



BENEVOLENT.

to golden locks ; many painters from Titian downward have tried to persuade the world of the beauty of the shades of ruddy brown ; but let us give praise to the pure whiteness that comes at the end of life. Strangely enough, it seldom belongs to a woman ; it belongs to manhood, to wisdom, and it comes earliest to those self-denying men who have striven with an earnestness that doubled the hours of life, and who have entered with intense zeal into the struggles and sorrows

of other lives. The fine face, with its deep lines marked by years of striving and of sympathy, could have from nature no covering more perfectly in harmony than that white glory of old age, even if it has come (as it often does to them) twenty years too early. We have been noting a type that has worn itself out in personal energy for his fellow-man ; but a vast amount of easier-going benevolence is crowned with the grey shades. Mark the easy curves of these quiet locks, and perhaps, if we relied on phrenology, we might add, mark the shape of the head that moulds their course.

In some rare cases, silver hairs come early, enhancing youthful looks, and showing under dark eyebrows the brilliance of bright eyes. However it happens, the possessors are no common-place mortals ; and nature's freak teaches us why the eighteenth-century ensconced itself in a wig, and why my lord pays a tax to dignify his flunkies by powdering their heads.

Doubtless, in their respective countries the negro's wool, the Chinaman's pigtail, the bald crown and gummed tufts of the Japanese, all have their characteristics too. But one thing is common all the world over concerning hair. It is the one part of ourselves that can be given away : the treasure of the lover, the only thing the mourner can keep as a positive portion of what was once his living love. Ah ! what intense meaning these little shorn locks possess, whether they remind us of the absent or of the dead ! They tell their tales—love-stories, life-stories. Nothing else could speak as they speak to our heart. There is character for us in our treasures, even if we can read no such token in the every-day world around us.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



THE favourite materials now worn in France are many of them quite new in design ; but a popular arrangement I recommend to the notice of people in England who wish to have a variety without undue expense, is of skirts made in either plain coloured velvet, plush or habit cloth, which may be diversified

by several bodices and over-draperies. A dark red, green, or blue velvet skirt would look well with foulard or embroidered cashmere (which has been well worn

thus during the autumn), or with any of the plain or fancy woollens. Plain colours as a rule are confined to the skirt ; the upper portion is mostly a combination of well-assorted tones, the collars and cuffs matching the petticoat, when it is velvet. Red is a most popular tint, and dark ruby skirts are worn with a happy mixture of lighter shades for drapery. This is completed with red stockings, a red bonnet, and, where the weather admits, a small red umbrella, intended rather to keep off the sun than the rain. Our English corduroy, and a French make of the same material, are greatly used for petticoats, and stand wear and tear.

The embroideries on the cashmeres this year are very elaborate, and, moreover, very beautiful. Most of the designs are Oriental in style, and recall the fine Indian shawls, which I consider are more appreciated in France than in England. Velvet appliqués are also introduced in the same stuff, but not in contrast ; they either match the foundation, or are of a lighter shade of the same colouring. With gowns so richly wrought the make is simple ; the embroidery is seen plain

and unpleated on the skirt. The bodices are pointed back and front, a style that shows off the embroidered plastrons to perfection, and the epaulettes—without which no French gown would seem to be complete—are now made in passementerie to match almost any colour, and ready to sew on in this form.

The variety in woollen materials is too puzzling. The habit cloths, which English people seem to prefer to wear plain, are brought out in Paris embossed and striped. These look very stylish, and are better suited to ordinary purses than those which have a species of chenille stripe of varied colouring, but so loosely woven that the strands almost drop out as you walk; possibly it is good for trade, as the leading houses are employing them.

Many of the new woollens have visible hairs on the surface, and some are so closely woven as to resemble kid, hence their name *Peau de Suède*, and the tone we associate with *Suède* kid remains the leading one. Poplins are being worn, but the French, not the Irish make. If you are going to invest in a thoroughly serviceable French gown, I would introduce to your notice "*Orléans*," a double cashmere of a fine, thick, heavy make.

For useful every-day gowns the diagonals are to be recommended, made up with the same stuff, having *frisé* stripes; indeed nearly all the new woollens are sold with plain and fancy material of the same nature. When the plain stuff has no such accompaniment, the dressmakers fall back on the "*pavé*" plushes, the inspiration for the design being supposed to be taken from the pavement.

With the exception of the *Écossais* plaids, "*camaïeu*" effects find a preference: the word really means "a picture of one colour," and as applied to dress, it signifies a variety of tones of the same colour laid one upon the other—a harmony in greens, reds, or blues, in fact; not an admixture of reds, greens, and blues.

The new silks owe their inspiration to the most ornate period of French taste, the reign of Louis XVI., and brocaded flowers between elaborate stripes are the leading characteristics.

Having taken a survey of the materials, we must now see how they are made up. The evening gowns are very many of them in the *Directoire* style, at all events as far as the bodice is concerned, opening square at the neck, with the peculiar collar of that time. I notice, too, another revival in the fashion of long streamers of narrow ribbon fastened to the back of the bodice, and allowed to float over the trained skirt. *Moiré* ribbons are much used by the best French dressmakers. Another style for evening gowns is a revival of the Louis XV. make. I noted a beautiful gown in this fashion, which was of a sulphur tone of satin, rather than cream, trimmed with *mordoré* gauze and some exquisite blonde of the same tone—a very excellent combination. Sulphur-coloured velvet bows kept the lace in its place. The train was long, the back cut in one with the bodice, a mode which is returning rapidly. Many of the plush morning gowns are made all in

one also, while the tea-gowns, which were almost universally so arranged, have now pointed bodices and the deep "pocketed" pleats sewn to them. This term means when they are run together at the top, and are allowed to stand out visibly.

Panels of jet, or other beadwork, or some rich fancy material are a part of most of the skirts; and the bodices, when they have not the elaborate plastrons I have described, cross in front, so that no fastening is apparent. Buttons play a most important part, and the wearers deserve much commendation if they undertake to button half of them. Dress over dress would seem to be the thing. A plaid over-dress buttons on one side over a green under-skirt of plain cloth made up on silk—what a weight to carry! but it is the fashion, and what will not women endure to be *à la mode*?

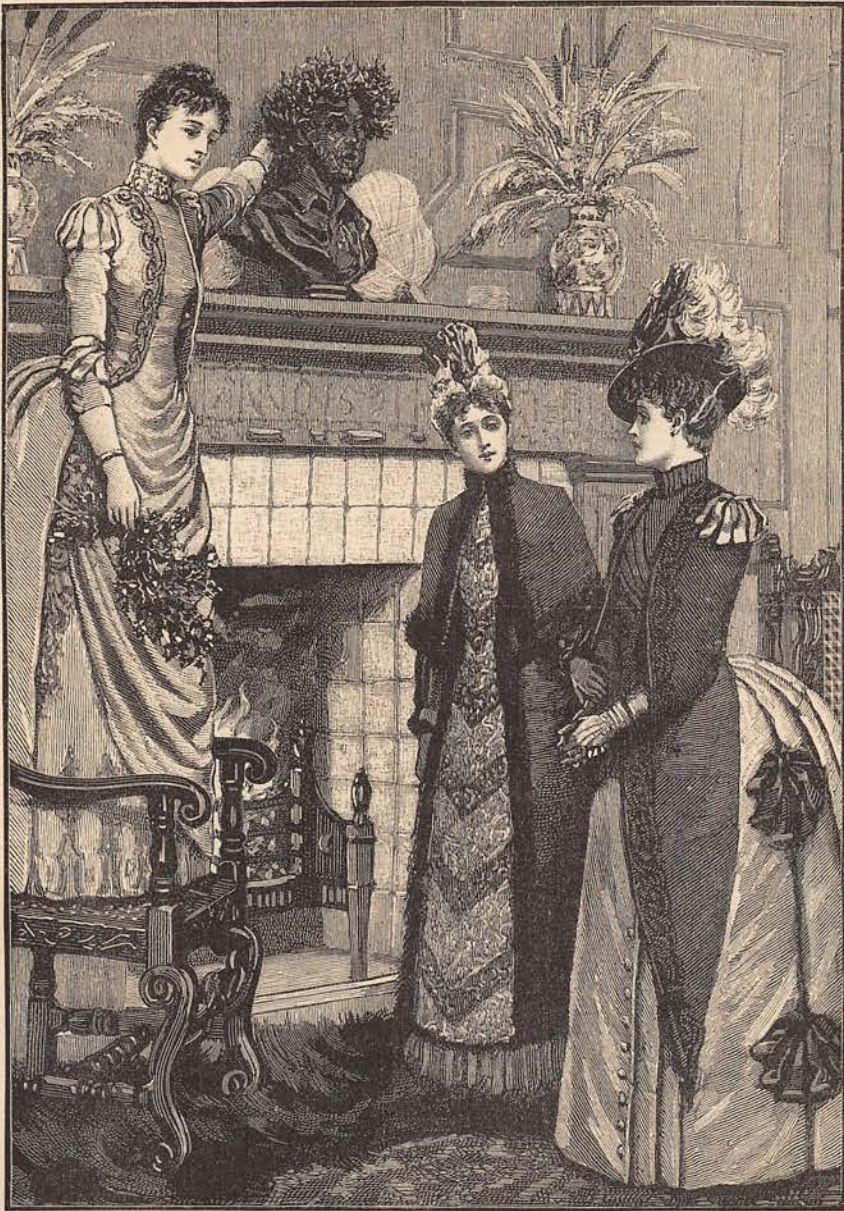
II.—FROM OUR LONDON CORRESPONDENT.

This is the month of Christmas, and if you have by you a tailor-made gown which wants brightening up, turn it in at the neck, wear an all-round collar, and a man's necktie; white satin is the most stylish, but *piqué* and cheaper stuffs answer well enough. You may much improve the appearance of dingy winter gowns also by the new velvet collars and cuffs, spangled all over with small gold coins, or by those made of up-standing loops of two shades of ribbon. It is astonishing how much an industrious, thrifty woman may do in the way of giving style to her appearance, by simply making use of the materials she has at hand, but spending very little money.

The fashionable hats are enormous in size, and felt is the special material that young women seem to select in preference to all others. It is becoming, wears well, and is suitable to most occasions. Far more black hats are sold than any others, and next to them, brown. A revival of the old coal-scuttle is perhaps the newest shape, with wide brim turning upward; some are turned back half-way across the brim, so that it is upright over the forehead, but fits the head above the ears. A young, fresh face looks well beneath it, but no one at all *passée* should try this style. The hats generally display either ostrich feathers or a ladder of bows. The drawn-velvet hats are too costly for general wear, but are fashionable.

We have been threatened with flounces for a long time, and now some of the newest lace gowns are made with three gathered flounces, as worn when the Queen was a young woman.

Several pretty, short out-door jackets have been made with loose fronts, and velvet collars and cuffs. The linings are often the prettiest part—coloured satin, plain or striped. Many have hoods, which continue to be a prominent feature on mantles and dressing-gowns as well as on jackets. If you want an extra-warm material, choose the new stuff, eider-cloth, light as air; or the firmer make of blanket-cloth; and if you can afford it, border with fur. Woollen corduroy is another excellent material. Plush is, of course, the most dressy of all the current fabrics, and pretty mantelettes are made of it for carriage and evening wear. But some



DECORATING THE BARD.

of the close makes of plush in brown tones are used for jackets, and so closely resemble seal-skins as to be taken for them.

The newest makes of veritable seal-skins are a sort of jacket dolman with very short sleeves, and a mantelette with no sleeves, but bordered with balls and drops of the fur; the seal-skin balls are sewn on the jacket, as well as depending from the edge.

The winter petticoats have all perpendicular stripes of great width and bright colourings, and they are made up much fuller in width. They are kept out

well at the top by the American wire dress-improvers, which answer the purpose far better than steels and mattresses, and are lighter and consequently healthier. They are so cheap that the dress-makers have not shown them any very special favour.

If you desire to keep your bonnet on certainly and surely, you will use a bonnet-pin, and hitherto a black-headed one has been sufficient. Now, however, most ornamental ones have been brought out in the form of swords with jewelled hilts, hearts, clubs, &c. The bonnet brooches assume the form of a bar of pearls,

turquoises, and rubies. Oxidised silver brooches are a great deal used, but are not so new as the iron ones which hail from Berlin, and find favour in Paris. The designs are of the Renaissance period.

Crêpe de Chine is a most useful material, which in all the most delicate and beautiful shades is used for the front of gowns, or for the entire evening dress of young people. With black fancy velvet, or rich velvet, striped silks, &c., pink or lemon-coloured crêpe de Chine forms a most happy contrast.

Large square pockets appear on the sides of many dresses as well as jackets, and for stout figures they have the great advantage of hiding the waist-line and so diminishing the size of the waist. In making skirts it is well to remember that, if they are short, it is better they should fall in straight folds at the back; if they touch the ground, the puffs and loopings are permissible.

Bengaline is a favourite material, also veloutine, which has a wool warp, and consequently drapes well, indeed far better than the more costly poult de soie. Dressmaking is too expensive to admit of the use of poor materials, for they wear out directly, and the cost of the making is thrown away.

Tuckers and lace frillings are but little worn. They are replaced by folds of velvet or silk, and, wherever the complexion admits, it is considered in better taste to forego the intervening white and cream, which used to be considered a necessity.

Linen collars and cuffs, however, have once more come to the fore, and there are many fashionable coloured kinds sold with pocket handkerchiefs to match, these being demonstratively displayed in the front of the bodice or from a side pocket.

The change that has come over sleeves will be seen from our engraving. The coat-sleeve, so long in favour, has given place to epaulettes and puffs. The young lady mounted on a chair has her sleeves of China crêpe, arranged with full bouillonnés at the shoulders, and again with fulness at the cuffs. On the brown velvet mantelette on the third figure there are also full epaulettes of ribbon and passementerie. The centre figure wears one of the caped mantles much affected by French matrons. It is bordered with silver fox—the popular fur of the season. The mantle is not closed in front, but is left sufficiently open to show the handsome front of the dress—a tasteful arrangement of beaded velvet and French moiré.

A MARVELLOUS CHANGE.

THE RESULTS OF THE VOLCANIC ERUPTION IN NEW ZEALAND.

BY A RESIDENT IN THE COLONY.



READERS of CASSELL'S MAGAZINE will, doubtless, recollect an interesting article which appeared in its pages some time ago, descriptive of "The Bethesda of New Zealand"—its healing springs, its geysers, and sulphur vents, and above all, those wondrous speci-

mens of Nature's architecture, the Pink and White Terraces. Regarding the latter, artists, poets, and authors of every degree seem to have united in lamenting the inability of pen or pencil to do justice to their beauties.

The Terraces, exquisite as they were in their loveliness, at the same time inspired a feeling of awe. They were quite unique, so far as is known, throughout the whole world. There was something about their regular formation which suggested human handiwork, and yet it needed not a second glance to satisfy the spectator that no human skill could ever turn out a work so impressive in its proportions, and at the same time so delicately fretted and carved in its smallest details. Here was emphatically a structure made without human hands, and the thought must have occurred to the visitor—Was it possible that this lovely vision could really be of earth and permanent

in its nature, or was it destined to melt away like the sweet sights and sounds conjured up by Prospero on his enchanted island?

When such a doubt arose, however, it was quickly dismissed. True, the district was of volcanic origin,



BEFORE THE ERUPTION—THE PINK TERRACE.

(Reprinted from CASSELL'S MAGAZINE, January, 1883.)

* "A New City of Health"—CASSELL'S MAGAZINE, January, 1883, page 79.

Evidently she had not the faintest suspicion that they could contain anything more valuable than household treasures—preserves or pickles, perhaps, in which Miss Thornleigh had excelled.

"Oh! don't stop to wonder," cried Mabel; "open it quickly."

Thus adjured, Vere did as she was bidden, and in another second had very nearly dropped it out of her hand in her amazement. For instead of preserves or pickles, as she had expected, she found herself confronted by rolls of shining sovereigns and packets of crisp bank-notes. Mr. Tresidder smiled. The stockings had come to light at last. He met Vere's gasp of astonishment by an encouraging pat on the shoulder.

"Go on, my dear child," he said; "don't look so alarmed; this is only what I expected."

"What you expected!" she ejaculated incredulously.

"Yes, dear," said Mabel gently, although she was in a fever of impatience. "Just see what is in the next."

Almost mechanically, Vere obeyed. A second box was opened, and then a third. Their contents were identical with those of the first. And now the excitement had taken possession of her too; she was trembling all over.

"Will you help me?" she said to Mr. Tresidder.

"I will too," said Mabel; "I can put the light down here," setting it on a corner of the chest, "and then you will not have to stand so long."

The work proceeded rapidly now. With Mabel's and Mr. Tresidder's co-operation, box after box was opened, and the contents roughly counted. Gradually, but surely, the once formidable pile grew less and less, until there was but one box left. As soon as it dawned into sight it attracted Mr. Tresidder's attention, for it was larger than the others, and of a different shape, and it fell to his lot to open it.

"Here we have at last the family jewels," he said, as he lifted the lid, to find, instead of the monotonous bank-notes and sovereigns, some red leather jewel-cases, a few cardboard boxes, and a small bundle of papers, done up in an india-rubber ring.

"Hurrah!" cried Mabel; "I am so sick of bank-notes and sovereigns."

But the contents of the cases turned out but very poor after all: a few hair bracelets, a crystal marquetette or two, four or five old miniatures, a large crystal locket set in coppery-looking gold, a small diamond pendant and earrings, an old-fashioned watch or two, some vinaigrettes and smelling-bottles, and that was all.

"There may be some more," cried Mabel, dreadfully disappointed; but, alas! they had come to the end of the boxes. The whole of the bottom of the chest was filled up with some enormous maps of what had once been the Thornleigh estate.

"We will take these back to Torworthy, shall we?" asked Mr. Tresidder, after cursorily glancing at them; "and we can study them at our leisure, as also these papers from the jewel-box. Meanwhile the boxes must be left here for the present. You must let me congratulate you, my dear Miss Thornleigh. I have been making a rough calculation of the contents of that chest, and there cannot be far short of, if they do not exceed, fifteen thousand pounds!"

"Fifteen thousand pounds!" she said slowly, looking at him with great bewildered eyes. "Is not that a very great deal of money? Oh! it cannot be. We were very poor. Aunt Barbara always said so."

Mr. Tresidder smiled. "That is a very common delusion with—with—oh, well, my dear, there is the money, so whatever you may have been in the past, you are certainly not poor now. It is high time we were moving; you are completely overdone," for Vere had turned suddenly white, and was clinging to the chest for support. "A breath of fresh air will do you good."

"You see to the rest of it, pater, will you?" said Mabel; "and I will take Vere up-stairs. The air here is not over-good," and putting her arm round Vere's waist, Mabel gently drew her up the steps into the parlour.

