

## WHAT TO WEAR.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



**F** you can *really* afford it, you will invest either in a dolman, short at back and long in front, falling in two ends, or in a large mantle fitted to the figure, and descending to the feet, made in a mixture of plain and the most magnificent velvet brocade, the plush or velvet patterns very large, and thrown on a rich, handsome ground. The trimmings should be feather, fur, or chenille, the passementerie jet and cord and chenille, the designs being very large, with heavy drops. Fur has been made up into a fringe of tails or balls. Very pretty plain and fancy cloth dolmans are worn, braided in worsted and gold braids, also smart cloth jackets, single or double breasted, short and close-fitting, handsomely braided or trimmed with Astrachan, which, to be guilty of a bull, if real is lamb, but more generally is woven wool. A new waterproof has come out, red instead of steel-grey; and plush opera cloaks are the most fashionable. But in the winter months people mostly wear fur-lined cloaks for evening, which thoroughly envelop the figure. These are not so much circular as of the long dolman shape, with short sleeves, and are made in the fine smooth-faced cloths—green, blue, red, or black—as much as in cashmere.

There is very little new in hosiery this year, except that the black dyes are really fast now, and that manufacturers have been turning their attention to making the hose durable as well as good-looking, hence very many of them are spliced and have double heels, so that you may wear shoes without any fear of the tops cutting at the back of the ankle, or of toes poking through before their time. Laced stockings have been brought out, and are liked by those who object to garters, and who have not yet adopted suspenders. The front of the stocking is slit from the top to the knee, strengthened by a facing, and laced with a smooth lacing-string. This lacing prevents the stocking from slipping down, at the same time causing it to fit neatly above the knee. Plain coloured stockings exactly matching the dress are the most fashionable, some plain wove, some ribbed, but this year the ribs are wider. Still open-rib and elaborately embroidered stockings are worn by those who can afford them, especially with shoes. If you want a good-wearing woollen stocking, get one made of alpaca wool, wiry, light, warm, and strong. If you desire to match a dress, and not take a great deal of wear out of them, there is a new make of cheap, pure silk stockings, brought out in all colours. Balbriggan, woollen, silk, and spun are the choice of stockings for winter wear. Americans and Parisians affect the stockings striped from top to toe, with two colours or

black and a colour. People with weak circulations will like to know they can have spun silk stockings with fleecy linings, and also armlets in silk or merino, woven so that they can be slipped on to legs and arms in a minute. To these people I would recommend wearing a Shetland spencer with long sleeves under the bodice of their dress. Nothing is so warm, and it takes up no room.

If any of you have schoolboy sons bound to travel to and fro in cold weather, let me suggest to your notice the blanket rugs, very soft—made, by-the-by, at Bradford—having fringed ends, and of indistinct checks in large designs. They are three yards long, and the warmest, cheapest, and lightest thing of the kind I have found out yet; better than the plain Scotch rugs or Scotch mauds.

Knitted and crochet shawls are now made in a variety of tints and shaded, some with hoods, some as scarves, some as long rugs, and these, serving as they do a double purpose of rug and wrap, find great favour just now.

It has become so much the fashion to wear tea-gowns for home dinner, that every year greater care is bestowed upon them. Among the prettiest I have seen lately are some in green or cardinal plush, cut *en Princesse*, with flat rows of lace laid down the front, graduating at the waist, and forming a very large collar. The French ones are much trimmed with the new woollen lace, and they show a predilection for woollen fabrics, which they plait a good deal in the skirt, border all round with deep lace, and add robings of lace down the front. A red Sicilienne Paris tea-gown I admired was trimmed with old Valenciennes, and had the inevitable Watteau plait.

There is very little to chronicle in dress-making. Coats are worn; but much more, pointed bodices with basques at the back; and the skirts are as plainly draped as possible, and show to advantage the richness of the materials of which they are composed. Tailor-made dresses are stitched or braided.

The season's buttons are the bullet shape, in vegetable ivory, or a composition like pebble; the flat buttons are metal or horn, intermixed with steel sometimes. Quite the newest buttons for dresses have a hook at the back, and loops or eyes are provided to fasten them with. They are manufactured in dark metals, old silver, bronze, gilt, &c., and in such fanciful designs as a bird, a flower, a dragon, &c. The large clasps for fastening waistbands are produced both in wood and in metals.

A capital novelty worth knowing about is whale-bonienne. It is made of buffalo-horn, and at half the price is just as durable as real whalebone, and does not split.

Cream is to be *the* colour of lace this season in lingerie. I do not find many novelties, only improvements. Pretty fichus and bows, and such-like tasteful additions to dress, are made in gauze and Oriental lace.

The prevailing shape is a sailor collar at the back, to which plaited ends are sewn on each side. These are slipped over the head and make a most becoming trimming, the ends being fastened together at the waist, and edged with lace. They are also made in velvet and soft silk with gold braid.

Beaded laces are fashionable, both jet and coloured, and there is a great demand for coloured laces, the newest of all being the woollen ones. Most of the best makes of black and white laces are to be had in widths suitable for skirts, with piece-net to match. Chantilly is thrusting Spanish out of the market in black laces.

A novel notion is a card-case covered with a portion of a silk pocket-handkerchief, with two corners. This is thrust into the dress in front, so that the ends look like those belonging to a pocket-handkerchief.



FRIENDSHIP.

Another novelty are waistcoats buttoned on to the front of bodices, made of fur, or of a new material, fringed silk, like a silk ruche.

The new gauze fans—black, white, and coloured—are so exquisitely painted by good French artists, that though they cost a great deal, they are really worth it. I saw one the other day, apparently bordered with red silk, through which some well-painted mice had bitten their way, carrying some pieces of red silk with them. Others again have charming female figures, and moon-light scenes. Plain gauze fans are also used to match the dress, and very elaborately trimmed with bows of ribbon or velvet on the handle, and large ostrich-feather aigrettes or bunches of flowers on the outside stick. Ostrich-feather fans can be had now cheap and nasty, as well as good and costly. For young girls, marabout fans in light colourings are quite charming. Lace fans, and cotton fans, and natural flower fans are all worn.

There is but little that is new in under-linen. The night-gowns are bordered with lace, and have deep lace jabots all up the front. A profusion of wide lace is employed upon them. Good embroidery only in wide insertions, and edgings, is also used, relieved by being threaded through with ribbon.

There is nothing startlingly novel this year in children's fashions. I find the frocks are generally made with bodices and skirts in one, the skirts tucked, the bodices loose, fastened on one side with metal clasps—far too fine for children, by-the-by. Full bibs and fancy waistcoats appear on most of the bodices.

The Tam o' Shanter is the favourite hat for children, made in velvet and plush, and the Postillion, also high in the crown, like that worn by the Postillon de Longjumeau, the crown encircled with ribbon. Paris hats for children are unusually large, just like their elders'. Large collars of linen made with a frill round are embroidered in red and blue.

The cloaks are more ulsters than anything else, with Astrachan capes, but there is much variety in them, and some have the bodice portion gathered at neck and waist.

Among our illustrations will be found an out-door walking costume, and two evening dresses. Let us turn our attention to the long cloak of the former, although it is last in our Chit-chat. The ground is ottoman or ribbed silk, the pattern *frisé* or curled velvet, the trimming is dark fur edged with fur-tail fringe—it may be Alaska sable, lynx, fisher-tail, beaver, or bear, for all are worn—the lining is poppy-red satin, because plush as lining is not worn this season.

The chief point of difference between the long cloaks of last year and the new ones, is the greater fulness in the skirt at the back—the folds being either mounted in double or triple box-plaits, or in round and padded

organ-plaits. The bonnet is felt, with velvet brim ; the feathers are shot, producing what is known as the "nacré, or mother-o'-pearl effect," and the pins that fasten them in place are gilt arrows. A jersey bodice is worn beneath the long cloak, for jerseys are again in fashion, not exactly as when first introduced, for the new ones have a basque with side forms in the back and postillion plaits, and are frequently made with a kid waistcoat, which is light tan in colour when the jersey is either brown, black, blue, or grey stockingette.

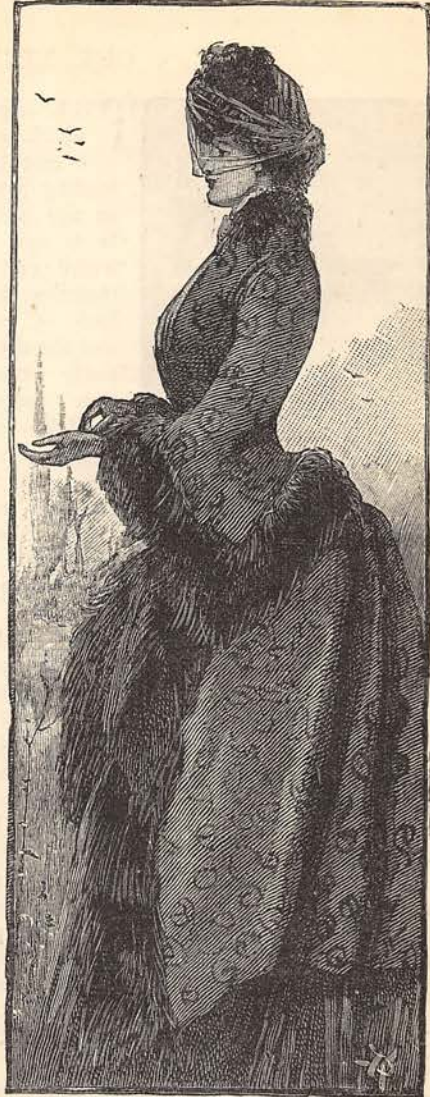
Dinner dresses are often a combination of three different materials, and the illustrated figure holding a leaf fan wears an example of this style. The bodice and back of the skirt are in rich brown Bengaline—a corded silk which is an improvement on Sicilienne—the tablier and flounce are brown gauze, studded with gold chenille spots, and mounted on gold satin, which forms also the trimmings. The bodice is becomingly arranged with this bright satin as folds, plastron, and bows.

The remaining figure wears a dress of grey nun's-veiling, with small tufts of poppy-red chenille in lines : the tablier and plastron are piece-lace laid in wide folds, and tapering towards the waist. A red velvet sash, and bows at both throat and sleeves, add the necessary touch of colour to the grey dress.

Jet still holds a firm place in the trimming world, the preference now being given to gimps entirely of jet, sometimes made of fine beads strung together to resemble lace in design, while others are large cut beads arranged as palms in points, and these can be divided without unthreading, and serve as epaulettes, cuffs, plastrons, and graduated panels on skirts. The drop trimmings of both jet and satin represent berries and flowers, or pine-cones, and these are sold by the dozen—several dozen often being used on the tablier and waistcoat of a single dress.

Skirts now require a vast deal of adjustment, because, in order to look fashionable, they should be full and much puffed out at the back, but straight and narrow at the front and sides. In order that they may fall well in any position, the steel springs must be placed very high at the back, and every skirt must be mounted on a foundation ; four breadths of silk form the best, though inferior materials are often used—and these are furnished inside with either elastic bands or sets of strings. The first set are five inches below the waist ; the two next are elastic bands with ribbon or tape to tie them ; the fifth is only ten inches above the hem, and is an elastic band measuring about half a yard, tacked in two or three places to the lower skirt. With such an arrangement the pad bustle and steels are sometimes banished, and the projection at the back just below the waist is achieved by a separate tournure of horsehair, the over-skirt being fully draped above.

No French dress of any pretension is considered well made without a foundation skirt. There is no change in the shape, but skirts are slightly wider, as they now measure two yards and a half at the foot. They are either made with one or two side gores, or with one or two straight back breadths. The simplest



A WINTER MORNING.

shape has four breadths, a straight back one and three gores. Three casings for steel springs are run across the back, and when these are used the pad bustle may be dispensed with if the drapery above is very full, otherwise a square cushion filled with horsehair is either sewn to the belt or made with strings so as to serve under any dress.

The facing at the foot of a silk skirt is alpaca about nine inches deep, with two inches of silk turned up on it, and braid is sewn on the wrong side to fall a little below the edge. To render it more secure the braid should be sewn twice round. The placket opening is at the back, although the drapery above fastens on one side, and in some of the new dresses in front. For stout figures the draperies are sewn on the foundation skirt three inches below the waistband, and darts are taken in the upper part of the side breadths, so that there may be no addition to the size.

## VELVET AND FURS.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

**J**ANUARY is not seldom the coldest month of the year, and we cling, consequently, to furs with very natural persistency. The fashion now lies with natural fur, which is all the more curious since many manufactured kinds, if we may so call them, prevail. Rabbits, cats, hares, and other small fry in the animal kingdom, furnish furs which, dyed and variously treated, appear under many fine names; and not long since

foundation and present a respectable appearance. If prophets speak truly, we are to have some very severe weather, when warm clothing will be more or less acceptable; and there is nothing warmer than the skins of beasts, properly rendered available. If you are thinking of purchasing fur, a little information upon the subject will be valuable. If your purse be long enough, buy sable—nothing lasts or looks better. The dark kind is now in fashion, and sable-tails, though not exclusively in favour, are always preferred. Seal-skin trimmed with sable is well worn. This year seal is made up either as long mantles caped, with the semblance of sleeves, and as long Dolmans, or as small, very short, perfectly-fitting jackets. Dyed and undyed seal are mixed together, or rather light and dark, for but little undyed seal ever appears in the market.

Skunk is generally dyed; but now you see a great deal of it with white and brown hairs intermixed. If long-haired, it is of good quality; short, it should be cheaper. What a variety there is in fox-furs! The "snow fox" is an imitation of chinchilla, and after all is really the white Russian hare, dyed in a peculiar way, with oil put on before dyeing, so that the colour only adheres to part of the fur, leaving a mixture of brown, grey, and white tinges. Blue fox is fashionable now, but is grey rather than blue. It shows to perfection on browns, blues, and greens. It has a long, fine, delicate fleece of clear grey, tipped silver, or "silver points" (the technical term), but is frail, and does not wear well.

Monkey is a fur which, even under any other name, is not shown in the market. At one time, the grey and black African monkeys' skins were in immense demand, and so also the Abyssinian monkey. It has shared the fate (fortunately for the animal) of the ermine, whose skins are almost entirely confined now to the use of royalty and peers and legal dignitaries. In Siberia he is known as the stoat. Mink, however, has come to the fore again, and beaver, which is perhaps the most fashionable trimming on dresses, not even excepting Astrakhan. The beaver-skin in its natural state is coarsish, with sharp, stiff hairs; but before using it is subjected to the treatment of a curious machine, which pulls out these long hairs, leaving only the soft brown fur; and seal-skin undergoes much the same treatment.

I wonder how so many people tolerate skunk, which has, without doubt, a most unbearable smell. It disappears in time, and until then it is best to sprinkle it with essence of lemon or violets.

Black bear is worn a little, but it is best suited to rugs, being harsh and coarse, and rarely setting to the figure.

Astrakhan is the fashion—the real skin and the woollen imitation. The real is mostly Persian lamb and Caucasian, Assyrian, and Siberian sheep. In



a discovery was made that the clippings and waste from fur could be utilised so as to adhere to a fresh

its natural state it is of a whitish-grey colour, and in both conditions is applied as deep flouncings on dresses and jackets, and whole capes and jackets are made of it. When Astrakhan is dyed, it is dipped all over; but many other furs are only tinted at the tips, and the skins left untouched, which makes an inferior fur look like a superior one; but all dyed furs fade in time. It makes a vast difference at what season the fur is taken from the animal, for at some times of the year the coat is twice as good as at others. They are mostly taken in winter.

Marten, fisher-tail, and otter, Siberian squirrel, nutria, and chinchilla are all more or less in favour. Kolinsky is not often heard of. It comes from a fur-bearing animal in North America, and is sold tipped—that is, dyed at the tips. It is more costly than opossum and raccoon, the latter being far the more durable. Astrakhan, lynx, and black fox are best suited for mourning, but seal-skin also is often considered the right thing.

It is not only women of fashion who know the value of fur. The Indian appreciates sable and buffalo-skins; the natives of the North Pacific affect the otter, as do Chinese mandarins; the American native likes the ermine, for the wearing of skins is the mark of both primitive and civilised human nature.

Boas round and flat are worn, and fur muffs, and the rolled fur collar appears on most of the winter cloaks, but dresses this year are not so much trimmed with it.

Remember that dark furs, like dark materials, decrease the apparent size; a long thick fur suits slight figures. A full bust and high shoulders require flat fur. Dark furs are being used on cream dresses for evening wear.

We lend ourselves not too readily to stripes in England, though in France they are really the fashion; still shot stripes, to be combined with shot poul de soie, are made into some of the best dresses. There is a great fancy for lining one kind or pattern of stuff with another, and in tunics to turn up one end quite across the front, so that the lining shows. Velvet collars, cuffs, revers, and waistcoats are much worn, often of a distinctive tone to the dress, plain and shot; for shot velvet is a great feature in millinery and dressmaking. Fur waistcoats and woollen Astrakhan waistcoats are worn; and we are given also to indulging in huge gold or steel buckles and clasps, both at the waist and to hold up the draperies on the skirt. Astrakhan fur is costly, but not its woollen imitations; and mantelets, jackets, muffs, and caps are all made of it, especially in grey, for country wear more particularly. Very dark tints are the best style. Zouave jackets of velvet plush and fur form sometimes a part of the dress, and they are a good deal worn over ordinary dress bodices, in order to give additional warmth. They cling to the figure at the back, but have loose unfastened straight fronts. Bodices different from the skirts are much worn, and many very pretty little sleeveless jackets



of other kinds are put on in the house. For morning dresses, panels and front trimmings on the skirt match the bodice, and the waistcoats sometimes are continued on to the skirt. In skirts a favourite effect is to cut up one side, so as to show a petticoat beneath. The back basque of many bodices forms a fan-like plaiting, standing out firmly over the tournure. Cloth dresses have pinked-out flounces, and ruches of pinked-out cloth border the edge.

Velvet is a most serviceable and fashionable trimming, and forms indeed an important part of some of the best gowns. Plain velvet skirts show off cloth drapery with fur and chenille trimmings; in default of velvet, choose good velveteen. Tunics arranged to show a lining matching the petticoats have a stylish effect, and I notice that a very attractive style is one so arranged that at the side there appear to be two tunics of quite different colours or materials, but it is

a mere detail of draping ; for drapery now is one of the most important arts in dress.

Shawls are to come in again ; veritable shawls worn shawl-wise ; and therefore the wise folk say it is on this account tournures are so pronounced ; shawls demand them. But if you have any really valuable ones laid by, let me recommend you to have them arranged as mantles, which can be done now without cutting a thread, so that when you are tired of the arrangement, you have only to undo the stitches and return your shawl to the wardrobe. They are treated in various ways according to the size or shape, but square, scarf, and oblong, all answer. They are of the Dolman order, fitting in the back, with sleeves. Sometimes a velvet collar and cuffs are added. I have seen a most comfortable travelling-cloak made out of a green and black Scotch scarf-shawl without a thread being cut.

