

WHAT TO WEAR.

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

I.—FROM OUR LONDON CORRESPONDENT.



petticoat in a darker shade, or a contrasting colour

WE are reaching the depth of winter, but the novelties in fashions lie mostly in the stuffs and the trimmings. There is but little that is new in the make of dresses, and happily the materials are sufficiently rich to render simplicity a most desirable quality. The skirts fall in long, graceful lines, and if raised at all, it is to show either a plain, substantial

or material, plain and fancy velvets being much in favour, with the faced cloth which has so much to recommend it. The two fabrics contrast well. Short skirts show the feet; and shoes are so much worn, that stockings become a consideration; they continue to be very elaborately embroidered and woven in a variety of patterns in open-work. Moreover, they are dyed to match every tone of colour, but no very special departure has been made under this head.

Not so in gloves; here some radical changes are working. Suèdes will now mostly be worn by only the very best-dressed people, to whom money is no object, for they fit well, and moreover look well; but the million have returned their allegiance to the French kid and chevrette, which latter will well stand the wear and tear of winter, keeping the hands warm the while. Up to the present chevrette was only to be had in almond tints; now it is to be obtained in the usual range, with elaborately stitched tambour backs, and what is called "piqué sewing," which means the seams are stitched together one on the other, the edge showing, and are not sewn over as they are usually. Driving-gloves have a comfortable innovation: they are made with elastic at the wrist, and no fastening, so that they can be slipped off and on most easily.

Jerseys have become an institution for winter wear; they have been brought out in a thicker make of material, and there is plenty of variety in the make. Yokes, belts, piped runnings, Norfolk pleats, revers, and military braidings ring many changes, and there is plenty of choice in colours. A new material—stockingnette and crape lisse combined—makes acceptable jerseys for evening wear. For the day-time, some are trimmed with the mouflon fur—the grey dyed fur, which resembles blue fox—and some have the plastrons tapering to the waist, which are almost superseding boas, and many have movable officers' collars—viz., straight bands of fur lined with silk, which can be taken off and on in a minute.

Women are giving up the ugly fashion of wearing no tuckers at all, but are content to have them in ribbon folded, so that both picot edges show, a bow being placed on either side and in the middle. There is a large choice in all these durable sorts of collars and cuffs, and many are made of silk covered with black lace, with a bow in front, in form cut like a linen collar. The shot and chameleon ribbons are chiefly employed, and women who are clever with the needle may save themselves a considerable outlay in



"NOT AT HOME!"

these small knicknacks. At some of the milliners' and drapers' ready-made bows are sold, which almost trim a bonnet or form a head-dress in themselves.

A great deal of attention is being directed to children's garments. Fur is largely used on nearly all their cloaks, frocks, and hats: chinchilla of the finest kind, and fleece, as it is called, which is sheep-skin with a very soft fleece left on it, improved by washing and combing—never was there anything of the kind softer or better suited to children. It is applied as wide collars (which seem to enclose the small throats in their fluffiness) and to cuffs and muffs. Chinchilla is largely used on hats and bonnets; and for the hat, Buffalo Bill has supplied the leading idea. The brims all turn upwards from the face, are slightly bent in the centre for girls, and always covered with fur. Indeed, both hats and bonnets, specially ventilated, and peculiarly light, are made entirely of fur, and often the bonnets with huge crowns have tassels of fur. Beaver is a favourite fur for children, also fox, as well as the new mouflon. Muffs and boas are very generally made in one—a comfort, as it prevents the muff being lost. Felt and plush are employed in millinery for younger children, and a curious hat in felt is laced down the sides.

A very good stuff has been brought out, called mouleton, as light as it can be—wool, with the surface all silk, in a close-covering pattern, all over alike; this is made in many colours; it suits children of all ages. Fledling cloth suits younger ones; it is so light, it seems like spun cotton wool; it may catch the dirt, but it washes, and can be had in all colourings. Check velours is new, too—a checked woollen stuff as soft as velvet, trimmed with frillings of the same, pinked at each edge. The bonnets and hats with strings for children of tender age are mostly made of garni, a wide material, but folding up into nothing, and so soft that it cannot chafe the tenderest skin. Some of the hats and bonnets are made entirely of it.

Some charming frocks for children of five or six are made in fancy serges; and there is a great change in the form of sleeves, which are either gathered at the wrist, or hang in the old bell shape, while some have a diagonal piece coming from the point of the shoulder across the front of the arm, others again being slashed. Norfolk bodices are proved to be the best kind for the school-room. The skirts hang in long simple draperies. For evening wear, white plush, with fur trimmings, is, perhaps, the most stylish combination that can be had for young people. Poplins are worn also.

Usters and long paletôts are the leading forms in children's mantles, made in thick cloths and tweeds, with and without capes, the Incroyable style giving the leading idea. The mackintoshes are now so well ventilated, and made up in such good patterns, covered with check silks and wool, that they are most generally worn in the country.



THE LATEST TREASURE.

The latest notion in infants' cloaks is to embroider them all over with detached sprays on poplin or thick corded silk; less opulent mothers (and wiser ones) would do well to keep to wool, for there is nothing so purely healthy to wear.

The girl of twelve, whose costume forms the initial to this chapter, wears a skirt of copper-red velveteen and a jacket to match, trimmed with beaver fur and brandeburgs. Her black felt hat has its brim lined with copper-red velveteen.

The mantles shown in the illustration below it are not only fashionable but comfortable. The long one is made of striped brown plush and trimmed with fox-fur, and with brown and chenille ornaments at the back. The smaller visite-jacket is braided, the material being grey cloth; the fur is chinchilla, and the passementerie ornaments round the basque are grey grelots and shaded grey tassels.

II.—FROM OUR PARIS CORRESPONDENT.

Whether it be that monarchical tendencies are floating in the air, and that there is a prospect of banishing the old revolutionary modes for years, which tempts designers to benefit by them for the last time, I cannot

say, but there is no doubt that the one leading idea just now is the Incroyable period in Paris—square double collars, double-breasted gowns cut in one with the skirt, are introduced in the redingote for out-door wear, and on the tea-gowns for in-doors. They are becoming, and show the fashionable rich stuffs off to a rare perfection. Turn to the sketches you have of that period, plan your modes upon them, you cannot do wrong.

Quite works of art and very beautiful are the trimmings of the season. Tinsel of the best kind plays an all-important part. There is a great choice of gimp trimmings, which are made in divisible patterns of a commingling of tender shades—beiges, tilleul, and gold, with here and there a dash of heliotrope. These several shades in no way assert themselves individually, but as a whole are a triumph of colour; they are blended with metallic cords, both copper and gold, for copper is a most noticeable feature in many of the gimps and embroideries; they exactly blend with the materials on which they are used. Many of the newest patterns are not beaded, but the beaded ones are equally fashionable and novel. The gimps and galons which are not detachable have mostly straight edges like tape; indeed, one of the newest is a canvas with straight edges, in various widths, and embroidered in metal threads, with many spangles. Cord plays its part, also steel, which has been restored to all its old favour. Many plain woollen materials have been embroidered in tinsel, so that they could be cut into strips. Some of the new trimmings are pinked at the edge, and most elaborately embroidered in purse-silk, with open wheels in all colourings. Silk braid has been adapted to another variety of trimming, formed into loops and lattice-work, or curled as tightly as Miss Squeers' ringlets, when it forms a thick and important-looking ruche; this is the very narrowest braid conceivable. Crochet gimps are employed again, and no pains have been spared to obtain every tint that can possibly be needed in trimming. Tags of a large size and length have been introduced into the cloak trimmings; also showy spikes of beads.

Very pretty floral trimmings are to be seen on evening dresses; the square and V-shaped bodices are outlined with ruches of rose-leaves, of poppies, or laburnum, a tuft of the flowers at the side; these are continued to the point of the gown in front like a stomacher. Vests of the chameleon ribbon are often introduced, outlined with marguerites or some other blooms. Trails of flowers are used to trim the skirts of evening dresses, but nearly always blended with ribbon, such as green and coral, a tuft of cock's plumes for the hair to match, for aigrettes of feathers and ribbons, with perhaps just one spray of flowers, are most fashionably worn.

Black lace gowns are now universally trimmed with watered silk and ribbon. Young girls are wearing pretty light gowns of soft China silk and foulard, with plenty of lace—sometimes, and as often as not, without any; the material being allowed to work its own sweet will in as many long draperies as the skirt will bear.

For young girls a number of charming fans in crêpe or gauze have just been brought out, exquisitely painted, and having small patterns of lace introduced here and there, the edges occasionally bordered with butterflies, the colourings very perfect indeed. Antique pearl and ivory mounts, with silver and gold inlaying, have come back to us, with several artistic ideas appertaining to the Louis XIV. period.

A great many women in France would seem to be wearing the coloured and printed percale under-clothing, but there is nothing new in the making to chronicle. A very objectionable folly is gaining ground, viz., the wearing the minimum of clothes in order to reduce the bulk of the figure, with the result of laying the foundation of all sorts of illnesses and weaknesses.

The petticoats for winter are made in pretty checks of silk or wool, as well as in the old stripes. The flannel petticoats, too, are of striped, soft, woolly material, with broad lace flounces.

Felt hats are as much worn now in France as in England, which formerly was not the case at all. And red woollen gowns are adopted by Parisians for the winter, as they were in foulard for the summer, a fashion that Englishwomen cling to—it suits the colouring of the women of "Perfide Albion." The shades of red are numerous—scarlet, crimson, and terra-cotta. For dinner and evening wear black lace is mixed with them; in the morning, sometimes panels of cream cloth are discovered when the draperies open unexpectedly. A red silk polonaise may be utilised in many ways for evening over a black or white lace or velvet petticoat; for morning wear over cloth. They are trimmed with very wonderful buttons, to find which all the old stores are ransacked. Pompadour silk petticoats, with cream grounds, also form a most charming contrast to a red silk polonaise. Very vivid colouring, or very vivid contrasts, are no longer considered vulgar; leading dressmakers are blending red and yellow, blue and red, green and red, in silks and wools; and such combinations obtain also in the shot or chameleon silks, which certainly are the most fashionable style of the day.

Woollen gowns are much trimmed with braiding, but the braid is always sewn on edge, which has a better effect than the old flat plan. Rich and handsome dresses, too, are being made of soutache cloths, a twill ground covered all over with an arabesque design in frisé like braiding; these are made up with velvet or plain woollens. It seems to be necessary that either the under or upper portion of the gown should show a brocade or braiding in fancy weaving. Very few dresses are of plain stuff throughout, so that woollen gowns are extremely costly, rendered so by the rich trimming or admixture of expensive velvet.

The figures illustrated on the previous page show a stylish demi-evening toilette and an out-door visiting costume. The former is in black satin merveilleux trimmed with folds of the same satin, the V-shaped opening being filled in with spotted net. The second figure wears a braided mantelette trimmed with chenille fringe, tipped with grelots. The muff matches the hat.

WHAT TO WEAR IN JANUARY.

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

I.—FROM OUR LONDON CORRESPONDENT.



WITH the New Year come appropriately many thoughts for others, and the trio in our first illustration is bent on an errand of mercy. The time is one of those sunlit January mornings, which we prize from their rarity, almost as warm as April, so that furs for the nonce are, as a matter of course, discarded. The dress worn by the centre figure illustrates the most

fashionable mode of trimming winter skirts, viz., with embroidery, braiding, or appliqué carried above the hem, which may or may not be edged with a kilting. Many such skirts are made with no foundations, though they look better with one. The colours in which such embroideries appear to find most favour are brown, electric blue, grey, bronze, and beige; the coat would be some tone in harmony. It has no trimming but flat bands of the material stitched at each side; its shape is peculiarly well adapted to showing off the figure. It opens diagonally with three or four fastenings, and has a double cape trimmed with rows of stitching; the wide turn-back cuffs are new in form, and so are the basques placed at the sides, where the bodice portion is united to the skirt. Such a coat would be made in plain habit-cloth well waterproofed, or in some of the many tweeds or vicunas which wear so well; and it would not be unsuitable if the material of the mantle were checked or striped. It is not absolutely necessary that it should be lined with silk, but it is better so. Satin is often preferred, as it slips on more easily; bright colours checked are the most popular: and the lining is almost as important as the cloak. The bonnet is stringless; it is, however, a bonnet—not a hat; the brim turns upwards high above the face, and is lined with velvet matching the darker tone of the embroidery on the dress. The outside of the bonnet is made either of felt or of the same material as the dress, and is surmounted by an ostrich-plume and two stiff quills.

The child to the left wears a comfortable mantle with sling sleeves, not difficult to make at home on an emergency; a good practical wrap, not over-heavy, and allowing full and easy play of limb—a point not always sufficiently considered by those who cater for

young people's wardrobes. It is made in a thick diagonal tweed of a light brown tone; the lines in the weaving are very prominent and visible; and it is lined throughout with dark brown silk—a band of brown velvet bordering the sling sleeves, matching the velvet collar. It would look as well in plain cloth, plush, or brocaded cloth; and the same shape might be utilised for a child of more tender age in the curled cloth which has a series of loops all over, and not to be confounded with woollen astrakhan, being far lighter, yet equally warm. The bonnet is felt, pointed above the face, and is trimmed with brown velvet loops.

The other child wears a little frock which might be adapted to almost any occasion. It could be made in brown merino, or plush, with a front of light dust-colour, either wool or soft silk, embroidered in brown and bordered with guipure of the same colour. A brown sash is tied round the waist in a loose, careless bow, and forms a pointed trimming at the throat. If intended for more dressy occasions, tussore is a good material; the front, cream worked in red, the sash and neck trimming either red, light blue, or pink; nun's veiling with a thick white embroidered front, makes an excellent little party-dress. The hat has a slight suspicion of the most fashionable of all styles now, the Incroyable; only the brim is seen in front, and that is lined with red or dark brown, matching the contrast in the embroidery. The tuft of ribbon at the side accords with the dress; it is an aigrette of bows sewn well down on to the brim, which may be straw, felt, or velvet—all of them much worn by children.

Many most charming picture-hats are made by the leading milliners, and find favour for bridesmaids; but only exceptionally for general wear by Englishwomen, who, as far as the majority are concerned, keep to the high-crowned, oval-shaped felts, the wide brims turned up in rounded form at either side, with a tuft of check silk or plumes placed immediately in front, and reaching almost to the top of the crown.