Ten minutes later, refreshed and invigorated, the two girls were driving back to Torworthy, whilst Mr. Tresidder, crowded out of the pony-carriage by large unwieldy maps and sundry other impedimenta, was slowly pursuing his way on foot.

END OF CHAPTER THE FOURTH.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.

WHAT a number of beautiful gowns are to be seen in Paris at the present moment! Heliotrope, from the very lightest tone of what we used to call "peach" to deep violet, plays a most important part, and is daringly blended with some tones of green, and with gold-colour. The beauty of this lovely tint is never so apparent as in plush, which seems to catch the light, and

intensify its soft delicacy. Stripes of plush on Sicilienne grounds are employed for the portion of the skirt that is now called a train, though it is rarely distinct. These stripes admit of the most delightful combinations, such as white and peach, gold and white, light blue and a rich red-brown. Occasionally tiny flowers are scattered over the silk stripes. Many costly gowns are made plainly and simply, with a wide sash at the back, but they must

be cut perfectly, and hung with that consummate art which French dressmakers have so completely mastered.

The embroideries employed on gowns in Paris are of the most costly descriptions, and some of the Oriental multi-coloured galons on the favourite red cloth dresses make remarkably handsome toilettes. Cream woollen stuff wrought in gold is worn in the day-time as well as in the evening, and when the gold embroidery is intermixed with draperies of the most transparent muslin, the effect is artistic in the extreme.

Cloth shows to the greatest advantage with plush, and many handsome trimmings consist of appliqués of plush, much padded beneath, on a cloth background. A narrow guipure lace made with braid and silk in black is laid on to several of the plushes, entirely covering them, and subduing their lustre; this is most successfully applied to cardinal, gold, and copper-colour.

The draperies are generally arranged on the front of the skirt, and fall in a decided point. Cloth dresses are very usually bordered with fur, and large square outside pockets appear at the sides. Waistcoats are fashionable, and delightfully warm; the bodice opens over them with revers. A wide-cut French bodice is a study, being of the most composite description. Many of them have velvet revers, which start at the waist, and pass round the neck to the other side of the belt; a square, upstanding collar comes above them, and there is a full plastron in the centre. It is almost impossible to have too high a collar, but such collars are most difficult to cut, whether their idea be borrowed from the Incroyable or the Medicis period, and both are in favour.

The dolmanettes worn in Paris consist of dress bodices sufficiently large to wear over the ordinary ones (at least they are cut in the same way), the basque coming just below the waist, and they have long ends in front, and double sleeves, one pendent over another that fits the arm closely. Whether these are made in plush or velvet, they are loaded with handsome trimming, with plenty of pendants of beads, the edges of the sleeves and fronts being generally outlined with fur. Bonnets and muffs are often sold with the mantles—all matching.

At many of the weddings lately French brides have adopted a fashion which is always followed by Royal ladies in England, viz., to wear the veil off the face. They do not fasten it so often with diamonds as in England, but two bands of orange-blossom now frequently keep it in place. Lace, especially old lace, never shows up better than on pale yellow satin, and those who have been spectators of some of the recent gay weddings, have had an opportunity of deciding upon the merits of the combination in the dresses worn by the guests. We hear rumours that satin is going out of date, but it is not justified by fact. Pink woollen gowns, trimmed with velvet, are much worn by young people, velvet being the one fabric which is most employed for trimmings of all kinds, whether it be in simple galons or perforated ones, outlined with gold, or mere bands.

Black lace gowns are as well worn as they have been for the last two years. By no means discard them if you have any by you. If you have a clever dressmaker, she can drape the lace so that it forms a separate skirt, and then you can wear it over black, white, red, grey, or maize skirts, making much variety, and each fashionable.

Hand-painted dresses and jackets are well worn; and, as artistic triumphs, so are the plain woollens which are most elaborately treated in this way. Great skill is needed, or a bizarre effect is easily produced.

Children of tender years are wearing cream bonnets and hats almost exclusively, and the tone is most becoming to them. Older children and adults have large cream-coloured bows introduced into brown or black, indeed into almost any coloured hat or bonnet. The white "coq de roche" birds are as fashionable in Paris as seagulls would appear to be in England. The metallic ornaments now introduced into the best French hats and bonnets would take pages to describe. Much metal thread, too, is used in the embroidery.

Large plush bonnets of the poke order, but without any wired foundation, are worn in the evening; they require a pretty face beneath, and a certain art in putting them on. Most of them are trimmed with fur, and nothing could be well more cosy and comfortable, whether for facing the night air after a close, hot room, or for a long journey.

After all it is the wearer who makes the success of a dress, and a great secret of the Parisian dressmakers' art is that they adapt their fashions to the individual customer, and happily, if the wearer be a Frenchwoman, they meet with hearty co-operation. There are few who do not understand what suits them. They make a study of face, figure, and carriage, and though their garments are costly, they do not have too many of them. They make each new dress a part of themselves, and realise its effect in motion and in repose. They raise the "toilette" to the dignity of a fine art, and, moreover, succeed in producing a perfect result. The colours now worn in Paris are most daring in their combination, but they are so skilfully handled that they never produce a discordant effect.

A glance at our illustration will show how skilfully fur is used by French dressmakers as a trimming to a winter evening demi-toilette. The materials of the dress are dark blue plush and pale blue satin, the latter being used for the *crevés* at the tops of the sleeves, for the full plastron, and the flounced under-skirt. The blue fox fur borders the velvet over-dress, which crosses the front diagonally, and is kept in place with a handsome enamel clasp on the left side. The fur encircles the throat, and is fastened with a blue satin bow at the back; but if too warm, this fur band might be replaced by upright loops of narrow pink satin ribbon or by folds of watered ribbon. The second figure wears one of the handsome plush and Sicilienne mantles in various shades of beige and brown, for which Frenchwomen evince such a partiality. The open sleeves are lined with crimson satin, and the



AN AWKWARD CROSSING.

Sicilienne is further enriched with chenille passementerie of the finest description, with beads to match.

II.—FROM OUR LONDON CORRESPONDENT.

A New Year—new hopes, new fortunes, new fashions, and new clothes—it brings all of these to most of us, so I must start by telling you something of the new modes. It is not, however, a particularly good season of the year for any great novelties in dress. Our London drapery shops are given up to their bi-annual sales, and they like to clear off their old stock before they begin to arrange for the reception of all those myriads of fabrics and trimmings which have been ordered, possibly a year ago, and have kept many hands well employed for months.

I would cordially recommend thrifty women to take advantage of these sales, but to make use of all their common sense, judgment, and forethought in doing so. If they buy bargains simply because they are cheap, they will be considerable losers; but if they make up their minds beforehand what they are

likely to have to buy in the course of the next six months, what they cannot do without, in fact, and invest in those articles only, they will be considerable gainers. It is quite true that there are a number of articles bought by shopkeepers just for the sale, and, as a rule, it is best to avoid them; but the greater part of the goods offered are the past season's stock, which has to be replaced by the coming one. Made-up dresses, which from a tradesman's point of view deteriorate by keeping, are to be had at a much reduced cost; mantles also. Odd lengths of ribbon and trimmings, sold for a few pence, often save many a shilling, so do the artificial flowers. But if you buy too many, and do not exercise a wise discretion, it is easy to waste your money. Women have a reputation for losing their heads where a bargain is concerned. This may be the case with many, but there are numerous exceptions, and a little pre-arrangement and no undue haste are the best safeguards.

The forthcoming fashions are to take the direction of poke bonnets; Kate Greenaways and the Cabriolets are to be adopted by us in the spring, so it is to be hoped the Jubilee Year of her Gracious Majesty's reign is to be gladdened by hot sunshine, for then the shady brims will please us in one way—they will protect our complexions.

I was fortunate enough to see the layette prepared for the Princess Beatrice's expected infant. The bassinette was just the same kind the Queen had had in her infancy: simple wicker covered with white satin, and with the finest book-muslin edged with Scotch embroidery of the simplest pattern—a scallop and a few dots—but thoroughly and substantially good. The basket was of more novel construction, being one of the new kind with three tiers, trimmed to match; and all the little brushes, and the dozens of elaborately embroidered bibs edged with Valenciennes lace, the white spongebags, drawn in with white satin ribbon, the pillows with their fluted cambric frills, the thick, soft downy blankets, had all one monogram, and no other—R. N. (Royal Nursery), surmounted by a crown. The white frocks were of the same form as those worn by the Queen and her children: lace over white satin, a simple long skirt, and short, low bodice; most of those for the Princess Beatrice's child are made with alternate rows of muslin and lace insertion matching the bodice, a frill of the lace at the edge.

If you can afford it, invest in fur. It is used much on dresses and mantles now, and rumour says that in the future it will be even more generally employed. A passing fashion is the Paris blue fox. I do not recommend it; the real blue fox is too valuable for many people's purses, but the imitation is merely dyed, and next year is likely to become vulgar, though now it is the height of the mode. You can never do wrong with sable, if you can afford it. The newest fur muffs

have a pocket quite concealed in them, and opened by a spring in the inside, the best sort of pocket-muff yet brought out.

Plush is used for tea-gowns, jackets, mantles, ordinary dresses, and most of the leading articles worn by women, and shows off to the best advantage with fur. The Parisian fox on black plush is a most happy combination. Otter, too, is good. It does not spot with rain, and wears well. Cheap and good mantles are to be had of this fabric in great abundance this year, especially the kind which open with lappels, like a man's coat thrown back, to show a waistcoat. For driving in the country, long cloaks are best; but those who walk have given in their allegiance to the short and more dressy mantles, which are lighter, yet keep the body just as warm.

The draperies of skirts still continue to be very long, but they are hung diagonally, and the vests are often draped beneath manly lappels.

Every day some new woollen stuff is brought out, and a novel idea is a silk thread with a bead interwoven between chenille stripes. Velveten has been wonderfully improved, and I have seen some with equal stripes of two colours, so good that I mistook it for velvet matelassé; and lace patterns on woollen fabrics give them a most excellent appearance. The linen-drapers seem to find it to their advantage to sell what they call "robes," viz., an admixture of plain and figured stuff, cut in dress-lengths, which I am happy to say now are ample enough to make really good gowns, and not skimpy-looking ones. Some of these have very handsome beaded panels; I do not, however, recommend them, unless they are for immediate use, for panels will not have a long day. London shops are flooded with the handsome woven *peutes* introduced last year, of silk and velvet, the stripes graduated, the lowest next the hem being of plush and edged with fringe; they cost some pounds to make, but now some shillings will buy them, and they are being used on tulle gowns. If panels were likely to continue in vogue, they would not have been sold off at such an alarming sacrifice.

If you want a good durable dressing-gown, have one made in Molleton, a very firm, soft make of flannel. The fronts cut in one the entire length are loose and flowing, the back of the bodice is shaped, and the fulness of the skirt sewn on to it. Coarse lace and embroidered bands are the best trimmings, for they all wash together.

Young people requiring evening dresses need not of necessity select plain tulle. A novelty is the horizontally-striped tulle. Another kind is scattered over with marabout feathers, and yet a third is studded with sequins of all sizes. Cheaper and more lasting is the Esprit net, with tiny spots, which will clean, and, with care, wash.

In our engraving, an Englishwoman is to be seen waiting to cross an awkward street, daintily dressed in brown and red. Her mantle, bonnet, and muff are brown plush, the first heavily ornamented with beads, among which a few ruby ones shine conspicuously. The bonnet has a red bird, a red bow and strings, and

the muff has a red satin lining. The brown skirt has a striped plush panel, in which red plays a subordinate part, and the balayouse to the skirt (only seen when lifted) is pinked-out red satin. The second figure, somewhat in the background, wears a cloth costume of the new plomb shade, enlivened with dahlia-red plush, which lines the side panel, and forms the deep gauntlet cuffs, revers, and pointed collar. The felt hat shows the same combination of colouring.

For wearing with black silk skirts, passementerie jersey bodices and crocheted silk jerseys studded with jet stars are accepted; the sleeves are frequently made of the same material as the skirt. Bead embroidery on a velvet ground is another novel trimming for cloth costumes.

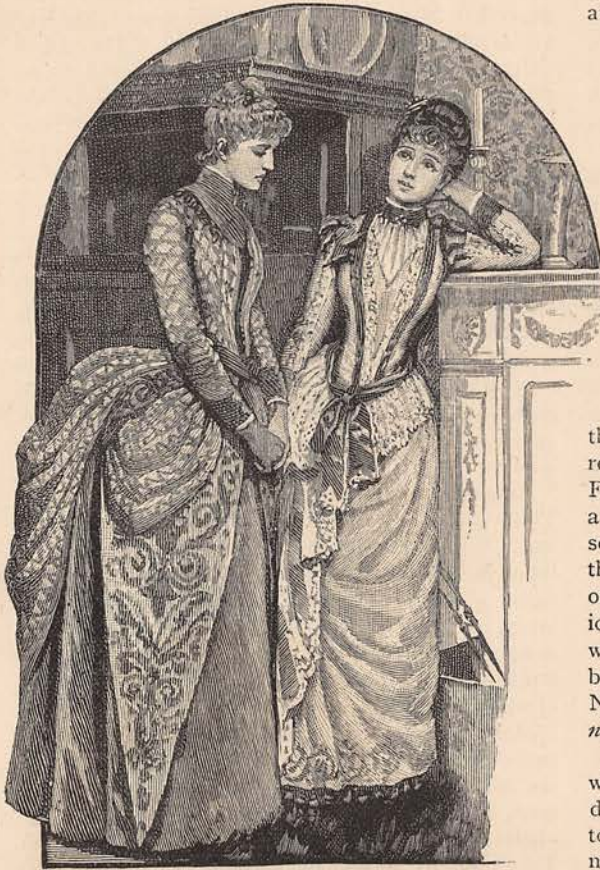
There is no doubt that as the season advances polonaises will be in high favour, as they are now so generally seen in cloth, and worn over either plaid velvet or plush skirts, the waistron on the bodice being of the same material. A dark green cloth polonaise over a checked brown and green plush skirt has an admirable effect.



SOMETHING NEW.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

FROM OUR PARIS AND LONDON CORRESPONDENTS.



IN CONFIDENCE.

I.—FROM OUR PARIS CORRESPONDENT.



FRENCHWOMEN used to set the fashions of civilised Europe, and it is only within recent years that any purely English modes have found favour in Paris. Now Parisian dames have adopted tailor-made English gowns with avidity, and it is more the fashion just now to wear combinations of cloth and plush than any of the more costly brocades. Plush petticoats peep

from beneath cloth tunics and bodices. Plush is a fabric which has the great beauty of displaying light and shade, or *reflets*, to the utmost perfection, especially in rich red-browns, copper tones, blues, heliotrope, and brilliant reds. The best plushes all have a rich bloom on their surface. The cloth gowns are much trimmed with fur round the hem, and many have skirts entirely composed of fur. Astrakan and otter are used a great deal, a band of the same being carried up the side panels. The collars of the gowns

are all very high, and when there are fur trimmings high fur collars are used; they are becoming to the face, especially when the wearer is no longer in her first youth. Fur boas have become too common in their ordinary guise, so now they are made as high fur collars with boa ends; they set up well and comfortably about the throat. If you can afford blue fox by all means have it; but abjure the dyed Paris fox. I have only once seen it to advantage, fashionable as it is, and then it formed the trimming to a steel-grey French poplin. Chinchilla is once more worn, and looks well on black and sapphire-blue. But it is in what we call "tea-gowns" that Frenchwomen allow their taste for fur to closely approach the bizarre and fantastic; in these, fur is applied as robings, with quaint fastenings, often of old silver. For example, a rich petunia plush, the front falling in a continuous line without defining the waist, made in soft cream silk, with curious old silver clasps at the throat, has beaver carried down each side; this is only one among many varieties. How an original idea changes its object in time! When tea-gowns were first brought out they were loose gowns worn between the afternoon drive and dressing for dinner. Now, the most elaborate dress in the wardrobe is this *négligé* garment.

Among the newest stuffs just now are the shot velvets which rival the plush in their play of light. Many dinner-gowns have been made of this novelty in light tones. I have just seen a beautiful pink dress which merits description. It was made in soft brocaded crêpe de Chine, the velvet pattern standing boldly up on the crêpe ground; it had panels of shot velvet bordered with rich gold and silver embroidery; the bodice was of the stay form, edged with the same embroidery, and quite low, but filled in at the neck with pink crape, vandyked at the edge with gold. It seems to me that this is a capital way of making a low bodice high; the crape just crosses back and front, is full, and is tucked into the bodice all round.

Peach-coloured crêpon is a good deal worn for expensive gowns, richly embroidered. When simpler toilettes are desired, it makes up into admirable little dresses, which drape well and last well. It has more substance and wear than crape, but wraps quite as gracefully.

The long Louis XIV. waistcoat, in flowered silks, is being introduced into dark cloth dresses, and I cannot tell you what an improvement it is, especially when imported into England, where fogs and dark days do not altogether make sombre dressing desirable. So by all means, if you have a plain cloth gown which admits of the addition of a waistcoat, invest in one of these. The silk should be somewhat corded, and covered with tiny floral sprays, following as closely as may be on the style of Court

waistcoats worn at English *Lévees* before the new regulations.

It is in spring that we have often the coldest days, so maybe it will not be out of place to tell you that sable just now is cheap, and it ought to be, seeing how lavishly it is used. I noted a beautiful woman, well known in the best Parisian society, stepping into her carriage with a petticoat of sable—entirely made of the fur—and over this a cloth polonaise, bordered with the same. It was very handsome-looking.

A new elastic silk has been brought out for under-linen, which washes well, and has the merit of softness. It is trimmed with Valenciennes lace, and often entirely replaces cotton and linen. *Crêpe de Santé* has improved in appearance, and some really pretty petticoats in light pink, blues, and creams, have been brought out with satin stripes and a deep flounce of lace. A novel idea in the way of under-linen is a coloured muslin night-gown, gathered at the waist, and made altogether much like a morning-gown.

Bell-sleeves are now introduced into dressing-gowns with benefit, as they allow more play to the arms; indeed, there is a disposition to have a good deal of variety in sleeves. A few gowns are made with Bishop sleeves gathered into a band at the wrist; some have puffs on the outside of the arm, while others are of two materials: velvet coming to the elbow, and silk to the wrist.

Bodices differing from the skirts are greatly in vogue for evening and day wear—a convenient fashion, seeing that it is cheaper to pay for a bodice than for a whole gown at a good dressmaker's, and skirts are much more easily bought of presentable appearance. But do not disregard the importance of a perfect fit. A Frenchwoman has fewer clothes than an Englishwoman, and, as a rule, is far better dressed, because she brings her mind to bear on her clothes, thinks of them, pre-arranges them, and will not allow defects. Her toilette—not her gown, remember, but her whole outfit—boots, stockings, gloves, mantle, bonnet—is a matter of grave concern; it is tried on, rehearsed, and must be quite perfect before it is worn.