Pink, cream, maize, and mauve are very favourite colours for evening dresses, and they are made in silk or satin, with lace trimmings and flouncings ; but for good wear and good appearance let me suggest plush. Some of the most useful evening dresses and tea-gowns I have seen of late have been made in plush, which must be good, and then is to be had in beautiful colourings. Princess dresses with square trains opening over flounced silk front breadths blended with lace are quite new and charming. Be careful to choose a good contrast to the plush in colour.

High-necked chemises are in vogue, and for winter wear they have much to commend them, especially as many people have given up the cleanly habit of wearing petticoat bodices ; otherwise I do not think there is much new in under-linen. Doctors continue to recommend wash-leather skirts and under-garments, and perforated wash-leather is a really good lining to satin petticoats and silk under-bodices ; or if you require warmth, have recourse to Shetland jackets, the warmest possible addition without making the dress bodice set badly.

Our engravings will suggest some fresh ideas, either for making new costumes or altering old ones, for current modes lend themselves well to the remodelling of dresses that have lain by for a time and become old-fashioned.

Let us turn our attention first to the youthful matron who is attired for a home dinner party, or an evening concert. The material of her dress is violet plush—but velvet, or even velveteen, might be substituted—the trimming is silver braid, and the plastron, fichu, armlets, and under-skirt are of cream satin, tufted with spots of violet chenille. The foundation skirt, or lining, may be either alpaca or Silesia ; a narrow kilting of the satin edges it ; above is a wide cross-band of plush, with oblique lines of silver braid at regular intervals, then follow straight breadths of the satin as far as the knees. The rest is simple, and can be easily copied from the illustration ; the full satin plastron terminates with a folded waistband, the fichu is fastened on the chest with a silver brooch, and there are silver arrows in the hair.

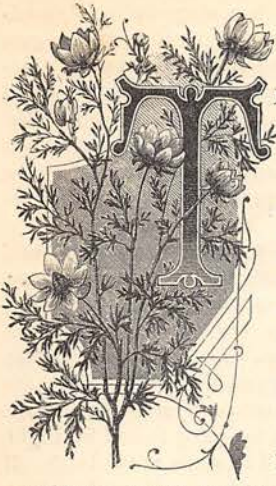
This is essentially a young married woman's gown ; short evening dresses for girls are made in Paris in a much more picturesque style. Many are copied from French portraits of the last century, and short Josephine bodices, Récamier bodices, and Marie Antoinette polonaises bunched up over lace-trimmed skirts are now often to be seen. Striped white and yellow silk is not unfrequently used for the Trianon over-dress ; the sleeves, which are composed of a succession of lace puffs, being tied with yellow ribbon ; indeed, the skilful way ribbons are used on these youthful dresses contributes much to their girlish effect. Sometimes the ribbon is gros-grain, two inches wide, tied with two loops, each half a yard long, and two ends that hang nearly to the edge of the skirt. This bow is fastened on the left of the bodice, while other bows are on the skirt and drapery. Thin gauze ribbons take the place of gros-grain on China crêpe and soft Bengaline silk dresses. The Récamier costumes, when carried out in pink faille, blue satin, and white lace, with gauze ribbon bows, prove eminently picturesque on some girlish figures.

The two mantles illustrated in our second engraving are truly warm winter coverings. The full-length figure wears a long redingote with plain front, and full back below the waist. It may be in frisé velvet, in uncut velvet, in heavy Ottoman silk, or in plush, for all are worn ; but our model is dark green velvet and chinchilla fur, a combination more in favour in Paris than in London. The buttons are imitation of old silver, a row of them ornamenting the right side, and forming a pendant to the band of fur on the left side, the fastening being in the centre with invisible hooks and eyes. The hat matches the fur, it is grey felt with a dark green velvet bow in front, and shaded grey feathers at the back. The crown is high and tapering, the brim narrow and stiff, and it is so set on the head that the coil of basket-plaits at the back is visible. Care should be taken to curl the fringe of hair encircling the nape of the neck.

The three-quarter figure is more matronly, and the long French jacket with full back accords with its style. The material is dark brown ribbed cloth, trimmed with a deep fur bordering, and an appliqué of braiding in a slightly lighter shade of brown. The jacket fits the figure to the waist, the full back below being added, and consisting of seven organ-plaits, stuffed so as to give a full tournure. The fur may be beaver, lynx, fisher-tail, or Alaska sable, according to individual taste and length of purse. The lining is dark orange satin, for plush linings are now discarded for satin ones. The bonnet combines the colours of both mantle and dress, the latter being olive-green, consequently the crown, brim, and feathers are brown, and the strings and trimmings are green terry and velvet. The full crown is scooped out at the back, so that the hair is visible ; a slight fringe crosses the forehead. The bonnet is kept in place with tortoiseshell hair-pins. The light cresson-green is newer than olive-green, but then it does not prove generally becoming.

## DRESS FOR EXERCISE.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



**T**HIS is just the season for good healthy exercise, and the ladies of England seem to be agreed that among the most enjoyable and inspiring pastimes of the hour is tricycling. It therefore becomes a matter of consideration what to wear when tricycling. Shoes, not boots, are *de rigueur*, because shoes give the ankle-tendons and foot-joints free play. To those who have the courage, I would say, abjure petticoats while thus riding, and in their place adopt loose trousers, made of a piece of the dress, coming well over the knee. This is really a matter of individual feeling; but on one point there is no diversity of opinion: all under-clothing should be made of flannel where there is much tricycling—good flannel, all wool, well shrunk. Combination garments are best, according to my thinking. The dress should also be all wool. There is no necessity for it to be a dowdy garment; on the contrary, it should be particularly trim and neat.

A tailor-made gown is the most appropriate. It should be durable; that is, capable of hard wear-and-tear. It must not show dust and mud. Any dark colour will do; I have a preference myself for dark green or blue; I mean, of course, navy blue; but brown, grey, or any of the now fashionable mixtures of colour, would answer. Here, again, individual taste comes in. Be, however, careful to choose a shade that will not fade. With regard to the make, the skirt should be either plain or box-plaited; it is better to have no tunic. It should not be too full, or it is apt to catch in the tricycle. The less trimming the better; indeed, none is necessary. A short, pointed bodice, with a habit basque, I have found convenient. The sleeves should be narrow and close-fitting.

But I have a word or two more to say about the make of skirt. It should reach to the instep, and be full enough at the back to allow for the drawing up by the peak of the saddle. The pocket should be on the left side, leaving the right hand free for steering. The stockings should match the dress, and be of wool. Stays can be worn, but anything approaching tight-lacing must be avoided, or a health-giving amusement will be converted into a dangerous one. You want all the breath available, and every muscle free.

A hat should be chosen that is light, protective, and shades the face. A boat-shaped felt or cloth covered hat for winter I should recommend, and a shady straw for summer. One more word of advice, ere I change

the subject. Enjoy the exercise, but do not overdo it. Proceed by degrees; do not go too long distances at first; increase it by degrees. Many a young girl has learnt to regret that she has not been thus prudent. In France, as yet, women have been content to look on at tricycling from a distance.

Winter fashions remain unchanged. Some of the prettiest dresses I see about are made of either plush or velveteen; velvet for those who can afford it. A broad band of fur round the skirt, quite a quarter of a yard deep, is a favourite mode of trimming, and Astrachan is the fur most used. The more plainly these materials are made the better, but they must fit to perfection to look well. With dark velveteens, bright-coloured silk waistcoats are much worn; they are a great improvement in a becoming point of view. A much plainer style certainly obtains in dressmaking. Full plain skirts, or skirts plaited from the waist in very wide plaits—treble box-plaits, a quarter of a yard wide each—are the fashion. Panels, too, of rich contrasting materials are added on the sides of skirts. Coarse thick woollen canvas cloth is very much worn now, and there is no doubt that, for the coming spring, canvas cloth of the thinner make will not only be one of the most fashionable materials, but one of the most useful. If, therefore, you have an opportunity of buying any, at a reduced price, at the sales which I know prevail in England at this season, be sure you buy it.

When you begin to find fur-trimmed cloaks too warm, turn your attention to a double-breasted, close-fitting brocaded coat. I mean one made like a Newmarket, coming to the hem of the skirt, and very full at the back and arranged with quadruple plaits. No trimming is necessary. Braiding on jackets becomes more and more elaborate. These jackets are quite short in the basque, and fit closely, but are very becoming. Ladies married to soldiers have them to match the uniforms. Gold and silver are often introduced with the braiding; but quite the happiest adaptation I have yet seen of gold braiding was to a tailor-made dress. It was of a rich cardinal shade, the waistcoat and the cuffs of white cloth, covered all over with a close pattern in gold braid. The contrast was charming, and in each corner of the collar was the monogram of the wearer.

To dress well nowadays, it is essential to thoroughly understand the combination of colours. There are many new ones this season; for example, mouse and brown. The brown is just the tint of brown paper. Red and brown also blend well. There is a great deal to study with regard to colour. Fabric exercises a most powerful influence on certain shades. Brown paper is hardly a thing of beauty, but the same shade in velvet or plush is really beautiful. A good blue in velvet may be hideous in cotton or woollen stuff. No material displays beauty of colour better than plush. It reflects the

light, as it were, and you see the colour in a thousand tones. It is being much used for tea-gowns, plainly made, just *en Princesse*, with a robing in front. I will more minutely describe one. It was made in a brilliant mouse tint of plush. The back was cut *en Princesse* and bordered with black fur, carried up either side of the front. This was of white satin, veiled in lace, with looped bows of white ribbon. The lace used is generally machine-made Mechlin or Valenciennes. The worsted lace is to be recommended to those who desire durability without much outlay. It can be had in almost any colour. Woollen velvet is a new material to which I would call your attention. It is good-looking and good-wearing; so also is the silk velvet made on the principle of corduroy, which has found special favour with the best dressmakers.

A new and useful out-door garment is a long and wide fur tippet, covering the shoulders in a rounded cape form, and falling to the hem of the dress in front



in two long ends. In front of the waist a muff forms part and parcel of the tippet. This is really a return to the old-fashioned boa worn by our grandmothers. It is comfortable wear as the weather gets warmer, for it can be slipped off and on at will. Contrasts are of value in dress; nothing shows off a smooth fair skin so well as rough fabrics or dark fur. Another safe investment I can recommend with confidence is a black *poult de soie*, or gros-grain; they are without doubt coming in permanently, and they do wear well.

A comfort I can suggest for the bed-room, sick-room, or for putting on after bathing, is the blanket wrapper. It is made out of a Welsh blanket, which is coloured and striped. The stripes go down the front and form the cuffs, collars, and pockets. They are cut *Princesse* shape, and have a cord round the waist. They are delightfully warm. I shall not soon forget the comfort of such a one on board ship, for going to and fro to the bath, or for wrapping oneself in, when in the berth. If any of my readers are going a voyage, I would advise them by all means to have one made. They will find the comfort of it. Comfort? The very word seems an anomaly, everything is so cheerless on board ship; but a little forethought makes all the difference. Be sure to have a bag with many pockets, to hang up in the cabin, to hold brushes, combs, hair-pins, scent, and the thousand and one things you are certain to want, and which will be sure to hide themselves away everywhere but where you can find them the moment the ship sails. A curtain to hang across the cabin door is most useful in hot climates, when it is often impossible to keep it closed. With regard to dress, think well over what you really are sure to want; take no more, no less. The space is generally so confined that every extra is a nuisance. I found in many voyages that I wanted a good serge dress; black silk, with some dressy arrangement of lace, easily put on in case of any festivities on board; plenty of wraps; a dressing-gown, as much as can be like a dress, to lie in the cabin, go to the bath, and wear when out of sorts; and a good store of books. Take some work and writing materials, though I never knew a voyage yet when one got through any regular routine of work. The sea, the passengers, are all distracting.

To return to the fashions on shore. Striped velvet is a most useful trimming; so also for evening dresses is striped gauze—coloured stripes on a cream ground, put on in straight rows. Braiding is worn much, silver and gold being interblended. Bodices of distinct colour from the skirt are fashionable for evening wear. Deep flounces are superseding narrow ones. Garters are being forsworn, not for suspenders only, but because the stockings themselves are laced at the back of the leg.

Velveteen is a fabric about which a few words ought to be said. Its manufacture is vastly improved. Perhaps some of you saw it being made in the English Health Exhibition. It is veritably the fustian of the tenth century, with the perfection of finish of silk velvet. It goes through seventy processes. The raising of the pile, one of the most difficult, is carried out by



female hands. Great skill is needed; a specially-made knife has to be held in a certain position, the hand not raised a hair's breadth too much. It is made into beautiful dresses, and wears well. It shows to special advantage trimmed with fur.

A black velvet cap, made like a jockey's, is a new riding-gear. Riding-habits are made wider in the skirt, the bodices quite plain, in thick cloth. Tweed cloth coats for ladies are lined with striped or shot silk. The sleeves are wider at the wrist; the turn of the elbow is no longer followed by the sleeve. The line of the elbow from the shoulder is continued, so the sleeve is easily slipped on. We need no longer have recourse to the expedient of rolling a handkerchief round the sleeve of the dress before slipping on the coat.

A new shape in bonnets is the Jane Grey, which has points at the ears like the coifs of her day. The edge of the brim is bordered with beads, and there is a tuft of feathers at one side. The Microbe bonnet is distinguished by its peculiar crown—like a jelly-bag. Embroidered velvet is a favourite material. Crowns are often made of Oriental embroidery, with the open-worked brims of beads or chenille. With cloth costumes, bonnets made of cloth are worn; also muffs.

If you desire to be very fashionable, let the monogram on your buttons of either coat or dress be very deeply cut. If your coat be a drab one, then, to be quite *en règle*, choose mother-of-pearl buttons, with the monogram engraved in black. Or you may have tortoise-shell engraved in gold, or enamelled in Mauresque, or after Florentine models. Wooden and horn buttons, jet and mosaic buttons—all are worn.

Kid waistcoats appear on some of the new dresses. I noted a brown cloth, made with wide box-plaits on the skirt, a robing of kid down the front, buttoned down the centre, and piped with red, as was the waistcoat. You may buy the kid in shades of brown, fawn, and green. The kid is embroidered sometimes in silks, and it is also applied as appliqué.

Mr. Oscar Wilde the other day, in discoursing on women's dress, waxed eloquent on the subject of clogs, saying that the present high-heeled shoe is merely the clog of Henry VI.'s time, with the prop under the instep left out. Much care, he tells us, has been expended on clogs. They have been made of fine woods and inlaid with ivory and mother-of-pearl. I am inclined to think for muddy days they have much to be said in their favour. The dress of the second part of the seventeenth century, the great apostle of culture considers the exquisite period of English costume. He points out that it is not the number of garments that constitutes warmth in clothing, but the thickness of the material. We wear too many clothes; his remedy for this is to wear under-garments of pure wool.

Strictures on dress are leading to all kinds of suggestions. If all our garments are suspended from the shoulders, we must give up low bodices and short sleeves. Such reforms work but slowly.

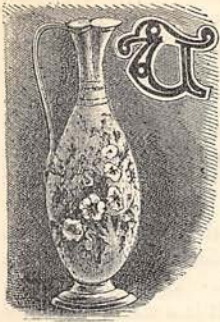
The three costumes illustrated in the woodcuts are



all seasonable. The out-door dress worn by the young lady of fourteen is dark grey—a combination of corduroy and a new cloth—the corduroy being used for the trim, close-fitting jacket, and the band round the skirt. The buttons are of old silver; the pink feathers in the plush hat add the touch of lively colour that grey necessitates. The young matron wears an evening dress of dark brown plush, cream lace, and cream Indian silk flowered with red; the arrangement of lace to form an epaulette on the left shoulder and a small cascade to the waist is novel and becoming to a tall, elegant figure. The little girl of seven wears a crimson plush waistcoat with cream French crêpe plas-tron and skirt, and an over-dress of crimson spotted crêpe. The cuffs and collar are of the plain fabric. Even children's costumes are nowadays a combination of three materials.

## WHAT TO WEAR IN THE EVENING.

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.



HERE are some distinctive fashions under the head of evening dress, and I think it is time I told you a little about them. For a long time the low and heart-shaped bodices have been made without tuckers of any kind, occasionally replaced by a row of beads. I am happy to say this folly has been abandoned, and frillings of tulle or lace have reappeared in the right place. White and black remain the most fashionable for evening gowns, but there is a wide choice in colouring too. Brown has been, and is still, finding much favour, and of all tones, it has the advantage of showing up well nearly all shades of flowers. Trains apparently distinct from the front breadth are worn, the said front breadth being either of brocade, a beaded or embossed fabric, the back of some heavy stuff or tulle. The embroideries are works of art carried out in chenille, beads, and gold thread, shaded like a painting. White with brown velvet is a most happy combination, and eau de Nil in several new shades is among the most novel introductions.

Tulle is seldom now used plain. It is studded with gold balls, chenille loops, or pompons, and other devices. Velvet bodices are more worn than silk or brocade. A good idea, which certainly adds to the durability of the dress, is to tuck the tulle; and most of the backs of the skirts have tucks run in them.

V-shaped bodices are worn, with lace elbow-sleeves, by those who do not care to have quite a low dress. Birds in part or whole are worn on light evening dresses, far more than flowers. Daisies and orchids in floral trimmings are in favour. The most decided novelty is the kid bodice, which is made to do duty for many skirts. The softest kid is used, and the bodice fits literally like a kid glove. Gauze and China crape are used as well as tulle for skirts, plain, broché, and tufted with chenille.

A word as to hair-dressing. Very little money is expended on wreaths or feathers or bunches of flowers for the hair. Young people are now content with their own tresses, and older ones with caps only when they are an absolute necessity, and diamond stars for young matrons. But there is a change in the hair-dressing. It is certainly not so much *à la mode* to dress the hair at the top of the head in England. It is a style far better suited to French faces. English women curl the front and arrange the back in a basket-plait. This is either a plait of three or the Grecian—very fine, but arranged round and round like straw in a bonnet, starting from the centre. It is not very easy to arrange when you cannot see the back of the head; and if false tresses are used, a clever hair-dresser in England has come to

the rescue with an invisible frame, to which the hair can be pinned off the head, and, naturally, with far more neatness and certainty than otherwise.

If you are in doubt as to a useful intermediate gown for this time of year, get a corduroy. The manufacturers are making many, both in London and Paris, with marked success. The plain skirts have stitchings round the edge, no tunic, only scarf draperies, and a jacket-bodice and vest; sometimes leather collar and cuffs are added. Occasionally fur forms the trimming, and there is no fabric that blends better with cloth or cashmere. If you are living in the country, where mole-skins are to be had, take care of them, for they are a very fashionable garniture, especially on corduroy.

Abroad so much brighter tones of colouring have prevailed in dress of late years, that I am convinced they must soon find favour in England. I note that dark shades are relieved by touches of colour, such as orange or red on brown or black. Green is to be the colour of the coming season, but in all tones and varieties of tint.

Plain skirts of the so-called "housemaid" order have had their day. One flounce after another has been added, and also additional drapery. A plain skirt needs such perfect cutting and arrangement. Canvas cloths, thin and thick, are the newest materials, and are to be had in all shades, plain and brocaded. They are light and warm. March winds are proverbially cold, so you may like to hear of the hygienic fur collar, made to turn up or down at will, and the fur gauntlets, which reach almost to the elbow.