There are no gowns more thoroughly useful for daily wear at this season than tailor-made woollen ones. The choice seems to lie between plain cloth, checks, and stripes. These last are frequently cut on the cross at the back, so that, when draped, they have an unusual effect. Some of our best tailors are bringing in petticoats of contrasting colour richly trimmed, over which a very long upper skirt is draped, low on one side, high on the other. The ordinary mess-jacket with its row of close-set brass buttons has inspired many suggestions. Dresses are made with a very narrow red vest with these buttons; and some of the out-door jackets in black cloth, with handsome cordings, braidings, epaulettes, and brandebourgs, have just such waistcoats half hidden beneath crossing cords.

The caterers of fashion have fallen back on the

academic costume for many suggestions. One of the most stylish tea-gowns is made after this order, with enormously full, long sleeves of beaded lace; and quite a simple little opera cloak, just such as was worn by our grandmothers, is made in soft green *merveilleux*, lined with pink, closely gathered at the throat, and with long sling sleeves.

II.—FROM OUR PARIS CORRESPONDENT.

Among other modes Frenchwomen are borrowing from England is a love of animals, and pure white cats, large furry Persian cats, and other treasures of the grimalkin species are domiciled and made much of in most Parisian households. In many they are adorned with marvels of collars and baubles, their ribbons constantly corresponding with the dominant colour in the toilette of their mistress. The young girl with the kitten in our illustration is just about to set out with her younger brothers and sisters for a juvenile entertainment late in the afternoon; and, assisted by her married sister, is attending to the wants of pussy before starting. She is wearing a light pink *poult de soie* short skirt, bordered with

some seven or nine narrow flounces pinked out at the edge. Over this is draped another skirt of horizontally-striped Valenciennes lace and pink watered silk; it is caught up on the right hip, and has a pouf at the back. The arrangement of the bodice is quite novel; it comes only to the waist, where it is outlined by pink ribbon falling in a bunch of bows in front. A handkerchief of lace and watered silk, with one corner cut off and gathered in a ribbon band at the throat, is fastened with a bow on the left side; a point is gathered in above each shoulder, and another point falls to the waist in front, allowing the folds to come as they will across the figure. A strap of ribbon edges the handkerchief from beneath the arm to the waist. The sleeves come to the elbow, edged with lace, the insertion and lace going round the arm, and there is a bow of ribbon on the shoulders.

The young matron wears a thick gown of light golden-brown cloth. The under-skirt is bound to the depth of twelve inches with brown velvet. The draperies are hung in three distinct pieces: one starts from the centre of the front, and is braided the entire length; this meets the back, which is caught up in slight uncertain pleats and puffings; the third comes on the left side, and, like the back, is braided only at the edge. The braiding is very simple, merely rows of straight braid headed by one row in rings. The bodice is a Zouave jacket with a full front, cut on the cross; the jacket-fronts are braided, and the bodice forms a point at the back. The sleeve shows a new mode of treatment. At the shoulder, on the outside of the arm, a piece of dark brown velvet is let in, edged with the curled braid. The bonnet is stringless—a capote made of a piece of the same material as the dress, the front bordered with black lace and gold *grelots* in a full thick *ruche*, an upstanding bunch of flowers in front.

Paris has been doing a good trade for the two past months in warm clothing, and has been quite equal to the demands upon her. There are many costly garments—there always are—but I am inclined to believe that now in Paris people who have their eyes open can procure many things worth having at most reasonable rates. And, moreover, *habituées* of Paris know that there are capital workwomen to be found who will re-arrange last year's dresses and mantles, and make them look like new.

An ordinary inexpensive mantle, selling at a reasonable price, is made in a brocaded cloth, the pattern a vermicelli scroll all over; it reaches to the waist, forming a pouf, which continues to, and is cut in one with, the short



AN ERRAND OF MERCY.

sleeve, for all the world like an elephant's foot in form, thus giving an appearance of squareness at the back. The ends are square, and have broad bands of watered silk carried down the fronts, matching the collar and cuffs. This is serviceable and good-looking; but I have described it because this, as a fundamental shape, is so excellent for transforming last year's cloak—or, rather, those of a more ancient date—substituting fur, feather, or the curled woollen astrakhan for the silk, and adding handsome passementerie epaulettes, ornaments, and brandebourgs. It is impossible to go far wrong in braidings, either on dresses or cloaks.

Those who are clever with their needles should look up the old lace patterns that used to be worked ten or fifteen years ago, the kind for which half-inch tape braid was used, united by lace stitches, with here and there raised circles made by under-proppings sewn on to the braid and then worked over in buttonhole.

This done in black silk and braid is one of the most fashionable trimmings of the day, and is most costly; but it could be made very easily; and laid on white silk it is most effective. White on black finds special favour; black worsted braiding with a lining of black silk, or black silk braiding, is introduced on to both grey and black.

Frenchwomen cling to the old make of sleeves, but no doubt they will be tempted to accept some of the many changes the dressmakers and milliners are bringing out. Several of the latest innovations open the entire length on the outside of the arm, to show a puffing in contrast; in others two materials are used—one for the upper, the other for the lower portion of the arm; while sleeves of distinct material from the rest of the dress are certainly coming in: velvet with stuff gowns, or silk with velvet. This is good news to those who wear out their sleeves quickly, and have not a superabundance of material to replace them.

It is better, if a gown is needed for anything but pure country wear, to intermix it with some contrast—say wool and silk, plain silk and watered, or light shades and dark; a dress of uniform material and



KITTEN-WORSHIP.

tone is not worn in Paris. Tassels and cords are used for draping skirts, and are thickly worked in beads.

One of the prettiest novelties just now in dress-bodices is the basquine or mediæval belt, placed low beneath the waist-line; and it improves the figure. These belts are sold simply beaded or in antique embroidery. They give style and a dressy appearance to a very mediæval gown.

Polonaises are certain to be well worn as the season advances in England, as in France they have quite established themselves. And the same remarks are applicable to lapels, which are becoming a universal trimming on bodices. There is much licence as to colour in Paris. Many tones blend together, and in some of the more costly embroideries, representatives seem to be sent from every shade. The designs are of the Renaissance order. A deep poppy-red is most worn for morning and tea-gowns, often with no other trimming but itself ruched and fringed.

The Incroyable coats, the Incroyable hats, waist-coats, watches, and attire generally, flood the Paris show-rooms, and the style will certainly be the prevailing one of the immediate future.

WHAT TO WEAR IN FEBRUARY.

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

I.—FROM OUR PARIS CORRESPONDENT.



TIME was when artistic, or as it was generally called, "æsthetic" dressing, was rather the butt of satirists than the envy or admiration of well-dressed people. Now all this is changed, and the best of the dressmakers busy themselves reviving from the past some of the most picturesque garments then worn, and adapting

them to the requirements of our modern days. The leading inspirations are derived from the Incroyable period, about 1789, when broad revers, tail-coats, important-looking neckties of muslin and lace, gendarme hats, fobs and eye-glasses were the fashions of the moment, and the Chapeau à la Claque, and gold-headed sticks, found favour with women, who might at a distance almost be mistaken for men. Incroyable, Directoire, and Merveilleuse, are all finding copyists in 1888. After the great Revolution at the close of the last century, women launched into all kinds of eccentricities.

We have hardly yet generally adopted those bonnets which stood up boldly from the face like spoons; or the bonnet à la Folle, with a tricoloured butterfly bow at the top; or the round casque hat, with no brim, worn over a Charlotte Corday cap; the hair beneath inflated with steam. We can only hope that we are to be spared the resuscitation of many of the follies then rampant: the dishevelled locks, the hair à la Victime, the hats à la Charlotte Corday, and the tricoloured scarves tied under the armpits; the stiff stocks, the turned-down collar, and the dangling watch-chains.

Under-clothing was almost dispensed with, and a paucity of under-clothing is a feature of the present day.

There appears to be no disposition to adopt the narrow skirt, though the distinct trains are coming in. In those days it was a study to slip these trains gracefully over the arm or under the belt.

The short spencers were cut so low that a scarf ready to throw over the shoulders became a necessity.

At the present moment it is the Directoire coat in various forms that we are chiefly adopting, and the left-hand in our first illustration gives a good idea of one of the best adaptations. The bodice and back of the skirt form the coat, the side pieces are all cut in one, but at the back a short basque is introduced and trimmed with fur, matching the turn-down collar and the cuff. There is a band of fur bordering either side of the skirt portion, which is just long enough to show a pleating supposed to denote a dress beneath, but this is often a mere delusion, the impression

being derived from some of the material gathered or kilt-pleated at the edge of the coat. Cords are carried across the front of the bodice, which ends just below the waist; the front is of striped velvet, with a tunic falling in a point in the centre, having five pleats at either side. The muff is made to match the hat. Every toilette would seem to be sent home thus complete, rather a costly plan. The shape of the hat is altogether new, it forms an arch over the face, the brim widening in the centre, where it is cloven. The hat, which is felt, is lined beneath with a darker tone of velvet, and this covers the brim, which turns up over the face; the crown is almost hidden by ostrich feathers, in front of which is a looped bow.

The Empire styles are admirable when they are applied to evening dresses for young girls. Many of these are made of soft Oriental silk, with very wide waist-bands, the bodices being composed of crossed draperies, meeting back and front, drawn up high on the shoulders.

At this season cloaks which completely envelop the figure are almost a necessity, and they are made in a number of materials, plain cloths, and figured as well as frisé velvets, rough cloths, and house-flannel serge. The second figure in our illustration wears a cloak which is an admixture of plain cloth dyed to look as much like leather as it can well do, and a heavy make of cloth with raised diamonds of velvet in the centre, and lines of colour enclosing these same diamonds. It is elaborately lined with silk. The skirt is made unusually ample. The plain colour forms the front, the centre of the back, the wide cuffs, from which hang ends of ribbon, and the cape. It is in this cape that the most novel feature of the garment is shown. Contrary to precedent, it is gathered at the throat, and turned up at the edge; narrow in front, widening towards the centre of the back; and round the throat is an officer's collar of fur, which is lined with satin and can be detached if desired. These collars often fasten beneath the head of a skunk or other fur-bearing animal. The cut of the mantle is calculated to show off the figure to the best advantage, it fits the waist in the back, and is so shaped in front that it gives the impression of slimness. The hat has the brim lined with velvet, but is turned up only at the back, which shows the hair off well; and the bows of ribbon are mostly collected at the back, with a few flowers in front.

Our springs are often cold, and many mantles now are not only lined with fur, but have huge roll collars of fur, which taper to a point and cross each other. The curled astrakan and otter are the favourite furs for this style. Scouring-serge is a good useful material, especially smart-looking in red. It is often lined with a black-and-red checked silk; the front turns back the entire length to show the silk, which also appears as the lining to the hood, the collar and cuffs.



A VICTIM OF THE WINTER.

The skirts are very ample, and three wide box-pleats are introduced in the back. Long pointed sleeves, lined with handsome silk, have fur tails or balls at the point.

For those women who like short cloaks, there is quite a new idea in a species of cape which comes below the waist, edged with close-set pear-shaped drops covered with crochet, and apparently falling over an under-mantle bordered with fur; and indeed in front the double garment does exist, and takes the form of a close-fitting fur-bordered jacket. For softness, lightness, and warmth, nothing excels the black goat's-hair cloth, which is striped, and has upstanding hairs like vicuna; it is made into long mantles with sling sleeves trimmed with velvet.

Politics have been inimical this winter in Paris to trinkets, and indeed to dress generally. Those who spend from a mere love of spending, and not because they actually want what they buy, have held their hands lately, and these are a great source of profit to the seller. Luxuries are offered at a low price, which does not argue well for the general prosperity.

Money does not go so far as it did, and yet materials are cheaper than last year; silk has depreciated in value, woollens are not so costly as they were a decade ago, and cottons are reasonable, even when made up, which last fact tells of sad suffering to the poor seamstress.

II.—FROM OUR LONDON CORRESPONDENT.

The women who can make their own dresses should certainly have profited by the January sales at all the large metropolitan drapers'. Fabrics really worth having, good in texture and colour, just as likely to be the height of the fashion for twelve months, have been sold at a reasonable, perhaps unreasonable reduction; and most handsome gowns, which would present the appearance of having cost many pounds, might thus be contrived for a mere trifle, only they should be well made. The present styles help the home dress-maker. The draperies are no longer complicated; tucks are not difficult to manage; and these are often the only adornment at the back of the upper skirt, or they are carried round the foundation skirt; the sashes

and wide belts make the arrangement of the bodices simple. Indeed, some are made with invisible fastenings at the side, over which two pieces, gathered on the shoulder, simply cross beneath the belt. Cloth gowns are just draped and show pinked-out edges, and sometimes panels of a lighter tone. With a good sketch of the style required, there ought to be no difficulty whatever in making exactly the dress needed, always being sure that the design is simple; failure too often ensues from attempting too much.

Tea-gowns require some skill in draping the fronts. The backs are nearly always Princess, with or without a Watteau pleat, and the last idea in these said pleats, which emanates from the artistic dressmakers, is to drape the pleat from either shoulder something like the style of a Greek dress, raising the points and lowering the centre.