A new trimming for mantles is the chinchilla feather, something between fur and plumage, and very pretty too; it is applied to the new sealskin plush, which has much the appearance of the fur, at half the cost. I imagine it hails from England, but Frenchwomen adopt it: another instance of Britannic importation. The Parisian mantles are usually a glitter of exquisitely-cut jet and gold embroidery; in cold weather large and voluminous ones are worn, but on ordinary occasions the mantelette obtains.

Evening and dinner dresses are extremely elegant in Paris at the present time, as will be gathered from our illustrations. The youthful matron, of whom we get a side view in our first illustration, wears a Rembrandt red velvet skirt, with a pointed panel of gold embroidery or net, and a tulle over-dress checked with gold. The round yoke, high collar, cuffs, and narrow-pointed plastron match the skirt; the full fronts to the bodice are continued as paniers on the skirt; a soft silk sash encircles the waist, and is tied at the left side. The younger lady, with arm resting on the mantelpiece, wears a white silk dress covered with embroidered tulle. The deep basque to the bodice is thickly pleated, and is continued down the right side of the skirt *en cascade*. The ribbons used for trimming should suit the taste of the wearer. The fashionable colours for the purpose are lavender, salmon, faded rose, pale blue, and pistache-green.

II.—FROM OUR LONDON CORRESPONDENT.

February is often as cold as any month in England, though the darkest days have left us, and the gowns which have gone through a severe course of London smoke, fog, and coal, look dingy in the brighter light. Wise people have kept their best winter gowns rather



“WHO SENT THIS ONE?”

in the background, and now they wear them to advantage. The fashionable dresses of the moment are either plain-coloured velvets with or without fur, for those who can afford them, or woollens trimmed with plush or velvet. If, however, you make your dresses at home, let me tell you that a yard of plush goes a great way. A strip as a panel makes a good effect, and a small plastron on the bodice, which now seems to be most fashionable showing no fastening at all, so that troublesome buttonholes are not a necessity. There are revers on either side of the piece that forms the waistcoat, and which is fastened beneath one of them. The question of revers, however, is one that has to be studied carefully, for sometimes they are double, two on each side; sometimes they reach to the waist, sometimes to the bust only, and some of the winter gowns show only one, of fur, placed so as to well cover the chest. I note as a good arrangement that the short cloth jackets are trimmed thus, for the warmth comes well over the lungs, which require often to be protected.

Smoke-colour is more worn in England than any other, and the thicker make of canvas in stripes of many dark tones is another favourite which women who lead fashion have approved of. Any one can have this, for it is cheap, and wears well, only remember to arrange the drapery so that the stripes fall both horizontally and perpendicularly. In London, with many of the dark dresses, red hats and bonnets are being worn. I think the reason is that hostesses now have their drawing-rooms so dark, that only such bright bits of colour assert themselves at the afternoon parties, where pink-shaded lights are *de rigueur*. And in the country nothing assimilates so well with the brown-grey tinge of the landscape. There was a time when we possessed ourselves of the necessary brightness in the way of petticoats, and a scarlet petticoat, with the gown well drawn up over it, was quite the livery of the ladies in country houses. Now, however brilliant the petticoats, we hide them. The best I have seen, however, have horizontal lines in yellow, red, or blue, alone or blended, on black backgrounds; they wear well, but they vary little from year to year. Englishwomen will not give up the Newmarket coat, so their dresses, as well as petticoats, are mostly hidden. They are full at the back, and I notice many women, who are not quite satisfied with the flow of those they have by them, have the back pleats rearranged—either gathered below the waist or mounted in very small pleats; this allows of all the fulness that can be managed. This year's coats have often fur collars and borders down one side of the front.

I remark that certainly during the cold weather there is a decline in the favour hitherto so generally shown to *Suède* gloves, and in preference much chevrete and French kid in brown tones are worn. If you wish to be in the fashion abjure silk gloves, I do not mean in the day-time—because they have long since been abandoned entirely—but at night. They are essentially in bad style, especially as you often see them drawn well up over the elbow, where they are kept up by elastic or ribbon, leaving a visible indenture in the arm, and making a mark red and unsightly.

White and coloured linen collars and cuffs are again frequently worn, and for evening wear sensible morocco shoes, dyed the exact tone of the dress, are once more to be seen. They are to be had at fashionable shops, and are made with low heels, so that you may move about in comfort without disfiguring the feet effectually.

There are many pretty modes for young girls, calculated too to suit their purses, while conducing to the perfection of their toilettes. The fans made for them principally are of two kinds, either of cocks' feathers dyed to any colour, with a ribbon aigrette on the outside, or made of *Esprit* net with long ribs hidden by narrow ribbon, a large band of the same on the outside. They are smart-looking and durable. *Esprit* net lasts well—it is the kind covered with small pea-point spots, and very much worn for evening gowns. For these there are many *crêpes*, gauzes, soft silks, and soft woollens. Only at very smart gatherings are tulle now considered necessary; at sociable parties the more lasting fabrics are generally worn.

The Bulgarian headdress is a new one, for leaving heated buildings, and evening wear. It has a broad, upstanding band of velvet on the head, to which is attached a sort of Russian headdress of either lace or soft wool. Made in Spanish lace and black velvet, it recalls the Spanish mantilla; but I have seen it in the Turkish embroideries, and in red velvet and nun's-cloth and *crêpe* de Chine. It keeps the ears and throat really warm.

A new muff has been brought out, which is long in front, and looks far more important than the varieties we have been using lately. A pocket is placed outside, and fringe and drops fall some inches below the waist, as the muff is held in the hands.

If any of you are going to be bridesmaids, do not carry bouquets, which are often too much in the way, but have light gossamer muffs covered with natural flowers; there is no trouble about holding them, and they are very pretty. The latest idea is to cover the muff with grey tree-moss, and on this to fasten the flowers; it is a lovely background.

Fashionable women are, happily, beginning to give up wearing their veils tightly fastened over the face, to the detriment of eyesight and eyebrows.

One style of revers alluded to above will be seen on the seated figure in our second engraving. The material of the dress is smoke-coloured woollen, enlivened with checked plush, in which lines of red play a prominent part. This plush forms the revers, deep cuffs, and pointed waistband; it borders the small panier on the right side of the skirt, and by means of horizontal and perpendicular rows of it an effective panel is produced. These shot and checked plushes are most useful and economical for enlivening a somewhat dull-looking costume. The young girl who is standing wears a myrtle-green *vigogne* dress speckled with red. The skirt is trimmed in front with three perpendicular lines of dark green velvet. The jacket bodice is outlined with velvet, and is laced across a *Suède* surah waistcoat. The green felt hat has red and green feathers.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



"THEY" say—the indefinite "they" being responsible for a great many fallacies, so we may believe it or not, as we please—that a fashion, however ridiculous, however unsuited to English faces, figures, and requirements, is sure, sooner or later—but generally some two years after—to be adopted by

English people if Paris starts it. If this be true, we may expect to see the enormously huge head-dressing which now prevails on this side of the Channel reproduced in London, and, I am afraid, without the dainty care and crispness which distinguish the handiwork of French fingers. We are approaching the folly in coiffures of the Louis XVI. period, when too often the size of the head overbalanced the body. At the present moment, not only is the hair dressed high, but it is adorned with flowers, jewels, and aigrettes in superabundance. Large tulle aigrettes, placed all too forward, and huge branches of flowers and foliage, fall from the head to the shoulders.

The most curious part of these head-dresses is, that after the erections of hair are completed, sprays of leaves and flowers are placed on the very summit; and, alas! all heads are not well formed, nor are ears, which in this way are left ruthlessly exposed.

But we are also reviving the pretty toilettes of that most ornate period in the history of dress. Some of our best dressmakers are laying in a large stock of stone-coloured brocades showing variegated floral bouquets, which they are making up with velvets, both plain and brocaded. The richest dinner gowns are all made with these brocaded or embroidered fronts, the bodices cut heart-shaped, with stomachers of embroidery. Possibly many of you remember the pretty fur-trimmed over-dress or polonaise in which Marie Antoinette was painted by Lebrun. This style is coming back again.

We are still wearing winter bonnets; there has been little enough opportunity as yet even of trying spring ones. Felt is certainly the leading material—piece felt pinked out round the edge, and perforated in floral designs, the edges of such perforations embroidered in a colour to match the lining, over which it is laid. The height to which the trimmings are raised is tremendous, while birds and high loops of ribbon are set upright over the face. Frenchwomen are wearing somewhat curious mixtures of colour in millinery: grey and orange, red and grey, and the old favourite as well—black and gold; but there is nothing prettier for full dress than cream of the new

deep tone, combined with mouse or chestnut-brown trimmings.

In lieu of the coloured-bordered pocket-handkerchiefs, which are apt to become vulgar, lace-trimmed ones are once more worn. Nine out of ten of the coloured borders wash out, because ordinary washerwomen will not learn the most common rules of washing coloured things. A pinch of salt and quick washing, leaving them only a very little time to dry, is a safe treatment for almost any tones.

If you have old point lace, introduce it as panels on your gowns, with a ladder of close-set bows on either side. Ribbons of all kinds applied as bows are much worn in Paris on nearly all varieties of dresses, but the bows have to be well made, and daintily, without any evidence of touch. Old stores of valuable adjuncts to dress are always of use, and though we have been wearing machine lace so long, now as ever good lace is appreciated. So is good fur. Whole skirts are made of sable, and even leopard-skin, with draperies of velvet over. Astrakhan is, however, the best of all furs for mixing with woollen stuffs, and in many of the better gowns it is supplemented by handsome bead trimmings.

Bodices of colour distinct from that of the skirts are worn by young and old ladies, and there are many advantages in the plan. Ready-made skirts are not difficult to get, but ready-made bodices are quite another question. A few good bodices, to be worn with different skirts, make much variety in dress, and also limit the number of boxes which must of necessity accompany one on a visit. A red cloth or velvet bodice is most useful for day wear, so is a black one; while for evening I have seen some most elaborately made with gold braid and canvas, in such a manner that no apparent seams are visible. Quite a new style is a bodice composed of alternate strips of velvet and silk; the figure looks literally as if it were moulded into it. It has no apparent seams whatever. Much gold lace, canvas, and embroidery appear on the bodices of dresses in the present day. I have seen a plush and gold bodice, which was worn with cream tulle, crêpe lisse, satin, and several other skirts, on which bows of coloured ribbon were introduced. Among these a bright grass-green seemed to find special favour.

I am pleased to tell you that exceedingly long gloves are no longer considered good style. Gloves now reach below the elbow, and have many bracelets outside. Nothing could well be less graceful than the large baggy tops, which seemed to be a necessity of long gloves, and stood out so uncomfortably beyond the arm, unless tied with ribbon, when they suggested a wounded limb.

The demi-toilettes that we have engraved show that brocade and faille combined still obtain, and that embroidery is used to set off a handsome evening



ART NEEDLEWORK.

gown. The lady who is displaying her work wears a grey faille dress with the revers and portions of the sleeve in velvet brocade, the corner of the tablier and panels being embroidered in chenille to match the brocade. The second toilette is likewise a combination of broché satin and sicilienne, but in this instance the colouring is smarter, for the silk is brown, and gold is introduced into the brocade. The trimming is feather bordering, which has a rich appearance. The new deep epaulettes here shown are becoming to slight figures.

II.—FROM OUR LONDON CORRESPONDENT.

March is apt to come in like a lion, and warmth of clothing is one of the chief desiderata of the month. Wind and draughts militate considerably against the health and comfort of young and old in our perfidious climate; perhaps this is the reason that woollen dresses have held their own this winter, and possibly will for some months to come, to the exclusion of almost all else. But unfortunately the craze for

cheap things shows itself here as elsewhere, and unadulterated wool is very difficult to get. Yet the importance of the veritable article is great; it is lighter, warmer, and more durable than the combinations; indeed, good well-woven woollen stuffs are almost everlasting wear, and they throw off the dirt. Even in smoky London, it is curious to see how long a cream woollen dress remains perfectly clean, as far as its general appearance goes—possibly, if you moved the pleats and folds it might prove to be mere surface brightness.

We are becoming as a nation more prone to rheumatism, and after dietary, the best preventive is woollen clothing. Many sufferers wear nothing else, night or day. Pretty evening materials are to be had "all wool" for parties. Night-gowns, all wool, are made in greys, pinks, and blues, and so thoroughly is this woollen system of clothing now carried out, that you may buy woollen bodice linings. But be careful, not to fall into the present craze for cheapness. When a good article is bought below its value, it means heavy losses somewhere, and far too frequently a great deal of suffering on the part of poor hard-working people, to whom a penny or so represents the difference between abject poverty and comparative ease. More frequently cheapness and worthlessness go hand in hand. The public will not pay beyond a certain price, and to meet their views manufacturers bring into the market wares reduced to the minimum of cost. Neither side is the better for it. The purchaser has to renew his purchases far more frequently, at a loss of time and trouble, for a good thing lasts twice as long as an inferior one, and looks better to the end. This craze for cheapness is spoiling half our manufactures, and in a manner it crushes enterprise. Any novelty is pretty certain to be greatly reduced in price in the course of a few weeks, and to be reproduced in inferior materials and workmanship. This must dishearten the producer. Some of our best and oldest firms have fought against this state of things, but with no good result; by degrees all fall into the feeling of the period, and shoddy and cheapness work their evil way.

With regard to the make of dresses, there is really very little to tell that is new. You may go through the leading dressmakers' show-rooms one after another, without discovering any special novelty. The foundations of skirts are gradually getting wider; they have not yet reached three yards, but they are approaching to it, and the drapery gives them the appearance of still greater width. There is very little variety, however, in their arrangement; the backs, as a rule, are all draped straight; sometimes they have a pouf at the top, gathered half a yard below the waist. There are nearly always folds of the material at the side, forming panels, or a contrasting piece of material or colour is laid up the side, and the draperies meet it. In this way a great effect may be produced at little cost; a yard will often suffice for such panels, as it is not necessary for them to reach to the waist.

Pleatings and kiltings at the edge of the skirt, to be at all visible, are out of date; the hem is sometimes broad, but as often as not is left unadorned. Occasionally a thick pinked-out ruche is added round the edge of evening or dinner dresses. The most becoming front drapery is a pointed one, the point falling in the centre; but it needs to be well arranged below the waist, or it will stand out unduly. All women with stout figures should take care to keep the basque as long as they can, and start the folds of skirt drapery far down. Perpendicular folds give length, horizontal ones diminish it.

Bodices have exceedingly high collars, coming up close under the chin. They are cut on the cross, and lined with the thickest buckram. Nearly all bodices are short in front, and have a habit basque; the vest, revers, and modes of fastening are the chief varieties.

I am now going to tell you of quite an innovation. Coloured zephyr night-gowns (blue and pink principally) are superseding white ones; they have very little lace about them, have turn-down collars, are set in folds and pleats, with narrow lace insertion between. They are more becoming than the white, and wash equally well. And—yes, it is true, night-caps are coming in again, simply half-squares of muslin, or bright-coloured silk edged with lace, the point falling in front.

Beaver is a favourite, if not the favourite, trimming on cloth dresses, tea gowns, and mantles. Young ladies are almost exclusively wearing the covert jackets, with flat visible seams, and these show up the fur best. It borders most of the fashionable toques, and looks well on the long polonaises. I will describe one of the most perfect dresses I have seen recently. A plain brown plush petticoat, lined with a stiff material, which kept it in its place; over it a golden-brown sicilienne redingote, bordered with beaver. Plain velvet skirts, &c., are much worn with cloth and silk draperies, but to be a success they require much nicety of arrangement.

I have been devoting much attention this month to discovering some distinct novelties, either in materials, make, or knick-knacks, but without success. Dress is very much at a standstill at the present moment. The coming season's wares are not as yet brought forward, and there is but little that is new in

the present fashions. We are wearing our winter garments steadily, hoping for the time when we may cast them off. One fact I can tell you as to the future—blue is to be the leading colour of 1887, judging from what the manufacturers now have in hand.

Borderings of fur are still worn in March on dresses intended for walking and driving. Our illustration shows a pretty dark green costume trimmed with chinchilla; the skirt panels are further ornamented with *motifs* of rich passementerie. The bonnet is green to match the dress, and the birds with upright feathers are of exactly the beautiful shade of the fur.

The little girl's costume is striped summer woollen, with plush bretelles and chenille ball fringe. Plush is used for the cuffs and the under portion of the sash.



"A LONG PULL AND A STRONG PULL."



WHAT TO WEAR: CHIT-CHAT ON DRESS.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.

IN Paris bonnet-strings, it would seem, are either to be abandoned altogether, or to be replaced by a bias band of velvet sewn to both sides of the bonnet, so that it can be slipped under the chin, while the inevitable diamond brooch, or fly, or quaint insect of any material is fastened into a bow placed on the left side. For young women strings are not essential, but for those who have passed their first youth it will be necessary to make up for them with soft lace and ruches and ruffs; it is beneath the chin and side bones of the cheek that age tells its tale. I am sorry to see that the plaid ribbons of a soft texture are considerably to the fore, and large bows of them without any other ornament appear on many bonnets. Drab is still much worn in millinery, and there are many natural feathers that match it exactly in tone. There is, so it would seem, nothing too bizarre for the present

fashions in bonnets; some of them are cloven in two down the centre of the head, from the brim to the back, so that lace or any other trimming comes up between the gap like a river between two banks, and many follow the helmet shape closely, crest and all. A shape of this kind, in black felt, showed a frill of black lace down the centre, the brim wired and standing away upward from the face, with a very large erect bunch of wild flowers at the side, the colours curiously commingled as they would be if you gathered a field posy of buttercups, forget-me-nots, and meadow-wort.

The most costly class of bonnet is embroidered in gold and beads on a transparent foundation; but this verbal description does not at all convey the beauty of the work employed; flowers in the softest silk tambour stitch are outlined with gold and emphasised with beads.

Some of the most startling novelties in French millinery are the brims cloven in the centre and elongated, so that they form part and parcel of the trimming when they cross in front as they are made to do. Chips are fashionable, and both with beaded and chip bonnets, large cut beads are placed at the edge. But there is not only much that is new in the application of beads, but in their form. They are cut and figured curiously, and pearls which can be had to match any tone are also moulded and embossed. In the beaded bonnets with semi-transparent foundations the admixture of colourings is very perfect; while jet and other beads are threaded on wire, and formed into a net-work, so that they are in themselves the foundation, and from each intersection fall tassels of beads.