Whatever you do, do not be beguiled into wearing large tournures or crinolettes. If your skirt is properly cut, a mattress at the back of the waist is quite enough, or a very small tournure hidden by flounces.

Dress affects so much the good looks of a woman, that it often astonishes me that they do not bring more brain-work to bear upon it. They wear what they are told, without any due regard to what is becoming. Tall, slender women, for instance, look well in stripes, but in nine cases out of ten the stripes about the bodice are so cut, they quite distort the graceful lines of the figure. The stripes should run so harmoniously that they appear to be straight, or they disfigure. As a rule, keep the stripes for the skirt and waistcoat, and let the bodice and drapery be of plain fabric. Embroidery and brochés are more generally becoming, and a novelty worth noting is the introduction of appliqués of kid, with silk embroidery, cut in diamonds and squares, and leaves, the veinings worked in silk.

Waist-buckles are more and more worn. Old paste shoe-buckles find great appreciation, but they are costly to buy, and everybody has not been happy enough to have received them as heirlooms. They are made now in gold and silver with precious stones, and in various copies of the antique. Normandy and



WAITING.

Brittany jewellery are a great deal admired, and you are never wrong if you can originate any resuscitation of old jewellery. You can buy a trimming of braiding ready for the fronts of dresses, to be continued from the throat to the hem of the skirt, at very moderate prices; and laid on by themselves, or over a colour, they form a really handsome addition, and cost a trifle. I have of late seen one or two half-worn dresses quite transformed thereby. A serge of a good black tone, though it had had much wear, well sponged with beer, turned on the wrong side, and re-made with a flame-coloured waistcoat and front robings, on which this braiding was laid, was almost as good as new, and had plenty more wear in it too.

There are so many kinds of dress preservers—cork, silk, india-rubber—and the great improvement of our modern days is that they are scentless; but let me recommend you to have them carefully covered with

black or white silk; they are in this way made tidier and healthier.

An apron is one of the useful articles of dress, though some of the dainty trifles of that nature we have worn of late would hardly come under that term. It is perhaps more of the aprons for working gentlewomen that I would speak, such as aprons for housewives. A good useful one is made in red twill, large enough to quite cover the dress. For half a yard up it is bound with blue, braided or embroidered in red; and in lieu of bib, two straight strips treated in the same way cross in front, and button on to the back, which makes the apron more comfortable, as both back and front are secured to the skirt. The Roman apron is also affected by housewives. It is a straight strip of white or coloured linen, one and a half yards long, the width of the material, fringed at either end and trimmed. A ribbon secures it round the waist, while the one end turns down from the waist to within fourteen inches of the hem of the dress. A painting apron, so called, is really a blouse, for it comes to the throat and wrist, and buttons at the back, and is best made of blue or green linen.

Economical women generally desire to make their clothes last as long as they can, and not to spend more money upon them than they can help. To my mind nothing destroys them so fast as bad packing. It is a great point to divide each dress as much as possible, either by a tray or by muslin larger than the box, so that if desired each garment can be lifted out by the muslin without taking actual hold of it. The skirts should each be folded in three or four, according to size, with a sheet of soft paper between each fold, being careful that the steels come at the outer edge, and the flounces or trimmings all lie straight. If the gowns are packed away for a long time, the bows and loops should be stuffed with paper. The bodices should be laid on each skirt, with paper in the sleeves. For a sea-voyage, a piece of oil-silk quite at the top is a wonderful preservative. A lady some years ago invented a travelling wardrobe, which outside appeared like a large trunk, but contained compartments for everything; it met with but little success, though the notion was a good one. Several trunks are made which contain, in the lid, places for collars, cuffs, laces, ribbons, handkerchiefs, &c. Boots and shoes should be kept in separate bags, and cases kept for gloves, laces, and handkerchiefs, where such boxes are not used.

The fashions of to-day would all seem to be arranged for slim people, and those who are broader-built and fatter are much troubled how best to keep with the times. But there are certain principles and hints worth considering on their part. A symmetrical figure is a good one, whether stout or thin, and that is the object to be attained. Combination garments greatly diminish the bulk, and should be adopted by those who are troubled by *embonpoint*, and the fulness of petticoats should be brought down well below the hips, fastened to a band at least twelve inches deep, and shaped to the figure. This band should have buttons all round, and all skirts be buttoned on to the one band. Cheap stays must be abandoned, and a

good corsetière consulted who knows her business well. As breadth is what you are warring against, everything should be done to add to the apparent height. Abjure checks; have no straight draperies, but rather diagonal ones; dark colours are better than light. Bright colours introduced as waistcoats and fronts of dresses diminish the apparent bulk, but take care that the addition is made considerably narrower at the waist. Never have an all-round basque to a jacket if the hips are unduly large, but cut it up at both sides and back. Trim the front horizontally with a drooping bow, where possible. The skirt drapery should begin where the bodice ends. Many seams in a bodice diminish its apparent size; and the higher you place the sleeves, and the lower the breast-plaits, the better. Avoid also short skirts, and wear trains wherever it is feasible. Folds and plaits are suitable on skirts, and the less trimming above the face in bonnets for broad physiognomies the better. But do not fall into the fatal error of wearing too little underclothing. Such folly is the cause of many diseases and much suffering.

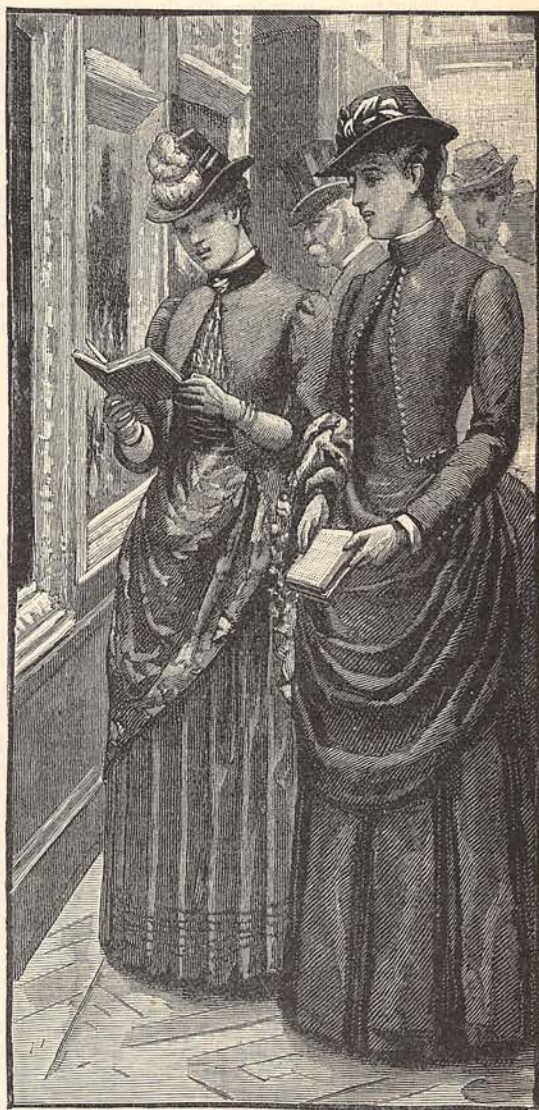
Our illustrations show one evening dress, and two out-door costumes—the latter designed specially for young ladies' wear. The first is intended to be worn at a quiet dinner or musical party, as the materials of which it is composed are broché velvet and satin. The colour of both is heliotrope, or rather dark mauve, a shade somewhat affected by blondes this winter. In this model the broché and the satin are both heliotrope, but if a smarter gown were needed, pale blue could be substituted for the broché skirt and plastron. The fair hair is arranged in waved curls and torsades close to the head, the only ornaments being blonde tortoiseshell hair-pins with square tops, and these are inserted without formality, and apparently to keep the torsades in place.

The walking-dresses are entirely different in style, and show the short square jackets likely to be very popular during the forthcoming spring. The first is made of chamois serge, the tunic and full plastron being figured, but of the same colour, only a lighter shade; the sash, collar, and cuffs are of rich brown velvet. Smooth broadcloth of fine quality and Cheviots woven diagonally, of rough surface, but soft and pliable, are both popular materials with Frenchwomen for this simple style of costume. In our model the hat matches the serge in colour, the trimmings being brown velvet, and a cluster of pale blue ostrich tips in front. By the way, English tailors use either mohair or sateen for foundation skirts, while Paris tailors prefer a silk foundation. Both have their advantages; the silk is light and pleasant wear, but the mohair and sateen are decidedly more durable and stronger.

The second costume illustrates in a more pronounced manner the short jacket which will supersede the long mantle of the winter. The costume is dark green serge, and the jacket is outlined with small gilt balls, which are in reality buttons closely strung

together, a row of the same running up the outside of the narrow sleeves almost to the elbow. The skirt is mounted in wide box-plaits, alternating with clusters of kilts, a change from the more monotonous accordion skirts recently in vogue.

Sometimes these jackets are made of cloth, and are worn over a waistcoat of a different colour and material, which also re-appears in the plaits of the skirt, the tunic matching the jacket. Then a satin sash is passed round the waist in soft folds and knotted at the back. Woven gilt borders are occasionally seen on dark serge costumes, but unless the material is the same scheme of colour—dark brown, seal-brown, or any intermediate shade up to écru—the effect is somewhat gaudy, indeed vulgar. On the same principle, steel and silver look best with every shade of grey.



A SPRING EXHIBITION.

Till the stars lit their lamps in heaven's blue dome,  
 And warned him 'twas time to light his, and spin home !  
 They both thought the Great Bear a very great bore,  
 Though they knew very soon they would need part no  
 more.

A handsomer couple had never been seen,  
 Than when the bells rang for their wedding at Sheen.  
 They are off for the honeymoon—so farewell  
 To the clerk, and his bride, and his bicycle bell !

J. JEMMETT-BROWNE.

## ENGLISH FASHIONS IN PARIS

CHIT-CHAT ON DRESS. BY OUR PARIS CORRESPONDENT.

**N**EVER was Anglomania so rampant in Paris as it is now. Not only do the men betake themselves to English tailors, hair-dressers, hatters, and even laundresses, but the women follow the same lead, and nothing is more thoroughly *à la mode* now than a tailor-made gown. April is the month of all months for such costumes. You can-

not do wrong in choosing a dark-coloured, light make of cloth, well braided. A month ago I should have said, be sure and have fur of some kind, Astrachan or other by way of preference ; now the season is too advanced, for in the treacherous English climate there are days all the year round when such gowns are comfortable wear, and it is not good taste to appear in fur when June roses blow, notwithstanding inclement weather. A new and stylish garment in cloth is a close-fitting redingote. It is single-breasted, with buttons placed diagonally across the front, and beyond these (which, by-the-by, are the veritable fastenings of the garment) there is a pointed lapel of velvet. The bodice fits like a dress and ends at the waist, the long skirt joined to it. In front the seam is partially hidden by velvet pocket-flaps. The skirt at the back is gathered on as full as it can be, and is left plain and untrimmed. But it follows the lines of the figure so well, and to a tall thin woman is exceptionally becoming.

I am inclined to think cleaners and washerwomen must have a hard time of it, and look back with the embittered sorrow caused by remembering happy days gone by, and their long bills, when white frilled skirts were not only worn on full-dress occasions, but were drawn over grass and gravel paths, and required an immediate return to the wash-tub. Now a short stuff petticoat, or at best a frilled soft silk one, does duty all day, and there are people who dress well too who abjure all but wash-leather under-clothing. Fewer laces are to be seen. There are no frills and tuckers so much worn as the canvas ones, with silk spots, and these when dirty are done for. Coloured stockings are against the washerwoman. A little hint to those who like to wear balayeuses in evening gowns at little cost. Buy some stiff muslin at a low price, tear it into strips of eight inches, fold it with the edges in the middle, and box-plait it. This keeps the skirt well out, protects the edge of the dress, looks neat, and costs little, for when out of condition it is thrown away.

What further absurdity Dame Fashion is going to impose upon us in the matter of coiffures it is difficult to say, but I do hope English women will make a stand against the ugly catogan, which has had its day in Great Britain some years since, and, alas ! is being revived in Paris. Why should a woman desire to tie up her locks like the tail of a cart-horse ? The hair is still curled in front, whether the catogan is worn or not. It is to be hoped with the revolution of Fortune's wheel bonnets may cover the head. How



NEW MUSIC.

many a sorrowful hour of neuralgic headache is due to the exposed condition of some of the most sensitive nerves in the head!

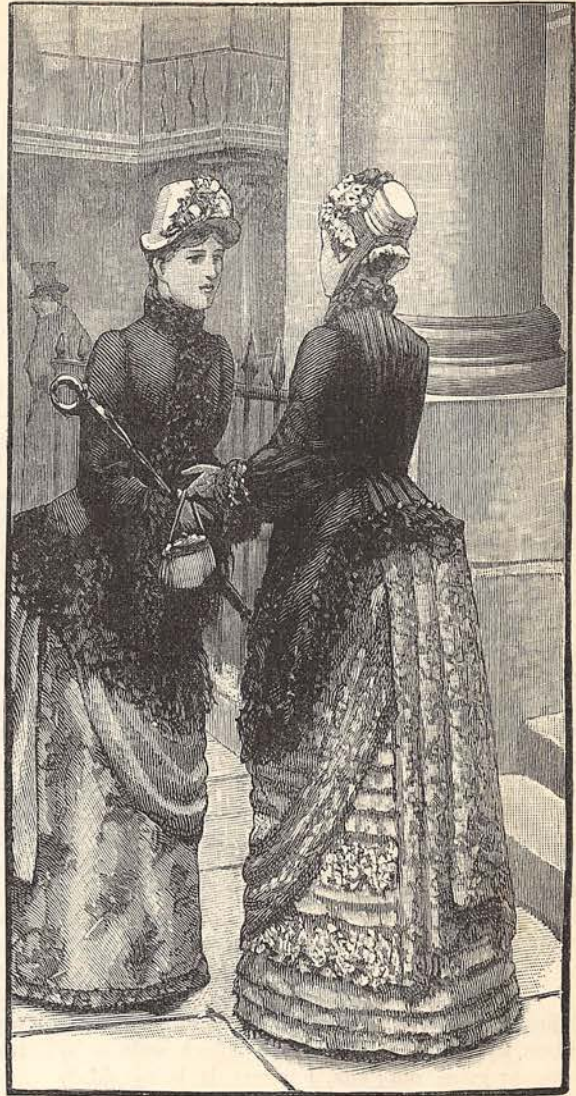
We should be neither wise nor prudent to advocate a love of dress in women, but there are two sides to all questions, and a preference for graceful attire has its bright aspect; it is a sign of that civilisation which is the pioneer of so much that is good, and, moreover, it is the first glimmer among savage nations of better things when their women begin to realise that their personal adornment is of consequence.

It is much to be regretted that the national and peasant dresses are rapidly becoming things of the past. It is due in a great measure to the fact that no one nowadays likes to have their position in society definitely laid down as it is by a distinctive dress: every one wishes to be taken for other than they are. It is unfortunate, for most of such costumes are peculiarly well suited to the wants and requirements of those who wear them. What bonnet was ever so becoming as the Belgian women's neat white caps?

What could be more thoroughly serviceable and good-looking than the long gathered black cloth cloak, with its satin hood, kept out at the edge by whalebone, worn by the women of that country? It cost a good many pounds to buy, but lasted more than a lifetime. I have often wondered that it has not been converted into an evening wrap by one of the many enterprising men-dressmakers, who are always ransacking their fertile brains for something new. The peasant women used to have a rare pride in these cloaks.

The subject of dress is one that naturally occupies much of my time and thoughts, and I have come to the conclusion that what is the main distinguishing feature of the dress of the upper class, is the perfection of neatness and great care bestowed on its preservation; its suitability, not its costliness, nor fashion. Now, in such a small matter as the wearing of real flowers, nothing is prettier when they are fresh, nothing more unbecoming than when they are faded. Bear in mind they should be gathered before the sun is on them; better too if the dew is still about. They should be kept in a shady place until put on, and at the last minute cut off the tips of the stalks with scissors, and seal them with sealing-wax. A drop of strong gum in the centre of the flower will help to preserve them.

Umbrellas we know originated in the sunny climes of the East, but England is the land of their adoption. A tent-pole is said to have suggested their form, and it has remained pretty much the same since long before the Christian era. Now the frames are nearly all metallic, and hail from Birmingham. Lapis lazuli ball handles, with gilt claws, are much used—just now, and antique and highly-carved ones. White muslin



A CHANCE MEETING.

parasols, matching the muslin bonnets, are to be the newest things this year. What a blessing that we have at last found something not too costly!

I will now do my best to give you an inkling of what is going to be the direction that fashion will take during the coming season. Paris has adopted a new woollen material, called "voile de Misaine," which is the shade of Russian leather. Felt holds its own, and just at the present moment felt bonnets are being more worn than any other. The spring bonnets are going to be trimmed with the gauze ribbons, striped with satin, which used to be *à la mode* fifty years ago. They can hardly be too wide, and indeed some measure from four to six inches in width. But decidedly the novel material in millinery is *écru* or unbleached *étamine*, a sort of cotton canvas that admits of much ornamentation, and already ingenious French taste has printed it in heraldic designs, and with Bayadère stripes, has

drawn silver and gold threads through its meshes, and further enhanced these laminated stripes with lines of red, blue, and pink silk. This *étamine* is not pretty in itself, but with tasteful additions it can be made to look so; it is, in fact, very capable, as the French say.

There is infinite variety in straw bonnets, and much fancy displayed therein—such as silver and gilt threads introduced in each braid, and beads powdered over the crown and brim of other straws, especially those in dark shades. Very fine straw bonnets will be worn in such colours as porcelain-blue, red, lichen-green, and drab. The shapes are either Princess, coronet, or the small poke, and several have the pointed-gabled brim. When *étamine* or gauze is used for the soft crowns, the brims are generally made of velvet.

For young girls who care to wear inexpensive but dressy materials, *crêpe oriental* is worth remembering. It is soft and light and *crêpé*, but has a certain amount of resistance which insures good wear. It is made in a long list of light colours, and for summer and demi-toilette bids fair to rival the favourite nun's-cloth.

A fashionable article is a tea-jacket, made in soft silk, with lace or gold and silver trimmings, as dressy as possible. It is a thoroughly comfortable article, intended to be worn for home dinner, either with any convenient skirt, or before a low bodice is put on, with a full-dress evening skirt. Of course the tea-jacket is made loose.

A new trimming is Archangel, viz., a fur, if one may so speak, made of wool, very soft and natural-looking, resembling blue fox. It is being largely used on spring mantles. You cannot do wrong by investing in any striped material, for according to present notions everything is to be in stripes—regular and fancy. Jet, too, is to appear in all kinds of new forms, and the jetted trimmings are quite a sight to see. They have their disadvantages. Woe be to the lining of the carriage when a mantle is much bedizened with jet! And the jingling noise jet drops are apt to produce is not the best feature in a lady's garb. Black satin is by no means going out; silk, however, is being slowly and surely revived. Little zouave jackets, much embroidered in gold and silver, made in light velvets or plush, are a very dressy addition to evening gowns. In making up dress skirts, I find that no two sides are arranged alike, otherwise there is nothing distinctly new as yet.