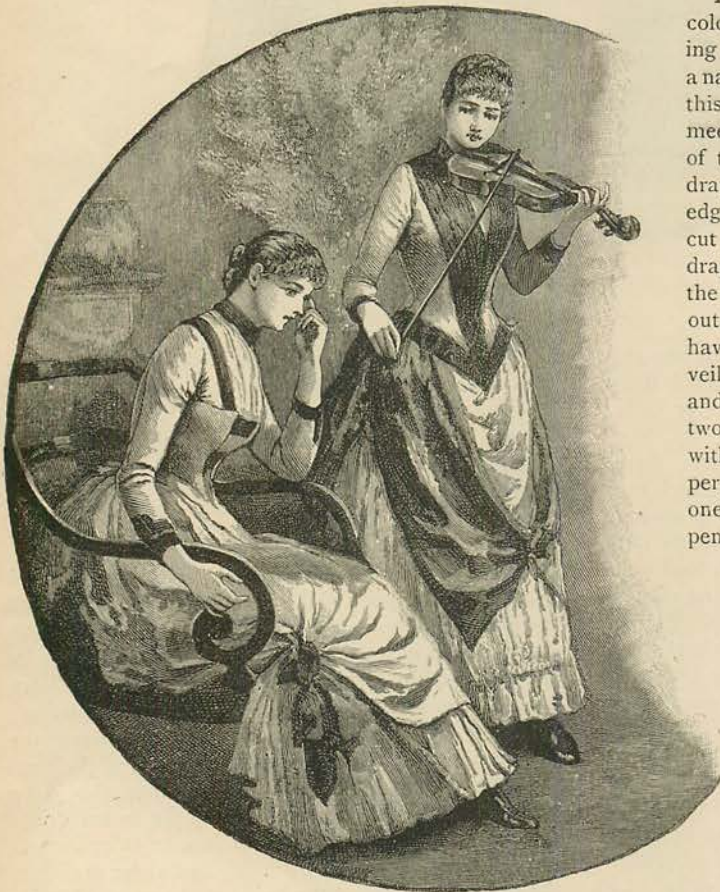
Mothers with daughters coming out do well to have one or two good evening dresses to start with from a first-rate dressmaker, and then these same bodices, really well made, answer for several skirts afterwards. The foundation skirt should be retained or copied, and a full skirt of soft silk, cut longer than required, may be caught up carelessly with windmill rosettes of ribbon here and there. These soft China silks are

most inexpensive, and really answer well for constant evening wear. Panier puffings are easy to arrange, and are worn, but they only suit slim figures. Be sure, however, that good strong stitches and thread are used to fix these draperies, or all the effect is lost. Ribbons in horizontal lines give much firmness to thin fabrics, and are very much the fashion, especially for the front of evening gowns; watered and moire ribbons and silk being especially in favour. Matrons are wearing one side of the skirt entirely covered with close-set roses—a very graceful idea.

We have selected for illustration two simple gowns, one of which, at all events, might be adapted, if required, to quiet evening wear. Both of them are very easily draped, one in quite the old style of an under-skirt and an over-skirt, the upper portion kept down on one side by a velvet bow, and the back apparently allowed to follow its own sweet will as far as the folds go. The bodice is one which suits the figure admirably. It is modelled somewhat after the order of a stay bodice, à la Suisse, ending at the bust and opening over a stomacher of pleats with two horizontal bands of velvet; the pleats are continued to the throat, where they disappear in a velvet band; and two velvet braces, ending at the bust, give a certain depth of colour and outline; the sleeves are of the coat order, with bands of velvet at the cuffs.

The violinist wears a gown made in two colourings, the darker showing in the pleating at the foot, the full upper skirt ending in a narrow gathered flounce with heading; over this is a drapery of the darker shade, which meets one of the lighter in the exact centre of the skirt, and is tied in a knot, the back drapery being divided in the same way. The edge of the bodice is outlined with a cross-cut band of the dark shade, which is also draped about the heart-shaped opening of the bodice and the cuffs. It can be carried out in the fashionable soft China silks which have completely taken the place of nun's veiling, or in some of the fancy woollens and barèges, as well as in poulte de soie of two colours, or silk and velvet. An amateur with a dress-stand could arrange such drapery, and there is no excuse for not having one, as the wicker stands only cost a few pence, and can be bought anywhere.

Polonaises are to be the special spring fashion, and some of our leading tailors are making the skirts and bodices in one, the bodice part buttoning diagonally below the waist, and the skirt opening here and there to show a panel of contrasting material. They are all bouffant at the back, and there is an inclination to fasten the entire bodice diagonally. Fur is used now for trimming, but in a few weeks plain stitching will be considered enough, or braidings, which are more and more elaborate and are carried



AN ADAGIO.

out in Russian braid with a tinsel thread interwoven, and with thick cord.

Children's frocks are very simple for the moment, and thousands are being sold in the form of jerseys, with the beaver lining, to the edge of which a little box-pleated skirt of some serviceable woollen is sewn. Sailor dresses, even for girls, are constantly worn, the kilt-pleated skirt rendering them simple; and the long loose dresses in wool or silk, with smocked yokes, and smocking at the shoulders and cuffs of the sleeves, make the easiest-worn and healthiest of costumes. Some of the most artistic folks do not confine them in any way, but a sash round the waist makes them more generally acceptable; two or three buttons at the back are the only fastenings necessary. At all risks, mothers should take care to keep their children warm; cold is a very general source of illness, and this should be taken into consideration in choosing head-gear. A

woollen hat made to match the dress, soft and not too weighty, may be made picturesque, and it keeps the little one warm.

Whether entirely woollen under-wear be essential, must be left to medical authorities, but of a truth some woollen under-garment should of necessity be worn next the skin, and thought should be bestowed on keeping the feet warm.

One little hint is worth mentioning: to render the foundation of plainly-made dresses firm, both for children and adults, dressmakers are lining them entirely with horsehair, thereby supporting the upper draperies. Balayeuses are now more often made of pinked-out silk than of muslin.

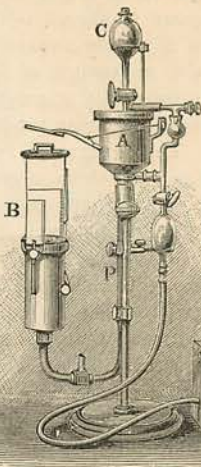
The mousse-greens are still most fashionably worn, and blend well with crimson velvet, for evening wear; try this combination, and you will find yourself the possessor of one of the most effective dresses in the room.

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The New Standard Lamp.



The new pentane lamp of Mr. Vernon Harcourt, which is the standard recommended to the Metropolitan Board of Works, as the legal standard in the United Kingdom, is illustrated herewith. Liquid pentane is put into the chamber, A, where it is volatilised and mixed with air. The mixed gases flow down the pipe, P, to

the burner, B, where they are consumed. When the pentane and air are mixed in definite proportions a flame $2\frac{1}{2}$ inches high gives the light of the average standard candle. The size and construction of the lamp are such as always to give this height of flame. The supply of oil is kept up by causing the pentane to drop from the reservoir, C, into the mixing chamber, A, and the rate of dropping is specially regulated. This supply can be cut off altogether by the stop-cock shown below the reservoir. The screw on the top of the box, D, which is connected to the lamp by rubber

tubing, is intended to regulate the level of the pentane in the chamber, A, and the height of the flame. In short, every precaution is taken to insure a steady light.

The platinum standard light of M. Violle is known to be difficult of reproduction, and this is a drawback to its practical use. Mr. Dibdin, however, the Chemist to the Metropolitan Board of Works, has tried with promising success a modification of it, in which a piece of platinum foil is heated to its melting point by means of the oxy-hydrogen flame. The foil is placed behind a steatite screen perforated with an aperture smaller than the portion of platinum actually incandescent. The oxy-hydrogen flame is gradually increased until the platinum foil melts. When this occurs the oxygen is turned off, and a fresh portion of the foil, which is carried on two rollers, one on each side of the aperture, is brought into position, and a second experiment made. Successive readings are then obtained in rapid succession. The foil is wider than the portion actually perforated by the intense heat, so that by turning a winch-handle a fresh surface is almost instantly obtained. The operations involved in testing are making about a quarter of a turn of the winch-handle, and turning the oxygen on and off. The aperture of the steatite perforation is about one-fifth of an inch in diameter, and allows light equal to a little more than two candles to pass to the photometer disc. The spectroscope shows that the spectrum of the light is brilliant in all its parts. The

WHAT TO WEAR IN MARCH.

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

I.—FROM OUR LONDON CORRESPONDENT.



NO woman ever dresses well unless she thoroughly understands what suits her individually, and no woman is badly dressed who has mastered that subtle knowledge. There are many actually plain women who are considered passably good-looking, because they have realised what to

wear and how to wear it; while others, with quite their average of good looks, rarely if ever obtain credit for them, not knowing how to show their best points off to advantage. My thoughts have been directed in this channel by the question of hats. The hat which heads this chapter is made of velvet, but the brim is lined with a rough sort of silk plush, which at a short distance might almost be mistaken for fur. It is wide, and turns up boldly, with almost the defiant dare-devilry of a cavalier of Charles II.'s time, whose example we are following in wearing hats with such important brims, and made so soft that they can be turned up at will, according to the pleasure of the wearer. But the plumes stand up crisp and curling in lieu of the drooping feathers worn in the time of the Merrie Monarch, who "never said a foolish thing, and never did a wise one," because, according to his own showing, his acts were his ministers', his words were his own. There is more than the usual quantity of ostrich-feather standing up over the face on this hat, interspersed with a fan-shaped pleating of velvet, and a cross-cut knot. At the back the brim turns up as far as the left side. Now, such a headgear would be eminently becoming to a fresh, fair young face with regular features, or to an older face, if the features were good and there were no lines and wrinkles; but it would give an additional impression of age to a countenance in the slightest degree worn or faded. Such a hat is often seen on the stage, because there rouge, powder, and a clever manipulation of the eye-pencil, hide the ravages of time and worry. There is likely, however, as the season advances to be a fresh feeling for this shape, and for any other that savours of the picturesque, so it behoves Englishwomen to be careful.

Watered ribbon bows appear on most of the spring hats and bonnets, and a deep purple is a distinctive colour, with fawn as second favourite. A fawn-coloured dress has the merit that it can be worn all

the year round, and a fawn-coloured hat and mantle, that even if made to go with a particular dress, it can be worn apart from it.

Gold, in a subdued fashion, finds its way into feathers, hats, ribbons, and trimmings. There are felt hats and bonnets with threads of gold inter-blended, and there are many kinds of straws in which tiny metallic flecks give light and lustre; these assimilate with the dress-trimmings, for one of the most stylish trimmings for a dress-skirt and waistcoat to the bodice is gold braiding. It appears on the skirt as a panel with revers of the material simply stitched on either side, while at the hem there is a band of velvet, merely crossing the panel and edged with gold braid.

Bonnets are certainly not so high, but are pointed in front; gold tissues and thick cream-striped stuffs with gold lines form the trimmings, or sometimes line the front.

It will be a couple of months yet before anything approaching to a demi-saison or real spring dress can be worn, and those who live in the country and have plenty of time on their hands would do well to devote a little leisure to the braiding of waistcoats and panels. On either white or black material they are almost certain to be useful. Cord is more fashionable than braid; fine and thick cord are both used, and plain and fancy makes, with and without tinsel. If braid be preferred, it should be sewn on edge-wise; this is newer than flat braiding. Those who do not care to have the trouble of working them might do a kindly act by purchasing the panels, &c., ready done from some of the societies who employ gentlewomen.

Many of the matelassés and brocades can be made to serve the same purpose by outlining their patterns with fine gold cord. The Sicilienne damask silk, which is fifty-two inches wide and not at all costly, would answer the purpose well. It is a mixture of wool and silk. The ground is rep, and the pattern stands out boldly with a silky sheen.

Many of the demi-saison gowns are trimmed with striped material, and the mode of applying it may be gleaned from the dress worn by the figure (in our first illustration) standing beside her friend's chair. This costume is made in black vicuna, trimmed with black velvet and silk stripes. It is a useful dress, for it could be worn in or out of mourning. The jacket borrows something from the Incroyable style, in that it fastens with a double row of six buttons at the waist, and that on the left side the drapery is so arranged that the under-skirt is visible. This is made entirely of the striped material, but it is merely a front breadth, over which the black falls in a point at the immediate front, and is met on the left side by a pleated panel lined with the stripes, the lining showing in the pleats and in the cascade at the side, this side trimming being formed of a half-square. The

velvet cuffs have a revers of the striped material on the outside of the arm, and a cross-cut piece forms the rounded revers on the bodice the collar-band; is also striped. The felt musquetaire hat has feathers in front.

The seated lady wears a new and most useful kind of cloak for the early spring. It is made in beige vicuna, trimmed either with otter-fur or with feathers, and matches the dress, which is simply kilt-pleated at the waist. One distinctive point is the sleeve pleated from the shoulder to the elbow and blending in with the back, which is all pleated. There are short sleeves sewn on to the straight piece from the shoulder. It fits in front and ends at the back in a straight line below the waist. The skirt, however, has a band of fur or feathers carried down the front to match the trimming on the mantle. The style recalls the fashionable redingotes, in which there are many varieties. Most of the mid-season dresses are likely to be made in that style. The skirts grow fuller and fuller, and more and more bouffant at the waist. The bodices are cut with many seams, and for tea-gowns and evening-gowns there are some new ideas with regard to sleeves. Some fall almost to the floor in tea-gowns, with tight ones beneath, recalling the Tudor period; while for morning-gowns many are made of colour and material contrasting with the bodice, an innovation which will be acceptable when dresses have to be renovated.

II.—FROM OUR PARIS CORRESPONDENT.

Frenchwomen are never tired of checks, plaids, and tartans, which either really appertain to a clan, or are of a fancy description emanating from the fertile brain of a clever Frenchwoman who understands the harmony of colour.

The little party in the wood (see our illustration, "First Buds") gives us some practical ideas of what a mother and her children are wearing at this season in France. The mother is dressed in a soft mouse-grey woollen gown, richly braided in fine black cord and beads. The particular trimming used in this toilette has not as yet found its way to England; it is a strip of the dress fabric tacked round on one side and pinked out on the other, and elaborately worked, but with all the special care of French fingers, giving the impression that it is indeed made only for this one dress, being graduated at the waist. The under-skirt is a black and grey check, or seems to be, but the drapery is really mounted on silk with a strip of the check round the hem, half a yard deep, and a breadth laid on the right side. The upper skirt is one long piece without seam, draped with six or seven pleats at the side, so that the front falls in soft easy folds. At the back it is caught up at intervals in such a manner

that there appear to be four or five puffings. Given knowledge and skill in draping, it is a most easy skirt to arrange. There are no pleatings nor kiltings at the hem. But the new idea, without which an illustration of passing fashions would not be worth much, is in the original cut of the bodice. As will be seen, the front is all check and close-fitting, with a pure plain material having a revers of velvet crossing it; this piece is cut in one with the front drapery. The back of the bodice is of the plain stuff, and falls as a straight jacket basque; the sleeves match the back, have velvet cuffs, and are embroidered from the shoulder on the outside of the arm, the design diminishing to a point. There is a straight velvet band round the collar.