The leading colours in French millinery have altered since the winter; they are more subdued, as though mellowed by the touch of time. The coral is a more decided red, with a very positive dash of pink; a brown which goes by the name of Medora is brought to the tint in which the old masters delighted; terra-cotta is to be worn, also gobelines, a blue green, after the order of peacock; cardinal and heliotrope, with vieux rose and electric. These tints are combined with most excellent effect in the embroidered and beaded bonnets, and in the wire-beaded ones; they are generally made of one of the tones only, with goffered brims and goffered backs, too, like the ridges on a ploughed field. And the crowns! what a choice you



BY THE SEINE.

have; the horse-shoe is the dominant idea, arched at the top, but now more in the form of a flat-iron than the original horse-shoe.

The Marie Stuart has gone out almost entirely, but the Olivia, with the up-turning brim, holds its own. A French bonnet now looks high, narrow, and untrimmed, and is deeper this year from crown to brim. Occasionally the crown is pressed down in the centre, so that looking at it over the brim it describes two points, while the pyramid has one very prominent point, like the Mother Goose hats.

French dressing just now appears to be of the most extravagant class; the materials are costly, and the trimmings even more so. Brides' dresses, however, are occasionally more simply made than has hitherto been deemed necessary. I have seen one or two perfectly charming in their simplicity—plain long satin skirts, with a double bouillonné at the edge, and sprays of orange blossom; the skirt gracefully draped with fine white crape, caught up at the side by tasselled sash ends; the bodice high and crossed with crape—nothing could be softer.

In our engraving, a mother, and her daughter of ten summers, wear spring outdoor costumes. The dress of the former is of a pretty heliotrope shade—plain and figured woollen, the patterned fabric being used for the tablier and panels. The mantelet is in a darker shade of the same colour—either plush or velvet. The bonnet is of the new embroidered and beaded net, a combination of heliotrope and gold. The girl wears cream serge with bordering of Indian embroidery in which red prevails; the cuffs and collar are red velvet. The same style of make might be produced later on in the fashionable crêpe cotton. The straw hat is lined and trimmed with red velvet.

II.—FROM OUR LONDON CORRESPONDENT.

Paris sets the fashion of straw bonnets, doubtless, but most of those worn in England are made here, and they are exactly the kind and class best suited to spring. The fashionable straw colours are fawns, drabs, old rose, and heliotrope; the fine Dunstable has been made finer than heretofore, but there is every variety of open-work in store, and mixed materials such as hemp and Manilla, and a dull fabric known as bast-Tuscan has also been brought out this year in an exceptionally fine make, rendering it very pliant and soft, but as yet only children have had the advantage of it for their hats and bonnets.

There is a great variety in the manipulation of straw. In some of the crowns it is sewn in four distinct corners united; occasionally the rows go from brim to crown, and being twisted down the centre, look like two half plates. In some bonnets the crown is divided down the centre by a raised cord, and there is another novelty in the sugar-bag crown, which stands up with a straight ridge across the top. The Princess of Wales paid a visit last year to Dunstable, and chose two shapes in hats, one a sailor with a high crown for her daughters, the other for herself—a high-crowned hat, with the brim narrow in front and broadening at the sides.



AN APRIL DAY.

The trimmings are as often as not placed at the back, with balls of feathers, or fur, and ribbon comingling. Ruskin's name has been given to a very high-crowned broad-brim hat—made in bast, extremely light, and capable of being treated in a most artistic manner.

Straw hats and bonnets and woollen dresses would seem to be the most natural attire for spring. French people wonder greatly at the amount of straw worn in England in the winter.

There is everything this year to encourage the wearing of woollen fabrics. The new kinds are lovely, and, moreover, in make, colour, and combination of colour, unite novelties that please the eye. Many cloths which we see most seasons have come out under a new name and at a lower price—such as drap Bernaise, which shows stripes on an armure ground, and Foule croisé, a standard article which comes out this year with a new stripe. Drap Prunelle is not novel, nor is drap Braganza. The latter is not unlike Indian

cashmere, and of double width. Drap Beatrice is closely striped all over on a fancy ground; drap Amelia has a design like cord on a twill ground. Vigognes are to be had in every shade, and some with very large checks. These are certainly approved, but they are not worn in large quantities.

Tweed is a good, genuine name, and much attention has been given to the manufacture of it. It is well shrunk, and has the merit of wearing well, and looking in good condition to the end. The Chevron tweeds have stripes in which touches of colour are introduced, and small, even checks, like the shepherd's plaid, as well as very close stripes and checks which ladies have been wearing for some time.

There are other fancy checks in tweed. You will best realise them if I describe them in colours as they are combined. Brown and grey, with a rough knickerbocker effect here and there, drab and orange, steel and grey, red and drab, brown and yellow, are fashionable mixtures. Some of them have silk stripes, and are as much as fifty-four inches wide. The colourings this spring are nothing very new, the novelty is in the combination; heliotrope, green, greys, terra-cotta, drab, dove, myrtle, brown, and blues, all play their part. The nun's veiling class of goods happily is still worn, for it is light and useful. Check voile is the newest kind, which shows checks on a nearly transparent ground; and there is a great quantity of voile laine—a washing woollen stuff more expensive than cotton, but at the same time sure to keep clean twice as long, and to be had in exactly the same colours and patterns as the cottons. Many pretty gowns for fêtes and country wear will be made of it. Some have printed borders, which serve for trimming. A dress made of this would last a season through well. Another good fabric has been brought out for lawn-tennis—a check lama in stripes and in large squares, very pretty tones showing off well on a cream ground. Pinks, browns, yellows, and blue all blend in one piece, and are light to wear and dressy-looking. Particularly attractive mixtures are electric blue and yellow on cream; blue, grey and sky on cream; and coral, blue, and mauve on cream.

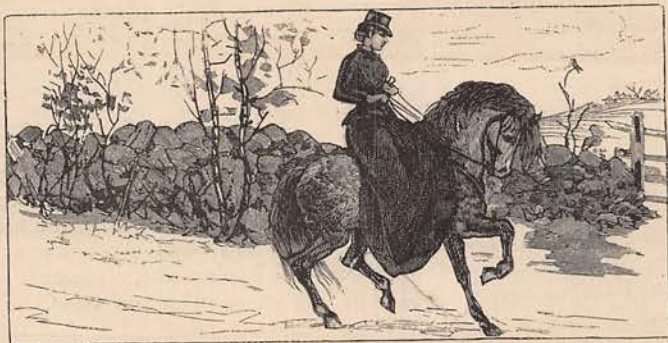
There is a great variety in the so-called Fantaisie materials. Some have loosely woven silk stars all over—white on colours; some have frisé stripes of all conceivable designs, from a cable and a broken check to a hair line. The term frisé is generally understood

to mean upstanding loops close set, but not cut, as velvet is; the cut and the uncut loops together show a pattern on a smooth ground. Laine Mélange is another large class; as a rule plain grounds are newer than twill, but some of these recall a Carmelite of old days, with a twilled ground, and there is a large demand for these fabrics. Cashmere Mélange shows prominent hairs on the surface, and Chevron Mélange a herringbone pattern in the weaving, being generally a mixture of neutral tints.

These frisé and chenille stripes and checks come often to nearly a pound a yard, and are calculated to make an ordinary dress look handsome. The Panel Quille Pompadour shows another diversity, viz., pretty floral sprays, and a large number of colours beautifully blended—heliotrope, red, pink, drab, brown, and green altogether. The patterns are as varied as the colourings; lozenge shapes are introduced into the stripes, large velvet checks, with bold upstanding designs in Gothic patterns, stand up boldly from the woollen ground, and in the Paris Cordonnet there is an interblending of small spots with stripes and checks. Velours Plumetis has a feathery surface, and these stuffs are all used for panels, vests, and adjuncts to the dress, not for the dress itself.

In washing gowns, sateens, zephyrs, and ordinary cottons will all be worn, and have been brought out in checks, stripes, floral, and Oriental patterns. There is great diversity, but not much novelty, except in the borders. Zephyrs are likely to be, perhaps, the most worn generally in blues, reds, pinks, and greys, small checks and close stripes. They also show frisé stripes which give them far greater importance and make them look more like silk. And the cotton crêpes, which have so much to commend them, are again fashionable.

Our illustration shows a walking costume—a combination of two materials in different shades of Suède and brown. The underskirt, tunic, and back drapery, the waistcoat, revers, and cuffs are in Suède camel's hair. The bodice, which is prolonged into panels at the side, and the sleeves are of woollen, the ground Suède, and the lines brown velvet; the large buttons are covered in brown velvet. The hat corresponds, being Suède felt with brown velvet brim; the wing in two shades of the new blue known as "Jubilee blue." It is a bright shade, and gallantly named thus by French manufacturers.



richest emerald, commend me to the sixty acres in which are enclosed the stately ruins of England's earliest Christian shrine. Some of the old oaks which spread their bare and withered arms, appear to vie in age with the ruins which they seem to watch and guard.

Beautiful and majestic as are the fragments which remain to tell of the olden glories of the Abbey of Glastonbury, its great attraction to the modern pilgrim is its traditionary, or, if you like the phrase better, its legendary lore. An enthusiast in art may, it is true, find many a sermon in the stones piled here in the elder days when "builders wrought with curious care," but what would avail to the average pilgrim to

St. Joseph's Chapel, the richly-moulded windows, the interlacing arcade, and the Purbeck marble shafts, were it not for the fond belief that in the vaults below lie the remains of Joseph of Arimathea, of King Arthur, and his guilty but repentant Queen Guinevere?

Not many yards from St. Joseph's Chapel, in a quiet shady corner, flourishes a "holy thorn," which, on account of its position, is the most esteemed of all the holy thorn-trees now in Glastonbury. I was assured that it duly blossomed on last Christmas Day, and, not from any superstitious feeling, but as a simple souvenir, I could not refuse the offer of a tiny sprig, which I still cherish as a pleasant reminder of my somewhat sentimental journey to the "Valley of Apples."

J. C. TILDESLEY.



ST. JOSEPH'S CHAPEL.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.

PARIS makers have been making some beautiful dresses lately for the English firms and customers who patronise them. Two I saw the other day were simple and at the same time so elegant that they are worth talking about.

One was of the faintest tint of reseda made in a soft supple faille, which has a brilliant sheen upon it, and much substance, yet it is so soft it looks as if it could be pulled through a ring. The skirt was quite plain, and the front opened over pink crêpe lisse worked in beads. This soft-falling material fell in tiny folds from the feet downwards over pink faille,

and at the side and front there was a bouillonné of the same so arranged as to look like a ruche. The two side breadths were piped and cut up to the depth of four or five inches into narrow strips, an inch wide, with tassels of beads between, the bouillonnés of crêpe lisse peeping from beneath; the bodice was high, with a square wide Medicis collar just at the back, lined with pink, and beaded, as was the front of the bodice, which showed no fastening whatever. The colours were so cleverly blended, and the make so simple, that the dress was particularly pleasing.

The other was a more serviceable gown, made in black peau de soie; the front worked with blue

steel beads, festoons of a larger-sized bead coming down the centre; the vest cut in one with the front of the skirt, the back flowing.

Beads are the great feature in all Parisian trimmings at the present moment. The iridescent galons are quite works of art; they are now made in a compact surface of beads, sometimes with pendent drops; the groundwork is rarely visible, though occasionally gold-threaded tambour-work appears between the lines of beads. Some of the most beautiful specimens of these show a mixed colouring of beads, and have a truly Oriental aspect. Occasionally a frisé of silk in different colouring serves to throw the beads into still greater prominence.

I have seen some beautiful dresses trimmed with interplaited straw, worked with gold; and many of the handsomest gold trimmings have the pattern outlined with fine cordonnets of straw, which are almost imperceptible, yet considerably heighten the effect. The very finest cut-steel beads, which really resemble silver in their sheen, are among quite the most fashionable class of trimmings.

Chenilles blended with beads add to their richness, and are specially beautiful in light electric, carpeaux, and Gobelines-blue tones. Galons of cloth perforated and bordered with beads and cord are much used on the early spring dresses now being worn. But jet is quite the most fashionable of all trimmings, and is now costly when good; it is well worked and well cut.

The new tea-gowns and dressing-gowns have one notable feature in Paris—they are cut as for a low bodice, and filled in round the throat either with lace over material, or with a contrasting colour. It is not a particularly pretty style, but is new, and is sure to find its way to England.

Lovely silk guipure like Irish point is a fashionable trimming, also much soft silky lace. Quite a new kind, of a less costly character, has the appearance of seaweed or coral in a heavy make on a thinner ground.

There is a great deal of change in the make of sleeves. For children they are cut in one puff to the elbow, and straight to the wrist. For grown-up people, morning and tea-gowns have often large pendent sleeves; while others, again, are gathered into a band above the wrist, and to this band a revers cuff is attached.

There is a very large business done between Paris and England in children's clothing, and a number of good stuffs have recently been brought out for the frocks of little ones. The washing dresses are nearly all guipure—beautiful work which covers the entire fabric. Children of all ages, from infants upwards, are now having frocks of the threaded serge. This is finer and lighter than ordinary serge; it is covered either with stripes or spots, laid on or threaded through the surface of the material, which imparts to it a bright and silky effect.

There is another most acceptable novelty for children, a fabric called "Garni," a soft make of silk, thicker than gauze, strong and durable, but so soft

that a ribbon of it more than a quarter of a yard wide will go into half an inch compass. The fashionable ribbon with picot edge is apt to rub and irritate the tender skin of a young child, while this "Garni" is extremely soft. It can be had in all colours, and appears to have a universal application. Gathered into a series of leaflets, it is applied as a trimming to edge frocks and capes; it makes admirable hat and bonnet strings; soft hats and bonnets are made of it, and it is extensively used in juvenile millinery for trimming. As a ribbon with a narrow cord edge it does not appear to be very silky; but when it is used for the bonnets themselves, it has all the sheen of a silk gauze; it washes well, and meets so many requirements of nursery wardrobes, that it is sure to be in demand.

The new parasols are more curious than pretty. They are to be made for the hot summer days of muslin, crêpe lisse, and lace, gathered and puffed on the frames both inside and out. The shapes are not



A LAST GLANCE.

large, but are often quaint. The flat round Oriental form and the double square are, perhaps, the newest. The handles are made of thistle-wood, and of bois bouilli, both light and dull-looking. The Japanese flat bone handles, the designs painted in black on an indented surface, please the Parisians, and will no doubt find approval in England.

The bonnets become more pointed and higher over the face; but, apparently, their height and narrowness do not impress the general public with a sense of ridicule. The fashion, absurd as it is, is likely to last.

There are many novel points in a French bride's dress, therefore we have illustrated one, that will be found becoming to a tall, graceful figure. It is composed of cream faille, pearl beads, and lace. The faille skirt is mounted with a *Moyen Âge* pleat on the left side, the lace tunic being draped on the right. Beading ornaments the cuffs, the *plastron*, the pleat, and the border to the skirt. A drapery of faille crosses the bodice as an order, and this is balanced on the opposite side with a spray of orange-blossoms. The square train terminates with lace ruches, and the plain tulle veil leaves the face uncovered, but envelops the back of the figure. This graceful toilette could also be carried out in French moire and satin.

II.—FROM OUR LONDON CORRESPONDENT.

The seasons are so changed that the *Merrie Month* of May, of which the poets write, is, as often as not, cold and wintry in England, though we do occasionally have a week of summer weather therein; sometimes almost unnaturally warm. When May comes upon us, accordingly, it is necessary to prepare for all emergencies.

Those who know, or think they do, assert that silk once more has come to the fore. For myself I do not see it much used without an admixture of woollens or stripes, in which velvet is the dominant idea. I will describe some of the newest introductions, and readers can decide for themselves as to their merits. Silk and poul-de-soie have both been brought out with a thicker visible cord, in a number of lovely shades for evening, and more useful ones for day wear; but they are not used alone. There is such a variety of fancy silks, it is difficult to know where to begin to describe them. Brocades have not gone out, but, with very few exceptions, they appear in stripes; and some of the most beautiful show patterns in velvet, or velvet frisé, or both. Gold and silver still appear on silk and satin grounds in floral stripes and very large brocades; but the special revival of the year which has been most worn at Court ceremonies as yet is the *Louis XVI.* brocade, with the cream or light stone ground covered with flowers, in those faint colourings to which, apparently, the subduing touch of Time has lent additional beauty; but their dispersion is regulated mostly by interwoven stripes. A brocade of this kind can certainly be handed down for a generation or two; so also could the *Jubilee* brocade, made in cream and colours, with the *Star of India*, the rose, shamrock, and thistle, interwoven.

Another class of handsome fabric is the striped velvet and gauze, the velvet dark, the gauze light, and the stripes formed of upstanding silky knots on the surface. It is used for dresses and for mantles. But the world in general needs less costly fabrics, and there are plenty of all kinds to meet its requirements.

A number of dresses this spring are being made up on a foundation with perfectly plain petticoats made full, either of velvet, covered with cross-bars of lighter tones, or of a faille-grounded material with stripes in velvet of different colours and different widths, edged with a silk stripe of a lighter shade, a kind of shadow; for example, a stone ground, with brown, red, and grey stripes. These stuffs appear on the bodice, made principally, as are the draperies, of woollen material, cloth, and cashmere.

For young ladies there are some good-looking inexpensive silks, such as self-grounded serge silk with a line check, cream on violet, or red on stone. They make up well with wool. Thin makes of silk such as *Sunshing* have been brought out this year printed in attractive patterns both bright and graceful; these make entire dresses, and are intermixed with plain colours.

Tussore are the most durable of all cheap gowns, and this year they are to be had with coloured stripes blended with a narrow stripe formed of brocaded roses, or some other flowers, and are extremely good-looking and durable.

For evening dress a great deal of soft silk is used in all the lightest tones: *eau de Nil*, *pêche*, pink, blue, and cream. They drape well, and are interblended with lace; the bodices are cut low back and front, with a bordering of lace sometimes; they are more stylish draped in classic fashion, the material itself forming folds about the bust. Ribbon bows and epaulettes of flowers look well on the shoulders.

A word or two more as to fashionable silks. Many plain grounds are almost covered with corded stripes, the width of a strand of three-thread wool. Soft serge-like grounds are scattered over with brocaded horse-shoes, and satin grounds have most lace-like stripes on cream or red, mousse or brown ground. There is a large variety in these *Cluny* patterns; stripes, plain, corded, brocaded, and with frisé and velvet. Motifs are to be had in endless variety and many combinations of tone, but the fashionable colours, speaking generally, are browns, mousse, *heliotropes*, stone, and greys, with dark blues for serviceable wear.

There is a good leather-silk of the *Rhadamese* order just brought out, which will be a durable black silk, not expensive. It has not a bright surface, but a firm rich-looking one, and does not become glossy in wear. A satisfactory black silk is difficult to get, and for town wear there is nothing like it.