There is great novelty in cottons this spring; there is no dressing in them. The newest is called "*China crêpe*," because of its crinkled surface with small raised figures, and it is as soft as the real *crêpe* that hails from the Flowery Land.

The sateens have less gloss on them than last year; the patterns are either close copies of brocaded silks, or they are tapestry designs that imitate cross-stitch patterns. The repped cottons, called "*siciliennes*," are again to be worn, and also Scotch ginghams, which are now embroidered all over by machinery—white on blue, red on *écru*, red on blue, &c. &c. There is another novelty in ginghams, which consists of stripes of uneven thickness. Take as an example blue and white stripes: the latter have the threads doubled and

are woven as thick as jean, while the alternating blue stripe is of the texture of ordinary gingham. Roman stripes are also produced in this useful fabric, several bright colours in one broad stripe being printed on a white or cream ground.

A glance at the engravings will show some simple styles of dress for in-door and out-door wear. The figure at the piano wears a *toilette* that might suit either a young matron or an unmarried girl. For the former either velvet, satin, or plush might be the material, and the trimming should be chenille or jet fringe, the frilling at the neck and sleeves being finely pleated *crêpe lisse*, edged with exceedingly small beads—either pearls, gilt, or crystal. For a more youthful wearer the material may be either *China crêpe*, or the new embroidered nun's-veiling, trimmed with Valenciennes lace and velvet. The style is quiet, yet fashionable.

The mantles on the two out-door figures are both of dark colours, for black mantles will not be so fashionable this season as dark olive, brown, grey, drab, and blue ones. The trimmings are the woollen *guipure* laces introduced, but not much affected, last season. They are substantial, and wear a length of time without becoming flimsy, which silk laces have a habit of doing, unless very carefully worn. Black fancy silks for mantles have had their day; *veloutine* and *sicilienne*, and plain velvet, will take their place for spring wear. Chantilly lace with wire ground, made at Lyons, and called "*point d'Orléans*," will be in favour for trimming. The newest coloured materials for mantles are called "*Japanese crêpe cloth*" and "*brocaded cashmere*," and the woollen *guipures* match them in shade.

A pretty novelty in jackets, likely to prove a favourite with young ladies, is made of stockinette, which is embroidered by a new patent process after the jacket is made up. It appears both in black and colours, and has the effect of being braided all over with silk cord and tambour-work. There is no other trimming, but the result is a handsome-looking jacket.

The silks for the coming season are veritably new; of course *brochés* and satins will be worn, but the distinctive novelties are soft ribbed silks, which drape well, and have almost the brightness of satin. Some of the most fashionable colours are sage, leather, *bège*, *petunia*, salmon pink, bronze, yellow, Indian sky, and lichen.

The richest brocades have the *frisé* effects like terry velvet, and many of these, in large geometrical patterns, will be worn with the new "*veloutine*."

Broad decided stripes are a feature in the fashions; the ground matching the plain material used for the bodice and tunic, the stripes being now principally employed for the petticoats, which are made very plain.

Canvas cloths worn so much on the Continent last season have found their way over here, and are being largely made up over striped velvet skirts—which material appears on the cuffs and collars, and as a broad lining to the sides of the draped tunics. Any embroidery you may have by you can now be let into the sides of skirts as panels.

to me—and stars shimmered the next; and I often appeared conscious of terrible shrieks and noises near me, and of strange black shapes leaping and gibbering around. These might have existed only in my fever-dreams; but what I next remember did not. It was a sweet face bending over me, and dark eyes, tear-filled, that looked wistfully into mine. Something was held to my lips, which I swallowed; then I saw white uniforms gliding about in the bush; then I slept, I suppose, for I next opened my eyes in the bungalow.

“Need I say, sir, who my rescuer had been, or who nursed me back to life? But Lawson, sir, took French leave of me and my yacht, and I have never seen him again.”

Curled up in my corner, as soon as the seafarer ceased to speak I fell asleep and dreamt that I myself was back among the coral isles of the Indian Ocean.

My waking was a very matter-of-fact one. We had got clear of the snow-bank, and the train was going: puff—puff—puffing slowly on its way to Peterhead.

## WHAT TO WEAR : CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



REALLY must tell you a little more about the new silks of the season, for to me they are quite a novel departure, and worth having, as well as good to look at. If you pay a long price, you will get a stuff that you may fairly hope to hand down to posterity. But for a reasonable price there are a number of very pretty kinds of silks which may be bought with every confidence that they will

last as well as you have any right to expect. For young people, especially, there are some inexpensive figured tussorees, having stripes upon them of such interblended colouring as red, green, and blue, quite infinitesimal in pattern; and, seeing how fashionable everything of the nature of canvas is, I should strongly suggest that any would-be purchasers of such materials should turn their attention to the canvas tussore, which is very firm, and has an excellent appearance.

Shot silks, whatever the manufacturers who have a good stock in hand may please to say, are very little in demand, save and except shot surah, which, from the softness of its make, shows up the shot to the best advantage; it is employed to make up with cashmeres, and a great deal may be had in mixtures of greens, reds, browns, and other prevailing tones.

There are many new season silks, only intended to be used for blending with other stuffs, in the way of trimming. I will describe a few, which are likely to prove very useful with other fabrics. They make a cheap woollen gown into a rich-looking one. A red or brown ground throws up the small flower designs, which are woven in stripes; then there is a brown, blue, and pink gros-grain, with geometrical designs upon it, which is more costly, but of course more durable. A gros-grain with satin stripes of two colours is a most effective trimming, as is corded silk with satin stripes of unequal widths; the shades employed in this will give an idea of what are the fashionable tones, for in these trimming silks we

do not show this season any predilection for simplicity. Green, brown, and red are blended; pink, brown, and blue; grenat, green, and blue; black and red; mousse, yellow, and moss-green.

The gros-grains are woven with a closer thread than heretofore, and one of the most fashionable silks of the year has close thread stripes all over, with an exceedingly small design of fruit. In this particular silk, grey, mousse, chaudron, pink, and bronze; drab, navy, and pink; and brown, grenat, pink, and bronze, are the happiest combinations.

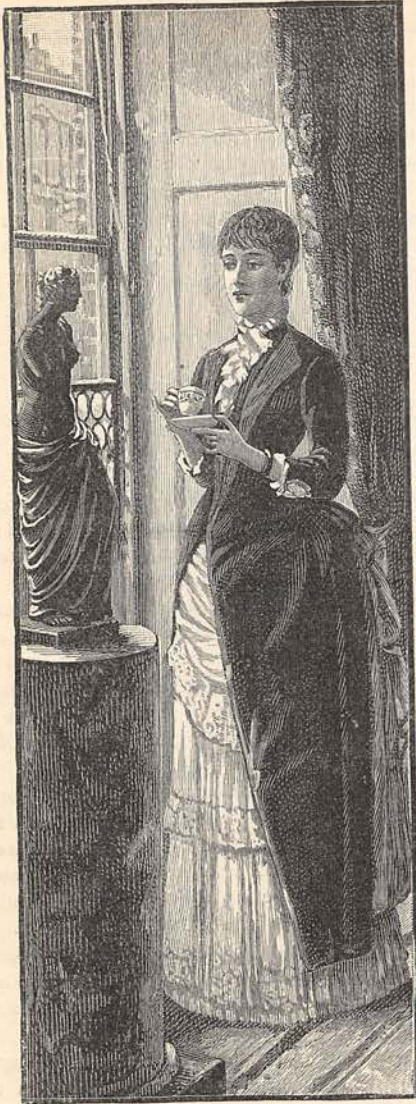
The sole novelty that I can discover in silk brocades now is the “shadow”—that is, the pattern is thrown on a gros-grain, surrounded by an additional weaving, that gives the appearance of a shadow, and throws out the pattern well. We are beginning all the world over to find new markets and new manufactures. England herself is coming to the fore with very beautiful brocaded silks. Switzerland, too, is making a great reputation, especially in light tones, which are worn in the evening.

For *fête* dresses, printed Bengalines are being much ordered; a favourite design is a sort of fan in two shades—for example, dark and light porcelain; brown and beige; bronze and reseda; and brown of two shades. Other makes of silk for the same purpose have serge grounds, with a lozenge-shaped pattern upon them, blue on brown, or cardinal and brown on golden brown, electric blue with brown, grey on cardinal.

Italy comes to the fore with a large selection of lining silks, made of the best of materials, but somewhat bright in colouring; they are used for the inside of silk mantles. I would advise those to whom economy is an object to look into this class of silk; there might be a pattern that would answer; if so, it is cheap, and would wear well.

The newest velvet brocades are on satin canvas grounds, which are not transparent; then there are herring-bone stripes in terry or uncut velvet on gros-grain canvas. Figured broché velvets are woven now in charming mixtures of colour; one of the most expensive is a gros-grain, with tiny pin-spots





THOUGHTS.

of velvet all over, intermixed with a Gothic pattern. Satin broché damask is the next in order; the designs are large conventional flowers. Remember in buying that there is a variety of cheap, good-looking silks to be had, which wear well for a time, but will not last long; they are either a mixture of wool and silk, or wool and cotton; the former wears the best, but cockles; the latter loses its colour, and soon begins to look shabby.

This season's brocaded gauzes have the pattern outlined in beads, some put on with the hand, but the majority interwoven, so that they do not easily unravel. There is also a gauze which has a pattern in frisé, but so close-set as to have the appearance of astrakan, and it goes by that name.

I have kept the *bonne-bouche* to the last. The new ribbons and a vast number of gauzes have been brought out in a style of mediæval colouring which is a most startling innovation, quite different from anything we

have had in our generation. The ground-work is generally stone; on this are thrown mediæval patterns in green, yellow, red, blue (light and dark), and what is now called "terre," closely allied to terra-cotta; a gold thread runs through the material, sometimes a conventional flower is printed upon it. The ribbons display borders in which mediæval shields and many very heraldic-looking devices are printed, with a predominating gold element in them. Neither the materials by the yard nor the ribbons are cheap; some of them cost over a pound a yard.

This fabric is the chief novelty in this year's millinery. Many of the Byzantine scarves have been prepared for hats; scarcely one of the new hats is to be seen without them. Narrow ribbons in bows are a great deal worn, and moiré ribbons. Gauze ribbons, with and without satin stripes, have come in again, much as our grandmothers wore them. The soft corded make of silk, as in the "*faille française*," is applied to ribbons. There is a great deal of gold worn—gold cord, gold braid, wings of birds covered with gold, and aigrettes spangled with gold. Gold, and gold and cream silk canvases are used for the crowns of bonnets, and with these gold-threaded gauzes and chenille are often blended, also tufts of the same with crêpe. The grasses used in millinery are spangled with gold, so are the marabout tufts. The fashionable aigrettes are a mixture of marabout, ostrich, and osprey.

I do not think I have ever seen so large a choice in trimmings of every kind. The appliqué galons are one close-set mass of beads, with no ground-work necessary. Jet is much worn; the lead beads are newer and perhaps more in favour. With these galons there are often gimps to match. For washing-dresses a capital new braiding has been brought out, the braid only a quarter of an inch wide, in geometric patterns, interspersed with wheels worked in silk. It takes the form of an insertion rather than a bordering, and could easily be worked at home.

When we enter on the subject of lace and embroideries, there is really no end to it. There are literally thousands of different flounces for fronts of dresses. There is a quantity of coloured lace used—a great deal of colour introduced into the embroideries. Worsted lace has been much improved upon; but for the best mantles Chantilly is still employed. The Edelweiss or Mauresque lace, made so much at St. Galle and Plauen, has been greatly improved upon. You know the kind I mean; it has a firm net ground, and is worked well over with a species of lace embroidery.

Embroideries for washing-dresses in *écru* are worked in blue and red, and other colours, but do not be beguiled into having any other than those named, for there is a great chance they will not wash. They are made in three widths. Woollen laces, too, are intermixed with colour: red and cream, blue and cream, and in Paris they are used very much in the natural beige colour. There are many sufficiently wide to cover the whole front of the dress; narrow lace being sold with them for trimming. Wool and silk are often

blended, but black wool is the most common in the market, in all widths.

Quite young girls are wearing pure white lace, but the rest of the world cling to the tinted as more becoming. Many of the Edelweiss and other embroideries applied to the fronts of dresses are made in a succession of straight flounces, interwoven in the piece, and this has a most pretty effect. Two patterns mark this year's introduction—one with butterflies scattered over the fabric, the other with grapes standing out in bold relief. Nothing in imitation lace is really better than some point de Gaze, with embroidery intermixed. Brussels point, both cream and white, is to be had, and there is an increased demand for real lace, from the fact that it is cheap. A new shade in lace is a very delicate terra-cotta; yolk of egg is another. Gold tinsel is interwoven with many black and white laces. A new and beautiful make of net, with gold and chenille intermixed, is being used for mantles; it is very rich and handsome. "Vert blanc" is the last new shade in lace I have to tell you about; it has, as its name implies, a green tinge, but only the faintest *souffçon*. Ecrú and brown laces, on a brown and gold ground, look handsome in the way of trimming.

A magnificent black lace is the Marquise, which has a cord running round the design in the style of the finest Spanish point.

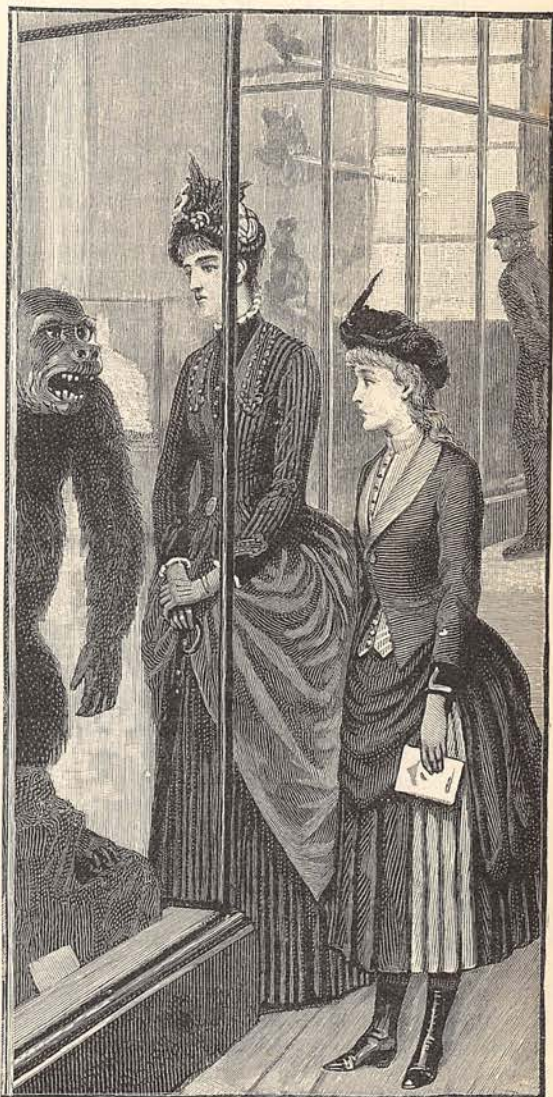
There is a new form of bouquet introduced—viz., the posy. If you love flowers, I am sure you will approve of them. The blooms are not tortured with wire, but are allowed to fall naturally, just as they would if you went and gathered them in the woods. But there is much method in their studied carelessness. They are tied with a ribbon to match the dress.

French florists have produced more beautiful flowers this year than usual, and the result is that feathers have lost favour. Bonnets and hats are again trimmed with exquisite imitations of tulips in shot and shaded velvet, poppies, marigolds, lilies of the valley, and a host of delicate wild-flowers which have hitherto been unattempted.

Let us glance at the illustrations and see what the two visitors at the Natural History Museum are wearing. The elder lady is in striped and plain étamine, the waistcoat, cuffs, and trimming to the hat being brown velvet, for velvet plays an important part in summer costumes. Woollen lace worked in gold forms bretelles over the shoulders, the buttons and clasps also being gilt. The soft crown of the hat, with its pointed brim back and front, is of canvas like the dress, the full border being velvet; two birds with gold-tipped wings are in front. The girl is in cashmere of the new shade of blue, which resembles a Frenchman's blouse when almost worn out and having suffered much in the wash-tub. The new wool crêpe with crinkled surface is also much affected for this style of costume. The waistcoat revers and panel at the side of the skirt may be either a contrast in colour and material, or a lighter shade of the same fabric.

The Tam o'Shanter is in velvet, the upright quill feather being tipped with gold.

The single figure, who is just completing her five o'clock tea, wears an étamine or canvas skirt, in the new shade of reséda, trimmed with Angora lace to match. The over-dress is shot tricotine satin, which is really silk, but has a lustre like satin; the jabot is lace of finer quality than that on the skirt, but similar in style. Her hair is arranged as a small catogan at the back, instead of in the torsades and coils at the top of the head which have prevailed during the past two years, and which have at last been found unbecoming to the majority of Englishwomen. Consequently French fashions in hair-dressing have been for the time abandoned to some extent, and the graceful lines of the Anglo-Saxon head are no longer concealed by the hair being combed to the top of the head and there fastened with much intricacy of arrangement.



AT THE NATURAL HISTORY MUSEUM.

brocade; and apple-blossom or spring flowers do admirably for the ornamentation. The width of the frieze is a matter of taste; they vary from six inches to eighteen inches, according to the height of the room and the decorator's fancy.

It would almost seem, from the number that have been seen within the past few years, that the majority of houses must be fully furnished with screens, but "still they come," and apparently in as great numbers as ever. A handsome design can be arranged from the flowers, leaves, and fruit of pomegranates. The latter is imitated in velvet, in high relief from the ground; some in bursting show the seeds within, and these are represented in bright floss silks. The leaves of green velvet are veined with silk, and the whole pattern is outlined with thick gold cord. Gold cord and gold thread are much used in needlework, and as they throw up the pattern well, are likely to remain in favour for some time. The glittering tinsel is well adapted for work executed on dark grounds, as it helps to brighten and enrich such pieces.

All our decorations should be chosen with the view of making our drawing-rooms cheerful and pleasant to live in; the display of good taste should be everywhere noticeable, but comfort should be considered of the first importance. Books, papers, music,

and work-baskets will be present, but the latter should be natty in style.

The seats should be luxurious, for the drawing-room is a place of ease when our work for the day is over. Small tables may be placed about in convenient corners, by the side of arm-chairs and sofas; and curtains hung at the door, or a screen placed in front of it, in winter time, if there is any draught from beneath. We need ventilation above our heads, not draughts that chill our feet, and drive us to toast them upon the fender. In our leisure hours we are more fastidious, and notice all the little discomforts that in our busiest times we treat with contempt, or scarcely feel at all. In winter let us have a splendid fire that will look cheery when our visitors drop in of an evening: a pleasant contrast to the cold winds and snowy roads outside. In summer let us keep the windows shaded during the day-time, so that the room will be a cool and refreshing retreat after the heat of the day. All the year round let there be an abundance of flowers if possible—both cut flowers and growing plants and ferns. Nothing can vie as a decoration with the exquisite tints and the graceful forms of nature, and the plainest-furnished room possesses in their presence a charm which is wanting to the most magnificent when their beauty is absent.