Many seams are again frequently used in the backs of bodices; the sleeves are put in high on the shoulder, and there is no style of bodice trimming so popular as a cross-drapery hiding the fastening. Full bodices are worn in this sense, but not the all-round belted bodices; if a belt is used, it mostly commences from beneath the arm.

Full vests, so far as adults are concerned, are almost entirely confined to tea-gowns; but for children they



NEW CARPETS.

are introduced into many of their frocks, both for evening and day wear. The child to the right of her mother in the engraving is arrayed in a dark blue Indian cashmere, though this style looks even better in velvet, and in front there is a bag vest of white cashmere, with dark blue silk embroidered spots as large as sixpences. It is quite full, and hangs well over, though

girls' frocks, and you may wander from shop to shop and show-room to show-room in Paris without discovering anything decidedly new. The one worn by the second child is, however, a brilliant exception in many points; it is cut on quite a novel principle. The model from which it was taken had a broad pleated under-skirt of mousse-green cashmere, with a chenille



FIRST BUDS.

this is partially concealed by the reticule she carries. The costume consists of a box-pleated under skirt bordered with a white cashmere galon, embroidered in blue, made sufficiently bouffant at the back by a velvet sash with bows and looped ends. There is only a tunic in front, full and draped in a rounded form, and bordered with grebe, which appears also in the boa tied round the neck. The jacket, with its full front, has a yoke-like trimming of the blue embroidered galon which is carried down the straight sides. The coat-sleeves are edged with grebe.

There is astonishingly little novelty in the cut of

check in mousse and a brilliant red, which matched the silk stockings. The back of the bodice and the drapery are made of a bright shade of mousse, almost a grass-green. The mode of draping will be best gleaned from the illustration; the strap which confines it at the side is made of the same green, and is secured by buttons. The back of the bodice and the upper skirt are cut in one, but the front is a vest of the check and the wide turn-back cape about the shoulder. The sleeve has one slashing from the shoulder, through which the tight under-sleeve of check is visible, which appears again from elbow to

wrist. From the shoulder to the elbow is covered with mousse cashmere, which hangs distinct. The green hat has a red feather. The other child wears a hat which more closely resembles a bonnet, save that there are no strings, the one treads so closely on the heels of the other nowadays.

French workpeople are busy now who devote themselves to women's paraphernalia—I use the term advisedly, for it is derived from a Greek word, *pherne*, signifying “dower,” and *para*, “in addition to,” meaning the goods which a wife brings her husband besides her dower, though as time has rolled on it has attained wider significance. Their labours are chiefly devoted to the finer kinds of gimps, and gimp ornaments, crochet trimmings, and raised silk work mixed with gems and tinsel. Steel, judging from what one sees, promises to be most fashionable, especially mixed with gold.

For dinner and evening gowns generally, low bodices are worn, with full folds and plastrons of velvet. For example, with a black velvet bodice, full red velvet trimmings; this is eminently becoming to most skins. Red and black is a combination much favoured; red

velvet bonnets, mantles, and fronts of gowns worked in jet are of pure French origin; now newer than these are mousse velvet and jet, with a suspicion of pink in many linings.

Frenchwomen are not foolish enough to abjure the use of jewellery as so many Englishwomen do. It may be all very well for young girls and matrons with fair skins and plump necks to forego necklaces, but sallow skins and added years make their abjuration a fatal mistake. So with regard to bracelets, it is permissible on some occasions to go without them, but when the gloves are removed for dinner the arms need them. The last fashion in bracelets worn in Paris is the V-shape, which shows off the form of the arm well. Ruffs are almost universally worn with high dresses, standing up well at the back *à la* Henri Deux, for we fall back now for our fashions on this reign and the Incroyable period in preference to all others.

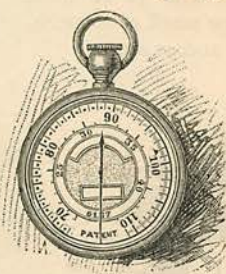
Feather boas of uncurled ostrich-plumes are found to be so light and warm that they have created a perfect furore this early spring, and are being worn in salons with low gowns when the air is chilly, as well as for transit to and fro, and for the daytime.

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A Watch Thermometer.



The figure illustrates an ingenious little pocket thermometer in the form of a watch. Its principle consists in the movement of a volute metal tube filled with an expansive liquid. The volute opens or contracts as the temperature rises or falls, and this sympathetic movement is communicated to a pointer moving on the face of a dial as shown. The button at the handle enables the pointer to be fixed at a reading and released again. A flexible handle can also be applied to the instrument, which has the size of our figure.

An Electrical Dragon.

In a recent Chinese procession at San Francisco there was a great dragon in effigy which was manipulated by electricity. On pressing a button, the current caused the huge jaws of the monster to fly open, displaying frightful fangs and forked tongues darting fire. Another series of wires produced frightful contortions, and emitted sheets of fire from the nostrils. Our account is taken from the *Electrical Review* of

New York, the leading organ of electrical science in America.

Warming Houses.

Mr. A. E. Fletcher, H.M. Chief Inspector for Scotland under the Alkali, &c., Works Regulation Act, has recently published a plan used by him successfully for warming his house with the avoidance of cold draughts. A large stove is placed in the basement of the house within a brick chamber specially made for it; and a supply of air is brought to the chamber and allowed to circulate through the passages of the stove, then conveyed by pipes to the hall and rooms on the ground floor. The fresh air is first filtered by passing through a thick woollen cloth. The warm air naturally rises throughout the house above and warms it. The stove adopted is of the American model, coke being fed at the top, but the fire limited to a layer about six inches thick at the bottom; and the rate of combustion is determined by the amount of air admitted. The stove contains enough coke to last twenty-four hours, and only needs attention once a day. Mr. Fletcher says that fuel to the value of £3 will warm a large house all the winter. The plan ventilates the house with selected air, properly filtered and warmed. For open grates Mr. Fletcher employs asbestos gas fires; a gas cooking stove replaces the old kitchen range; and in the

WHAT TO WEAR IN APRIL.

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

I.—FROM OUR LONDON CORRESPONDENT.



WHATEVER may be the fault of present fashions, they do not err on the score of lack of picturesqueness. They originate in the inspiration of old pictures and old modes, and are varied to our modern requirements.

Hats carry off the palm, now-a-days, in being true copies of those seen in old pictures,

not in one picture of the period, but several periods and several paintings combined in such a way that the good points of each are apparent. Our initial letter shows one modern point added to the side brim and high crown of the past, viz., the introduction of the trimming on to the very top of the crown. This gives extraordinary height which, as the season advances, will be maintained by posy bouquets of blooms, which are to be set up beside the crown, as though the wearer had tied them together carelessly, and pinned them on just as she had gathered them. Straws will be worn well on to the summer: they are of many kinds, dull and fine, coarse and glistening, but always dyed to exactly match the dress. Brims widen in front, and diminish at the back, but wide brims, shading the eyes, are not becoming to all faces, and when they do not suit they are so caught up at the side as to entirely alter their influence on the countenance of the wearer. An all-round brim would seem to be a thing of the past, and the untrimmed hats show no uniformity. Either the back or front or the sides differ in height, and turn up as the milliner chooses to make them. As the season advances, summer millinery will be notable for the lavish use of artificial blooms, velvet and linen being combined in the same flower.

Parasols are to be the rivals of hats and bonnets in this liberal use

of nature's treasures. There is quite a revolution in these shades from the sun, which, though they increase in size, do not grow in usefulness, for some of the most fashionable kinds are transparent lace edged with a flounce of the same, supplemented by a floral fringe, the handle at the top springing from a huge rose as large as a soup-plate. Every kind of flower is introduced on these new parasols. The "sun-flower" is carried out with a brown silk cover, a yellow silk sun-flower at the top, and a fringe of brown and orange silk leaflets at the edge. Water-lilies, primroses, fuchsias, and snowdrops have been utilised, sometimes in bands and fringes, simply serving as trimmings on silk, lace, velvet, and muslin, for all these materials are to be used, and sometimes the flower itself constitutes the parasol.

The make of dresses varies a good deal. Our first illustration shows a style in many points novel. It is made of tan-coloured woollen stuff, or plain poul



THE LAST NEW PICTURE.

de soie trimmed with velvet, which forms a band round the skirt quite a quarter of a yard deep. This skirt consists of an under and upper one, the latter at the left side describing a point by doubling the material, and lacing the edges together with interknotted ribbon velvet. Study this arrangement well; it is the key-note to many others, and is original and uncommon. The back drapery hangs from the right side, and falls naturally, being made slightly bouffant at the top. The bodice comes down well on the hips, describing a point back and front, the point in front having three large brown velvet buttons, the only visible fastening; the rest is hooked at the side of the plain vestlet, edged with tapering velvet revers, which are joined to an oblong piece falling on the outside of the arm, and matching the cuffs and the straight all-round collar, as well as the trimming to the felt hat, the brim of which forms a point on the left side, surmounted by ostrich-plumes and loops of velvet.

A very useful material for spring wear is the Nun's Veiling, with a woven border of a distinct colour, such as brown on reseda, a favourite combination of tones. We hear on all sides of many new colourings, but, as yet, the dresses made up seem mostly to be brown or grey.

Beaver is such a becoming tone that though we have worn it all the winter, we are likely to continue to do so all the spring, even if not all the summer. Lie de Vin is often blended with it.

Ribbons are used as trimmings, and play a most important part both in millinery and dressmaking. Stripes are the particular fashion of the year; not to the total abandonment of brocades and checks, but casting them quite into the shade as far as public favour is concerned. Ribbon and stripes are in unison, and some of the most fashionable silks and satins have stripes with picot edges, which look exactly as if a ribbon had been run down on to the material. Shaded ribbons and striped ribbons are employed on moire, which is well established in public favour, only it has been improved by being watered on a shot ground. We have, for a long time, had much to admire in the perfection of our tones of colour. Now they have an added charm in the Chameleon silks, which divulge a fresh beauty in every light.

Mantles for married women cover the figure well, as in the example illustrated, which is a mixture of thick ribbed poplin and velvet. The poplin is apparently united to the velvet by one of those fine appliqué trimmings in tinsel thread, which combine so much Oriental magnificence with pure good taste in their colouring. Pleats of velvet are introduced in the back and front, and the passementerie forms a pointed epaulette on the shoulder. The shape is so good and so generally becoming that it might equally well be carried out in



"SHALL WE SAY, YES?"

some more serviceable woollen stuff, and be trimmed with woollen gimp.

Tailors are busy just now, for the materials they employ exactly meet the requirements of a spring day, which may be balmy as summer, or cold as winter. They are bringing out a new coat—the Norfolk—built on the lines of a Norfolk jacket, but ample in the basque.

II.—FROM OUR PARIS CORRESPONDENT.

The French capital has surpassed itself, this season, in the beauty of its silks. A number of gowns worn at some of the many entertainments which Mons. and Madame Carnot's advent has originated, have been interthreaded with gold and silver on a moire ground, while others were a perfect glitter of gold; conventional daisies and marguerites being set close together, so that there is hardly room for a pin's point between the blooms. Wool has been deftly mingled with silk in such a way that, while greatly reducing the cost of the material, it has not diminished its beauty of appearance; indeed, it has rendered it more suitable for draping, falling as it does in softer folds. Wool is no

adulteration like cotton, for it does not spoil the wear. Moires are the materials for grand toilettes, and serve as trimmings for less ambitious gowns. The quality has improved greatly; the watering is new and more varied. Some specimens recall the knots in a wooden beam, others are like braiding. An interwoven basket stripe of equal width with the moire is new, so is the shot ground which, in some colourings, recalls the pigeon's wing and mother-of-pearl. The French speak of the moires as Chameleon, or *Étincellant*, a word that expresses some of their shimmering beauty. Moires, like all other materials, are striped in many fashions, and in some the colours are combined in the stripes; such, for instance, as sky and rose, steel and old rose, &c. *Chiné* flowers are thrown on to a few of the moire grounds also.

But there is nothing more fashionable or more beautiful than the brocades, faithfully copied from the periods of Louis XV. and XVI., with wreaths and bouquets of subdued colourings, thrown on striped brocades which almost stand by themselves.

Glacé silks are the fashion in Paris, and many pretty gowns are made of them; but they are not much exported across the Channel, for we do not as yet show any liking for them in England.

Morning dresses and evening dresses, for great occasions, are being made of the new *peau de soie*, the leather-silk that found such warm approval when first brought out plain, because of its tenacity and consequent splendid wear. Now, however, it has been improved upon, first of all when a brocade was thrown upon it, and it was known as *façonné*, and then by the introduction of a shot ground. It is the very best of all materials for bodices and mantles.

Satins are employed fashionably only in the richest make of satin duchesse, but though this is certainly the most suitable material for bridal gowns, it has yielded the palm to moire, rich silk, and, still newer, white cloth. Very young brides wear even muslin and soft Oriental silk, and nearly every wedding-dress now is copied from an old picture, the Pompadour and Watteau styles giving the key-note.

The embroideries in tinsel and beads are most elaborate, and as often as not are now worked on the dress itself, and not on bands subsequently employed. Our model shows a rich poult de soie, with velvet interblended, and an Etruscan design embroidered down the side of the panels, and on the sleeve and front. The bodice is cut in a fashion which, if properly planned, can be utilised both as a high and a low bodice; the trimming makes it a stylish low bodice, while the portion which reaches to the throat might be simply filled in, and the long sleeve tacked in when needed, or easily removed. A black dress, worked in jet, might be so arranged without much difficulty, and with every hope of success. The bodice and skirt are cut in one, and the former fastens beneath the trimming on the left side, and at the back. The shoulder-piece of velvet, and the puff to the sleeve, are eminently becoming, while the trimming on the skirt

shows to the best advantage over the blue, which appears to be an entire under-skirt, but is, in fact, a mere bordering. The edges of the bodice and skirt are bordered with ball fringe, which is introduced on many bodices, or is replaced by beaded cord.

Some gowns have a yoke-shaped trimming, embroidered on the bodice, attached to heavy bead epaulettes, which give all the squareness to the figure, hitherto monopolised by naval officers in full dress.