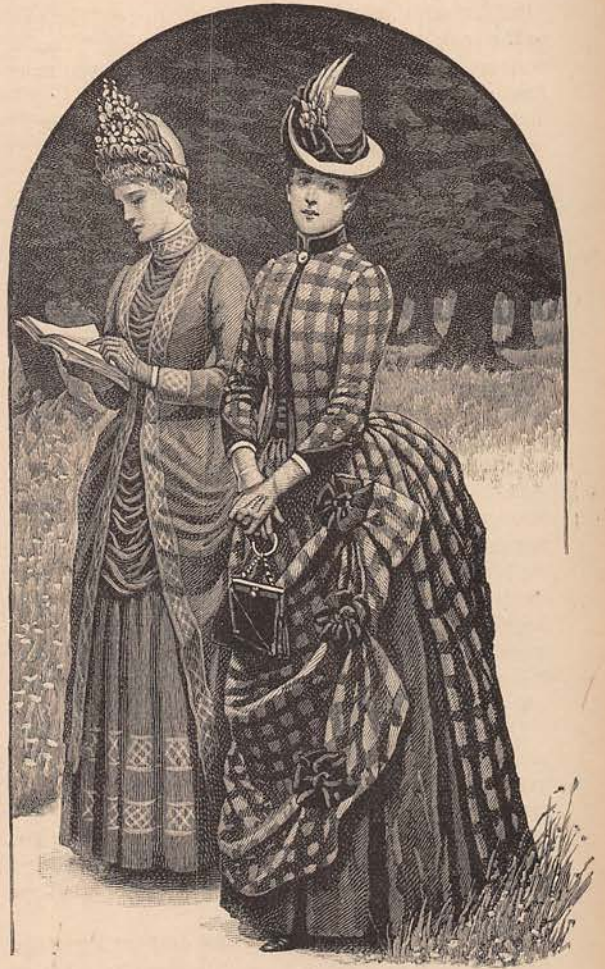
The width of skirts is increased, and they are draped in such a fashion as to appear far more important-looking than last season. Most bodices are made with side seams at the back. The fronts have waistcoats plain and full, revers, and corselet lacings in front; indeed, the variety is great, but points

in front and short basques at the back are the prevailing style.

Buttons play an important feature in the make of gowns now, and some of the tunics are buttoned down each side. There is very little new under the sun, with all our desire for novelty, and the most fashionable buttons for this spring are the bullet-shape crocheted ones, revived from twenty years ago. They are durable, and can be had to match every tone exactly. Even the coloured pearl buttons are encased in crochet. Large buttons are happily going out. Fringes are the favourite trimmings, but they are more used on mantles than on dresses.

The newest mantles have nothing very novel about them. They are of the mantelette order, fit the figure comfortably, and are high in the throat. They are nearly all trimmed with jet collars, front and back, trimmings and epaulettes all in one, so that they present the appearance of a glittering mass of jet. There are a number of close-fitting jackets for young girls, short in the basque, and covert jackets with loose fronts falling straight. Putty-coloured cloth is a most fashionable material.

Simplicity characterises many of the best-worn outdoor costumes, as will be gathered from our illustrations. The young lady who is reading wears a brown woollen gown, with full waistcoat of cardinal serge silk. Beaded brown galon forms the trimming both to skirt and polonaise. The stringless bonnet shows the same colouring. The second costume is for a slim figure, and illustrates a favourite style for making up one of the large checked woollens now so popular. The waistcoat, collar, cuffs, and skirt may be either velveteen or silk in the darkest shade of the pattern; but whatever the material selected may be, it should be self-coloured. Our model shows several shades of brown. The hat is brown straw, and the wing with which it is ornamented is dark cardinal.



CONSULTING THE GUIDE.

BEN BIGGINS' FOREIGN SERVICE.



UP at the Hall there was a general commotion. Mr. Westley, the owner of Westley Grange, had come pretty nearly to the end of his tether. He had but lately succeeded to the estate, and it had come to him very heavily encumbered; and now, with reduced rents, irregularly paid, he found it impossible to go on. He had, therefore, determined to spend a couple of years on the Continent, during which time he hoped that the agricultural depression would pass away.

The establishment at the Hall was not a large one by any means for a country bachelor squire, but it was larger than he could afford to keep up under

existing circumstances. So one evening he called his servants together, and told them how matters were with him, bidding them seek other situations at once.

His personal servant, Ben Biggins, was not included in the general dismissal, but was destined to accompany his master abroad. Ben was one of those men not unfrequently met with in this country—a man who could turn his hand to most things, though he might not be good at any. The position he held at Westley Grange was a cross between a valet and a gamekeeper, but at odd times he had been known to cook his master's dinner and make his master's bed. This was during a grouching expedition on the Welsh hills, but the rumour of it had travelled to Westley. Ben was in high spirits when he was told of the journey in store for him.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



IF in England you are destined to have warm weather, and the delightful sunshine, which has shown itself so coy in coming, should at last appear, I should advise you to wear a foulard gown; those being made in Paris are very pretty, and the material is one that lends itself to all the intricacies of draping, falling in soft and graceful folds. Moreover, if the material is good, it does not crease. Patterns which are not over-complicated are applied to it, and for the veritable Pompadour designs it is unrivalled. Spots, stripes, and Japanese motifs all find acceptance in foulard. Red foulard with black spots, and a light blue spotted in a darker shade, are just now those in favour with Frenchwomen, who have this style of gown made quite simply, with a pleated skirt and a pleated tunic, well caught up on one side with long-looped bows of ribbon; the bodice with full vest of some kind in the front. Checks and spots made thus do not require the admixture of plain material; but when the gown is one in which the gigantic plaids now worn in Paris are employed, the under-skirt is generally plain. Bear in mind that the material must be liberally employed, for foulard demands plenty of stuff.

A cursory glance at the present style of skirt would seem to argue that the arrangement is simple; never perhaps was more skill needed, and I notice that practised French hands rarely drape two sides alike, and on most of the foulards and woollen gowns no trimmings are used. When plain and checked, or striped materials are combined, the one lines the drapery of the other in such a way that it is turned up and shows, or a scarf-like drapery of the two is interblended.

For woollens good effects may be produced by the mingling of checked or striped velvets. They are, however, chiefly applied as plain skirts. Cashmere is so favourite a fabric in Paris that it is never likely to go out of fashion, and many truly charming dresses are made of it, draped over velvet skirts, the stuff fringed at the hem. This fringing by thread-drawing is to be commended to those who desire an effective ornamentation at little cost. The colours for this

arrangement which are in the best style are browns, fern, greys, mousse-green, and some deep rich reds; but the wearing of red gowns is an English rather than a French mode, and suits English complexions better than those of ladies on this side of the Channel. The darker tone, whichever tint is chosen, should fall near the feet.

Where the material will admit of it, pinking is once more employed, and many skirts have a gathered flounce thus treated at the hem, but placed there not so much for ornament as to keep out the flow of the skirt, and almost hidden. Plain cloth tunics, pinked at the edge, are simple, but always look well on a slight figure, especially when worn over a velveteen petticoat. Two shades of cloth have been used throughout the spring for the same dress, with no other admixture.

The colourings of the year are new and stylish: navy blue and tan for large checks; but they are amalgamated with rare skill, the tones shading into each other without any abruptness; myrtle-green and eau-de-Nil, brown and amber, appear on the same pattern. The leading tint is "Charles X.," a pink with a dash of red in it. The embroideries prepared for the fronts of gowns in this shade, with gold, are among the most artistic adaptations yet made in dress. The embroidery is raised and accentuated here and there by gems; sometimes the ground is silk, sometimes net-worked all over with gold.

The millinery is altogether charming as seen at our leading French houses, and is very gossamer-like and dainty. The bonnets look as if fingers had never touched them. They are tall, tapering to a point, which is higher above the head than the face of the wearer is long. Many new bonnets are made on wire frames covered with tulle, to be had in any tint. The whole of the back of the head is shown; and, when off, a fashionable bonnet looks a small affair; it is the height which gives it its importance when it is in use.

For June wear, you cannot do wrong in having a tulle bonnet with a bow of lace and an upstanding bunch of flowers. Some are covered all over with leaves, others with grass, and, by way of contrast, a red tulle front is introduced. The fabrics of which the best summer bonnets are made might have been wrought for Queen Mab, so light and yet so lovely are they; toile d'araignée, the French call some of them, and the gauzes are often so beautifully embroidered that they deserve special inspection. The flowers used are chiefly those which we have not hitherto been accustomed to see employed in millinery—puff-balls, dandelions, horse-chestnuts, and the homely "lords and ladies" of the hedgerow.

The Jane Hading hat is the fashion of the moment. It has a large turned-up brim with a good broad piece on the left side, and it has always very prominent



A PAUSE.

tufts of ostrich-feathers. Just at present women display as many plumes as did the Spanish gallants of old; as many as six ostrich-feathers are to be seen on one hat sometimes.

Coloured mantles are worn by young ladies; the tiny mantelettes make the costume very complete. They reach barely below the shoulder-blades, and have long ends in front, which may or may not be tied. They are sometimes untrimmed, sometimes bordered with pleating, while some have pendent balls and loops of ribbon all round. The exceeding richness of the beaded trimmings prepared for mantles might well call for the remarks of would-be satirists; they are generally put on in one-piece strips for back and front, as also the epaulettes radiating from the neck. Some of the evening mantles are just one mass of glittering beads, with no ground visible, and finished off with lace.

The variety of styles in the gowns made by the best houses is great, and, while I cannot find any leading idea permeating the every-day garments which are sold by thousands, in these others they may be counted by hundreds. Many polonaises are made, and I notice a very great change in sleeves. The pagoda, the

bishop, and the slashed sleeves are all by degrees superseding the coat shape. They have the advantage of comfort. Few women in a fashionably cut sleeve can raise their arms to their heads without discomfort. The majority put on their bonnets before their bodices, showing the folly of the sex in thus succumbing to the stern mandates of a passing fashion.

Examples, showing how to make up foulards and kindred silks, are given in the illustration on the opposite page, and the same styles might be also adopted for zephyrs and cambrics. The seated figure wears a soft Indian silk, of the favourite tilleul or lime-blossom shade; the yoke bodice is smocked both back and front, and so are the upper portions of the sleeves. The sash, cuffs, and collar are in a darker shade of green. The standing figure wears a foulard polonaise in Gobelins-blue spotted with red; the sash and the box-pleated skirt are in plain blue foulard of the same popular shade. Tilleul-green and Gobelins-blue are decided favourites in colours this season.

II.—FROM OUR LONDON CORRESPONDENT.

You will be wanting to know how to make up washing and light dresses. You may have a full, simply-hemmed skirt, with or without draperies; if you have them they must be straight and long. The bodice must have a vest or waistcoat, full or plain, with or without revers, ending with the bust or at the waist; and the sleeves are now often gathered into a band with a revers cuff of embroidery or lace. Where it becomes a question of lawn tennis playing, these have the immense advantage that they give free play and comfort to the arm.

White dresses will be much worn over colour—they are in thick heavy work, but sufficiently open to let the tone peep through. Plain materials, washing and otherwise, are being made up with embroidered yokes, the silk embroidery on woollens often closely resembling crochet net-work. Bias bands of silk and velvet are employed rather than lace or muslin; and indeed there is little space for much display of taste, since the collar-band comes up close under the chin. In making dresses at home be very careful that the actual bodice is cut high, for if too low, there will almost certainly be an ugly crease below the collar.

Linen collars and cuffs are worn with woollen gowns as well as the washing neckties like a man's. Sometimes these are supplemented by a coarse linen waistcoat spotted with a colour, and having no revers; but when this is the case, they are placed within a bodice that has them.

Little coloured bows of ribbon are worn at the side of the throat; the best plan is to tie them round the neck before putting the bodice on.

Aprons forming a dress trimming are once more to the fore for country wear and over loose skirts. These can easily be made at home, they need no lining, and

are either full into a yoke or have three box-pleats, back and front. Two or three skirts of different colours with white or neutral-tinted dresses make a good many changes, and so give variety without a very extravagant expenditure.

You may buy at any good shop now a number of different-coloured washing embroideries, like cambric, worked in self-colours; and these are most useful trimmings, seeing that they wash well and last long; dark blue linens and pink zephyrs are especially useful.

A number of pretty cotton and soft silk vests may be bought ready to put on, and serve for trimmings to bodices, at little cost or trouble. They are sometimes pleated, sometimes gathered, and only need buttoning round the neck.

The aprons are the same for skirt and bodice, being indeed a bib trimming and square long front tunic. They are made of soft silk and of muslin, and trimmed with lace. I have seen some very pretty ones made of the furniture cottons with blue patterns almost covering them, and of the same spotted muslin in various colourings that so much under-wear has been made of lately.

One fact I am pleased to tell you, because, from an economical point of view, it is certainly a great gain: French kid gloves are beginning once more to be far more used than *Suèdes*, and in the same beige tones. They may cost a little more to start with; but there is nothing so expensive as a cheap *Suède* glove.

A new mode of treating an ostrich-feather is to make it into a large bow, out of which some three or four small feathers or an aigrette rise; and these are placed on the fronts of bonnets, and in a smaller size are used in the hair; for some small ornament or feather aigrette is mostly introduced among the fashionable curls and twists with full dress.

The popular soft silk dresses make very becoming toilettes for young girls, and they are frequently very skilfully draped with lace fronts for older women for grand dinners.

Skeleton stays are finding many patrons; the steels are all covered with webbing and united by a sort of net-work, so that they keep clean a long time and allow the air to pass freely to the body, now considered a great desideratum.

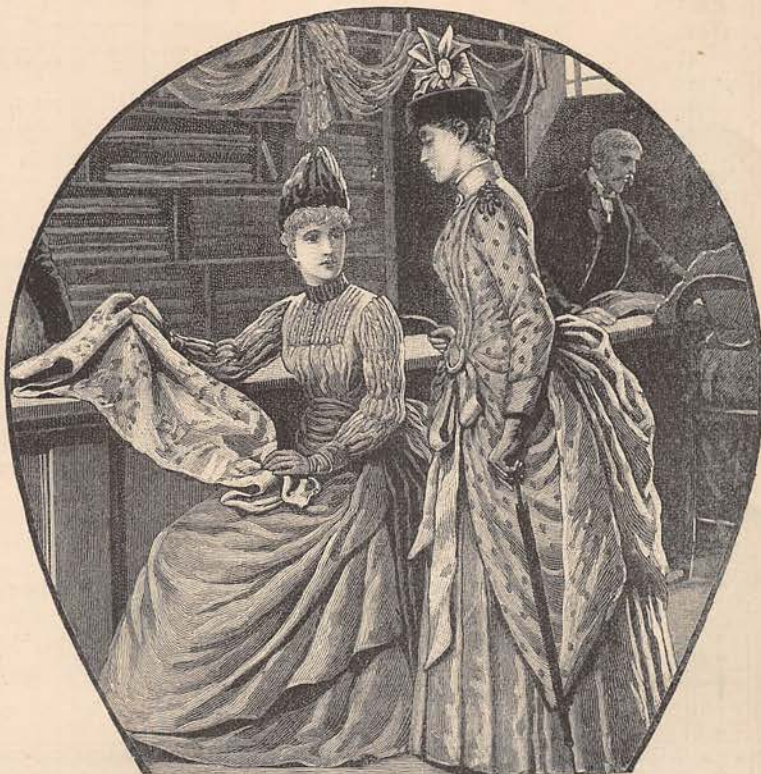
There is a great effort visibly made to produce astonishing novelties; but with the only result that old modes come back to us again; among others the gathering of skirts on the pointed bodices. I have lately

seen rich brocades thus treated, the skirt quite plain, but flowery; the sleeve puffed in one long bouillon to the elbow only, and having a close-fitting piece to the wrist.

Small jackets of the *Zouave* order, in pilot cloth and finer materials, not coming below the waist, have been introduced for wearing over the fashionable skirts when the weather is chilly, as it so often is even at this season of the year.

The prettiest waterproofs have been brought out covered with silk in excellent designs. Most of us well remember how we once longed for night to come, that we might wind our first watch; and some of the purchasers of these new waterproofs will be wanting a shower, that they may put them on. The chances are, in our climate, that their wishes will not be long unfulfilled. The shapes are prettier than of yore, and a new dust-cloak is half a *polonaise* and half a cloak, and positively they have been made with distinctive epaulettes. Steels are no longer placed in the backs of dresses, but the cushions are considerably larger.

The violinist in our illustration wears a dress that is a pretty combination of checked and plain washing silk. The former is used for the skirt and bodice, the latter for the well-draped tablier and tunic. A novel feature is the panel at the left side arranged to fall in three sashes, that are gathered at the ends and terminate in gimp and chenille tassels. On the opposite side the tablier is draped to the left hip.



"TWO HEADS ARE BETTER THAN ONE."

WHAT TO WEAR IN JULY.

CHIT-CHAT ON DRESS. FROM OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.



THE "washing" dresses this year are very dainty, but few of them are worth much after they have come in contact with the wash-tub. There are cottons, muslins, silks, and voiles, all of which purport to wash, but do not, though they may clean. There is a marked return to the full-belted bodices of years ago. In cottons these do not need linings, otherwise they should be very slightly gathered at the waist in the centre of the back; and in the front either only at the waist, or at the neck and waist, but not on the shoulders. A straight piece of white muslin gathered lightly at each edge is often tucked into the front after the dress is on, and before the belt is fastened; this gives it a more dressy appearance with little trouble and cost. Loose outside jackets with straight fronts are often made to wear with these sort of dresses, and are specially useful for the country, where cool winds blow when the sun goes down.

Lawn tennis dresses this year are mostly made with loose shirts of silk or wool. There are some pretty new flannels striped in a combination of tones. These are used for the skirt, made full and plain, with either paniers or long draperies, and admit of shirts being worn of any colour in the stripes. Many young girls have high-crowned sailor hats to wear with such costumes, and scarves to match the shirts, which they twist round the hat whenever they adopt a different colour. A loose jacket like the shirt makes it complete.

I have seen some of the shirts for lawn tennis wear made with a new, or rather revived, sleeve—tight to the elbow and then full to the shoulder.

White cloth dresses trimmed with gold braid are most fashionable, but they are costly, because they require to be made by a tailor, and only the best gold braid used, or it will soon tarnish. Those to whom money is no object spend large sums on buttons, which are engraved with initials or monograms. On such dresses as these the buttons are gold, but on the yachting dresses they are tortoiseshell, with the engraving only in gold.

Among the smartest items of dressing at the present moment are the out-door jackets—cover-jackets—some of them with large ivory engraved buttons. Others are made in plain cloths of various colours, but always with the fronts more or less decorated, frequently with brocaded plush, or velvet or gold embroidery. How-

ever, their perfection rests more on the cut, which must be perfect.