---

## WHAT TO WEAR : CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



**I**F we have a hot summer, certainly no one will be able to complain that the new materials of the year have not been made on purpose for it; but if the sun refuses to shine, we can fall back upon velvets and the thicker woollen stuffs, which are also *à la mode*. Never was fashion so diverse; all and

everything would seem to be worn, and almost any style, so that individual taste has plenty of play. And yet, to my mind, it is by no means an easy matter to be well dressed. With so much to choose from, it is quite possible to choose wrongly, and it is not easy to have all the details so perfectly in accord as fashion dictates.

The tailors are doing their best to rival the dress-makers, and their work is so thorough that there is no wonder that they find many patrons. They are employing tweeds, homespuns, and plain cloths, and there is hardly a month in the year when a gown of this kind cannot be worn. Many of these dresses have no tunics; the skirts are simply plaited in front and gathered at the back; others have the tunic so fastened to the bodice that they indicate a return to the old polonaise, a style which, by-the-by, is second to none for old ladies. Do you know, as a

rule, how you may tell a dressmaker's from a tailor's gown? The former fastens over on the left side, the latter on the right. All these sort of dresses are purely English, and, though they find favour in Paris, they originate with English people; but we draw our inspiration from French sources sometimes, as I expect in the case of the cloak dress, which is a veritable plain ulster, with only a plaiting of check material showing beneath at the extreme edge; the fronts, which are allowed to fly open, are lined with silk, and the bodice and skirt are cross-cut check. It is suited to travelling; but Englishwomen, as a rule, do not change their dress like French ones for out of doors, and this would look *bizarre* at home. We take also the loose jacket, with only the fastening at the neck, from the French design. It requires to be well cut, and admits of a change of waistcoats.

Tailors are bringing in the Norfolk jacket again, but only with one box-plait on each side, and by no means full or loose, but closely plaited to the figure; it is, no doubt, more becoming, but it loses its original virtue of ease. If, however, you are bent on a long railway journey, let me recommend you an ulster just brought out, with a drawing-string at the back of the waist, an extra length formed into a sort of muff at the waist in front; perfectly easy, warm, and light, with few fastenings, so that it can be slipped on and off in a minute. The capote of cloth is still worn to match, otherwise

close-fitting hats have quite gone out, and now the season's novelties are all very high in the crown and narrow in the brim. They may be trimmed in almost any manner that displays the garniture a great deal. Coloured straws, especially chartreuse, mousse, and reds, are worn; and also velvet-covered hats, and others covered all over with plain *écru* or gold-embroidered net or muslin. Three ostrich plumes are placed at the side, and quite a novelty are the hats with a sort of ear-like opening at one side of the brim and crown, into which the cluster of feathers sets.

Nearly every bonnet is either embroidered in gold or displays the mousse tone—often the two combined, for they do blend well. The shapes of the bonnets set closer to the face, and I notice that the strings are generally made up into bows beneath the chin, and have not often long ends. But the flowers



DOUBTS.

or feathers are placed so high and jauntily above the face, that apparently there is an inclination to return to the old spoon form. A little close cluster of flowers is never now seen on a French bonnet; the buds, the leaves, and the blooms all stand up singly, as though they were growing. Flowers are more used than feathers. At all events, the flowers are the more decided feature, and are very deftly applied. Many brims are hidden by such small blooms as lilac and lilies of the valley, in lieu of the not infrequent gold and bronze beads. Pink roses and violets in a cluster form *à la mode*, and a bold but happy combination of tone is dark petunia velvet with mousse, the brilliant yellow-green that is now the leading one in millinery. It requires a very clear complexion to be becoming, but with the dark petunia beneath the chin, and as a bow perhaps behind the flowers, it suits most faces. Gold gauze, gold nets, muslin and lace embroidery intermixed with gold thread outlining the design, cover many crowns. Several bonnets are quite transparent, made up on gold wire foundations; many, again, are covered with guipure muslin, and others with white lace. The Olivia has never proved becoming to English faces, but in a modified form it is now worn. Very full velvet binds are applied to the edges of the brim, which brings the gable closer together. Plain binds are rarely seen; they are all cut on the cross, and put as close as the fulness can be.

From millinery it seems natural to turn to the little etceteras of dress. Very smart and trim-looking are the so-called officers' collars; they are straight, made in velvet, embroidered in gold, with just a double row on the bias of gauze or muslin by way of finish inside. The so-called Byzantine gauze is applied in the same way, printed in all kinds of colours, red velvet always being the foundation. The same form of collar is also made of rows of pearl beads, edged with gold beads and jet beads. They can be fastened over any dress collar, and are very smart and trim. Swiss felts, made in velvet and plain silks, are trimmed and bordered with pearls.

The most dainty aprons are made in embroidered muslin and lace, with bibs and ribbon braces carried on to the shoulders, gauze ribbon, just such as was worn fifty years ago, having the preference over every other.

The new parasols are large, and have curious handles carved with birds and animals, the new shot silk *en tout cas*, with coloured borders, rejoicing in papier-maché handles, matching in tone and taking the form of very large rings. *Écru* and black parasols are more used than any other, which is fortunate, for they harmonise with all dresses. *Écru* muslin parasols with gold ribs are a novelty. If you have by you some semi-worn-out parasols, you may make them look a great deal better and fashionable by throwing a canvas handkerchief, with Byzantine bordering edged with lace, across one side, and tacking it on lightly, the so-called handkerchief parasol being quite a new idea. Or you may take a wide flounce of Spanish lace and gather it on as full as you can just below the centre point, so

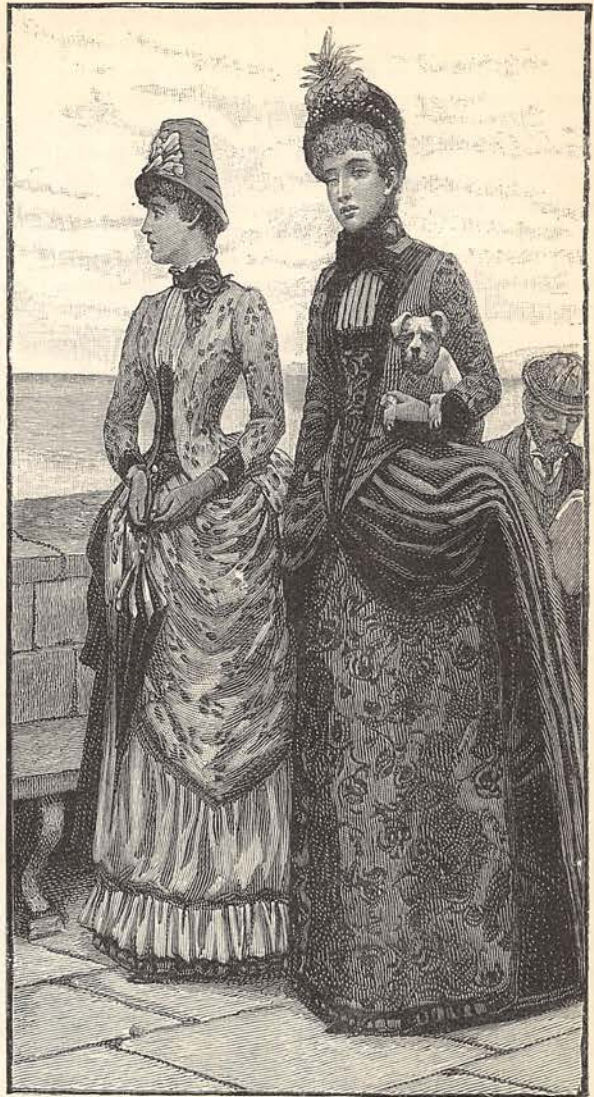
that half the lace hangs beyond the parasol all round. There is the Mandarin shape, which is wide and flat, like a Japanese parasol; and the Pagoda, raised in the centre after the manner of a pagoda. They are very much trimmed, lace being arranged even on the inside, and full looped bows on the outside. Transparent black parasols are still used, but far more often are lined with a colour such as red, which shows them off better.

The beads that are worn just now would require a chapter to themselves. Even pearls are to be had in all colourings. Lead beads are the newest, and are liberally intermixed with jet. I have seen many applied to mantles. These are much shorter and smaller than heretofore; they come well up to the neck, in a straight band without any ruchings, a style by far the most becoming to slender throats. Coloured plush and velvet are worn, even this summer time, almost as much as Sicilienne. The beading is carried down the back seams, and sometimes covers the back; two or more lines of the same appear in front, and the sleeves have often horizontal bands of beading, unbecoming as a rule. A novelty is for the silk or other material to open in front, and allow lace plaits to be visible.

Bronze and lead beads are combined on some of the new shapes, and electric blue beads of a dark tone on electric blue silk. Occasionally the black gauze much used for mantles is covered all over with bronze and gold beads in conventional Gothic designs. Striped velvet and gauze beaded is fashionable.

A cheap and thoroughly useful mantle is made of Yak lace and velvet, with a hood at the back and divided sleeves. It is somewhat of the jacket form, and for young ladies especially there is a decided inclination to return to the short, close-fitting, useful black silk jackets of years ago. The cloth jackets have pretty waistcoats of contrasting colours.

I have seen a number of frocks made lately in canvas cloth, and there is nothing more generally worn and, if well selected, better wear. It runs the Benedictine cloth hard; this latter is like bunting. There is much variety in canvas; it displays stripes of plain or mixed velvet, such as grass-green and terracotta and open-work stripes, frisé, and plain velvet stripes blended, and occasionally it is brocaded with frisé motifs. Worsted lace is the universal trimming with it, and so wonderfully has this class of lace taken hold of public opinion, that it is made sufficiently wide for the fronts of dresses. In Paris beige is the tone that well-dressed people most affect in this lace; but it is to be had in all colourings and in two tones blended, such as red and blue, brown and écreu. It is occasionally interwoven with gold. The better dresses are made with embroidered nets and muslins outlined with gold, which secure a truly handsome gown at once.



ON THE PIER.

Zephyrs seem to be the kind of cotton gowns that people like best—mostly blue, from sky to navy. The newest have frisé tufts in red or in white, with blue upon them. Shot zephyrs are fashionable.

In silks and stuffs no colour would seem to be so much worn as coachman's drab. Silk and striped canvas in this make up well together, and a tender crevette pink is a tint that blends in well, or a rich full ruby.

For fêtes and demi-toilettes printed crêpe de Chine makes charming gowns. But be sure, if you want to be really fashionable, to make all these skirts to stand out well at the back, and nothing does this so effectually as the double mattress—a smaller pad above the larger, covered with satin and tied round the waist.

Chartreuse is a colour which for evening wear would seem to carry all before it. It is the most delicate tint imaginable; trim it with gold and crystal beads, and the combination is perfect.

The Senorita jacket, under a new name, is again introduced. It is sleeveless, with high epaulettes, is cut up in the centre of the back, but fits the throat closely, and is generally so betrimmed with beads that no foundation is necessary; it is a most comfortable addition to either a high or low bodice, making the one more dressy, the other less so. Colarettes of embroidered lace and velvet, coming well to the shoulder, answer the same purpose.

In Paris, Japanese embroideries on silk find great favour, and most of the designs have some inspiration from that country.

Interplaited galons of gold braid and chenille are a good deal worn, and bead fringes and bead insertions. Woven beaded cloth, which will not unravel when cut, is applied to bodices, and there is much braiding used which can be bought ready for use. It is more of the nature of lace, being made of half-inch-wide silk, or worsted braid, united by French wheels.

The buttons worn on cloaks and on jackets are

very large; otherwise small bullet buttons are most used, of coloured metal, imitation onyx, or coloured ivories.

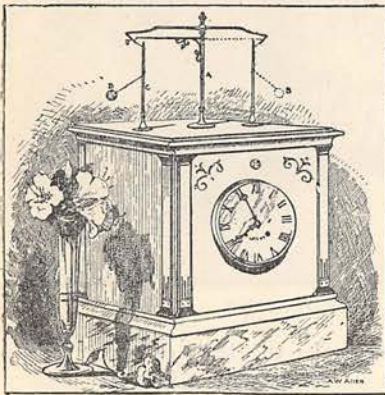
In-door and out-door costumes are shown in our illustrations. In the former there is a good example of the manner of utilising piece lace alluded to above, and which is universally worn. The collar is cream, the dress is pale green of the reséda tint, and rich dark red velvet forms the bordering and trimmings.

The elder lady, who is carrying her dog along the parade of a fashionable watering-place, wears a plain and broché canvas dress of the popular combination—the Guards' colours, blue and red. The paniers—a mode again coming in—are bordered with blue velvet. The canvas bonnet has ostrich tips and an osprey aigrette, and the brim is bordered with beads. The younger lady is in crevette pink zephyr, with frisé claret dots. The demi-corset is velvet, so is the band round the throat. The coarse straw hat to match has rosettes of woollen or Yak lace in front.

## THE GATHERER.\*

### A Twisting Clock.

A curious new American clock, to be seen in some of the London shop windows, is illustrated in our engraving. Its chief peculiarity is the form of the pendulum, which consists of a small bead or ball, B, suspended by a thread from a bracket, P. The rest of the works are like those of an ordinary clock. The



train of wheels actuated by the main spring, which is wound up daily, causes a vertical axis to rotate. This axis, O, is the metal standard, A, rising upright from the case, and carrying the bracket, P, from which the ball is hung. As the axis rotates the bracket turns round with it, and would describe a complete circle were it not that the thread of the pendulum catches on the end of the cross-arm or stopper, T, and then swings the ball round and round the upright, C. It quickly unwinds, however, but catches again, and after winding and unwinding itself a second time, it swings

clear of the obstructions, and allows the bracket P to move on to the other side, where the thread again encounters a similar catch, which temporarily stops it. In this way, with a brief stoppage every 180 degrees, the axis continues to revolve. Thus in each revolution of the axis the thread makes eight coils round the uprights, four at each. The clock is regulated with great precision by simply adjusting the length of the thread by means of a runner in the bracket. The time of a revolution of the axis, including eight successive windings, is six seconds.

clear of the obstructions, and allows the bracket P to move on to the other side, where the thread again encounters a similar catch, which temporarily stops it. In this way, with a brief stoppage every 180 degrees, the axis continues to revolve. Thus in each revolution of the axis the thread makes eight coils round the uprights, four at each. The clock is regulated with great precision by simply adjusting the length of the thread by means of a runner in the bracket. The time of a revolution of the axis, including eight successive windings, is six seconds.

### Improved Steel Gardening Tools.

New weed forks and rakes, made of steel, hardened and tempered, have recently been introduced by a Sheffield firm. These "Princess" tools, as they are called, are so formed as to give the greatest possible strength with the least possible weight. Gardeners who have experienced the annoyance which the breakage of a weakly-constructed tool causes, will know how to value these durable, though light, steel-toothed forks and rakes.

### A Steam-Dogcart.

A steam-vehicle has recently been constructed in France, and tried in one of the streets of Paris. It consists of a dogcart body, mounted on two wheels, and drawn by a small portable steam-engine with vertical boiler. The engine, in fact, takes the place of the horse, and the body of the carriage forms part with the engine in front, the steps for getting out and in being placed between the two parts. The whole runs on four wheels, and carries two persons with their luggage. The engine has some new features suitable for the nature of the work, which, however, are of a highly

\* Correspondents are requested, when applying to the Editor for the names and addresses of the persons from whom further particulars respecting the articles in the GATHERER may be obtained, to forward a stamped and addressed envelope for reply. The Editor, however, cannot in any case guarantee absolute certainty of information.

## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

**W**E are pinning our faith this season to two colours—twine and green. I should say that the *penchant* for green might be accounted for by the visit of the Prince and Princess of Wales to Ireland, only it is quite as much adopted in Paris as in London, where the same reason would hardly affect the mode. It is not one tone, but many: dark emerald, light emerald, mousse, and eau de Nil, which last is combined with dark greens and pinks as well as the universally prevailing twine.

We have gone to nature for the hues we adopt

this season—the tone of the horse-chestnut, the watercress, the willow, the fir, cypress, and soft moss.

Woollen fabrics are having a good day, for though silk is worn, it is only in combination with wool as regards more than half the dresses. Our climate is so variable, that it is not wonderful that we affect velvets and woollens even in July. Many of the stuffs are brocaded with all kinds of intermixtures of tone, happily most artistic; and tinsel we continue to be pleased with, whether it shows itself in morning or evening gowns, or in millinery. Her Majesty's Drawing-rooms have been notable for the glimmer of gold stuffs to be seen at them this season; most of the more costly trains were made of white or coloured silks, of the richest quality, shot with gold, and nothing is so regal-looking and so well suited to the occasion. Gold and silver have been often combined in one stuff, as in the case of a blue train brocaded in gold and silver. Many most effective mixtures were obtained—light pink brocaded with silver, and worn with maize; brown brocaded in gold, and worn with yellow. Often the train was simply attached to the dress by one brace on the shoulders, so that, removing it, a complete ball-gown was ready to be worn the same evening if necessary.

Many ladies who attended Drawing-rooms wore their hair turned up; it is a style that well suits plumes and lappets. But in ordinary every-day life, especially for morning wear, the basket-plaits, very fine, and coiled round and round, either in the Grecian or three-plait, continue to be worn. Such women as have not enough hair of their own are content to pin false tresses in a small circle of net, distended on wire; the size is about fifteen inches round, with a dozen wires radiating from the centre. The Princess of Wales has never worn her hair turned up to the top of the head, but has adopted the basket-plaits, and I see that she often passes a jewelled gold dagger through them. Fringes are worn, but not frizzed; they lie neat and close on the forehead.

If you want an expensive dress for *fêtes* and full-dress morning occasions, order a thin canvas shot with gold in cream, or any shade you affect, and trim it with woollen lace, also intermixed with gold. If money is an object, omit the gold and choose either a plain canvas or one with open-work stripes, still trim it with woollen lace, but with no gold; you will have a very durable dress that will clean and last a season or so. The open-worked and transparent stuffs require lining with a colour.

If you are bent in the bright sunshine on boating, the most fashionable material is cream flannel with coloured stripes—that is, a mixture of several tones in one stripe, such as pink, blue, and brown or yellow; red, yellow, brown, and pink, and so on. The stripes are set close together in five or seven lines. A wide space comes between the collected stripes. The stuff is made up either with plain colour much darker, or with



TO THE MUSIC-ROOM.

cream. The skirts of such gowns have no foundation ; they are generally arranged either in treble box-plaits, or just gathered with drapery looped high on the hips. The bodices are loose, having full fronts, and jackets which only fasten at the neck. If the wearer indulges in rowing, this jacket is slipped on and off, and the vest becomes a full and loose bodice. Naturally, no crinoline nor steels of any kind are worn in such dresses, and, to tell the truth, the best dressmakers have now given up steels and crinolines of any kind. In Paris, the dresses are allowed to fall softly, but are stuck out very much at the top by means of a new dress-improver made of steel, which looks for all the world like a sun-bonnet, or by means of a double mattress, the smaller one turning down over the larger. These are stuffed with horsehair and covered with satin.