Our other illustration is one of those simply-made girl's dresses for which the best French dressmakers are celebrated. It is so cut as to display to the very best advantage the little slender figure. It comes down well on the hips. In front the short drapery is cut in one with the front of the bodice; at the back the train-piece is gathered to the *basque* in large prominent gathers. A full looped bow of velvet is attached to the side, of the same dark tone as the revers, cuffs, and collar on the bodice. The revers on each side are quite different, as is always the case now with a really fashionable dress. A pleated chemisette is introduced at the throat, but it is made movable, and can be replaced by a plain piece of the material. The petticoat is striped, and the stockings match the lighter shade which, in the original model, is a combination of grey and sapphire, a good one when, as in the present instance, exactly the right shades are chosen.

French women now wear the hair very high, and the collars very high also; combs are introduced among the tresses, which add to the apparent stature. They are much petticoated, and have large dress-improvers, which really throw the dress out at the back. They do not allow the skirts to cling below the steels, for they are well lined up, either with wadding or crinoline.

As the season advances, women will find that the plain skirts, which are coming in, will not be so great a boon; for, unless the fabric is very thick, a sheet of wadding is nearly always introduced between the lining and the outside. It gives a roundness to the folds, and has its advantages, which are not lightness nor coolness; but women of fashion apparently bear the burdens it imposes, smilingly.

Narrow ribbons play an important part in millinery and dressmaking. Clustered together, they are used as a fringe-like bordering to the collars and cuffs, and they form the centre of tucks which appear on the crowns and fronts of drawn bonnets. The width is about the eighth of an inch, and they are generally satin.

Dandelions are the blooms which, just for the moment, are most esteemed, and these are introduced in bead and flower, and on velvet and tulle coiffures alike.

Strings are worn narrow. On some of the bonnets they are mere threads, but they are too unbecoming to be lasting, and are only suited to a fresh and young face; and those who spend most money, and are the best patrons of modistes and millinery, are, as a rule, not young!

WHAT TO WEAR IN MAY.

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

I.—FROM OUR LONDON CORRESPONDENT.



THIS is the month when, perhaps, more new clothes are bought than during any other in the course of the year. Wise people buy now, because the spring sun shows up all defects, and gowns which, even after some months' wear, look quite respectable in the winter, have a knack of looking miserably shabby as this season comes round.

There is every variety of choice, and as woollens are, after all, not only the most healthy but the most com-

fortable wear, I will begin by telling you the leading characteristics of the new kinds.

In the first place, you cannot do wrong by choosing stripes, and you have a wide and varied choice. But you are also quite safe in selecting plain colours. Foulés, flannels, voiles, alpacas, vigognes, cashmeres, are all being made up of the plain material alone, as well as with stripes to match; but in some rare instances it takes three component parts to constitute one dress, viz., plain, checked, and striped material; and some additional skill is needed by the dressmaker in combining the three. The prevailing colours are greys, beiges, and very dark blues.

Some of the most stylish woollen dresses I have seen made up this spring are composed entirely of equal inch and an eighth stripes, in a combination of two tones of blotting-paper red, white and grey, red and stone, one of the stripes being slightly speckled. For example, in the white and grey the white is diagonal; there is one light grey diagonal stripe, and one dark grey speckled with white. The make of such gowns is extremely simple. The skirts are wide and arranged in occasional single pleats bunched up at the back; the bodices have jacket basques and often full fronts of silk, of some contrasting colour.

A broader and more important class of woollen striper has a picot edge, like a ribbon, flanked by narrower stripes, and Oriental letters appear on the more important centre stripe. There is a loose soft make of woollen material which has an interwoven cable pattern in beige and white, flanked by narrower brown and white stripes.

Cotton gowns have to be thought of, and manufacturers have expended much additional care upon them this year. They show spots, stripes, and checks, and are woven so firmly, and with such a good surface, that they look almost like silk. Satins have been brought out with the small designs printed on them in one colour, which are like the patterns interwoven in the brillantines; they make up into simple innocent-looking little gowns, well suited for young girls, and are quite new. Some other satins have double stripes and fancy stripes, with rings, but none have large important patterns now; though a few have been borrowed from Japanese sources, and the Crescent, too, is much in the ascendant.

Zephyrs are gaining ground, striped, plain, and fancy. Some



SONGS OF SPRING.

have rough knickerbocker stripes, some show twilled grounds, with lines and stripes, while others have lace stripes which divide tiny interwoven patterns. Red (a good brilliant scarlet) with white is to be a great deal worn, and blue and white, with cannalé stripes in red and blue one-sixteenth of an inch on either side, are also to be popular.

If you need a summer dress for fêtes or tennis parties, I can recommend the cotton crêpes either in plain cream or some light colour; or a fancy crêpe with either crochet lace stripes, or printed in hieroglyphic designs in tinsel; these, of course, do not wash. A simple way of making them up is with a full skirt just draped on either side and at the back; the bodice full back and front, and crossing in front, being bordered with gold trimming laid over bands of silk, easily removed for washing; the sleeves full and gathered at the shoulders and the wrist. Tucked sleeves are much worn for washing dresses, arranged horizontally from the shoulder and wrist, leaving the elbow full and untucked; and the skirts are made over a foundation in one all-round skirt, with an extra length, which is drawn up with tapes at the back and sides in such a fashion that they iron and wash well. Norfolk blouses are also fashionable. In striped materials they are often cross-cut, so that the lines fall diagonally. Yokes are much worn, and insertion is let in sometimes to define the yoke.

A simple and popular pattern for a dressing-jacket made in plain cotton, is a long, plain jacket, tucked back and front and drawn into the waist with a band; a straight all-round collar, and tucked sleeves with no work or trimming of any kind except at the wrist, where the material is embroidered in white cotton, with an open sprig and buttonhole edge. If any of my readers attempt to carry out this at home, which they easily might do, I should advise them to use flax thread. It is bright, like silk, strong, and washes well. Tea-jackets are even more fashionable than tea-gowns. These can be made much on the same plan as the dressing-jacket, in washing silk, with lace round the cuffs, down the front, and on the basque.

The illustration of the three sisters shows the fashionable make of gowns for children and adults. The child's under-skirt is composed of some of the new checked cloth with woollen ground, the design in chenille, the colouring harmoniously combined. The dress is composed of voile trimmed with bands of the check edged with white muslin embroidery, the check appearing also in the collar-piece and in the pointed Swiss belt and cuffs. The vest and skirt appear to be cut in one, the jacket-pieces distinct, and the waistcoat is gauged at the neck and waist. Her married sister with the bonnet wears a graceful but simply-made gown, recalling the fashions of some few years back. The bodice describes a



HER MARRIED SISTER.

point back and front, and has a full front. The sleeves are of the coat form, gathered on the shoulders. The upper skirt is full all round, and specially so in front, being caught up on the left side with cords and aiguillettes, which form a finish to the neck and cuffs. The third sister wears a plain cashmere of a beige tone, the skirt arranged with no upper drapery, simply in wide single pleats, the broadest at the side being embroidered in brown silk; the same trimming is introduced in the sleeve and in front of the bodice, which fastens with one point on the left side.

The vignette initial shows a good cut for a dress or the polonaise order, made in brocade, with a velvet plastron carried in bands down either side of the front, and broad velvet bands to the large, important-looking sleeves. This is a class of dress that, as the summer advances, can be worn out of doors without any additional mantle, and it is also well adapted for re-arranging the gowns of last year. The model dress is made in a figured moire, one of the most durable class of silks that have come to the fore for years, and which shows every sign of remaining long in fashion.

II.—FROM OUR PARIS CORRESPONDENT.

Paris is sending to England a number of very pretty woollen gowns, unmade, but elaborately worked (*soutaché*, as it is here called), with a fine cord like the bobbin cord used in lace-making. The grounds are vicuna, of a grey-brown or serpent tone; the design a series of lines edged with leaflets formed of the cord. This trimming is intended to be used on the bodice and as panels on the sides of the skirt, and sometimes it goes all round the hem. Soft makes of wool show an interwoven fabric, with a ribbon edge in coloured silks the natural tint of the flowers, for these designs are mostly floral, and the *picoté* edge appears here.

A great deal of silk is being worn in Paris, to the exclusion of velvet, but I fear the price will go up now that the raw material is no longer allowed to enter Paris free of duty, and Ardeche cannot supply half enough for the demand. Soft Oriental printed silks are among the most-worn varieties for the moment, in dark blues, reds, and heliotrope, with either small widely-scattered geometric patterns in white, or light sprays of wild flowers, wheat, oats, or barley, three things fashionable in millinery and wherever it is possible to introduce them under the head of dress. Velvet, oats, wheat, and barley are exceptionally pretty, and form very becoming *aigrettes* both for bonnets and for wearing at the back of the head with evening *toilettes*.

A curious point in the make of French gowns now is that the two halves of the bodice are quite dissimilar. For example, one half will be entirely covered with lace, while the other, both back and front, is of plain silk.

The use of colour is with the French a fine art, and at the present moment so many shades are employed together that all their skill is necessary—the step from the sublime to the ridiculous is such a small one. The fashionable bonnets are straws with transparent crowns, tulles in two colours, and some are formed entirely of tinsel trimmings worked on a firm foundation, generally cotton, but quite hidden by the threads worked upon it, and possibly they will combine prettily with every subdued tint—blues, pinks, copper-browns, reds, greens, and yellows—the whole most harmonious.

The gauzes and the tulles used in millinery are most frequently shot, and the *lisse* is embroidered in silks of all tones, combined with tinsel threads. If, however, something more durable is needed, there is *Gauze de Zurich*, which is tinted in much the same way. Few decided tints are employed, or they would not harmonise; and with all these tones in the embroidery, a bunch of loops and upstanding ribbons in front appear on most of the bonnets, of several tints combined. The *guipure* embroideries, now so fashionable, come both to Paris and England from Switzerland; but all the finer hand and bead embroideries are of French design and French manufacture.

Shaded *lisse* embroidered in shaded tones is a most admirable material in millinery, especially in the biscuit shades, and is likely to be much worn as summer creeps on.

Silk laces, too, are coming in again, and Chantilly laces are made now in white as well as in black, and the designs are so good, so much more elaborate than those in real lace, that it is not to be wondered women are content with them, and do not care to sink fabulous sums in the hand-made laces. Most of these reproductions are made in the same threads as real lace, but in a machine instead of being hand-made.

French ribbons are shaded, striped and *chiné*, with *moire* stripes wide and narrow, as well as the *ombre*. The *picot* edges are quite gone out, and have been replaced by a narrow firm edge.

The best milliners are using broad satin ribbons with a silk reverse, but they are so thick in texture as to be very expensive.

White-handled parasols, smaller than those used last season, are the fashion, and curious gold insects—beetles and flies—as well as monkeys, are made to climb up them. *Moire* parasols and cotton *crêpe* ones are both used, but there is quite a study in handles—mostly inspired by the gold-headed canes that were in fashion fifty years ago for the beaux of the period.

The new mantles as worn in Paris are mostly coloured; dark myrtle, greens, reds, and beige tones being the fashion, black and red shot more particularly. They are made in the habitshirt form, with elaborate galons, and short lace sleeves to the elbow, or the form of last year—short at the back and long in front. Thick silks with lace and braided effects are used, and a great deal of fancy gauze, which is lined. Gimp without beads is better worn than with them, though an immense deal of jet is employed, completely covering the shoulders, and so thickly worked that no foundation is to be seen.

Young girls wear cloth jackets, but though they are to be seen on all sides in France, I am inclined to think their origin is English. They are very well cut, single and double-breasted, loose and close-fitting, very often trimmed elaborately on one side and not on the other. Sometimes showy white cloth or beige cloth waistcoats, with the flat coin buttons, are added; the sleeves are always high on the shoulders, the back is defined, and the *basque* short.

Travelling-cloaks very often have hoods lined with, if not entirely made of silk, and so do the small scarf-like *mantelettes*.

Capes are worn reaching to the waist, made in jet with frills of lace, and long loops of watered ribbon below. They are dressy-looking, and not expensive.

Our singer has chosen a gown of the new *vieux rose* tone, with white introduced into the front and side panel—the plain white ladies' cloth with a smooth face, which is brought out still further in relief by black cords and ornaments carried across it. The dress shows a good style of draping, and especially elegant from its simplicity. The accompanist is apparelled in white, with a fringe of gold balls carried round the neck and shoulder and down the bodice from the right shoulder to the left side. The skirt has four single pleats at the side bordered with white velvet worked in gold, a similar trimming bordering the front drapery and caught up with gold ball fringe.

WHAT TO WEAR IN JUNE.

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

I.—FROM OUR LONDON CORRESPONDENT.



WITH the merry month of June—the month of roses—comes the fruition of most of the well-laid plans for fashionable dressing, which have occupied the minds of fashion caterers for so long. Severe simplicity is one of the characteristics of the moment—a simplicity which demands most careful attention to details, perfect fit as to the bodice, and a well-hung skirt. The

foundation of an ordinary morning skirt is as follows:—The material may be a good, strong, twilled, glazed lining, black, white, grey, or brown; sateen, alpaca, or poplin cord, and, for the most expensive class of gowns, silk; but be sure to choose a good wearing make, not one that will rub into holes, or strip up into ribbons, as so many sold as foundation silks will do. They are dear at any price, and have to be too soon replaced. The back should be a straight piece 35 inches broad; a gore is placed on either side, 17 inches at the base, tapering to 6 inches, while the front is 29 inches, tapering to 11 inches. This, however, is not all cut off the sides; a pleat is made 6 inches long, 2½ inches from the centre on each side, and when stitched is cut away. I have not given the length of the skirt, as it differs according to the height of the wearer.

Two steels should be placed at the back, the top one, 21 inches long, 6 inches from the waist in the centre, not put in straight, but bowed, so that the side is 11 inches from the waist at each end. The second steel is 5 inches below the first, and goes in straight, and is 18 inches long.

The redingote continues to be greatly in favour, but the skirts beneath are wider, and are set in very full at the waist and at the back in large folds. Cotton gowns are being much made with full plain skirts without drapery, the bodices with plastrons or fulled backs and fronts. Red cottons promise to be almost as universally worn as were pink ones some two or three years back.

