A MINER."

A STORY IN ONE CHAPTER.



TREGOZE is a pleasant little Cornish village overlooking the "Western Sea." Everything there is rough and stony, and even the inhabitants are to all appearance as rough and stony as their native rocks. But underneath those slaty fields lies the rich vein of metal, and

in those rough Cornish hearts is a vein of human feeling and Christian charity, far, far purer than much that passes as such in the fashionable world, where tinkling bells daily summon rich dowagers to church in their gorgeous chariots.

The children of Tregoze were tripping lightly to school after their holidays, along the hard slaty paths. It was, indeed, with no "creeping like snail unwillingly to school" kind of motion on this occasion, as all were full of expectation, almost of joy, for they were

to have that day a new mistress, one whom they all knew, and who had, in fact, been one of themselves.

Margaret Powhele had been born in Tregoze, where she had attended the school, first as pupil, and then as pupil-teacher. Thence she had gone to the college in London, and a vacancy having occurred, she had been appointed mistress down there in her own native village. Her father had worked there, man and boy, in the Tregoze mines for upwards of forty years, and he still continued to follow this same occupation. The children, therefore, all knew Margaret. Their memories of her were pleasant, and hence they tripped joyously to school, where they admired their new mistress, who, in their eyes, was certainly as learned as the curate, and almost as wise as the vicar, besides being as pretty as a princess. When they, therefore, returned home at mid-day, many were the exclamations of "Isn't she pretty!" "Isn't she nice!" and so on, among the youngsters; which exclamations generally called forth from the old people the remark, "I hope thee wool get vorrard i' thy larning, 'cause times be very hard for us poor volks."

Many others besides the school-children were in love with Margaret; for she had badded into woman-