With a knowledge of what is worn, a wise expenditure on certain articles of attire, and a clever workwoman, I think it is easier now to dress well at little cost than I remember it to have been before. A good skirt and a good bodice pattern are needed. So many things can now be bought ready made which minimise the difficulties. Bows of ribbon for millinery, for example; a straw bonnet, with or without strings, needs little else but a well-made bow of picot-edged ribbon, and these can be bought at most of the leading shops. Jersey bodices, too, are no longer shapeless; they have seams, and can be boned; the elasticity of the material merely makes them adhere to the figure and fit better.

There are two or three styles of mantles worn now; one after the order of a habitshirt is very easy to make, especially if you buy the ready-prepared jet fittings—collar, epaulettes, and trimmings, all united. The sleeves are simply two or three rows of crimped lace to the elbow. Lace is used all round, and forms square ends both back and front. Velvet or silk is the foundation, or sometimes only jetted lace. A cape with long ends all bordered with frilling is another easy style. A paper pattern can be easily procured, and with that and an illustration of what the article should be when completed, there ought to be no difficulty.

Those who are skilful in smocking will be glad to hear of an addition which much enhances the appearance of the work when complete, viz., a bead introduced in the point of each diamond. I have just seen a bride's dress made of soft white silk with a yoke thus treated. Yokes smocked are now frequently introduced by fashionable dressmakers in their light summer dresses, and they are no longer only an indication of æsthetic dressing, which is so frequently untidy and ungraceful. The truth is, there is a great deal that may be borrowed with advantage from old modes, but it requires to be carried out by skilful hands and with good needlework.

A durable and stylish bonnet can be recommended in what is called "dentelle de paille"—viz., open-work straw—with bunches of dandelions and thistle-seeds, as well as bows of ribbon. Such blooms are among the most fashionable now. When the season is over the bonnet can be lined with velvet for colder weather. A new mode of arranging strings is to fasten them on double, so that both the picot edges show, and the most fashionable tuckers are simply a piece of ribbon, cream or light toned, put in this way. Coloured straw bonnets to match dresses are worn, and these are not often smooth, but generally rough, of a make known as "nutmeg." A helmet shape in jet has just come out. It is stylish when trimmed, but before it has been submitted to this treatment is most unfeminine in style.

"Niagara-blue" is a colour which women have accepted with *furor* this season. It is like peacock, or turquoise, or serpent-green, but is neither one nor the other. There is a new name for eau-de-Nil, viz., "Baltique," and that is in favour too. I have just seen a tea-gown made in velvet of that shade, the front in alternate stripes of cream velvet and lace interwoven, vandyked at the edge, and bordered with peach fringe. It was exquisite, but not durable.

Poplinette is used for many useful gowns now, especially in string-colour, with appliquéés of velvet and silk embroidery edging the draperies and forming the vest. The bodices are decidedly longer and narrower, less wide on the bust. Very large square pockets are introduced on the hips; and the loose fronts have now found their way to dust-cloaks, which are more coats than cloaks, and open the whole way up the back, and have a crossway piece forming a vest and reaching to the hem. Bell sleeves and loose sleeves of many kinds are used upon them.

Our illustration shows two fashionable out-door costumes. The elder lady, who is standing, has selected one of the favourite colours and combinations of the season — grey and white. The dress is grey, trimmed with velvet of a darker shade, which serves for waistcoat, revers, and cuffs. The habitshirt is soft white silk, and so is the panel on the left of the skirt. The bonnet is grey, the soft feathers and aigrette being pink and white. The seated figure wears a dark blue voile costume, trimmed with light blue and white silk galon. The Princesse dress opens over a silk skirt of a deeper shade; the fronts of the bodice form loops at the waist. The hat is lace-straw of a deep Tuscan shade, the trimmings blue loops and white wing; the upturned brim is bordered with velvet. This style of costume would also look well in canvas, zephyr, alpaca, mohair, or any washing material.

II.—FROM OUR PARIS CORRESPONDENT.

The dresses preparing for the English market in Paris are original, and quite unlike those that have been worn hitherto. No material would seem to be so fashionable as foulard, which has good qualities in its favour, as it is graceful, durable, and need not be costly. But many of the gowns now being made of it are most expensive. They are trimmed with velvet, lace, and beading. Swiss belts in beads and velvet appear on many of them, and great favour is shown



A GOOD VIEW OF THE MATCH.

for what has hitherto been rather an English style, viz., the loose blouse, after the order of the Norfolk jacket, with pleats, the skirt fastened over it.

There are many beautifully soft woollens now worn in Paris of a nature between crêpe and nun's veiling, such as "crêpe de laine," and the "crêpe de Nice," which would almost pass through a ring, it is so fine, and yet, at the same time, looks of a graceful substance when employed in drapery. But to my thinking they all sink into insignificance beside "foulard crêpe de Chine," because to these other advantages is added a silky surface. This has chiné patterns, large scattered bouquets of one single tone, and, like foulards generally, is to be had in cream covered with bouquets in tones apparently mellowed by time. The inspiration is drawn from Marie Antoinette's time; and we seem to see her and the fair dames of her Court playing at rural life at the Trianon, for the dresses made of it would all appear to have a pastoral element.

The narrow "frivolité" ribbon, as it is called, is freely used on dresses, millinery, and even on furniture. Lace flounces are often headed with puffings of net, through

which it is run, with rosettes and bows of the same at intervals. This is a favourite treatment for the front of dresses: a polonaise with paniers in front, and long drapery of flowered foulard forming the back. Wide lace flouncings, if you have them by you, may now be turned to the best account, and so may lace scarves, which are formed into paniers and straight drapery for the back.

Both braiding and pinking play their part in dress-making in Paris; nearly all the edges of flounces and draperies are pinked round in small scallops about the size of sixpence. The braiding is very close, and worked in fine braid to the depth of a quarter to half a yard. This mode is bringing into work again a number of experienced braiders who for some time have lacked employment. It is a style of ornamentation used on the skirt, bodice, and mantle, which are generally sold all together and made *en suite*.

The sleeves of dresses are undergoing a wonderful change; puffs and vandykes, and insertions, with high epaulettes, characterise many of them, and it is no longer necessary that they should match the bodice;

indeed, they are far more frequently in unison with the trimming.

In tea-gowns long hanging sleeves, with closer ones beneath, are now the fashion, and almost any and all of the vagaries of the sleeves of the Middle Ages are brought back for a time, to see if they find general favour, by the Parisian luminaries who originate the fashions of the day.

When collars are worn on dresses there is no mistake about them: they are positive collars, very high; but they require the most careful cutting; inferior dressmakers always start them wrong.

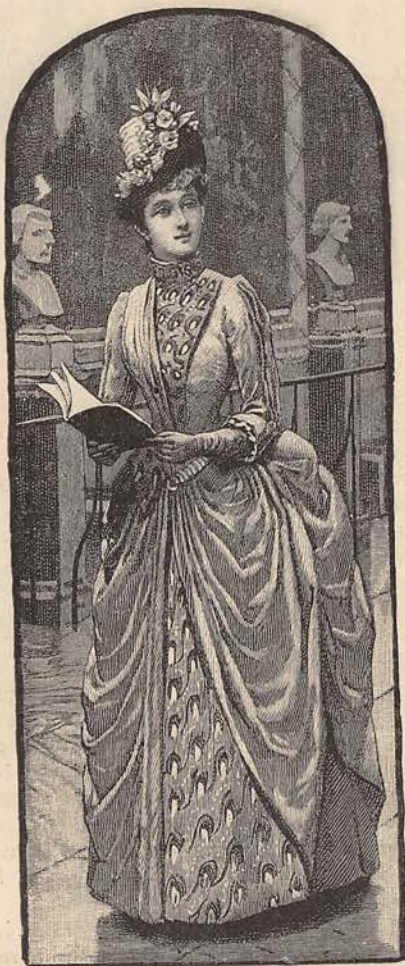
The new fabrics, with striped lace alternating with velvet, silk, and gauze, are employed for all kinds of dresses, and are not cheap. Many of the silk stripes are covered with close-set loops of braid, and are very handsome; but the lace costs what old folks call a mint of money. The contrast, however, between the thicker and thinner material is very effective.

Moire is much used in black and also in cream, but the black is generally plain, whereas the cream has chiné flowers, and is intermixed with decided colours, such as cardinal or mousse. The front of the gown is of the lighter tone, and the sides of the coloured faille are only lined with lace. Selvedges are often made to take their part in trimming, being edged with the picot ribbon; and flannel dresses with coloured selvedges are pleated so that the selvedge makes a border. Never was more art and ingenuity called into play with regard to dress. Parisians are using for trimming some of the thick untanned leather to match any colour required, for it takes the dye easily, and moreover is a good ground for silver and gold thread embroidery. A brown silk had brown leather trimmings worked in silver and intermixed with dark blue, the loose vest being of white silk. If variety be charming, there can be nothing to complain of in the charms of this particular garment.

Spangles in jet, gold, and silver are the fashion of the hour. They are applied to crêpe de Chine and foulard when used as draperies on skirts. They glitter on the small mantles now worn, and on bonnets, to say nothing of shoes, which become more and more dainty. Many dresses can be smartened up by a plastron vest attached to an all-round collar fastened about the neck. Some of these are beaded, or made of bead-woven cloth, but many more have the spangles.

Plaid ribbons are a feature in present fashions in Paris, and they are used so prominently on dresses and bonnets that there is no ignoring them; but I do not advise their adoption in England. They are rarely suited to English requirements, or—more important still—English complexions.

The pretty French costume that we illustrate would be suitable for a garden party, wedding, or any other smart function. It is in Gobelins-blue foulard crêpe de Chine, the demi-plastron, basque, and tablier being silver and blue gauze over silk. The sleeves are novel and graceful, the fulness being arranged outside the arm, and terminating as a ruffle. The fancy straw hat is turned up with blue velvet and ornamented with a cluster of thistle-down, poppies, and cornflowers.



AT VERSAILLES.



SWEETS TO THE SWEET.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



THERE is certainly a very great change creeping over the capital of France. To those who know where to seek what is needed, it doubtless still remains the mart of the world, as far as fashion is concerned; but speaking generally, clothes are expensive; the cheap treasures are things of the past, which years ago made a lounge amongst Parisian shops a ruinous amusement to minds not insensible to bargains. Our Transatlantic cousins have tended to make everything costly, and the world now comes to England for

the cheap trifles which Great Britain imports from Japan and the world at large. Still, many of the best gowns worn during your London season come from across the Channel, and a large number were sent over for your Jubilee celebrations. I have been admiring from time to time some wonderful embroideries and beadings. The newest idea appears to be to have the bead and the foundation of the same tone, and to use the beads so liberally that but little of the foundation is seen.

Young girls' summer gowns for smart occasions have been happy combinations of soft, inexpensive wool and silk; indeed, though we heard a great deal of this being a silk year, most of the every-day gowns I have seen have displayed a preponderance of wool over silk. The French are very skilful in the amalgamation of their whites, especially when wool and silk are used together. Lacing is employed a great deal,

both as a fastening and by way of ornamentation. Many panels on the sides of skirts are laced with thick cord; and I am happy to say most dinner-gowns are laced in front—a very easy, comfortable arrangement, as it is possible for the wearer to fasten them, which cannot be done when the lacing is at the back.

Heliotrope remains the most fashionable tint in Paris, but it includes many tones, from the lightest fleur de pêche to deep rich violet. Parisians excel so much in the amalgamation of materials, which intensifies the beauty of colours. If velvet is introduced on silk, it is darker, and yet equally intense. Gold embroidery on heliotrope was a new idea, largely employed on the Jubilee gowns, and coloured lace to exactly match looks well in the peach tones: it shows them up better than white, which is, however, greatly employed with them. Many bonnets worn with this tint are composed entirely of violets.

Brides in England have been sending to Paris for the simplest wedding-gowns of white muslin, and having richer cream silk or satin made up for evening wear; but French brides go to England for Honiton lace, with which the whole front of the skirt is covered, and ignoring the simple beauty of tulle, think a Honiton lace veil the acme of fashion. Valenciennes lace is largely employed on day gowns and bonnets. Many dresses, however, show no lace at all, only a trimming of crêpe; and the white crêpe fichus for summer wear are really worth a thought. Grey and brown is a combination to be seen in some of the best show-rooms, and so are shot silks with shot velvets, but they require to be made up with skill. Ruby and pink, and deep cardinal and straw, are mixtures seen in many of the new dresses. They are certainly conspicuous, but nothing to the plaids which Frenchwomen cling to, and Englishwomen refuse to adopt at any price, let the manufacturers bring them forward in what guise they will.

A very pretty new pink tone has been brought out, and is sent over to England principally in the form of tea-gowns. It looks best in the soft make of silk now so much used, and lace insertion is introduced into this, but it is nearly always mingled with crêpe de Chine, for nothing drapes so gracefully. A tea-gown should look loose and easy, but really be so deftly conceived that it shows off the good points of the figure. The back of the bodice is mostly made in the Watteau style, which of late has changed its form: it is no longer a pleat, but starts from a lace-bordered point, and falls as a drapery at the back, as though the corner of a shawl had been so arranged. "Shirring," as the Americans call gathering, is generally introduced on the front or sides of such tea-gowns; at the waist often in as many as a dozen rows, which tend to make the waist look smaller; it is softened by cascades of lace at the sides. Very often striped Pompadour silks, having pretty floral sprays, intermingle with the crêpe and the plain silk. The sleeves of tea-gowns now are rarely of the coat order, never unless they have a pendent sleeve outside; they mostly hang from the elbow in a point, being drawn

into the arm in front, with soft falling lace to drape it. Sleeves are undergoing a great metamorphosis in Paris; some of them are cut quite straight, and gathered into a band at the wrist.

Suède gloves are giving place to the French kid; they last better, but are expensive to start with, for they are many-button length, and very few of the little animals produce skin enough to cut a pair of twelve-button length gloves. There is a yellow tone in the tan colouring, which is new, and a very light and beautiful grey is being used for full-dress morning and evening wear.

The tuckers most employed now with dresses are not cream at all, but of a colour; and ribbon with a picot edge is doubled, so that both the picot sides show; this is becoming to the skin. The narrow Frivolité ribbon is also used in a succession of loops, but it easily spoils. There is a great disposition to judiciously introduce colour into the adjuncts of dress, where it shows itself as a surprise. Handkerchiefs tucked into the front of bodices are out of date, but they are allowed to peep from side bodices and skirt pockets: the slits being introduced, it would seem, on purpose. If these handkerchiefs are coloured



A BRIDESMAID.

the pattern is carried all over, not merely as a border. The fine white hem-stitched handkerchiefs edged with lace, perfect as to needlework and fabric, are what Frenchwomen mostly use in the morning.

The group in the Champs Elysées shows a mother and her two young daughters dressed in the latest style. The mother's bonnet is made without strings, but with a large upstanding bow of closely-pleated silk. The front of the skirt is thick white guipure on a net foundation, the back and bodice of red spotted silk; and a band of red velvet and two points of velvet meet in front over a white vest. The soft woollen material worn by the elder girl looks smarter by reason of the white waistcoat, within which is a full-gathered vest of soft silk, matching a side sash and a tuft of bows which peep above the brim of the hat. The younger child's frock illustrates the new make of sleeve, and is of foulard trimmed with white embroidery.

II.—FROM OUR LONDON CORRESPONDENT.

There is one point in which English modes assert themselves: viz., in picture hats, as they are called. In France designers take a wider field and borrow ideas from all periods; but in England, when we talk of a picture hat, we mean one which has the Rubenesque element therein, large in the brim, high in the crown, and turned up wherever the fancy takes the milliner. These are just the sort of head-gear that suits certain phases of our young English beauty, and that is in demand in the present month, when the maidens of England are spending their time by the sea and river, or in the sweet, fresh country, where lawn-tennis parties are events of very general, almost daily, occurrence. But even these picture hats take a certain amount of inspiration from current fashions and taste. However high the crown, the trimmings are piled up on the top, whether they be bows or bunches of roses. The brims are lined beneath with velvet, which throws a becoming shade on the face, and the crowns are often simply entwined with cotton crêpe, or wide lace, secured at the side and top by a bunch of flowers. Any girl with a very moderate talent for millinery, and a knowledge of what suits the shape of her head and face, could arrange such a hat for herself. White and yellow, or rather cream and yellow, is a most happy combination for summer-time. For older women, black lace hats of the same shape are much worn. Sailor hats every one wears this year, but narrower in the brim and higher in the crown than heretofore. They are quite easy to trim: they only require a band of ribbon round the crown, a strap at the back from beneath the brim to the top, and a large bunch of bows resting on the crown behind. A black one trimmed thus with red ribbon and poppies, worn with a cream dress, is stylish and becoming. The "nutmeg" straw, rough in the plait, but with a shiny surface, is used for all kinds of hats.

Those who ride will be glad to hear of a chevette glove, soft but durable, made with four buttons.

Many mothers just now are busy preparing their children for the seaside, or repairing the ravages

school wear has made on their wardrobes, and consequently will be glad to hear how some of the most popular frocks are made. I think a blue serge with a striped blue and white petticoat had much to commend it. The petticoat was perfectly plain, the serge tunic quite simply draped; the bodice made with a striped yoke, long and full, falling over the waistband. The sleeves of blue serge formed a puff to the elbow, with under-sleeves of the stripes. If serge is too warm or too hackneyed, useful and pretty frocks are being very simply made of blue and cream or brown and cream checks, like dusters, with velvet collars and cuffs. Their simplicity makes them good style. There is a new mode of draping the fronts of tunics for children with pleats meeting towards the front, so that the fulness is brought forward. Norfolk jacket bodices are much worn by girls in and out of the school-room, and suit slender figures well; when yokes are introduced (as they so often now are) they are frequently tucked, especially when the material is striped, for it tends to give solidity to the colour. Vests of the V form, in velvet or plain woollen stuffs, are a favourite arrangement for the bodices; then the fastening is an invisible one on the left side. A distinct piece of the material in loose pleats, carried across the bodice like a sword-belt, is another fashionable style. Large lace collars are used for quite young children, but more for dressy occasions than ordinary wear. Simple kilted skirts, with no drapery and a blouse bodice, is a usual way now of making up children's cottons for every-day wear. White piqués are coming in again; they do not crease, and, for white, keep clean a fairly long time.

Tailors will be busy now, for travelling and seaside dresses come mostly within their province. Faced cloth, such as is used for liveries, is being largely employed for ladies, especially white, with the new Gobelines blue and stone shades. The draperies are long and straight, giving the idea of one skirt opening over another. Often the cloth is gathered into large sash ends, terminating with a tassel or gimp ornament. Braids of a good width, and interwoven with designs like an Oriental letter, are much employed, especially on yachting-gowns. For positive summer wear there are some new makes of woollen stuffs used by tailors, such as the so-called "hygienic cloth," closely allied to the old Carmelite, and the "sponge cloth," very suggestive of house-flannel, being loosely woven. This looks well for bright cardinal gowns, a colour still well worn.