In all kinds of materials it would seem to be the fashion to fasten the drapery over the basque of the bodice, the long skirt draperies being buttoned down perpendicularly, and meeting the bodice buttons, which come diagonally. Stripes are treated to form trim-

mings. For example, a striped vest, and side panel to match, is cut on the cross, so that, meeting in the centre seam, the stripes form a succession of angles. Braiding is universal, as well as fabrics woven to resemble braiding. Braided waistcoats, changeable and most various, are made in sets, to introduce into many tailor gowns.

Smocking is finding general favour, and is not confined, as it once was, to the few who dressed in æsthetic styles. A great many cotton gowns have smocked yokes and full sleeves, smocked below the shoulders and at the wrists.

English people have a special talent, it would seem, for making children's garments, though we fly to France occasionally for a few patterns of the smarter articles of their attire.

Among the latest novelties in stuffs are the silk and wool spot crape cloth, which has interwoven stripes with double lines of silk forming a spot inter-threaded at intervals; the "laine et soie," with a white silk line check thrown on a cream woollen ground; wool diagonal, and soutache mohair, made of a firm, wiry thread. These are trimmed with ancient silk and wool guipure, in which white, and cream, and sometimes beige, are blended; and with all wool, cobweb lace is used. It is small and fine as its name implies, and washes well.

Many of the hats and bonnets are made of the washing llama cotton, which is as fine-woven as cotton, and of garni—a washing ribbon which has been vastly improved upon, and has this great merit in the eyes of nurses and mothers, *it improves with washing*. It can be had in all widths, from the quarter-inch to seven inches. Most picturesque are the shapes of hats and bonnets for children, and at the same time utilitarian. There are soft comfortable hoods with the caps of the old-fashioned spotted nets beneath, and loops of garni, for now it would seem that we are falling back entirely on our great-grandmothers' and grandmothers' fashions, and finding perfection in nothing else.

The coal-scuttle bonnet has replaced the granny for children, and a washing college cap, made in thick linen, of the German student shape, with an octagon crown, may be frequently introduced to the wash-tub without being unpicked. The Friend or Quaker bonnet, made of cambric and garni, is most becoming in its sedate primness. The East End workers have developed a special talent for the old cowboy smocking of fifty years ago, and the fine elastic tucking used then. All the little frocks show signs of one or the other.

Our illustration shows a new mode of combining lace and silk. The skirt has perpendicular folds of lace insertion laid over a colour, the back arranged with a graceful drapery of lace, the vest composed of lace laid over the same colour. The accompanying

figure is clothed in a striped woollen gown, with the fashionable cascade of pinked-out silk forming the panel. The mantelette is made of black silk and has bell sleeves attached; it is of the graceful form which Marie Antoinette loved, and which displays a slender figure to the best advantage. The hat has a high crown and is turned up high in front, with feathers peeping over the brim. The bows are made in the new ribbon with a satin edge, which conceals a wire, so that they remain in any position they are placed in—a very admirable arrangement, especially as it does not in any way add to the cost of the ribbon.

II.—FROM OUR PARIS CORRESPONDENT.

Materials in Paris are cheap, but making-up and workmanship of all kinds are expensive. Some of the mousselines de soie and gauzes are being converted into all or part of evening gowns, and very pretty are the white—not cream—grounded crêpes with small flowers sparsely scattered and apparently painted on them in natural colourings. Some of the new gauzes are indented like crocodile's scales. Drap Ernam, with silk stripes on a low-toned ground, and beige, are the two favourite woollens for ordinary walking-gowns, and nearly all are brightened up by narrow lines of colour, woven on a darker ground, and simply made.

Parisiennes have adopted the blouse belted bodice for ordinary gowns, which is good news for the home dressmaker, as they are easily carried out, but to set well they require a foundation beneath that really fits; and any fulness should be drawn into as small a space as possible—consistent with comfort—at the waist.

Woven borders appear on printed cottons, mousselines de laine, silk toiles, and many classes of woollens. These borders are useful for trimming, but I do not recommend them to those whose gowns have to last a long time, for they are marked and easily remembered. Panels are things of the past, as far as the latest fashions are concerned, and all the beautiful embroideries introduced into expensive gowns are worked on solid front breadths ungorred. In this class of goods Paris is unrivalled; the designs are all Directoire; the Greek key pattern sometimes appears as bordering, but also roses in relief fashioned on white crêpe worked in gold spangles and cord, which are only a portion of an elaborate design carried up to the waist. Wheatsheaves are a favourite pattern in gold cord, pearls, and spangles, and the tinsel threads, dyed to every tone in vogue

in the Pompadour period, are employed for the floral sprays on white satin. Silver is much used, but is too perishable to find general favour; crystal beads lined with gold or silver have much the same effect, and last well.

Millinery is undergoing a radical change. The bonnet-shapes are smaller, but the trimmings are placed so as to give them exceeding height. Very few find their way to England, but Frenchwomen wear the large brim, such as was in vogue fifty years ago, overshadowing the face. The strings are important-looking, but they commence from the top of the bonnet often, and we shall hear again of the old complaints of earache and neuralgia, produced by the head being unduly exposed. The brims are wide at the top, and curve towards the ears. They are lined, and often a wreath of roses appears beneath them.

Curious and quaint peasant head-dresses have given inspirations to some of the new ideas in bonnets. Many of them show a super-crown made of a circular piece of pleated black lace, wired, so that it stands up like the cap of the Maconnaises. Wire is all important, and some of the new ribbons have invisible



wires, so that the bows remain in the shape in which they are placed—firm and erect.

Hats are braided with flowers, but have little other trimming; the under side of the brims frequently show adornment, for they are of a different colour from the outside. For example, a black or blue hat would show white beneath, a red hat would show blue made in the same straw plait. Our initial letter gives a good idea of the style of such hats. Here the outside is a brilliant

portion of the brim not entirely composed of flowers, and bonnets with merely a soft tulle crown, all the rest summer or spring blooms.

The ribbons used in millinery are all shot, and some have distinct moire stripes on one side only, and some are divided down the middle into two colours—black and red, maize and blue; but they are wide and important-looking whatever the combination.



A QUIET CHAT.

red, the inside showing above the face, black. The crown is hidden by a kerchief of crêpe de Chine with embroidered border, a bunch of poppies in front. The sailor shape with very much widened brim in the front and narrow at the back is the dominant idea, but the most becoming to a pretty woman is a three-cornered black straw, the white showing on the outside at the upturned corners, surmounted by a wealth of flowers and streamers of ribbon. Large hats are the fashion for full dress, with plenty of flowers or plenty of feathers. No half-measures prevail, and liberality in trimming is essential. The wide brims are turned up to suit the face—no two alike, so it would seem. I have seen hats with only a

Our little group shows a child's frock simply made in brown and fawn striped woollen, trimmed with brown velvet, forming a sort of habitshirt with epaulettes and girolle. The hat has all the trimmings placed at the back. Her mother is entirely clothed in the new blue nun's-veiling, made with the full pointed bodice, having revers and the basque outlined by an applied band; the cords placed on the skirt are repeated on the front and cuffs. Her friend has a handsome grey cloth coat laced with gilt cord, and opening over a white cloth waistcoat; front breadths and panels richly worked in gold, the same appearing at the cuffs. Both ladies wear bonnets which form a point above the face.

WHAT TO WEAR IN JULY.

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

I.—FROM OUR LONDON CORRESPONDENT.



THE hot weather is often peculiarly trying to children, especially if they grow quickly, and to dress them suitably is an important consideration to mothers. It is most desirable that they should be so clothed that they are not over-weighted, and the initial letter gives a capital idea of a simple, but at the same time good, style. It may be carried

out in washing material, or in light woollen combined with washing silk. I have just seen a number of pretty frocks going out to the young Princesses of Spain, who have their frocks made here, as so many of the children of Continental Royalties do. I was interested on seeing how excellent were all the materials, and the make was so simple: little frocks of French muslin, pure white, with tucks above the hem, and rows of perpendicular insertion above that, very wide ribbon sashes of different colours at the waist, the bodices in one with the skirts, high to the throat, full sleeves to the wrist, and good sensible invisible tucks to let down in the skirt, as they grow. Some were made of white China silk smocked at the yoke and wrists, with tucked skirts. For washing dresses for children much self-coloured embroidery is used; it washes all together so well. Holland is coming into favour again, with large turn-down collars of lace, sometimes trimmed with bands of cross-stitch, in red and blue, and lace worked to match, which also has the merit of washing. Turkey twill is greatly in favour, and keeps clean, and improves by an introduction to the tub. Occasionally such frocks are worked all over with blue stars in loose easy stitches, which slightly tones down the red.

Children still wear sailors' hats, but mostly turned up and trimmed at the back. There are several new shapes with wide brims, which shade the face, and are not unlike bonnets. Leghorn hats with wide brims bent into quaint and curious forms suit young faces, and they are trimmed both with feathers and flowers.

By this time we know exactly what is being worn as well as what has been provided for customers. Our pictures show two of the leading styles, chosen because they are by no means too intricate to be copied. The Directoire coat is an excellent adaptation of the dress of a period which was not by any means sensible, to the modes of to-day. The waistcoat is much such a one as has been worn the last year past; it fastens invisibly, and is bordered with a fine bead

or gimp trimming. It is of the same material as the front of the skirt, which above the hem is ornamented with a design faithfully copied from one worn when Napoleon I. ruled France. The revers at the neck are of the same striped material, but they are not grotesquely large as so many were. The cut of the coat is calculated to show off the figure, and much diminishes the apparent size of the waist. There is a high collar, the front of which only matches the waistcoat; the coat-sleeves are made high and full on the shoulder, and are buttoned on the outside of the arm at the wrist; large buttons appear at the back of the waist on the coat, which is closely pleated. Elastic cloth and moire are the two materials I should chiefly recommend for such a coat; and for short figures that stripes do not suit, shot silks might be substituted, and rich brocade could be used for the outside. Swallow-tails, loose coat-fronts, ending at the waist, and sides turned back in the skirt to show the lining, appertain to another style of Directoire coat.

The other dress in our first picture is braided in such a simple scroll, that any good needlewoman could ornament her dress in this way with but little trouble. A home dressmaker could indeed make such a gown entirely without difficulty, if she has any aptitude for the craft. The skirt is entirely arranged all round in wide box-pleats, each braided at the base. Over these is a long straight back drapery gathered on to the point of the bodice, and side draperies crossing in front and falling in a point with three or four easy folds, which start at the waist-line, so concealing the union of bodice and skirt. The bodice is equally simple. It fastens at the waist with a double row of six buttons, above this a braided vest showing no fastenings, the material arranged in four easy pleats, on either side, widening in the centre of their length. The sleeves are rather short, ending midway between wrist and elbow, slanting upwards inside the arm, and braided on the outside. The hat worn with this costume is remarkable, in that the brim is all round alike, and that the crown displays a sheaf of bows which double its height.

Our English manufacture of silks at Spitalfields is meeting with marked success, and there is some hope that the trade there may regain its ancient prosperity, when some 100,000 people were employed in lieu of 1,000. Some of the handsomest brocades worn at this year's Drawing-rooms were made in these looms, also some of the best hangings in the mansions which have established a reputation for the beauty of their decorations. A young girl's dinner-dress made of a Louis XV. brocade wrought in the East End of London, had simple stripes on a cream ground divided by very delicate bouquets of roses, the back made as a train and turned back with pomme-colour, over a cream crêpe de Chine front, continued to the



SUMMER HOURS.

vest, which simply crossed and was fastened with an antique buckle. Over this the bodice formed a front like a man's dress-coat, only the revers were pomme-colour, and the sleeves formed one short puff set in the same green, for green of some kind is the particular colour of the season, and the shades and varieties are legion. It ought to delight the heart of the Irish to see the number of emerald-green velvet, cloth, gauze, and silk garments in Hyde Park morning and afternoon, and two shades are often blended in one costume. Cream woollen handkerchief dresses with green borders are a new idea, the squares forming three points in front, another point hanging at the back with a corner at each side, and some two or three smaller corners as panels, the bordering used as straps across the full front.

Dark gowns may be considerably lightened by crossing vests of white soft or corded silk. They are often made up on a muslin foundation, and edged with velvet revers or folds of ribbon velvet, and so can be pinned on when required, and answer for many dresses. Black silks are much improved thereby, and for travelling they take so little room, there is a great deal to be said in their favour.

II.—FROM OUR PARIS CORRESPONDENT.

Englishwomen, though of late years they have been creating fashions of their own, do ultimately adopt French modes; but they are so long in doing this, that the Parisians meanwhile have almost forgotten they originated them. There is generally something unique and often very elegant in the cut of a good French gown. Ladies here do not have as many dresses as their sisters in Great Britain; they give more time to the choosing, to the putting on, and to the taking care of the few they have—all important points. I want you to note with particular attention the cut of the dress in our picture, worn with loosely knotted ends at the front of the waist, secured with a horseshoe brooch. The skirt, as most French skirts are now, is very plain, with no over-drapery, the back gathered in such a way that the pleats stand out well at the waist, while in front three large, flat, double box-pleats give

the requisite fulness. At the hem is a scalloped trimming of a distinct, contrasting colour, and yet this simple arrangement is a triumph in its way, it hangs so perfectly, and sets off the charms of the wearer's figure so well. The bodice is very long-waisted, with a high policeman's collar, cut in vandykes, and these are laid on the colour blended with it, in the trimming, which is carried down both sides of the front in a vest form. But the great novelty of the dress is the scarf, vandyked even to the rounded ends, which come from beneath the armpits and form a basque to the bodice, ere they unite in front. This dress requires to be most carefully put on, when, and only then, it is a marked success. The sleeves are of the coat form, as most of them are for ordinary walking dresses; it is for matinées and soft materials that the full fancy sleeves are adopted. Next year, I have no doubt, they will have extended their field, and be worn generally.

The coat-sleeve forms part and parcel of the check costume, which is most original in the style of making. The bodice ends at the waist-line, has velvet revers, and a vest fullled so as to form a series of folds; but more uncommon is the double cape at the back,

placed beneath the revers. There are velvet revers to match on the skirt, bordering the fulled front, and a panel is formed at the side with velvet, over which the woollen material is united by cord and gimp ornaments. The make of the cuff also deserves attention; it is both simple and neat. The fabric has a check in several tones of fawn, drab, and blue, and is made in the softest, purest wool. The most fashionable check shows a very clever amalgamation of tones, one of which is the dominant, and the rest so subordinate that they seem, at a first glance, to combine and form one, they blend so well one into the other.