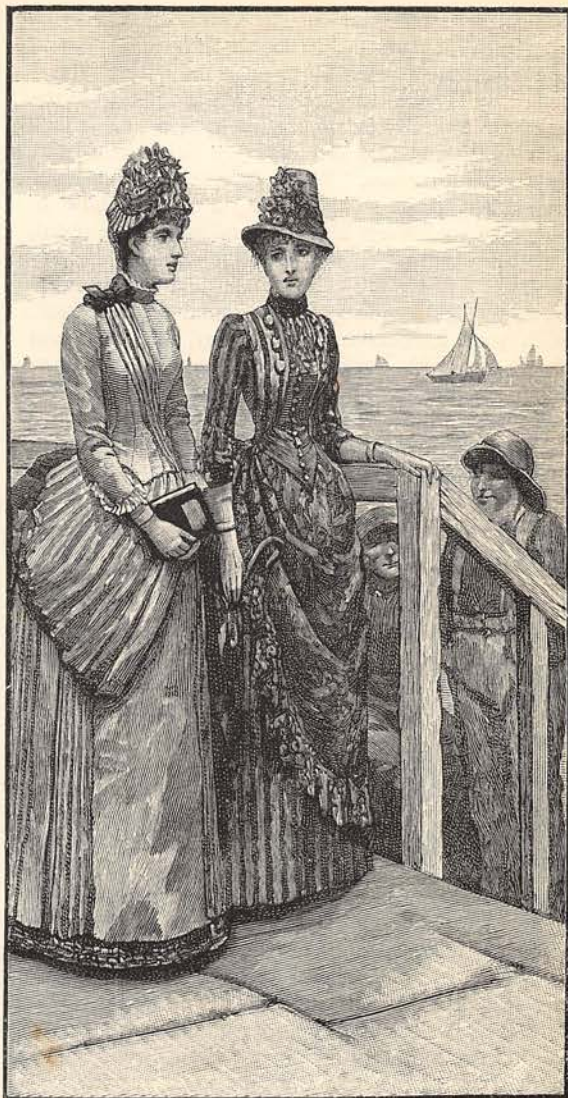
The women who adopt the latest modes as a duty require sense and discrimination, or they will find themselves landed in very gaudy attire indeed. For, besides the stuffs interwoven with gold threads, there is a large choice of canvas and cotton stamped in gold. The Theodora mania asserts itself in millinery, and in gowns with canvas twine grounds, generally printed in golds, reds, and greens of Byzantine patterns, and I see that even in England these are finding favour. They require the most careful manipulation, but stylish evening dresses are made with fawn silks and draperies of this printed stuff, which happily is fabulously costly.

A word to the economical. If you have any half-worn silks by you, take a good look at them, and see if, by the admixture of canvas draperies, you cannot transform them into new garments, or the semblance of new. This year's draperies do not require a large quantity of material, and with a silk foundation and a peep of the best part of the silk here and there, I have seen most respectable-looking garments turned out under unfavourable circumstances.

In woollen stuffs, Parisian modistes are fond of finding a coloured selvedge and allowing it to show, so that it forms a trimming. Striped stuffs are draped at the back so that half are perpendicular and the other half horizontal.

In Paris no mantle is worn out of doors, or very rarely, except by quite young girls. In England, however, whether for economy or not, it is a prevailing custom in hot weather, or, at all events, has been for some few seasons. This year I do not see so many people thus economical, probably because the mantelettes are smaller and less cumbersome, and are easier to wear gracefully.

Now the small shoulder-capes are larger and lighter. Many are made of chenille, with coin-like pendants in black and coloured jet. Others are entirely lace, or lace-trimmed crêpe de Chine. With two points in front, a little shaping to the figure, so that the cape falls in a mass of lace just below the waist, it becomes a



WAITING FOR THE BOAT.

mantelette, and this is the universal out-door covering. Those who consider the cost have them made in tufted woollen stuffs, with woollen lace and jet trimming, and some are made of piece woollen lace. Little jackets, such as were worn ten years ago, made of silk or piece woollen lace, have come in again, and prove comfortable, useful wear. Maybe we shall save ourselves a few colds in this way, for it is by no means always safe in England, even in hot weather, to go out in the same garment we have been wearing in-doors. Yet we are going to tempt fate in another direction, by bonnets which are so transparent they do not hide the hair, much less protect the head. The foundations are frequently made of gold wire, and this is just lightly covered with the thinnest gold gauze, and perhaps a little white guipure or black lace over, or the petals of a rose, and bonnets made entirely of



flowers are not uncommon. The plan of encrusting the brim with tiny blooms is not at all uncommon, and is one of the newest features in millinery. It is quite easy to trim all such bonnets at home, but the fashionable straws, of course, are easier. Look well in a milliner's window, and you will soon pick up a wrinkle or two. The only trimmings required are either feathers or flowers, a looped bow of ribbon placed very high upstanding in the front, and by way of strings a large bow with very short ends under the chin. With your flowers have leaves and buds, plenty of grass and feathery stuff. With your feathers intermix osprey, and marabout blends well with ostrich. If you want to elaborate the brim, bind it with black velvet, and over this twine gold braid or cord, just sufficiently close to show the velvet between. The Olivia bonnet requires very careful choosing, and suits but few English faces.

In hats, Englishwomen this year are wearing broad-brimmed sailor straws, mostly narrow at the back, broad in front, very shady and comfortable. Sometimes they are white, sometimes fancy straw, just entwined with ribbon, lace, or flowers. The Paris nets, and hats for more dressy occasions in England, are those with high crowns, and brims wide at each side, and tapering back and front. There is the boat shape, with higher crowns, and known as Amazon. These hats are made in straw, and covered also with lace and guipure muslin. To be really stylish, they should be matched by the parasol—a large one, with a square handle covered with velvet and brass nails; I am giving you the latest novelty. This kind, in red twill, with a frill at the edge, is much worn. If you have an old parasol, cover it with lace sufficiently wide to come almost to the top and to fall well over the edge; it is put on gathered very full; or you may throw a lace handkerchief crosswise on the parasol, and tack it as it falls naturally. The inside of the parasol is well trimmed also with narrow lace. A word or two more as to bonnets. Frenchwomen wear the hair turned upwards from the neck, and Englishwomen low in the nape of the neck, so that those intended for the one have to be modified for the other. An ingenious milliner has lately met the difficulty by sewing coils of hair, comb and all, to the back. A loose stitch would be a calamity!

Stiff wired collars are added to the top of evening bodices, and for day wear there are many pretty ruffles, made of loops of narrow ribbons, all colours, blended, with no lace necessarily. They make useful little additions to a dark toilette.

Cotton dresses appear to be most frequently trimmed with embroidered frilling of their own—a good plan, if they really wash well, as they come back from the laundress ready to put on without re-arranging. Navy blue is often worked in white or red; brown in white; red in white; but blue is the most fashionable in washing gowns, possibly because greens will not wash. As the season advances, you see that white gowns in washing materials have the preference over cream for the same reason; white comes back looking fresh and pure without trouble; cream requires tea or hay, or

saffron, or some manipulating, to get the right tint, and rarely looks quite so well when washed.

The laces used on the white dresses are not so often of the dark twine, which has apparently passed its real fashion, and those who fall back upon it are possibly using last year's store; but it has this advantage, that it keeps the white looking fresh a long time.

Very wide sashes are worn, both with washing and silk gowns, and also for evening, and the loops are so arranged that they form a back drapery of themselves. A white lace dress, with a variety of these sashes, may be made to do a good deal of hard work for morning or evening wear. A velvet bodice in the evening, with a lace skirt, is always dressy, and the same skirt will do with a lace bodice for afternoon wear. Valenciennes is the best lace for this style of toilette.

The dresses that are illustrated in our engravings are all made of canvas, for *étamine* (as the material is called) is decidedly the most popular fabric of the day in Paris. Probably the fashion will pass away quickly after the season is over, but the furore for it at present is remarkable.

There are three models given, one for evening, and two for seaside wear. The first, that worn by the young girl on her way to the music-room, is pale blue, figured and plain canvas; the under-skirt, the plastron both on the back and front of the bodice, the under half of the sleeves, and the small *bouillonnés* at the waist are of the *broché* canvas, the remainder of the costume is of the plain material. The sash at the back terminates with chenille fringe. A small tuft of pale blue flowers ornaments the left side of the head.

The first of the two ladies waiting for the boat wears a costume of *écru* canvas and brown velvet of the shade known as *mordoré*. The bodice is laced at the back, an old and inconvenient fashion once more slowly reviving. The folds that cross the bodice are fastened on the right shoulder with a velvet bow, while at the left of the waist there is another bow, this time with the addition of long ends. The sash at the back is likewise velvet, for velvet is now a favourite trimming on summer dresses, composed of zephyrs, foulards, and cottons as well as of canvas. The bonnet worn with this costume consists of a gold wire foundation covered with *écru* canvas worked in gold thread; the flowers are parrot tulips in streaked velvet, and these effective flowers are mounted high in front of the crown; there are no strings.

The last costume is in the Guards' colours, blue and red, than which there is no more effective combination. The blue canvas is striped with red velvet, and the pointed corselet, cuffs, collar, and sash are of the same. The full plastron and the tunic are of figured blue and red canvas. The same colours are found in the hat, the crown of which is surrounded with a blue canvas scarf, and the front is covered with a high bouquet of red poppies. This style of make could also be carried out in zephyr, which is an excellent material for summer wear.

touches a white wall and it crumbles. His footsteps leave luminous marks; he kicks against a black metallic heap—gold coins. He is rambling, dazed and half-paralysed, over "the deserted and utterly extinct city of London." He would seek his canoe and return, but the canoe is aglow with phosphoric fire.

Escaping, he sails away again, passes out of the swamp, is caught in a gale; his canoe splits, and he

finds himself on a shepherd's island. A shepherd sees him, and takes him to his tribe. He wins their favour, helps them in their battles, and is made their king. But he longs for Aurora, and he finally frees himself from his friends. He enters the immense forest between him and Aurora, and as the sun sank "he was still moving rapidly westward." So ends a beautiful story.

E. G.

## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

**T**HE prospect of hot weather in August leads our thoughts to suitable dresses. One material, however, carries all before it, and that is canvas. From experience, I do not consider it cool, but it is cer-

tainly light, and the good kinds are durable. In defining materials it is difficult to be quite certain where canvas ends and woollen lace begins, for a great many dresses are now made of an open-work fabric in wool, more like piece-lace than canvas. For those who desire to be fashionably dressed at small cost, this fabric has merits, for it can be made up over a silk which may have lost some of its pristine freshness, and it will stand a good deal of knocking about. The fashionable colours in such gowns would seem to be blue over red, and dark green, and both are invariably trimmed with woollen lace. The thick open-work make of woollen stuff, which is rather piece-lace than absolute canvas, does not need much drapery, or many folds. Consequently it is generally permitted to hang plainly in front, and only to be slightly draped at the back. The bodices have little points in front, and a long one at the back; the basque bordered with lace; full waistcoats of the colour over which the stuff is made up, give the necessary touch of brightness.

In washing-gowns, light materials would seem to be all made with velvet collars and cuffs, which cause them to look lighter and cleaner by contrast. The cotton crapes are well worn, for they really look a great deal better than they are. A pretty white one I have seen was made with a full skirt having four tucks above the hem; the tunic was draped with a point in front, and left plain and long at the back, being simply hemmed round; there was a velvet plastron over which the bodice, made full, was drawn at the side, and there was a belt round the waist with diamond buckle. Blue, dark and deep, and purple are the favourite velvets.

If you are going out very much, taking but few dresses, you may produce a great variety by interchanging bodices and skirts, for many colours are now blended that heretofore have not been deemed at all suitable. For example, a friend of mine has a brilliant mousse satin skirt, which she wears with a soft green silk bodice and train, and also with a cream-coloured polonaise covered with Pompadour bouquets, the green bodice being also worn with a primrose skirt.

For both morning and evening gowns, bodices totally different from the skirt are now fashionable; also bodices which are close-fitting at the back and quite loose in front, being a portion of the skirt



A QUIET MOMENT.

drapery, continue quite *à la mode*. The little Figaro or Senorita jackets are each month worn more and more; sometimes the bodice is trimmed to simulate one, sometimes one made of beads goes over all kinds of bodices. Of course if money is no object you would have one of the latest Paris designs, grey or stone cloth, literally covered with bead embroidery, and made with high epaulettes, and something of the same design in jet.

As the season progresses, we see that people really have had the courage in England to adopt the revived grass-green shade. At all the fashionable gatherings it is the one most worn by the best people, in woollen piece-lace, canvas, or silk, with sometimes a dash of primrose or grenat intermixed. It is no longer a fact that black is more worn than anything else; if black dresses are donned on full-dress occasions, they are lightened by orange-red or pink waistcoats, and pink panels on the skirts, or they have velvet appliqué laid over a colour, or are ornamented with any amount of bead-work.

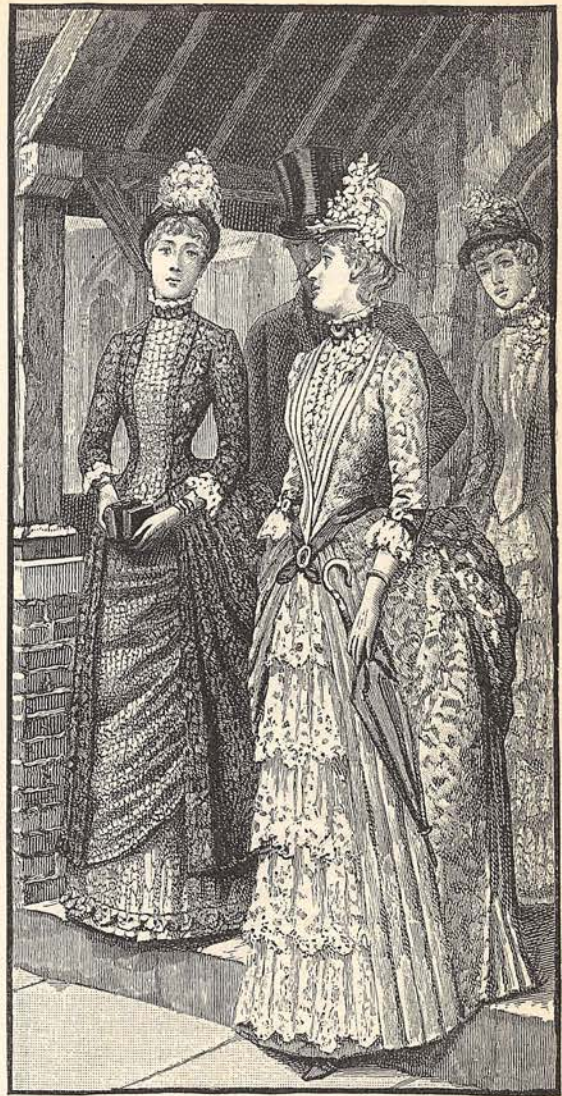
Avoid the Swiss bodices if made of a dark heavy velvet, with a light material, for they are apt to become crooked, to have the points sticking out from the back, and at the best of times they distort the figure; but they are coming in again. Black lace and muslin dresses are made up over low bodices, and one of the novelties of the year is the handkerchief bodice, made in fact with a handkerchief crossed in front. They can be made to come high to the throat, or to open at the neck, and for a thin figure they are exceptionally becoming.

Looped bows appear on many gowns, light and dark, and quite the newest have a simple pearl edge. The sashes are sufficiently wide to be, in fact, a back breadth. They are indeed made of a whole breadth of silk, with large loops and long ends to fall to the hem of the skirt. With a black and a white dress many changes may be rung with these sashes of several shades and colours, and trimmings for hats or bonnets to match. Gauze ribbons are much worn, and I notice that tussore colour and white are frequently blended in this transparent material.

Canvas and woollen piece-lace are the most fashionable white dresses now worn, and if you do not wear white dresses in August, when are you to wear them? Printed muslins and mousseline de laine on cream grounds, with bunches of coloured ribbons matching the hues in the floral sprays, are capital summer gowns, which keep clean a long time.

Lead beads continue much in favour on black mantles and on black silk dresses, but they look better on lead-colour, and they show off best outlining the design of the brocade. Gold and silver tinsel are intermixed with lace, both black and white.

There are a great many parasols just now with the pattern of the black lace run in gold, the lace falling



VISITORS TO THE ABBEY.

in festoons beyond the parasol; and some of the most stylish white dresses are trimmed with Valenciennes lace outlined in gold, and all kinds of stuff in wool have tinsel interwoven, especially the canvas. With these, gold transparent bonnets are worn.

None of the present bonnets are really difficult to make. You may buy the shapes at a very reasonable price, then you cover them with lace, or muslin, or guipure, taking care that they are just sufficiently long or short at the back to show the hair, whether it be a coil of plaits, or the knots which accompany the turned-up hair. A bunch of flowers and bows made to stand upright over the face, and strings only a mere bow under the chin, with a pin or brooch thrust through them, complete the headdress. In the same way it is quite easy to make a bodice of the fashionable thin materials. A great many are in the Garibaldi style, cut in three pieces at the back

and two in front, joined under the arm and on the shoulder, the skirt put on over them so that the fullness can be drawn down. Many of the new striped Turkish towelling gowns are thus made, striped blue, pink, and cream. Turkish crêpe is much worn, and Pongar Cimadouse, a more ambitious material, a silk lace in the piece, of the same coarse patterns as the woollen piece-lace. If you do not care for a silk or woollen canvas dress, wear a canvas sash tied in a huge bow.

Bonnets made of rose-leaves sound pretty, and are pretty. I saw an evening gown the other night powdered all over with the same, and it was very much admired; the foundation was white tulle.

Children are wearing huge Leghorn hats once again, and for the river and for country walks many large drawn-silk and satin hats are worn, with a flounce of lace falling down from the edge and shading the face; they require to be put on with a certain grace. I had a beautiful French hat in my hand the other day, lined with green velvet, and surrounded outside by a large wreath of field flowers—dandelions, ivy, and forget-me-nots, intermixed with grass; they looked as if they had just been gathered in the woods. Moss velvet was blended with the flowers. I have before me now three stuff gowns worth describing:—One in kilt-plaits from the waist, sewn to a band of velvet that fits and defines the edge of the bodice, which is perfectly close-fitting; the narrow sleeves have velvet cuffs to match a velvet collar. Another has a habit bodice, a kilted skirt and a draped back; the front piece falling straight at one side, and being caught up in easy folds to the waist on the other. The third is notable for a waistcoat, to which the bodice is buttoned on both sides, and above has revers, which meet at the throat and widen out on the bust; it is exceedingly stylish, and of course the revers should be of velvet. It is possible to alter the waistcoat, and so make a change in the dress; three waistcoats are frequently sent home with a single costume, and they are changed at will.

The cloaks worn as overalls are made in the ordinary dust-cloak material, and also in canvas, over a coloured lining, such as twine over pink or maize; but the shapes are nearly all the same, viz., cut to the figure at the back, having sleeves, and sufficiently long to hide the dress. A new form, however, is much puffed on the shoulder, and has no sleeves, but the hands find their way between the front pieces and elongated cape; the result is not becoming.