The jackets made by tailors are jaunty-looking, with lapped seams and rolled collars, fastening at the side, either close-fitting or with loose fronts.

We give in our illustration a dress suitable for bridesmaids or for full-dress morning wear. It is made either in clear muslin over a skirt of striped muslin and lace, or in soft silk with lace insertion introduced. The upper skirt is caught up with sashes of silk pinked at either edge, for pinking is now much worn. There are lace-trimmed braces on the bodice, with a Steinkirk lace tie and vest. A broad belt of silk encircles the waist.

TO THEE, O LOVE!

THE slanting shadows fall on path and glade ;
 Dance down ærial waves, of moonlight made ;
 A thousand tiny lives, in revelry,
 Wave airy wings and beckon on to thee!

To thee, O Love! whom sun-rays softly kissed,
 Pale rose at eve, and haunting purple mist,
 Now shot with silver, Night's delicious dress,
 Cold, pale and pure, religious loveliness.

Through darker paths, though lit by jewelled ray
 Of glowworms' lamps, my trembling footsteps stray
 Through wider space, where many a brilliant bar
 Of moonlight points to thee, O Love! my star.

Sing soft, O winds! in sweet vibrating tone,
 All songs, all harmonies to summer known,
 From Nature's deepest heart in silence wrung,
 By all that poets ever thought—or sung.

FRANCIS H. HEMERY.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. FROM OUR LONDON AND PARIS CORRESPONDENTS.



A LESSON OUT OF DOORS.

I.—FROM OUR LONDON CORRESPONDENT.

SEPTEMBER is often one of the finest and most enjoyable months in the year, and certainly is not a period when there should be much change in raiment. Only quite at the extreme end of it is there any fear of cold weather, and it is rare then. Towns are as a rule deserted, so travelling and country clothes are most needed.

No one can do much wrong now by having a loose bodice of some kind—call it a shirt, Garibaldi, what you will. Young girls should choose a soft red silk one for lawn-tennis parties. They can wear it with a

black, white, or grey skirt; and with a red hat and parasol it is very stylish. It can be made either with a yoke, the fulness gathered below, or with three box-pleats back and front, or simply with a band round the waist, the fulness, which comes naturally at the waist, being caught in with the belt. There never was a style that was more encouraging to home dress-making; with a good pattern, or an old skirt picked to pieces, a very tyro in the art could record a success. It will be necessary to take care that the seam on the shoulder is not too deep, and the sleeve set-in in the right place, the under-arm seams the proper length, the neck-band accurately shaped, and the fastenings in the front true as to distance. The sleeves are often bishop-sleeves set in a band, occasionally they have a straight turn-back cuff.

For little girls there are many seaside and country frocks being made with full plain skirt and a loose bodice with yoke, but slipped beneath the skirt; a sash round the waist—broad, and tied at the back. Other children, again, wear the loose shirt in-doors, and for out-door wear have a jacket just fastened only at the throat, so that the full vest shows; the basque is pointed in front and in the centre of the back, and the trimming is usually close-set rows of narrow braid. The Masaniello cap, set in a firm band, with the tasselled point falling at the side, is most fashionable for children; their elders affect the naval officer's cap, made to match the suit, with a flap over the brow.

Canvas is a fabric which for autumn wear has much to commend it, and such dresses are now lined with a colour; so if you happen to have by you a canvas dress that has lost a little of its freshness, a brown, Gobelin-blue, old-gold, or red lining, in not very rich silk, will completely freshen it up. Blue serges and dark tones of woollen stuffs are being much intermixed with the cream-grounded flannel, having many coloured stripes, which enlivens them up considerably; while the light and ever-useful tweeds (generally with narrow stripes) have panels and waistcoats of solid colour. There seem to be only two or three varieties in these bodices—loose jackets and close-fitting waistcoats; shirts, often with sailor collars, and the habit bodice; but the changes rung

upon waistcoat, masculine neckties, and their fellows, are numerous enough. The linendrapers make dressing an easy matter now; ready-made shirts are easy to procure, and all kinds of white and coloured waistcoats and shirts, the latest a faithful representation of a dress shirt, narrow evening tie, and all. The last cut of jacket bodice, too, shows a shirt front and waistcoat cut exactly like a dress suit.

The colour for the winter, so competent authorities say, is to be blue, which means that the manufacturers are preparing that colour. Alas! however, the public are not to be depended on, and have an awkward plan of hitting on some speciality of their own devising, causing such a run on the commodity that its price goes up. This was the case when the narrow ribbons were first used; now the supply is illimitable, and they appear liberally on dresses and bonnets.

Inexpensive and most pretty lawn-party dresses are now made of striped heliotrope and white cottons, with simple long draperies, full banded bodices, and mauve hats high in the crown, turning up at the one side only in a point, and covered with velvet, large bows of ribbon on the top, and bunches of lilac at the back, with, of course, a parasol to match. Be careful of your old parasols; it does not cost much to cover them, and it is *de rigueur* with all these light gowns that they should be made of a piece of the stuff.

Light salmon-pink flannel is a material and tone which can be highly recommended, for it looks well

for summer, and, trimmed with silver braid, makes a most excellent home, dinner, or tea gown, and any floral embroidery introduced on the bodice shows up well. The newest tint is blush rose, or monthly rose, but for wear the salmon tone is to be recommended.

In bathing-gear there is a novelty, viz., the combination dresses in elastic cloth, or stockingette. They are very good indeed for children, and for swimming; but they require additional tunics for sea-bathing.

One of the great mistakes of the present day is the paucity of under-clothing that women of fashion indulge in; it is laying the seeds of many illnesses. Some have doffed petticoats of any kind, and are content with combinations and dresses; it is neither seemly nor good for health. Running into extremes would seem to be a characteristic of womankind. Some years ago they were over-weighted with clothing, which, coming mostly from the hips, was in every way deleterious; now they run so much into the contrary extreme that, unless the folly is nipped in the bud, diseases of the lungs, rheumatism, and a long train of evils will run rampant. The disciples of woollen clothing would have nothing else worn; but some capital elastic vests have been brought out in thread, which are quite worth thinking about.

There is a good Tussock-coloured material, "silk lawn" by name, which washes well, and is twice as durable as the silk for under-clothing; this is being made into under-raidment of all kinds, and proves generally acceptable.

The youthful matron in our illustration wears a costume of checked homespun and velveteen, in shades of dark and light blue. The bodice crosses over a velveteen waistcoat, and the ornaments, both at the waist and cuffs, are silver. The little girl wears a costume of pink veiling and cream lace; the sash, bows, and stockings are red.

II.—FROM OUR PARIS CORRESPONDENT.

Parisian hats and bonnets are made in a shape which possibly will be adopted in England next year, though some of the best firms have already imported them, among whose customers they have found a certain amount of favour; but the ordinary Englishwoman lacks courage. Pretty but peculiar is a stringless bonnet composed entirely of strawberries, leaves, and white blooms; or one of rose-twigs interplaited, with an up-standing bunch of roses at the top; or stalks of straw bound together, so that the brim is formed of the wheat-ears, and at the back a bunch of feathery dandelion-seeds, marguerites, and roses. Ophelia might have woven such a head-gear in the fields, yet, careless and rural as it looks, what subtle art has been employed!

The Bergère hat, just at this season, delights the Parisian during her sojourn in the country; the wide brim is turned up many times, apparently carelessly, and it recalls the Tricorn hat, which always has proved becoming. It is loaded with flowers, mostly placed at the back, and mousse velvet appears to be the tone that goes best with the flowers. Leghorn and Tuscan



AN AUTUMN WALK.

are the straws generally used, and with the latter a straw gimp is laid round the velvet that surrounds the crown; "straw lace" is the proper term for it now. The bird of Paradise plume, in the hands of a skilful Parisian milliner, undergoes curious transformation; it is dyed any tint required, and tipped with gold.

Shot velvets and shot ribbons are most fashionable in French millinery, and none but French fingers can make bows with the subtle grace which gives the *cachet* to their productions. Seeing that bonnets are small, and that many if not most of them are left quite open at the top, their price is heavy, and they consume a large amount of material.

In view of autumn, thistles have come to the fore again in all shades of heliotrope, blended with "vieux rose," as the old-fashioned shade of pink is called. Red bonnets are being made as much for autumn as for summer, and these English people readily buy as they pass through Paris. Fruit is now appearing, but autumn fruit; let us hope vegetables will not strike some one's fancy—we have had beetles, and caterpillars, and birds *ad nauseam*; there are people who would not reject tomatoes, and even cabbages might prove irresistible to some, could they be persuaded that the real *grandes dames* favoured them.

The seaside dresses now worn are generally of foulard, the skirts are just kilted and draped, and Frenchwomen show just the same favour to the blouse bodices as their sisters across the Channel; but nothing is left to chance, and they are made to fit beautifully. They have of late much increased the list of colours in this most useful stuff, and also the patterns printed upon them. For the several gay gatherings during the out-of-town season coloured muslins have been worn with bonnets, mere poufs of little airy nothings; or the triangular hats which you will see on Father Thames next year. French girls make them the foundation for such a mass of sweet peas, convolvuli, and wild lilies, it is wonderful if any portion of the foundation is visible.

Black lace dresses prove so universally useful, it is not surprising that they are worn both in France and England. Chantilly is most preferred, and the newest are little draped, flounces being laid on the foundation skirt almost plain. They are generally made up over a colour, and serve for morning and evening wear. The old-fashioned *barège*, too, good and durable, is employed for stylish gowns, especially in light colours.

French dressmakers arrange with great art the new draped morning and evening bodices which, while showing soft falling drapery, yet fit to perfection, and develop all the beauty of the figure. The drapery comes mostly from the left shoulder, and gives a statuesque appearance for evening wear when made in white *barège*. Silver threads and spots blend with some of the richest silks now made, and there is nothing to show that the costliness of dress is likely to be in any way diminished.

Among the articles the Parisians pride themselves upon are the new waterproofs, and, though they are



"IS THAT HIS FLAG?"

sold in Paris, they are of English origin. They are covered with light-coloured silk, and are taking the place of dust-cloaks, for they serve a double purpose. Another kind is being imported from England, covered with tweed and check silk, giving not the slightest indication of being waterproof, made with a cape, sometimes with sleeves, and well ventilated under the arms. They really fit and are elegant-looking, which such protections from the storms rarely are.

At *Kursaals* and *Établissements* there are some pretty bodices seen made with chemisettes of Oriental *crêpe* well braided in gold and silver; they are dressy and cool.

There is certainly a disposition among Frenchwomen now to borrow their ideas as to dress from the peasantry and from past days, and the *Incroyable* and *Merveilleuse* absurdities have proved a mine of wealth to designers of late. Seeing how many follies were perpetrated then, it is to be hoped the revivals will be characterised by some amount of common-sense; and while the bodices with lapels and double buttoning at the waist, and the muslin ties, may be accepted without objection, some of the ridiculous head-dresses certainly cannot, it must be remembered. Alsatian bodices are giving ideas for some of the seaside dresses, and the large characteristic bows have been introduced on to hats. A few of the numerous Black Forest head-dresses, too, have found imitators

among fashionable dames. One point is certain: whatever the British nation may affect, the French have persistently adopted bright colours this autumn, and at all the fashionable seaside places the toilettes are as brilliant as a rainbow. The sunshine has lent the picture additional charms and a perceptible additional gaiety, so all is well.

We have engraved two costumes made in Paris—one is worn in the country, the other at the seaside.

The second represents a lady busy with her telescope, and wearing a checked foulard costume. It has a cream ground with red and black lines; all the trimmings—bows, revers, &c.—are red silk; the hat is of basket straw trimmed with red. The former costume is of striped green and écreu canvas, the petticoat being écreu embroidery mounted on green silk. The plastron matches the petticoat, and the bonnet is likewise of the two colours—écreu and green.

THE IMPROVEMENT OF DOMESTIC SERVICE IN AMERICA.

HOW SHALL THE WANT BE MET?

JOINT PRIZE PAPER.*



THE question of domestic service throughout the United States, reduced to a simple principle of political economy, is that of a scarcity of labour in comparison with the demand. According to the economic law, the excess of demand should be met by an increased supply; but sentiment and social feeling, which have a large part in complicating the problem of household service, interfere with the workings of the law. The

growing dissatisfaction and perplexity of housekeepers seem to show that the supply of competent servants is diminishing each year, and, though statistics cannot be easily collected, there is little doubt that skilled labour in this branch is much needed.

A great social change, which is still in progress, and whose end cannot be seen, has serious effects upon household service, complicating it, and rendering its immediate cure difficult, if not impossible. The influence of the labour unions, which, though seldom inciting organisation among domestic servants, increase an anti-capitalist feeling, and the change in the manner of living of rich Americans have widened the social separation between mistress and maid, and decreased the harmony of their relation. During the last two years servants have cultivated an independence of spirit which is often unreasonable. To give a specific example of this feeling:—Within the last year, a domestic employment bureau in a large city was compelled to close twice on account of the impossibility of bringing together servants and ladies in search of servants; at one time there were eighteen ladies waiting for servants, and twenty-seven girls applying for situations, yet no one could be satisfied, mainly on account of the reluctance of the servants.

Although independence produced by changed social conditions is an important factor in the difficulty, it would not be correct to consider this quality the only source of trouble in this many-sided problem of household service. In the condition of society which has occasioned a difference in the occupations of women from those of the early part of the century, domestic training is not considered the inevitable and chief feature of a girl's education. After marriage, women, especially those of large cities, continue the outside cares, social, philanthropic, and educational, which they have begun in girlhood, and no longer mistress and maid work together as in the early and simple days of the Republic. Mr. Andrew Carnegie says, in his work "Triumphant Democracy," that in 1830 the servant problem was much easier of solution than now, "for, as there were fewer foreign women available for domestic service, native Americans had to be employed. These were not called servants, but 'helps;' and it was the custom for them to sit at the family table, and in other ways to be treated as equals and members of the family. Such an arrangement was hardly an inconvenience, where so much simplicity of life prevailed." Mistress and maid have both changed during the last fifty years, and, though all true Americans believe in a well-kept home, new conditions are not met with sufficient readiness to produce good results upon society. Most noticeable is the change in servants since native Americans have gone from domestic to mill-work, from mill-work to shop, leaving their former field to foreign labour. The most troublesome effect of this change is seen in country villages and upon farms, where it is impossible to obtain servants, since even foreign women will not leave the city for the country, and housekeepers are compelled to perform all kinds of domestic work, with the chances of a neighbour's help in the times of emergency.

There is no better way of studying the practical workings of the domestic servant problem than by watching in a city domestic employment bureau the

* This was one of the Papers to which the Editor awarded the Prize offered for the best Essay on "The Domestic Service Difficulty in America;" the other Prize Paper appeared in a previous Number of the MAGAZINE.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. FROM OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.



WHEN October comes, the autumn fashions are well established, and I can now give a reliable account of some of the new materials. They are all useful and serviceable, many extremely handsome and costly, but the majority of English cashmeres seem to be faithful to certain well-established favourites, into which novel features have been introduced.

Estamine is one of the knockabout materials on which we fall back for seaside, travelling, and everyday hard wear, and it has now been brought out with an interwoven corded stripe, with chevron or herringbone weaving between. This gives additional substance and firmness. Most of the cloths are now made in double width, as they are better for arranging in the long fashionable draperies; plain armure is to be had single width. This is also made in stripes and in all the new colourings: browns, brick-red, grenat-green (which is a favourite colour), a brilliant full petunia, Gobeline, bright red, and navy.

Another novelty in weaving is Jahore cloth, with an almost imperceptible chevron, and the soft Burmah, a species of Vicuna, treated in the same way. The beaver tones are well worn in this. Vigogne is such a staple article, I hardly care to tell you that it is much to the fore, but it is an old and well-tried friend, and can be bought in Gobeline, fraise, and all the new colours.

Plain cloth dresses have been so fashionable that—imitation being the sincerest flattery—it is not surprising that the fabric has found a counterpart at a lower price, viz., in the so-called Amazon, a third at least cheaper, not so wide, and, of course, not of so good a quality, but produced in quite the same range of colouring. Another cheap stuff, but not to be despised, is Drap de Cordon, which is nothing more nor less than a foulé with a perpendicular stripe.

There is an immensely increased variety in tweeds. The Irvine tweed is an imitation of coating, and has a mixed, prominent and decided stripe, biscuit blended with peacock, red with blue, brown with Gobeline. Sometimes silk mixes with the colour, as in chevots. Cochnatus displays a check with a shadow line beside it, which gives it more prominence. A Sailor Tweed made in fine wool with a chevron weaving, and a fine thread stripe an inch apart, will look well to the end; and a very large number of the autumn dresses are being made of it. The new idea in check and fancy tweed is the introduction of a tinsel thread here and there. The groseille mixtures are in favour, and the greys and whites are fashionable even as much out of as in mourning. Algerian tweeds owe their name to the admixture of brilliant colouring introduced into the stripes—red, blue, grey, gold and biscuit being perhaps one of the best combinations, in very broad stripes, intended to be made up with plain; or Gobe-



A NEW PORTRAIT.

line-brown and golden-red. No one can go very far wrong in choosing a tweed. There are a few simple brocades introduced on ordinary woollens, small leaf patterns on Biarritz cloth, and small brocades between stripes on others; but the chevron weaving applied to everything is a more distinctive feature; even the chevots show it between stripes of contrasting colour.

Fancy velvets are being largely used with all the woollen stuffs, as waistcoats, panels, revers, &c. They display stripes and squares and plush spots, and Gothic patterns in frisé and plain velvet, two or three colours intermixed. Some new woollens have a marbled appearance, and at a first glance would seem to be shot—"changeant," as the French call it—a dominant idea in many departments.

For jackets and mantles, beaver cloths are much employed, viz., plain cloths with beaver lining. Mate-lassés are once again in fashion; they wear well.

Cloths admit of almost as much variety as silks; they are striped and spotted, and have a large handsome brocade all over them, brown and black mixed, grey and white, and so on.

For ulsters, Cheviots in heavy makes with fishbone stripes and fancy weaving are employed; and the curled cloths or woollen Astrakhans used for trimmings and for entire jackets are now made in every fashionable colour, and are employed for trimming dresses.

Habit cloths used alike for dresses and mantles boast of several new colourings, but there is nothing else that is new in them.

Velvet plays an important part, not only in dresses, but in millinery, and many of the fancy straw bonnets and hats have pointed velvet crowns. The shape of the crowns is most varied. Some are arched like a church window, some sunk, some a mere oblong. Other straws are interplaited with cloth, while some have bias folds of velvet alternating with the rows of straw and radiating from the centre. Nothing would seem to be too fanciful for either hats or bonnets. Many have helmet crowns with the straw arranged longitudinally on either side; some are made with beaded braids round the crowns and fronts, and are very inexpensive.