For woollen gowns a special material has been made, which has a satin foundation worked all over in gold and multi-coloured silks—rose, pink, crimson, green, blues, and drabs. They are most dressy-looking, and are not costly, so that they can be added to ordinary gowns, much to their improvement.

Paris gowns are only exceptionally made with the short waists, and a broad sash reaching to just below the bust is as yet the nearest approach to that style here in England; the stride towards the fashions of eighty years ago seems to have been more rapid, and at Queen Victoria's Drawing-rooms, both in the early spring and in May, I hear some of the *débutantes* wore Empire wreaths of natural flowers, and skimpy satin skirts with a thick ruche at the feet, and semi-circular garlands laid on the front.

Soft fabrics are mostly made up here in the Louis XV. styles, with pointed bodices, clusters of ribbons, and the colouring of that century. Preachers on the art of dress have over and over again declared satin to be a material of the past, but it never disappears, and now is worn by the best-dressed people even more than moire, which appears to have become common. Poplin, poplinette, and sicilienne are employed for young women's gowns, and all drape well.

The bonnet illustrated shows a leading feature in Parisian fashions—viz., the strings coming from the centre of the back, often unattached to any other portion. The model is in drawn crêpe with a fulling round the face, and heavy gold embroidery, starting on the crown. The shapes are mostly small and close, but the trimmings are outrageously high, often poised on the point of the crown, which from its shape is higher than the brim. Transparent bonnets are the fashion, and, alas! all kinds of insects apparently creeping and crawling over them, horrible to relate. These monstrosities have not as yet invaded the hats, which are extremely large, and to young good-looking women most becoming. The Lagardière is one of the newest, with the side brim turned up all round, ribbon trimmings

mingling with gold galon, and large blooms. In many shapes all the trimmings are placed so as to keep the brim turning upwards to the crown at the back. These shapes cannot be mistaken for bonnets, but there are some with the brim raised above the face, which are most closely allied to the more stately bonnets worn without strings. Natural blooms are often worn now in millinery as well as on evening dresses, natural roses with natural leaves, but the latter have been so treated that they are durable, while the roses must, of necessity, fade. Very narrow ribbons in clustered rosettes are placed in bonnets, and give them a childlike simplicity, and these same narrow ribbons are introduced on to evening dresses and matinées, and are threaded through insertion, which is used for a variety of purposes. For young girls' dresses they show to advantage in Crêpe en Pékin, with a silk stripe, and Mousseline Chiffon, like fine Mull muslin without dress.

A new make of veil has a fine Esprit star on the very thinnest ground, a comfort this to women whose sight is beginning to fail them and who find a veil trying to the eyes, and often a great impediment to seeing. Bordered nets are much used, but in Paris veils are not considered a necessity.



A CHANCE ENCOUNTER.

WHAT TO WEAR IN AUGUST.

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



A DILEMMA.

I.—FROM OUR LONDON CORRESPONDENT.



HOW contradictory are the accounts of the fashionable millinery! According to some chroniclers, bonnets are very small, and yet when worn they appear large. Our initial letter illustrates the exact truth: the bonnet is in itself small, but is made large by the trimming. It is composed of cream mousseline de soie,

worked all over with tiny rosebuds in natural colours, connected by a conventional scroll in gold thread. The brim is bordered by very tiny gold leaflets and green feathers, and bows of velvet surmount the front. The strings are made of narrow velvet, tied on the

left side (for narrow strings are not tied beneath the chin), and are mostly clasped by a diamond brooch. There is so much now in the manner in which clothes are put on. The Princess of Wales, who is always the very acme of neatness, has her bonnets tied with wide velvet strings, which show no ends, and she secures them to each side by a tiny diamond star, the two placed opposite each other. Most of the young girls wear no strings at all if they wear bonnets, which very few do, and no wonder, seeing how exceedingly pretty the hats are. Leghorns with large brims (always an ugly headgear) have been transformed into real things of beauty. Flowers are set in most becoming fashion beneath the brim in front, and the back is turned up three times with visible pins, while the crown is surmounted by large bouquets of flowers and tulle puffings. Tricorn hats in black and white straw are much worn, and for summer the drawn tulle hats are exceptionally pretty; these are often made in the sailor form, the brim slightly wider in front, with long tulle ends coming from the back. Sailor-hats will be the most fashionable for country

wear, but they will be trimmed round the crown and under the brim with roses and other flowers; for full-dress occasions all the large shapes find favour.

Eccentricity is rampant in millinery. The latest idea is to make bonnets of string, with string aigrettes, or of pipe straw not plaited, but laid on a foundation, with a bordering of green velvet and green wheat at the side. Green is the dominant colour. All shades are worn, but the most fashionable are those turning from watercress to grass-green, and all the tones of mousse, which resemble the scum on the surface of a pond, which has many tints. It shows best with cream, but is placed in juxtaposition with yellow and light pink, and several shades are massed together. Eau de Nil is well suited to summer gowns. Our first illustration shows two simple and fashionable styles of making such dresses. In one there is a mixture of striped and plain stuff; the petticoat is of the striped, which also lines the plain over-drapery, appears at the side, and at the back falls in cascades; a sash of the stripes encircles the waist twice and falls in a loose knot on one side. The bodice ends at the waist, and is full, having no apparent fastening, the vest being invisibly hooked on one side; it is made in the striped fabric, arranged with horizontal lines, whereas in the skirt they are perpendicular. A graduated frill of pleated muslin borders the opening, and has the effect of revers. The favourite colours for such gowns are green and white, or blue and white; and sometimes, in lieu of a hat, a diaphanous bonnet of tulle with a frilled front is worn, a bunch of cornflowers or some other simple flower appearing on the immediate front.

The other costume is a compromise between a Directoire jacket and an ordinary bodice. The bodice is only fastened with one button, and is cut a little below the waist, so that a deep Louis XV. pocket can appear at the side. The front is full and has revers, which are made of the patterned material, the plain being used for the skirt, arranged in box-pleats, and for the bodice and sleeves, which for the hot weather reach only to the elbow, and are supplemented for out of doors with very long gloves of tan kid—not *Suèdes*. A brighter shade is worn this year, and French kid is more generally in favour than the untanned—an admirable change as far as the pockets of the wearers are concerned. For country wear, a most useful Nantwich glove has been brought out, with four large horn buttons as fastenings; some for driving, having the extra castor cape palms; and chevrettes are now so made abroad that they fit more closely, and have altogether a better appearance. There is hardly any class of glove that is more durable.

Parasols are made generally of a piece of the same stuff as the dress, and many are so transparent as to be of no use for their original purpose of giving a shade; they are mere additions to the dainty prettiness of dress. White watered-silk parasols of a large size, with no trimming whatever, are more generally carried than anything else for full dress, and an *entout-cas* for ordinary wear.

A number of charming little jackets are being sold

to slip over summer dresses for cold drives homewards after tennis parties. They are made of plain beige cloth, with only a fastening at the neck, and sometimes they are elaborately braided in gold. The over-cloaks are dainty garments, made in silk and light pretty woollen checks. These are gathered into a band at the neck, and allowed to flow to the feet. It is a most comfortable pattern, as most shapes are which are copied from peasant costumes, originating in the actual wants of people to whom appearance and all artificial requirements are but a secondary consideration. The Flemish peasants have for centuries worn these cloaks, with the large, open, cape-like hood falling low on the shoulders, the edges bordered with whalebone, so that they should not crush the white caps beneath. At present where the cloaks have these hoods they are only intended for ornament, so no distending whalebone is needed; but some dressy green silk cloaks are veiled in black lace, with these same black lace covered hoods. Almost any light striped silks have been, and are being, used for these cloaks, which are very much what were worn by our predecessors seventy or eighty years ago; indeed, the old fashions of that period are rapidly coming back to us—short waists, scanty skirts, the hair dressed in up-standing rouleaux. At many London parties during the season the Josephine dress was exactly reproduced, with a plain skirt, a train from the shoulder, and the bodice ending just below the bust. We are beginning to think the style graceful and pretty, as we are wont to do with anything that is the fashion. Five years ago it would have been voted preposterous and ugly.

II.—FROM OUR PARIS CORRESPONDENT.

There is a very marked contrast between the fashions of the best-dressed French women and the leaders of fashion in London. In Paris there is not such a thing as a dress improver worn, and no draping of skirts. They all fall straight and flat, like the gowns worn at the end of the last, and the beginning of the present century. The high, straight collar, without which no English woman considers her dress well made, has no place in French dressmaking, where the bodices open in a V-form and are filled in with lisse and bordered with a jabot on either side.

Next season all these fashions will find a home in England, but they have not journeyed there as yet, and the modes arranged for the Britannic market are adapted to insular prejudices.

The hair is dressed in flatter curls on the forehead than heretofore, and in high rolls and puffs behind these curls. The bonnets are all without strings; even women of seventy discard them; the brims of hats diminish to a mere nothing at the back, but stand up high over the face.

The figure, in our second illustration, with the pointed bodice, shows the prevailing style both of bonnet and dress, and the sleeves coming but little below the elbow, as French women wear them. The waist is very long; there are two extremes—either the gowns are made *à la* Josephine with the waist beneath

the bust, or well down on the hips. As seen in the figure, the sleeves are very full on the shoulders, and the bodices are rarely, if ever, trimmed alike on both sides. The fulness on one side crosses the front, and in the present instance would seem to form a portion of the pleatings on the skirt. The petticoat has two scanty flounces pinked at the edge; the drapery is caught up lightly at the side.

The other figure is in some points more English, though it is what is actually being worn in Paris; the parasol is made to match the dress; the hat has a brim turned upwards from the face. The crown is slightly pointed and the brim is lined with white aerophane; the bows are made of white ribbon, so that it can be worn with almost any gown. There is a great disposition to trim both white and black straws with wide white watered ribbon, and it is certainly a useful and, in most cases, a very becoming combination. The skirt of this dress has no over-drapery; the front breadth is arranged to fall in easy folds, and all the rest in straight regular lines. The bodice shows one of the newest features of modern fashion—viz., a detached piece coming from beneath the arms and tying in a loose knot in front. This mode admits of many variations. Sometimes it merely forms a broad sash. Occasionally it is laced in front, like a Swiss over-bodice, and sometimes it defines the figure at the waist, making a long, distinct point.

For evening wear, something is now generally worn in the way of head-dress, either a small wreath of the Incroyable and Directoire order, or an aigrette of ribbons or flowers, and when ribbons are used they are also worn round the throat. Forget-me-nots or red geraniums are most in favour now for wreaths. If English people in the so-called æsthetic dress first brought about the dressing after pictures, Parisians have carried the art to perfection, but on very different lines. Every now and then, in Parisian salons, you seem to see one of Greuze's dainty creatures, who has stepped down from its frame, or one of Watteau's bewitching damsels come to life. It is only on the bodice draperies that there is anything classical, but often they rival some well-known Greek models, and in these cases very soft silks or some gracefully falling woollen stuffs are worn.

Some ladies, for full-dress day wear, affect shot silks of red and yellow, trimmed with handsome gold galon, and these prove eminently becoming to dark beauties, while the fair small women choose cream silks with Pompadour bouquets, worn over some light tone—pink, blue, or light green. Shot silks are universally in favour, and galons, and even buttons are made so exactly to correspond, it is not to be wondered at that the study of colour has become a fine art. A few months ago to drape well insured success to a dress-maker; now she has no chance at all unless she has a subtle eye for colour.

The wide revers worn on the front of bodices have the effect of considerably diminishing the apparent size of the waist, and the beautiful embroideries add to the dignity of the wearer, to which also the long coats contribute. The last must come quite to the hem of the dress, and generally are distinct from the



WATCHING THE MATCH.

under-skirt, showing a wide sash belt in front and a sash and bow at the back; but, whatever else is wanting, they must have large pockets at the sides, which should be secured with huge buttons. All old family heirlooms in the way of buttons have been brought to light, and are indeed valuable additions to a fashionable toilette.

The popular French parasols are made of very thin materials—tulle, gauze, or figured net—and are embroidered in gold and silver, and with flowers in natural colours. With cotton gowns, and often with silks, they are made of a piece of the material.

Those who are already looking forward and thinking of autumn, may with confidence order a plain beige or green cloth Directoire coat. This can be perfectly plain, or it admits of embroidered cuffs, collars, and pocket-flaps. Some of these trimmings embroidered with roses and other flowers in miniature are among the Parisian novelties, copied from the old raiment which the beaux and belles of the Louis XV. and XVI. periods have handed down to us. Others, again, are worked in silk, with tiny China ribbons; or, where the exigencies of the colouring demand it, they are painted. Placed on plain cloth, they have a most admirable appearance.

WHAT TO WEAR IN SEPTEMBER.

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

I.—FROM OUR LONDON CORRESPONDENT.



I N September a sportsman's fancy turns to thoughts of shooting. However late the session may sit, it rarely happens that the exigencies of Government demand that the faithful Commons should linger so late in town. London is deserted by those who chiefly make dress a study, and it is the women who work with hand or brain who are among the majority that remain. These may be reckoned by thousands. So, before be-

ginning to talk of the country and its requirements, let me say a word as to what would be comfortable wear, rather than fashionable, in the great metropolis. August is over, and we are beginning to realise that autumn is close upon us, though we may hope for perhaps the best weather we have yet had, in a year distinguished by rain and east wind.

A shawl has long been set aside by the well-to-do classes, but it is worn out of doors by the majority of the working women in the intervals of serving as a wrap for baby or an extra bed-covering. Sensible people, however, at this particular season would do well to have a useful wrap-shawl at hand to slip on when the shades of night fall fast, and cool air is apt to give colds. The most durable and suitable shawls are the gossamer Shetlands of the natural tone; they roll up into so small a space.