Striped black and white dresses, intermixed with plain black panels, are much worn again this year. Bows of ribbon on one shoulder are most fashionable, also waistcoats on one side different from the other. Those of nun's cloth, both plain and printed, are well worn still, and many of them fasten diagonally. Shot materials, both wool and silk, are fashionably worn.

A beautiful shot or "changeable" costume, made in peacock and brown silk or wool for H.R.H. Princess Beatrice, is greatly to be praised: the skirt is of silk, the bodice wool. A jacket made to go with it is of shot blue and brown cloth, with the loose straight

fronts, which Frenchwomen most affect, trimmed with shot silk; the jacket being lined throughout with peacock silk. Another of these gowns is in the Guards colours, red and blue: a scalloped skirt of navy blue cloth falling over cardinal red braid, twisted and plaited; the shot tunic is cut in scallops; the bodice has a vest of interwoven braid. The accompanying jacket is navy blue cloth, lined with cardinal, edged with cardinal braid.

The make of these particular gowns would indicate that very short tunics are to be worn. Many gowns now have simply a plain, gathered back, the front arranged in panels; the sleeves are made quite to the wrist—close-fitting, but not too tight for the arm to move in comfort.

If you knit, you will be glad to hear of a new apron, made round, with a fulling or ribbon at the edge, which is made to draw, so that it turns up and forms a comfortable receptacle for knitting. Pretty aprons of lace and light materials are worn again; they give a dressy appearance to a simple costume.

High bodices, and no sleeves to speak of, are being worn in the evening; the collars are very high and edged with beads. The upper portion is filled in with net or beaded fabric; the positive bodice is generally all beads, and a deep flounce of lace borders it around the hips. The bunch or tournure at the back continues to increase in size; no steels are worn, only the double pad, but it is exaggerated and not beautiful in consequence.

The Milkmaid frock is a novelty. The drapery is drawn up on the left side through loops and cord almost to the waist, thus imitating the milkmaid's turned-up skirt with the lining showing. A pocket is placed on the left side. The bodice is laced in front, and has a striped fichu, the ends tucked into the lacing. We aim much now at being picturesque, and we occasionally succeed.

Canvas, than which, as I have previously remarked, there is no more popular material, appears in all the models of dresses we here illustrate. The young lady who is reading a letter, wears a biscuit-coloured evening toilette; the trimming is woollen lace to match, worked with brown of a dark shade, and with a small admixture of tinsel. The wide sash at the side and the bands round the sleeves are of crimson satin; the lace flounces fall on a bouillonné of the canvas.

The first of the sight-seers in our second engraving is equipped for walking, in a green canvas polonaise, broché with figures to match. The waistcoat, tablier, and under-skirt are cream canvas, flecked with gold. The bonnet is gold fancy straw, with brim lined with green velvet, while the feathers and aigrette are gold. There are no strings, for Englishwomen are now following the French fashion and wearing stringless bonnets.

The second figure wears pale blue canvas, broché with mordoré velvet; the plastron and tablier are cream woollen lace; the bands round the waist, arms, and throat are velvet, of the shade of brown known as mordoré. The hat is straw, with velvet-lined brim, and a spray of orchids in front—a charming costume for a garden party.

## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



THE sun shines brightly still and we have by no means given up the canvas and the washing dresses which the summer necessitated; but I can see a number of old useful stuffs coming in for the mid-

season, such as alpaca and beige, in the neutral tints, which are so becoming and so durable. Both these materials are most serviceable for travelling; they do not easily crush, neither do they show nor harbour dust, and they keep their good appearance through very hard wear and tear. They are, as a rule, most simply made, generally with a full all-round skirt bordered with a broad hem and three tucks above, a tunic draped short and full in front, and long and plain at the back, the bodice banded. There are no plaitings to attract the dust: nothing to get quickly out of order. A white lace or net vest would, in an emergency, give such a costume a dressy appearance.

Swiss bodices made of velvet are worn more and more, but an improvement in them is the waistcoat portion only in the front, with velvet braces going over the shoulders, and velvet collars and cuffs.

I was helping a pretty girl to pack for the autumn trip the other day, and was astonished to find how many changes she was able to ring on a very few gowns by a little skilful management. She had ruby, black, blue, and orange velvet collars and cuffs, and bands, which she changed from one to the other of her cream, black, light-coloured, and neutral-tinted gowns. A black lace vest, and a cream worsted lace one, also, from time to time transformed them, as did the addition of a gold-coloured and red soft silk vest.

It has very much impressed me of late, how English girls have every opportunity of being in the fashion without spending a great deal of money; yes, and matrons too. The Pongee and soft white silks have been most generally worn all the summer, costing very little, and yet having an excellent appearance; and the soft silks are now being made up in browns, greens, and dark blues, red and blue being still a most fashionable combination.

In order that you may with confidence arrange the skirts of your gowns properly, I will give the exact dimensions of skirts, and will begin with a day-gown.

A good medium length for a skirt is 46 inches in the front, 48 at the back, and 47 at the side. The width of the front breadth should be 14 inches at the top and 25 at the bottom, the back breadth cut straight at 25. The gores are 10 inches at the top and 20 at the bottom.

There are a great many opinions as to the best way of making a skirt stand out at the back, and steels are tabooed. French dressmakers are employing the double mattresses cut into the waist, but standing out square, and they are covered with satin, so that the material, whatever the skirt may be, does not adhere to it. The same remarks apply to evening dresses, but the measurements are different. A good length would be 62 inches long at the back and 46 in front, the front breadth in this case also 25 inches, straight; as to width, the front 14 at the top and 25 at the bottom; the front gores 10 at the top and 17 at the bottom; the back 4 at the top and 9 at the bottom. In making up skirts, be sure to have the lower part so lined up that it is stiff and firm; there should always be a kilting or plaiting quite at the edge, to throw it out, not necessarily to show.

If you want a really useful washing dress, not always in the wash-tub, choose a dark blue linen; you can make it very simply at home, with kilts or box-plaits from the waist; a short drapery in front, and a full, plain train-piece at the back, the bodice full back and front, a belt and buckle at the waist. One grand secret, it would seem to me, of dress, is trimness. With a general pervading neatness in every detail, there is often better style than with rich materials.

Linen collars of the all-round type are being worn once more by English women; and I notice that with the high straight collars now worn, attached to the dress, a band of lace is usually placed turning down over it, the linen collar showing above; the same at the wrist. It is soft and pretty, and takes from the masculine aspect of the linen collar. French women dress the throat in totally different fashion; perhaps the climate has something to do with it, for all the dainty laces and frillings they affect remain fresh longer, or, at all events, are never worn when they are not perfectly clean. They rarely have anything light and high round the throat; the collar of the dress turns down often in two points in the front, and an opening of the slightly V-shape, not at all large, is frequently seen on the best dresses. French women have completely mastered the science of the laundry; and the hem-stitched, lace-edged ruffles are constantly washed. When linen collars and cuffs are worn, they are, as a rule, embroidered or printed in colours, and are far better suited to French than to English women. In many ways now France is losing its sovereign sway in the realm of dress. American women come to Paris, look round, and make up their minds as to what is best there, but buy in England.

French women themselves are extensive patrons of the English tailors who come to Paris, but they do not recognise British skill in other departments of dress, unless it be materials, which they sometimes buy in England. At the present moment, bearing out what

are secured to the waist, and hang down in two loops and two ends, almost hiding the back of the dress. I find a breadth of soft silk is often used for them. Brocaded sashes are coming in again, and the natural-coloured canvas with borderings printed in red, green,



I say as to their being fashionable, there are large importations into Paris of Bradford alpacas.

The cotton crêpes are wonderfully useful, by-the-by, where there is any difficulty about laundry work, because when washed no ironing is required; they should be starched, but most judiciously, for they should not look stiff, but must be sufficiently so not to be limp. These crêpes are generally worn with very large sashes; you can hardly have them too wide; they

blue, brown, and gold. For lawn tennis there are sashes printed with bats and cross-racquets; and the girls are giving up wearing collars and cuffs during the game, and instead fold a handkerchief corner-wise, and knot it loosely in front; these handkerchiefs are similarly printed. A capital thing in lawn tennis hats has just been brought out, exactly resembling a coal-heaver's in shape, but the flap that worthy personage wears over his shoulders shades the face of the lawn

tennis player; they are made of striped woollen stuff, and very light. A monogram or sunflower is embroidered on the front.

Leghorn is much worn again; and some large and most wonderful leghorn hats are in vogue in Paris. The brims are broad, but are caught up and plaited into quaint shapes, so that the velvet lining shows, and the ostrich feathers are able to twine in and out, stems and points both showing. You can hardly have a hat too large for France, or too small for England; but in this matter England takes advantage of French taste. One of the most tasteful of recent Parisian hats was of the Duchess of Devonshire shape, black, fine straw, lined with the mousse-coloured velvet, a large bunch of field grass, dandelions, ivy leaves, and wild forget-me-nots in front, a fold of silk round the crown, the bouquet backed by a mousse velvet bow.

If you wear bows on your morning or evening dresses, be sure that they are placed high on the hips, and hang down almost to the hem of the skirt.

Parasols are becoming more and more wonderful; the tops are crowned with oats and clover, and bunches of grass, and the shapes are very various, from a close resemblance to the domed roof of St. Paul's to a square with eight points, four smaller ones peeping in between the four larger.

There are magnificent brocades to be had, though it is only on occasions I see them used. One of the latest introductions is a satin interwoven with flax, which makes it admirably firm. Greens of all kinds with twine remain through the autumn the fashion, and possibly into the winter; but the greens are of great variety—willow-green, the tint of horse chestnuts, the watercress, the fir, the cypress, olive, and mignonette. Just of late, yellow has begun to assert itself, applied to white and black, both of which it immensely improves; and peach covered with white is most pleasantly cool-looking. Gold and silver are interwoven with all these stuffs, especially with thin ones, making them gleam and glisten with every movement of the wearer. By-the-by, if any of you have a white satin gown soiled—possibly a bridal one—veil it in some of these tinsel materials, which will show the glisten of the satin through, and not the dirt. Never throw away old silks nowadays. A silk foundation costs a great deal to buy, but no woollen dress looks well on anything but a silk foundation, which very possibly cannot be seen, so that an old one does equally well.

I wish some of my English readers could have overheard two very well-dressed Parisians discussing the weak points in dress across the Channel; it would doubtless have done good. Now, a pretty hat or bonnet despatched from Paris would be sure in London to be ruined by one plume more, the Parisian boots heightened by an inch or so, and made ridiculous. A narrow bonnet has just the additional height given which makes it ludicrous; the narrower, the

more the London milliners load it with trimmings, so that the head-gear appears to be pinned on to the head on either side. And the tournure! What French woman, for instance, would ever tolerate the unequal hump—a flying buttress, if you will—and the wobbling motion of the ill-arranged crinoline?

To be well-dressed, the Americans say, you should study your lines, not just one isolated feature, but the general effect. Look at yourself a good distance off in a cheval glass, and see whether the drapery and the figure—indeed, the whole contour—is graceful. This point the Princess of Wales never ignores, and it is one of the secrets of her great success. Any absurdity, if it is worn, women will adopt, whether they be tall or short, stout or thin, dark or fair. Look at the short waists and high shoulders you see wearing huge checks and broad stripes! Nowadays people seem to forget that to be well dressed it is an essential point that the details do not assert themselves, and it is the greatest compliment to recognise that a person is well dressed without being able to remember what she wore. It is vulgar to be conspicuous. One idea should pervade a whole toilette. Simplicity gives style, and is a virtue. There are barely ten women in one hundred who have the courage of their opinions; and yet the best-dressed women keep to the style of the prevailing mode well toned down; and such are always ladylike, dignified, and in good taste, possibly spending far less than those to whom expense is no object, neither is taste.

The important rôle which vests or plastrons play in costumes of all sorts is shown in our illustration. They possess great advantages, for they prevent monotony of effect, as they are so contrived that they can be easily changed, and they present a contrast from the rest of the dress, which, if discreetly used, often leads to pleasing effects in colour. The lady carrying the new square-shaped parasol wears a *réséda* green silk of the popular corded variety; the front is cream lace, which opens *en fichu* over a small plastron of green velvet. As the season advances black lace can be substituted, and the costume will have an entirely new aspect. The fancy straw bonnet is trimmed with green velvet and a few pale pink picotees.

Her companion wears striped canvas grenadine of the string shade that has been universally adopted both in Paris and London. At the side of the skirt there is a panel of lace flounces matching in colour. The full vest is coral-pink surah, the kilting bordering the skirt, trimming round the sleeves and bows at the side are all of the same exquisite shade, and it likewise reappears in the flowers on the bonnet and the lining of its brim.

The little girl wears a blue plastron with her brown embroidered dress. The blue is also used as a finish to the skirt, in the knot of ribbons that drapes the tunic, and in the brown straw bonnet—for even in children's dress all the accessories match.



## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.



FRENCH women improvise novelties in bathing costumes just as they would any other kind of dress, and with as much facility. The fashionable watering-places in France have been rife with fresh modes for those who delight in a matutinal plunge, or rather, dabble. French women disport themselves in the water, and rarely go in for the energetic bathing which English

women affect. The latter, in fact, do not consider the toilette an important point at all, and keep faithful, as a rule, to blue serge trimmed with red, in the form of knickerbockers, and a banded paletôt. But I have a novelty to describe which my countrywomen are patronising largely, viz., bathing suits made of navy blue knitted yarns, bordered with red crochet. They have great merit. They adhere to the figure, but not unduly, are pretty to look at, and healthy, and they are made in the same shapes as the blue serges. The only choice about them is in the ornamentation, which varies in the width of the collar and the length of the sleeve, half the depth being often of a contrasting colour. There are caps to go with them for those who wear them, but bathing is more healthy without.

The woollen materials for autumn are most decided novelties; moreover, they have an excellent appearance, and are likely to wear. There is always a certain demand for lady's cloth of fine quality, such as of old was used for riding-habits, but now can be had in all the greens, blues, and browns, and is utilised for dresses; this, however, is the only fine stuff to be seen; every fashionable woollen fabric would seem to be coarse, and to take its inspiration from canvas. There is no one colour in particular that can be said to monopolise the mode, though perhaps greens are in the ascendant, from sap-green to faint reseda, which is placed in juxtaposition to terra-cotta, with most happy results. Blues, browns, and deep reds are worn. Many of the stuffs are plain coloured, but as a rule the stripes form a contrast, and stripes have it all their own way. There is a long range of plain coloured fancy woven woollen stuffs, coarse, with a small figure in slight relief. Mountain baize is one of the new cheap stuffs, and is just like coarse baize, only has rather

a brighter surface than the ordinary kind; it is to be had for a very little over a shilling a yard. With most materials the only question is the degrees of coarseness; in all the season's woollen goods the surface is rough and mostly twilled. The so-called Panama matting cloth has the appearance of being interplaited, and there is another stuff of a similar kind, which is interwoven in the edgeless plait. Tinsel in very small quantities has been introduced into many of the diagonal cloths that show a rough surface, and stripes of the knickerbocker order formed of irregular upstanding loops of wool, often so bright it might be mistaken for silk at a cursory glance. The mixture of silk and wool is, however, exceptional. I only noticed one or two patterns, a plain ground with a gold-coloured pin-point spot, "pointette" it is called, and Ottoman mouchéte with a more decided figure.

There is a large diversity in stripes. Sometimes they are irregular, of a contrasting colour to the diagonal ground, or two groups of stripes are of different tones; for example, a brown ground with a red group of stripes, alternating with a biscuit-coloured group. Knickerbocker stripes are more decidedly the fashion, and they are generally of a distinctive colour, often intermixed with plain stripes, but the plain material is intended to be made up with the striped, fortunately for our purses, for some of the woollen striped stuffs I am about to describe are as much as half-a-guinea a yard. These have nearly all very broad stripes in velvet and plush, such as sap-green velvet, three inches wide, on a dark brown diagonal cloth, grey on black, bronze and chrysanthemum, blue and tabac, fern and navy, brown and cardinal, bronze and grenat, which list will give a very fair notion of the tones now worn.

There is a long range of stuffs of the mountain baize order, a thick make, with speckled stripes in groups of two or three lines alternately—white on black, red on brown, and plum on mousse are effective in this, and it is a fabric which has been wonderfully taken up in Paris, as also plain coloured Panama cloths, with jardinière stripes of the same class, viz., a variety of colourings in the stripe. Another class of woollen material has wide Astrakan stripes of a contrasting tone—mousse on brown, terra-cotta on sap-green. The diagonal groundwork is certainly in the ascendant, and in some the wool is so twisted here and there that it has a silky appearance. A new and dressy material is entirely covered with the close-set rows of chenille-like plush of several tones—terra-cotta, mousse, fern, biscuit.

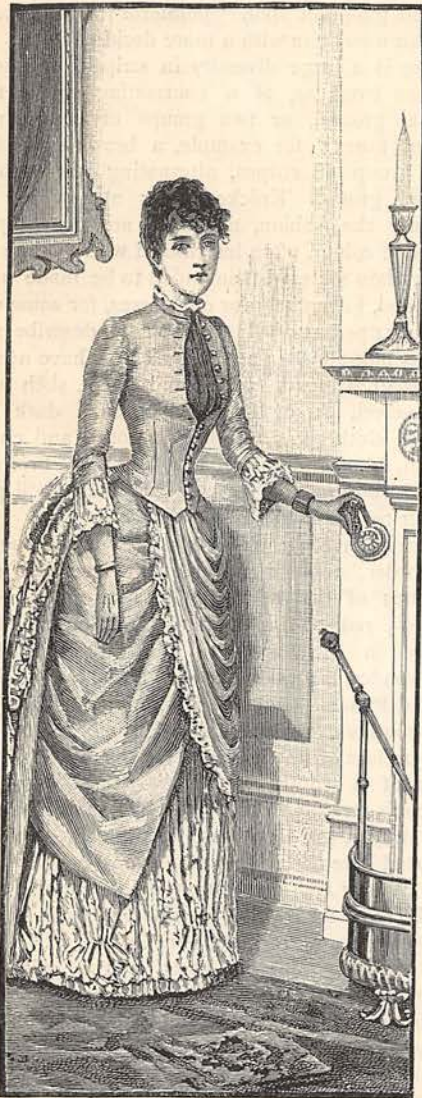
Of a totally different class is the galon cloth, having the loose-woven navy blue bunting ground, and broad stripes in Oriental colouring—red, brown, &c.—with a scalloped edge. American ladies buy this largely, and most stylish dresses are made of it. Panama bouclé has an interplaited ground; canvas is still fashionable, but to make it fit for colder weather



it has an interwoven lining of contrasting colour—old gold beneath green, or cardinal beneath blue. A handsome cloth has a close-covering diamond pattern of plush stripes, and is equivalent in appearance to a brocaded velvet. A wire-ground grenadine of large open squares is original and durable.

In woollen petticoats there is not much that is new, save in the colourings; they have broad gold stripes, and blue and jardinière frisé stripes, in grenat, blue, gold, &c.