Dresses are often pinked, and bonnets are made to match them, with close-set rows of narrow pinked-out cloth all over, the brim bordered with a frilling of the same.

Felt hats and felt bonnets are largely worn, also beavers. Some of the felts have beaver brims; others are beaver all over. One curious new hat is a reproduction of a field-marshal's hat, with round crown and a tuft of bows of ribbon on one side. Many of the felts are laced all round in perpendicular lines from the top, the lacings often differing in tone at the foundation.

Some of the children's bag hats are surrounded by broad plaid velvet, while others have two bag ends. Sailor hats caught up at the back are still worn very high, and broad-brimmed hats in velvet are adopted by little girls; and a new notion is a double-fluted back which closely resembles a double brim, one turning up, one down. This shape has a long sunk crown also. Tuscan straw interblended with coloured straw is made so supple, it is plaited into any shape needed; and the soft full-crowned caps of the German students have suggested many new forms worn by children this autumn, and generally produced in velvet.

The pretty evening costume we illustrate is intended for home dinner wear or any other unceremonious occasion. It is composed of three materials, all of the same colour, which in the model is the new shade of green. The panel on the left side of the skirt is a series of Faille Française flounces, each pinked out at the edge; the long draped tunic and the bodice are nun's-veiling; while the full jabot crossing from the right shoulder to the waist is satin merveilleux of a slightly lighter shade than either the silk or veiling. The collar and the bouillonnés at the elbows are like-

wise satin. It is a ladylike dress in one of the latest styles, and could be varied both in material and trimming.

II.—FROM OUR PARIS CORRESPONDENT.

Paris has brought to the fore, and is largely exporting to England, some of the finest class of woollen fabrics to be worn during the coming season; but the wool serves only for the ground, and is generally the finest diagonal cashmere. On this are stripes and patterns of every conceivable kind in plush and velvet, the velvet outlined with frisé and several colours combined, or only two, such as plum and brown; sometimes two shades only of one tone—grey for example. A few of these fabrics cost over a pound a yard, others barely a quarter of that sum; but the designs are bold and imposing, and they have all the appearance of brocaded velvet.

Many of these beautiful stuffs are faithful copies of the Louis XV. and XVI. designs, and not the latest beautiful show Pompadour floral stripes, the flowers exquisitely shaded. There is another class, which the French call Soutaché, because of the close resemblance of the pattern to braiding. One, for example, in a Gothic design showed rings of frisé interlacing with conventional and geometric figures; but to have a fair idea of the beauty of these new materials, they must be seen. Some of the new French woollens in plain colours have moire stripes divided by cords firmly upstanding.

In the whole kingdom of dress this autumn, there seems to be more novelty in millinery than in any other department. The ribbons are all either shot or watered, often both, and velvet binding the brims of hats is watered also. Hard firm edges appear on nearly all ribbons, many of them having some four or five cords at either edge, forming a side border, which is an admirable addition; by means of this stiffness they stand well up when used for the high looped bows above the crowns of hats and bonnets. A new ribbon is satin one side, velvet the other, both shot in such delicate mixtures as pink and blue, green and flesh, cardinal and blue, gold and red; and the shot moires are to be had in the same tones, with firm satin edges.

The blues which are being worn are the Leman, indigo, and vieux bleu, the last a darker and more intensified tone than Gobeline. Orange shades are well worn, and a red like claret, called Rubens; poppy, and Viviane, which has a brick tone. Greys are in demand, especially graphite, a deep steel and light pearl grey. Some of the new ribbons are divided down the centre—half one colour, half the other; or half one shade and half the other—a wide stripe in the centre, a narrower stripe on either side.

With regard to materials used for millinery, you may use a new firm satin called Satin Français, shot velvet, shot plush, and moire of all kinds. Velours fillet is quite new; it has two colourings, and looks like netting over a substantial ground.

Steel ornaments are just now lavishly introduced into the hats and bonnets prepared for the English

market — daggers, large buckles, and other forms. The velvet bindings to hats and the positive brims are often now edged with new metallic plaited wires, in several iridescent tones, looking as though they had passed through the fire.

Hackle feathers, dyed all colours, stand up boldly above hats and bonnets, and bird of paradise plumes have been dyed also.

Velvet bonnets for all dress occasions are being principally prepared in Paris. Some of them are trimmed with bands of chenille-embroidered galon—costing some sixteen francs a metre. Nearly all the bonnets have strings, but some are very narrow, though they are the exception rather than the rule.

Square sunk crowns are decidedly new and well worn. Occasionally the crowns are soft and very large, with a flaring front. The bonnets are all rather important-looking, standing up well over the face. A few are still crownless, the bonnet itself being composed of lace, flowers, and twigs.

Hats are altogether more novel in their arrangement — one, for example, with a round helmet crown, having a shower of cock-feathers falling over the face, like a

volunteer helmet. The deep positive poppy-coloured velvet is applied to many hats with pointed crowns, indescribably pleated and folded over the shape, and having black wings about it, while others have a bird of paradise plume at the side.

The sailor hat shape has been reproduced in velvet, with a broad brim in front, straps of white ribbon and bows coming across the crown and catching up the brim at the back; a cluster of five or six pure white ostrich-plumes in front. A brown velvet hat covered with folded velvet showed a long cock's plume in two colours, the darker in front, the lighter at the back; the brim, turned up at the side, was plainly-covered silk-velvet.

A shape of hat which French children much affect has been sent over from England, and has found almost

as many patrons in Paris. It is made in velvet—much in the form of the gendarmerie caps, describing a straight line at the top, the rest not unlike a sugar-loaf, and bordered with a frilling of velvet. It suits young faces well. These hats are made in white and colours to match the costumes.



THROUGH THE VINERY.

The autumn dresses show a pleasing combination of plain white or some dark-toned wool and long draperies over of check in contrast, all pinked out at the edges, the flounce on the foundation skirt also pinked. Sometimes the check is a mere scarf crossing in front and forming draped paniers, then descending the skirt in a straight line, the edges pinked, and a frill of pinked cloth backing these same edges. The style is simple, but has a good effect, and does not easily get out of order. English tailors take advantage of these suggestions from French sources, but, as a rule, when Parisians need tailor-made dresses they go to English workmen. It is in cashmeres and that class of costume that the French dress-maker excels, and when these are not made up with handsome velvet broché, the new wool brocades are used.

Our engraving illustrates two costumes—one worn by a young matron, the other by a youthful unmarried woman. The former has selected heliotrope for her colour, and her costume consists of three different materials and three different shades. The skirt is embroidered cashmere, the bodice and panel are velvet, the overdress, revers, and plastron are checked cashmere. The bonnet, which matches in colour, is a combination of velvet and flowers—all different tones of heliotrope. The second costume is one of the new woollen fabrics with chevron weaving, and showing also stripes and spots in a darker shade of the colour, which is deep fraise. The plastron, revers, and cuffs are veloutine. The hat corresponds in colour, but is of shot velvet with a spray of autumn foliage in the front.

WHAT TO WEAR.

CHIT-CHAT ON DRESS. FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



THE millinery despatched from the French capital to England has much that is distinctively new. First and foremost there are bonnets made of narrow strips of leather-coloured cloth laid row upon row, either pinked at the edge or embroidered in gold thread. (See initial illustration.) Then there are vulture feathers standing very much in evidence in the front, also handsomely embroidered velvet open-work wrought in silk, with which the shapes are lightly covered. Cloth is treated in the same way; passementerie is shaped to the bonnets, and galons are embroidered in gold and chenille. These give much importance to the winter's millinery.

Velvet and cloth bonnets are almost exclusively worn in the French capital; but women here do not dress their hair at all as Englishwomen do; they have larger heads, so that the same headgear worn by the two nationalities presents quite a different appearance. The brims seem to set closer in England; in France women do not object to the under portion being seen, and often the only adornment is a rouleaux of silk or satin, lighter in tone than the rest of the bonnet. Most of the brims are bordered with beads, and they are not worn so high over the face as last winter.

Mousse-green and jet are a favourite combination, but beige and green are also often worn. Fur and small heads of fur-bearing animals are introduced into millinery.

Toques are not to be relinquished, but the fronts have undergone an advisable alteration. They form a point in the centre, and turn up, so that the hair is neither hidden nor flattened. Dressy hats are covered with embroidered velvet, and have high-standing, elaborate bows of ribbon at the back.

French mantles are unrivalled all the world over, and some which are now to be seen in the Paris ateliers well keep up their reputation; the difficulty is how to meet the wants of all purses. Most of them require long ones. They are made of plain or fancy velvet or plush, or of the new *Peau de Soie Façonné*, a rich, thick make of silk with a trellis-work brocade in satin over it. Some of the best cloths are flecked with almost invisible colouring. Dark tones are in the majority, as, indeed, they must of necessity be in winter weather. Many of the new cloaks cover the

entire dress, fitting the figure at the back and having wide box-pleats or gathers at the waist; the fronts differ, some having long, distinct sleeve-pieces, others front breadths completely divided from the rest, so that the arm comes between; but only illustrations convey a just idea of their form, therefore we offer three of the newest models to our readers. A less cumbersome shape (see the third figure) is in the majority, and has long ends in front, and scarcely falls below the waist, being short at the side, save where a side piece is added like a Louis XIV. pocket.

Fox, beaver, and raccoon furs are used, with skunk and, of course, sable by those who can afford it; but many dyed furs are selling, especially a new blue kind called *Mouflon*, with all the softness of blue fox.

On cloth cloaks a great deal of braiding has been introduced in velvet and silk, the handsomest possible passementeries combined with fur, many with bead fringes or long tagged ends.

Waterproofs have been brought out as becoming garments, well shaped, with checked coverings, not a shiny mackintosh surface.

The Paris traders in fancy goods are doing excellent business in embroideries in lisse, soft silk gauze, and similar light materials intended for the front of dresses. These are not hand-worked. Machinery is called into play, and workpeople are able now to interweave beads, which are not likely to come off, and which show to the best advantage.

Lace dresses for evening are well worn, and the material has been brought out in wide widths, in order that it may drape with more grace. A woman's fortune is made now if she has mastered the subtle art of draping well: the whole success of a dress depends upon it.

The most airy of head-dresses are contrived with a pouf of tulle enclosing a flower, or poufs of the new ribbons. These ribbons are four to five inches wide, and have sometimes picot edges, which are not new, but mostly straight satin edges, or a sort of lozenge-shaped border, which is carried down only one side. Their characteristics, however, are the velvet, satin, or moire stripes of which they are composed, and the wonderful amalgamation of colour—grey and red, electric blue and red, yellow and brown, and other mixtures.

The picot-edged ribbons are still utilised for tuckers. They are folded so that one edge appears above the other. A bow is introduced in the centre, and at each side. They are a comfortable trimming for cuffs and collar, and keep in order a long time; colours of all kinds are worn.

The fans now being painted in Paris on the most delicate gauze grounds are veritable works of art. Lace is interwoven with some of them, so that the design is made to blend in with it. Pathetic scenes are finding favour, but nothing would seem to be so suitable as

Watteau figures and pastoral scenes. Red is the colour most patronised.

A word more on the mantles we have illustrated. The novel feature is the long pendent sleeve which is to be seen on the new pelisses and redingotes that reach to the feet and envelop the costume. They certainly add importance to the garment, and prove most becoming to tall, graceful figures.

II.—FROM OUR LONDON CORRESPONDENT.

I am now able to tell you something definite about the silks of the winter season. They are rich and handsome, cheap, and of good appearance; for very certainly there are two distinct classes. You hear at the shops that satin has quite gone out; but if you examine dresses, linings of cloaks, and other etceteras of dress, you will see there is still a demand for it, though by itself it would seem to be a material of the past, except for bridal gowns. There it has always been unsurpassed; its soft, sheeny grace the Flemish artists have perpetuated, and very rich pearl trimmings are now prepared to adorn it when brides require it.

But most people are only married once in a life, so

that there is a greater demand for the stuffs worn every day. There are many new kinds of black silks before the public, for all of which it is claimed that they are grease-proof and durable. Apparently they are of a texture which warrants the opinion that they will last; at all events they lack the lustre of glacé silk, and the brilliant face of satin, but come between the two, and are far brighter than gros-grain; most of them are reversible. Entire dresses are made of them, but they are more fashionably blended with panels of fancy velvet, and the velvet brocades on woollen foundations.

In coloured silks for evening and ordinary wear, the Pompadour element is a prominent one; they show stripes with floral designs scattered over them in all mixtures of colour, and they make pretty evening gowns in light tones, and serviceable day costumes in the darker shades. Most of the floral and other brocades are thrown on a satin stripe; but the chintz effect, and the trellis-work designs, strengthen the impression of a Louis XIV., XV., or XVI. origin.

Serge-grounded silks show up these patterns admirably, and those of the less costly silks are of the nature of Surah. Shot silks are the coming fashion, which will hold good all through the spring and summer,

unless they are completely set aside by the new chameleon or phosphorescent silks. At a first glance you might confound the two, but not if you took the trouble to examine them. A shot silk is composed of two distinct colours intermixed in the weaving; in the chameleon there are two tones, also, but they are blended in dyeing; the raw silk is impregnated first with one, and a mordant that prevents it running, and then it is dyed again by a special process, which permits one colour to be seen through the other, giving a phosphorescent effect like the tender lining of a shell. All the newest ribbons would seem to show this curious and most successful effect, as well as many silks.

Moire takes the lead with the large patterns worn many years ago, as well as the finer watered silk called now French moire. Plain moires make up into most effective dresses; but there are many figured ones to choose from. Some are striped with satin, some covered all over with spots irregularly thrown on all colours. Others have large checks in one or two colourings; they make handsome dresses which ought to last for years.

Another durable material has come in again for dresses as well as mantles—viz., matelassé, in excellent patterns. Of course it was originally copied from quilting, and in some of the new makes the idea still exists, for the leaf or feather, or whatever the design may be, is outlined by apparent stitching of another colour.

Those who can afford them are to wear



IN THE CATHEDRAL.

velvets, so Dame Fashion decrees, and there is every variety to choose from besides the plain, which have been brought out in a long list of new colours.

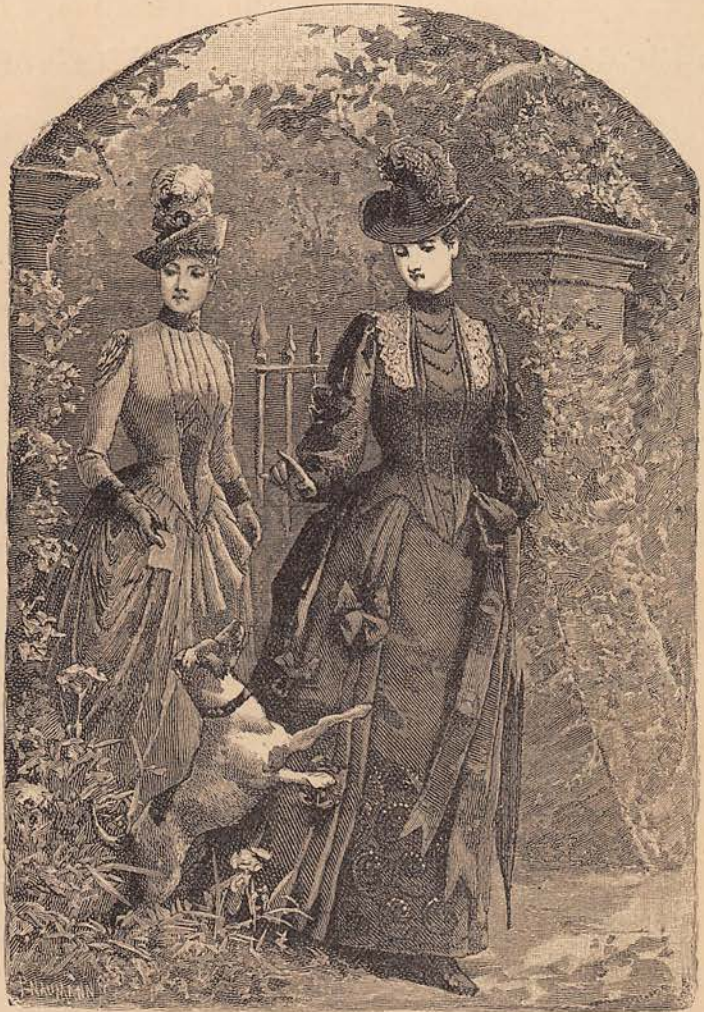
To head the list of novelties there is watered velvet, used in millinery, and for mantles, panels, and trimmings for dresses. To my thinking, and many I find agree with me, it detracts from the richness of the velvet, and might be almost mistaken for velveteen; but it is new, and that quality with many people covers a multitude of sins.

Handsome stripes and checks of diverse colouring have been introduced into velvet, and a number of good mediæval designs, which congregated together form an irregular stripe of some kind. The several classes rejoice in the names of the Medicis, or Tudor sovereigns, who, whatever their failings, thoroughly understood the art of dress.

The fashionable colourings which run through dresses, millinery, mantles, and their several adjuncts, are the Bleu Saxe of the order of old blue or Gobelin, peacock shades, reds, reddish-browns, fleshy heliotropes, any number of golden and chestnut browns, navy blues, and beiges. The greens are mousse, reptile, and olive greens. About 300 shades are usually to be found in a house of business, so I have, you will see, no space to discuss their merits more minutely.

I have been scrutinising most particularly a number of new dresses with the object of telling you the salient points in their style of making; but I find the task a difficult one, there is so little that is distinctively new. The skirts are most simply arranged; you would almost think at a glance that they had no foundation, for they fall in a continuous line from the waist to the hem; but they would not stand out so well unless the under-skirt had a flounce of some kind.

They are caught up at the back of the waist *en pouf*, and often *en panier* at the sides; wide, deep panels of contrasting material are let in often, and polonaises are once more coming to the fore. The chief trimmings are handsome braidings and ornaments of fine cord mixed with tinsel in all the mixtures of colours to be found in the season's materials. Many trimmings are detachable, and beads are not always introduced; they mostly constitute trimmings by themselves. Fur is very fashionable, and a sort of canvas ribbon worked in gold with spangles. Several



"DOWN, SIR!"

dresses are trimmed with bands of cloth worked in gold and copper, or appliqués of the same tones. Many of the trimmings are quite Oriental in colouring, especially those with plush grounds. Bodices are belted or have short basques, in which case there is always a waistcoat of some kind of contrasting material.

There are one or two novelties to be noted in the costumes worn by the ladies who are strolling out with their dog (see engraving). On the grey-faced cloth worn by the younger lady, the new style of braided appliqués is shown on the epaulettes, cuffs, plastron, and collar. Her companion wears one of the new black silks described above, ornamented with copper bead appliqués; the full sleeves are becoming to slight figures, and the important felt hat, with graceful feathers curling over the crown from the back, is a good model for early winter wear.