Some excellent new cloths, both fine and coarse, have been brought out for mantles. Astrakan is wonderfully like the fur, and fifty-four inches wide. Litana is a name given to a diagonal-grounded cloth, covered with frisé arabesques in Gothic designs, and Armata is a similar stuff with striped velvet for a centre to some of the designs. These cloths have all rough and dia-



GOOD-BYE.

gonal grounds, and are quite original with their interwoven self brocades. They are to be had in black, as well as in grey, stones, blues, greens, &c. Occasionally silk is introduced into the groundwork, but the patterns are all large and well-covering. Snowflake cloths with tufts interwoven at intervals are good for children's wear, and are made up into mantles of the paletôt order and jackets.

In the matter of tuckers, some very pretty ones are now being worn made of gold or silver tricoté—that is, a loose-woven stuff like transparent stockingette cut on the cross and covered with loops of ribbon, half an inch apart, or with black or white figured net over. The collars and cuffs can be easily made, and would be acceptable little gifts. Fichus and lace cascades, such as often appear on the fronts of dresses, are so interspersed with tiny brooches that the effect is curious in the extreme. They take the form of tiny grasshoppers, ants, horse-shoes, and all kinds of marvellous but microscopic wonders. Horse-shoes appear in the designs of gowns, in ornaments, and now have been adopted for the crowns of bonnets.

I shall reserve any minute description of the make of dresses to next month. Princess gowns obtain in Paris, especially arranged in deep flutings, the bodice full, the fulness confined by a buckle. Ribbon velvet and Algerian ribbon in diverse colours are used in long loops for dress skirts and round hats and bonnets. We still affect everything Oriental, and canvases embroidered in many colours are used alike in dressmaking and millinery. One point in gowns would seem to be certain—that it is almost impossible to have a collar too stiff or too high. People look as if their necks were in a vice, and just as all through the summer bright-coloured velvet collars and cuffs have been worn on white and cream dresses, so now they appear in darker shades, and mostly in contrast to the gown they appear on, composed of the autumn and winter stuffs.

If you suffer from rheumatism—and every one would seem to do so now—get in this winter a store of pine wool hosiery. This flannel is sold by the yard, and can be made up into under-garments, and there is an additionally heavy make well suited to cold weather, but there are also all kinds of under-clothing, petticoats, knee-caps, chest protectors, shoes, soles, mittens, cuffs, &c., ready to be put on. A new and good notion is a perforated chamois leather vest, covered with pine wool flannel, an excellent safeguard against east winds, damp and chill, especially to be recommended to those who have delicate chests or any inclination to consumption. A French woman has brought to England a novelty in corsets; they have no bones, only coarse boars' hair, run in all over, giving sufficient substance and support without pressure. They have had a great success in Paris.

A good illustration of the manner of wearing a striped material is shown in the little girl's costume which we have engraved. The skirt is red and blue woollen—the Guards' colours—and what contrast is pleasanter to the eye? The sash is also striped, the jersey bodice is blue, the collar and cuffs are red velvet, and the anchor is embroidered in red silk. The hat is

dark blue straw, with a cluster of red pompons in front, the upturned brim being lined with blue velvet. It is a smart little costume for the sea-side during bright autumn days.

The lady who has come to see the little maiden start on her journey is in grey—the skirt is grey faille, and the over-dress grey canvas beaded at the edge with grey or plomb beads. The shoulder-cape matches, but is worked all over in a pattern with the plomb beads. The small bonnet is grey with a pink flower and pink bows in front; the gloves are tan Suèdes.

The in-door costume on the remaining figure is of soft Indian silk—plain and broché—both a delicate shade of beige. The broché is used for the front of the skirt, which is mounted in kilts, one group being allowed to hang plain, the alternate group clustered together near the feet. The kilting round the edge of the skirt is of the plain silk, so is the tablier, each side of which is dissimilar, for the fashion of making the right side of a skirt quite different from the left still obtains. The panel, that falls *en cascade*, in this costume is of broché silk and is edged with lace to match. The full plastron gives the necessary touch of colour to this simple dress, for it is satin of a deep rich red, and so are the silk buttons of the bodice. If red is not becoming to the wearer, either green or prune can be substituted. This costume could be worn out of doors with the addition of a small mantelet, made with a hood lined with red. The material may be bouclé cloth, to match the dress in colour, and the trimming rosary beads, which are to be fashionably worn this winter. These little beads are exceedingly light, a quality that cannot be ascribed to jet, while their pretty colouring adds to their effect.

It is certain that the Princess of Wales leads, more than any one else, English fashions; and striking evidence of this fact will be given during the autumn. Most people are now familiar with the photograph of Her Royal Highness in the academic robe she wore, during her recent visit to Ireland, when the degree of Doctor of Music was conferred on her by the Royal University of Ireland. The gown, with full sleeves of white satin lined with crimson satin, with its academic hood of the same materials, is completed with a piquant velvet college cap, with gold lace and gold tassel. So well did the Princess look in this attire, that London milliners determined at once to make college caps a feature. Immense numbers have been prepared, and they are made in every variety of material, velvet taking the lead, and we have even seen them made to match autumn and winter costumes, and trimmed with beads and bugles.

Two fashions of by-gone years are again reviving, viz., long circular cloaks, and Garibaldi bodices. The former are called now "Irish cloaks." They are quite round and slightly gathered at the throat, which causes them to fall in full folds. They are made of either blue cloth or serge, and lined with red silk; they have a circular hood, all blue cloth. These cloaks were worn during the Cowes week; they resemble exactly those that Irish peasants wear, and really only look well on tall slight figures; little women appear



GOING HOME.

very clumsy in them. Hoods also are making a struggle to "come in" again.

Another feature at the recent gay regattas was the fashion of wearing one side of the tunic turned back, and discovering a lining of either a British or a foreign flag. A costume that was admired was of navy blue serge, with tunic showing on its wrong side the American stars and stripes; the skirt was trimmed with rows of white and light blue braid. By the way, it is the mode to trim navy serge this season with white woollen braid, to the exclusion of gold, silver, light blue, or red, which have all taken their turns on the ever popular navy serge, that stands the sun's rays and salt water so gallantly. The white braid now used is narrow, never more than half an inch in width. Chain braid is a pretty novelty; it is produced in two colours, and in some samples it is formed with gold and a colour.

## WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR PARIS CORRESPONDENT.

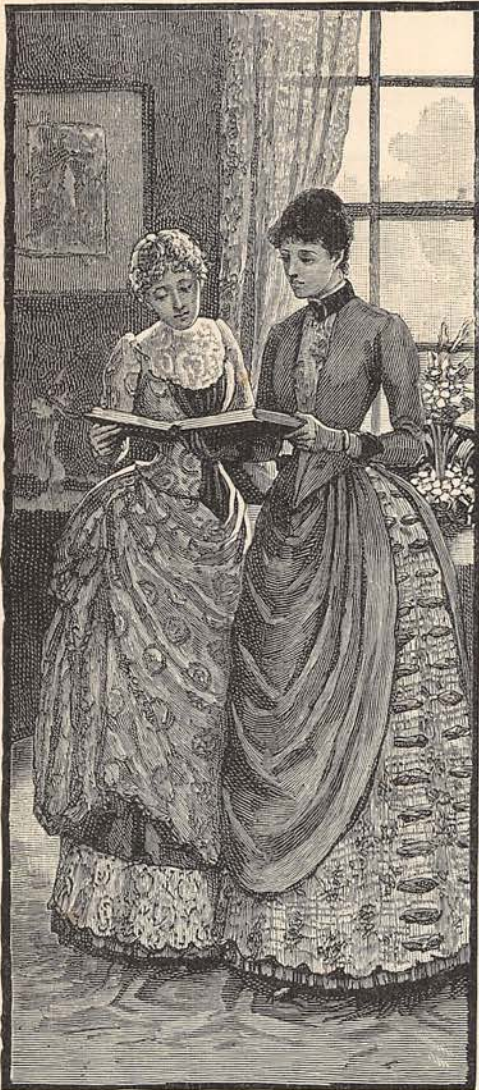
THE fashions for autumn and winter are of a mixed character; while on the one hand there is a touch of expensive magnificence, on the other, the dominant want in the matter of dress has been well considered, viz., good-looking, fair-wearing fabrics, not too costly.

The most expensive class of goods in my opinion are the mantles, though, happily for those who like walking and object to weight, it is now quite possible to have a really handsome cloak, thoroughly warm yet light, the newest form being short at the back, falling but a little way below the waist, and long in front. Plush is the material of the year; of this there are two

classes, one with a little longer pile than velvet, closely allied to *velours suprême*, and the other with a very long pile. Brown is the favourite colour, of a dark tone approaching black. Fur tails as fringes are much used, and, for the less expensive cloaks, fur balls. Rich beaded galons and chenille fringes appear on some of the new models, and a novelty is that some of the chenille is tipped either with wooden carved beads (called *rosary*), or with very small natural fir-cones, highly varnished. Tinsel plays an important part. Many of the woollen stuffs used for mantles are flecked with tiny specks of gold, and gold cord borders many of the jackets and mantles; but it is in no way assertive, and is so deftly interblended with the material that it is never gaudy.

As a rule the sleeves are short, and are cut in one with the new cloaks; but some of the shapes have very long hanging sleeves reaching to the ends of the mantle, and are lined with a bright-coloured silk that shows; they are chiefly the wrap-cloaks, but some in the handsomer materials have the same. Broad stripes are the fashion in all fabrics, and some of the best mantles have velvet stripes on woollen and silk grounds; others again are almost covered with broad galons of silk and wooden beads, being bordered with the new fringe of wooden pendeloques, which are sharp-pointed and long, like livery tags. Whether the *basque* at the back is a quarter or half a yard in depth (the two ordinary lengths), it is always full and closely plaited, showing the fringe or fur bordering well. A curious idea is a mantle with a muff for each hand in either end, but it is not a bad one, for the hands are well protected, and the trouble of a distinct muff is avoided.

Astrakan—that is, the woollen imitation of the real fur—appears as a bordering to many jackets and mantles; indeed, some of the former are made entirely of astrakan, which is now to be had in all colours, and many of the new felt hats have an interwoven border to match. Brocaded woollen stuffs are a great deal used for mantles, the brocade in *frisé*. Dark and black furs are worn in preference to any others, which gives an opportunity for using much dyed fur of an excellent appearance, but less expensive. The collars are all made very high, *à la Médecis*, often bordered with close-set large cut beads; and gimp epaulettes are introduced high on the shoulders. The mantles are a resuscitation and re-adaptation of the old *visite* shape. If you were to ask me, "What sort of new winter mantle must I have this year?" I should say you have your choice of a long one fitting the figure at the back, somewhat loose in front, and reaching to the hem of the dress; you can even have it so closely buttoned down in front, that it does not matter what the dress is beneath: this is a fashionable shape; or you may have a scarf-like mantle barely reaching to the waist, shaped to the shoulders, and



"WHAT DO YOU THINK OF IT?"

falling in long ends ; or the newest and most distinctive style of the season, the cape-like back falling some half-yard below the waist, with long ends in front ; or a smart little jacket—to be smart, by-the-by, it must fit like a glove. It does not matter whether the jacket is single or double-breasted, whether it fastens diagonally or has a full vest or a changeable waistcoat, all these styles are worn ; some have no breast-darts, some are cross-cut in front, but they are as a rule short in the basque ; they may be braided or bordered with fur, but the newest style seems to be to edge them with cord for young girls.

For a long time an opera mantle has been a thing of the past ; people have worn handsome velvet mantles and coloured plushes in the evening, which as often as not have served for carriage cloaks too. Now, however, charming little opera mantelettes have been brought out, made of soft corded silk, bordered with chenille fringe, the seams and edges outlined with beaded galons and lined with quilted silk.

In millinery the novelties are legion. Hats and bonnets are covered with stockingnette, just like the jerseys ; others again with an outer covering in the form of open interwoven piece lace, made in wool, or netting made of cord.

Silk beaver hats and bonnets are to be worn again, and the hats of 1792, with crowns diminishing to a point, are coming in once more. It is curious in Paris to see the height which hats and bonnets have reached ; they tower six inches above the face, and are singularly unbecoming to English physiognomy. The feathers in hats in the French capital are placed at the side, seven or eight together, while in front there is a narrow oblong metal buckle, at least four inches deep. Felt hats and bonnets are to be had in every shade : light blue, light green, grass-green, or heliotrope—even bright yellow if you wish it.

The more expensive bonnets are covered with very costly materials, the leading ones being embroidered velvet, and the last novelty in Paris is the velvet lace, viz., lace embroidered in silks and gold, just like Madeira embroidery on thick muslin. Joined together the stripes form crowns, and the lace borders the brims. Then again, crowns are formed of velvet, embroidered all over with silver sprays, and of plush with exceedingly long pile in two colours, such as green and red, the red pile underneath being half the depth of the green, and giving a shot appearance. And woollen stuff for covering bonnets has the semblance of honeycomb knitting, though woven, and is interspersed with silver or gold. A new idea is cloth embroidered all over with silver, having large cut-steel buttons or circles to accentuate the pattern here and there. Some of the velvets are embroidered with open wheels in gold thread.

Woollen ribbons are quite new, but are at present too costly to be general ; they, like nearly all other ribbons, are striped with satin or plush, and appear of varied colours, the wool wood-colour, the stripes red or green. Shaded satin and plush striped ribbons are fashionable, but all, with barely an exception, have the picot or purl edge, and the exception is a



A NOVEMBER MORNING.

still greater novelty, which I doubt if any but the leading houses will have in England till the spring, viz., ribbons edged with a very narrow double fringe, in two colourings, generally applied to watered ribbon.

Woollen scarves replace the canvas ones on hats, and are merely of the nature of a braided ribbon with silk edges. Some of them and some of the ribbons also are plush broché, that is, scattered all over with rounds the size of a shilling, the upstanding plush of a distinct colour. Velvet ribbons have purred edges, and often a reversible satin side.

The leading colours in millinery are ivory, maize, orange, old gold (which is coming back again because it goes so well with the new tone, lynx—a yellow-brown, the tint of the darker shade of Suede gloves), bronze, rose, crevette, peach, grey, lead, in four tones, a full rich scarlet, a grass-green, which after the rage it had in the summer is, however, on the decline, and

tea-green, heliotrope, and chrysanthemum. Lynx and alezan—a reddish-brown, having a touch of terracotta, for this shade holds its own—are also to be seen in millinery. Plush, faille, and other ribbons are all double-faced, and not wide, two and a half to three inches being most used on both hats and bonnets.

Notwithstanding the crusade of sensible people on behalf of poor birds, little and big ones are used in profusion; the single feathers and stiff wings are printed with mediæval designs in colours and gold, wings and heads are touched up with gold and felted, viz., covered with a sort of felting preparation, hardening them. Velvet feathers and single plumes have been stamped and outlined in gold; and it is to be hoped that they will be used in preference to the poor birds; they are newer, and we love novelty. The beads used in millinery are larger; the brims are often bordered with cut beads the size of a hazel nut.

It is time we now come to discuss the new silks. In these, the great novelty are the *Pentes*, a word the French world seem to have coined for the occasion. It means one breadth of silk a metre and one-sixteenth long, either interwoven with Bayadere stripes or worked with beading and embroidery; sometimes three of these are used in the skirt, but as a rule one suffices, which is placed either in the front or at the side. I will describe a few: a rich corded silk of a deep green tone worked in horizontal lines in French embroidery, with silk and small metallic beads; a rich corded silk with graduated Bayadere stripes, also horizontal, in velvet, the widest stripe at the base; and another with a thick interwoven plush-like fringe below the last stripe.

It is a velvet year; brocade is decidedly going out; the designs are no longer floral, they are striped or geometrical, but plain fabrics are made up with fancy velvets, and these are nearly all striped in mixed colourings, either with a collection of fine irregular lines or very wide ones. They are costly, but are so arranged as to show every morsel employed on the dress, whether it be in panels or vests; the less expensive fabric is draped beside it. Plaid stripes in velvet on a silk ground are new. Poplins bid fair to be really worn, and Sicilienne velveteen, another soft make of corded silk, appears this season with velvet stripes. In expensive silks one of the handsomest is *Pluche dentelle*; it has broad plush stripes, and between them a design like white lace of a rich point character thrown on the silk, and most decidedly handsome.

As an illustration of the bouclé or knopped cloth I have described, it is used for the comfortable mantle worn by the elder figure in our cut, "A November Morning." The colour is dark brown, the yoke is plush to match the bouclé spots, or ovals, and the ornaments that drape the sleeves are of brown rosary beads. The bonnet is embroidered cloth, and the plush and moiré bows and ribbon-strings are in different shades of the same brown,

The little maiden of seven is in dark green plush, trimmed with wool lace the shade of the reflets of the plush, consequently some tones lighter than the

beautiful material of the frock. The felt hat and feathers also show shades of bottle-green, while the brim is lined with plush to match the dress.

In the other group the toilettes are of a more elaborate description, as they are intended for evening wear. The inquirer who asks her younger companion, "What do you think of it?" wears a canvas embroidered petticoat of a pale beige colour, draped with a soft lilac Indian silk; the second figure is in brown woollen lace over red silk—the latter material showing in the full low plastron and skirt. These coloured lace dresses are durable and most inexpensive. They are now made of mohair, and consequently are much firmer, and have none of the flimsiness that was their weak point when soft wool was woven into such laces on their first introduction. They now appear in flounces a yard deep, one edge being either scalloped or vandyked, and thus they cover the entire skirt. They are sold in lengths of four yards, and are made up over silk, satin, and brocade. These mohair laces are produced in many colours, and the newest show two contrasting colours, such as brown and red, green and *plomb*, &c., and some of the designs reproduce those of antique guipure. It is probable they will have a long run of popularity, as they are showy and the reverse of costly, and great ingenuity is apparent in the manner of weaving them. They appear as plastrons, panels, borders, insertions, and in set pieces for mantles, so that those whose tastes they suit will find them admirable for refurbishing up and retrimming half-worn winter dresses, as they are frequently used in combination with such woollen fabrics as Thibet cloth, diagonal, serge, &c.

Irish crochet laces are now produced in cream and écru, and in such widths as to be available for the tablier of a skirt; in fine qualities they are used for breakfast caps, which are coming in again, and are trimmed with the new picot ribbons arranged in soft rosettes at the top of the crown.

It will not be a difficult task to remodel winter dresses this season, for if the bodice be shabby and unfashionable, either a jersey or a cloth jacket, selected with due consideration to the colour of the skirt, can be substituted. The new jerseys fit the figure without a wrinkle as they are now made with many seams; they are pointed in front, have a narrow postillion plaiting at the back, have plush waistcoats, high collars, and small cuffs. Brown, *plomb*, blue, and black jerseys are made with cardinal-red plush waistcoats, &c., and very well they look. For evening wear, a white jersey, with mordoré or golden-brown plush trimmings, is stylish on a youthful figure.

Cloth jackets trimmed with braid are also worn with various skirts, and are most convenient as an extra bodice. For example, with a skirt of either black silk, blue satin, or striped woollen, a light brown cloth jacket with either dark brown or tinsel braid could be worn; and dark blue and claret cloth jackets trimmed with silver braid look well. The jacket is double-breasted, and made like a bodice with a postillion basque. It has a high collar fastening with a clasp.