What the commonalty wear, generally has much to commend it, for it has been adopted without any regard to appearance, from the fact and the value of perfect utility, exactly meeting the wants of the million. At this time of year an outdoor garment is generally worn; the long paletot by the lower middle class, the short jacket or ulster coat by those better off. Smart-looking jackets are within reach of everybody, as far as price is concerned. The newest shapes have revers on each side which turn open, and these are not usually fastened in any way. Warmer and more serviceable jackets are those with waistcoats, the single-breasted ones fastening diagonally. They slip on better if lined with satin. Fancy and plain cloths are the materials used. Short silk mantles reaching to the waist are also useful. All of these require to be well put on. The distinctive feature of ordinary Englishwomen's dress is untidiness. How few skirts hang evenly! and a satisfactory dress-improver is hardly to be seen among the middle classes. Look round where many women assemble, and note how few pads, bustles, or whatever it may be, are put on evenly, or the draperies over them

evenly either. How few veils are pinned on exactly straight, or the hair beneath arranged with any thought as to the head-covering to be placed upon it!

Simple woollen gowns are the best town wear in September. Washing dresses are so seldom clean, they are an eyesore. The skirt can be made in one long piece over a foundation edged with an invisible pleated flounce and caught up on either side; the material falls in easy semicircular folds in front, and in straight lines at the back; it is puffed at the waist as much as three extra inches in length will admit. A Norfolk bodice is thoroughly useful wear, but a close-fitting bodice should be trimmed each side differently; one revers, for example, crossing diagonally is perhaps the most trim-looking.

Our initial letter shows a style of bonnet which in light or dark colouring can be adapted to any season. The foundation may be straw or embroidery. The edge has a full band of velvet, on which velvet leaves are laid; the only other trimming is the high velvet bow with the bunch of white Marguerites in front; the strings of wide velvet, placed beneath the chin, are tied without any pendent ends. It is a style which in black velvet and straw, with poppies or pansies, would serve all the autumn, and would be hardly too smart or too sombre for any occasion.

But hats are now more generally worn than bonnets, and the toque in our second illustration is of a shape which suits most women, and is well adapted for using a piece of the same stuff as the gown is made of; the brim is covered with velvet. This figure displays just the sort of dress which would be suitable for wearing either in town or country. The gown is most simply arranged, with a pretty striped grey and blue vicuna. The under-skirt is full and plain, with revers fastened with buttons as large as a shilling. The over-skirt forms a point in front and falls straight at the back. The bodice is perfectly plain, with a chamouis leather waistcoat—one of the most useful kinds. The colouring throughout is electric blue and beige; the outdoor jacket is blue, single-breasted, and braided, made in the finest cloth, and standing up well in the neck.

The other figure shows how the best washing dresses are being made; and should any of my readers have bought materials at the sales, which they desire to utilise in a style that will not be unfashionable next year, they should copy it. It has many distinctive points. At the foot is a bouillonné of the material carried to the back breadth, and standing out well round the feet in front; the over-skirt is gathered to the waist, with a narrow heading, and is draped into pleats at either side. On the right these pleats are almost hidden by a looped sash of watered ribbon. The full bodice, you must notice, is not gathered on the shoulders, but in the immediate front at the neck and waist, and the fulness disappears in a corselet-



“WHERE ARE YOU GOING?”

bodice of white watered silk edged with pleating; this starts beneath the arms and crosses in front, being edged with a kilting. Many such additions are being introduced this year, and have been made in various kinds of shot poplin and watered silk. Properly cut, they greatly curtail the apparent size of the waist. The sleeve has a short over one, like a classic sleeve; and the collar, though still high, turns down at the neck. For outdoor wear the parasol is made of the same material as the dress, which has a floral Pompadour pattern all over, and may be either muslin, mousseline de laine, foulard, or poplinette—for all are well worn.

This is a year when we have had cause to bless the man who invented waterproofs, and our thanks are further due to those who have transformed them from an ugly to a becoming garment. By a new process any material is easily coated with the impervious preparation, and check cloths of all kinds make prettily shaped raiment which will stand even a tropical down-pour. Some of them have capes bordered with a deep pleating. Others have the simple all-round capes, which can be kept from flying up by unbuttoning one end of the strap inside (these straps were originally intended for the hand to slip through), and fastening it across to the other side of the cape.

Cloth jackets are being lined with brilliant-tinted mackintosh, and many of the difficulties of cut and fit have been surmounted. They are perfectly ventilated; and there is no reason why in this treacherous climate we should not have most of our woollen mantles and coats made to withstand the rain that “raineth every day.”

II.—FROM OUR PARIS CORRESPONDENT.

Green continues to be the colour of the year, but as autumn approaches it loses its bright tone, and the shades of myrtle, tea, and sage have replaced the more brilliant hues. These will be used all this autumn, and they withstand the effects of damp and climate better than most other colours.

Frenchwomen are still faithful to the polonaises and coats. Our third illustration shows two varieties. The figure with the hat wears, perhaps, the most useful and practical one. The under-skirt is of plain material embroidered in a conventional Gothic pattern at the feet. But there is more than this to notice in the set of this skirt; it is full in the front—a most sensible innovation. Of late, women’s dresses—seen as you approach them—have the appearance of one-legged trousers. Walking towards you the outline of the limbs is clearly seen—the outline, by-the-by, disfigured and not improved; moreover, the straight tight front impedes the freedom of the limbs and makes walking a difficulty. The over-coat worn by the figure in our illustration is striped, and is sufficiently short to show that the embroidery is carried round the skirt; it is draped at the back, and starts three inches from the centre of the front of the bodice. It has one large button at the waist, which does not serve for fastening, being purely ornamental. It is bordered with velvet revers cut on the principle of a man’s dress-coat, and these revers are united at the waist by a velvet plastron pointed at each end. The collar is velvet, and the striped material is fulled for the vest, and embroidered just at the waist. The sleeve is not that of the ordinary coat, but is gathered at the wrist into a wide band.

The hat has a low crown, but is so trimmed as to appear high, with green velvet loops and a white bird nestling in the front; the brim is lined, turns up at the back, and shades the face so well that a parasol or en-tout-cas is almost a superfluity as far as the sun is concerned.

In the other figure the coat constitutes the skirt, and is simply supplemented by a front. A long chapter might be written on waistcoats, vests, and plastrons, and other things of the kind; but the newest this year, among innumerable varieties, is of a soft material crossing the chest, as in this picture, in easy folds. The figure is shown to perfection. The front of the bodice and skirt is all in one, and a ruche at the foot is formed of bows of ribbon. This dress fastens at the side—a

point which usually needs explanation, for most of the season's gowns look as if they had been built up on the figure. There is one large revers on each side—and a fringe falls from the waist. The velvet, lined with a lighter tone of silk, falls at the side, and the sleeves are very tight, being faithfully copied from the Medicis period. The bonnet has the flaring crown which makes so little way in England, though nearly every milliner who came from across the Channel this spring or summer took back one or more such models, which were sold at an alarming sacrifice in the sale-time. Those who wisely purchased them at a reduction will before long find themselves quite *en règle*. This particular bonnet is made in chip, with satin loops and ostrich-feathers. It has long ends at the back, which can, if desired, be loosely knotted in front.

Now that Paris is deserted as far as fashionable society is concerned, blue and red are much worn again, especially blue woollens trimmed with red silk; both tones will stand salt water and sea air—far better, by-the-by, than the huge steel buttons with which many of them are adorned, matching large steel buckles at the belt. Such dresses have mostly full or puffed sleeves rather than the tight coat form. Ostrich-feathers are rarely seen in the country—all useful hats are trimmed with straight wing-feathers or flowers.

Hoods are a head-covering which, in our time, we elect to adopt almost entirely for ornament, not use, though their serviceable capabilities are far greater than are realised in modern days. Pélerines with hoods lined with a bright colour, which serves to redeem them from dowdiness, are made to wear with most of the autumn, seaside, and country gowns, as they are slipped on in a minute; and the dress is equally complete without them.

Yokes, straight and pointed, are introduced into the bodices of many gowns, and accord well with puffed sleeves.

Wafer-spots are likely to be the fashion of the future—the immediate future, I should say; and some of the new woollens are made with skirts in which those of a distinctive colour are graduated towards the top, the silk trimming used matching the tone of the spots. The Incroyable jackets, cut straight at the waist, having large buttons at the side, where they fly open, and with revers at the neck in some solid colour, are much worn with full vests and striped skirts; for example, a mauve and white striped cotton or wool skirt with a soft silk jacket.

Stripes are often so treated on one dress that they look like two stuffs; for example, many skirts are horizontally tucked (which reduces the stripes to a solid mass of colour) and then over-draped with the fabric left in its original condition. Sleeves tucked at the shoulders and wrist leave the elbow-piece of a

different width of stripe. Wide moire sashes are universally worn at the back, and threaten to be so considerably wider as to form a train-piece in themselves.

Suède, chamois, and the long gamut of neutral tones which go by so many names, are superseding grey for travelling and country wear; they keep in condition so much longer. Huge red cotton parasols are the fashion now at French watering-places, and brighten up these tones most effectually, especially when red stockings are worn with shoes; Frenchwomen show a decided preference for shoes rather than boots.

Foulard is not too cool for wearing yet, and is a fabric with so much to commend it that it is likely to find favour a year hence. White printed on a colour is being superseded by colours printed on white; but they are not so generally serviceable. Foulard parasols are ingeniously painted; they recall some of the pretty figures on Dresden china; and so does a very popular style of dress, the bodice low, but filled in with a fichu of mousseline de soie. Jabots of wide hemmed and pleated lisse make dowdy dresses fit for *fêtes*, and with a few yards of muslin and soft silk those who have clever fingers contrive to make an endless variety with but few gowns.



ALONG THE CLIFF.

WHAT TO WEAR IN OCTOBER.

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

I.—FROM OUR LONDON CORRESPONDENT.



It is not often that cheapness and fashion go hand in hand. We have to congratulate ourselves that this is the case now. Wool is very inexpensive, and there is no material so universally worn. Moreover, the patterns are good, the colours becoming and pretty, and the cloths well woven.

Cashmeres and loose-made soft fabrics are yielding the palm to ladies' habit cloth, amazone, and materials of a like kind, that promise to stand much wear and tear.

It is possible to obtain an all-wool material, double width, much under two shillings a yard. I have just seen some Cheviots, and English serge, brought out under these favourable circumstances in a long range of white, red, reseda, blue, and myrtle tones, as well as in navy, which, if the prophets prophesy truly, is to be the most worn of all colours this winter. Another good inexpensive stuff is fould serge, a staple article, with perhaps a wider range of colours.

Amazone, which is a less expensive plain cloth than that called ladies' habit cloth, is what manufacturers have chiefly bestowed their attention upon. It has been brought out in beavers, reds, blues, terras, reseda, and electrics. Chuddah is a new introduction after the same order, and wears better, being less liable to spot; but all such cloths should be damped, not by the amateur, but by the manufacturer. Burmah is another novelty, with the herring-bone weaving more distinctly visible; it closely resembles Vigogne, which is always worn, and drapes well.

Ladies' cloth, in the best quality, is a fabric which is likely to last for years, and the tones this year are particularly tempting. There is a rich and beautiful chestnut, which might be made up plain or embroidered, and nothing shows off silver, gold, or black embroidery better than this particular tone. The red, of the exact tint of soldiers' coats, is employed for pipings and vests; there are prunes, greys, browns, greens; and an enormous quantity of this cloth has been sold all over the country to the wholesale houses early in the autumn, and promises to be universally worn.

There are, however, some fancy varieties in the amazone as well as in the ladies' cloths. Zigzag points

in self tones have been introduced in the weaving, and the same with horizontal stripes above and below the points, and there is the plain striped fabric to combine with it; indeed, some of the dresses are composed of plain and striped cloth, with a little of the more fanciful stuffs by way of panels. Amazone cloths are also sold in colours blended with white or black, resembling what we are pleased to call "pepper-and-salt" mixtures; light blue and dark, red and grey, blue and red, electric and gold, and these are most serviceable in good qualities.

Plaids in green, red, blue, and yellow, and all kinds of mixtures, are quite new; they are invariably fancy plaids, and not those appertaining to the clans, and are very varied; checks run through them sometimes, and knickerbocker effects, as well as shaded stripes.

Indian has long upstanding hairs on its surface, and has an interwoven line like lightning running through it; while some striped stuffs, such as the Bismarck, have a mixed ground, the stripes each edged with three cords. The favourite colours are blue and brown, red and blue, green and red, and the material is made up without combination. Indeed, all the simple stuffs constitute the entire dress.

It has never been more puzzling to select a winter or autumn dress, the choice is so great. Damassé Boru is one of the most effective novelties—the material very soft and in mixed colours; the stripes shaded; the brocade of a dark tone showing a crêpe effect. Another damassé has a thick, solid tapestry pattern, which looks like braiding; and Biarritz cloth has shaded stripes in two colours—green and red, blue and brown, green and brown. Sonora, again, has stripes with an edge like a ribbon laid on. This was introduced into silks this summer, but in wool it is quite new.

Borders are very fashionable. Some of them are in solid colours, like wide tape, but the blanket borders are newer; they are shaded, fluffy, have the knickerbocker effect, and are combined with white and black. Other broad striped borders have an edge like ribbon.

The names given to the new stuffs are fanciful, and convey little idea of their nature. There are striped Cheviots, with a black brocade thrown on the broadest and lightest stripe.

Carreaux Flames is remarkable for its singularity. On the plain thick cloth are white devices, if I may so describe them, that form irregular angles.

The black detached brocaded motifs in stripes and plain cloths make up most effectively. This reminds me of a material which all my readers should know of—taffetas, it is called—firm, durable, and wiry, intended only for the foundation of skirts; a yard wide, cheap, and made to match all shades; some of it is to be had in mixed colours, to go with tweeds; it is

as light as alpaca and stronger, and as warm as Russian cord, but lighter.

Our first illustration shows some of the simplest and, at the same time, most stylish forms of making up the materials I have been describing. The standing figure wears a gown composed of only one fabric and colour, trimmed with an open-work galon to match, which is carried in a triple row down the front of the skirt, that is apparently cut all in one, for a side drapery comes from the right shoulder, crosses the bodice, and forms the front breadth of the skirt; it falls in soft, easy folds, and is confined at the waist by a ribbon belt tied on the left side. To all appearance the bodice would be quite complete without this outer drapery, for a full-gathered vest is introduced into the front with some seven rows of runnings at either end. The neck-band is made very high. The over-drapery of the skirt is carried round to the back, where it drapes in soft, easy folds, and there are single pleats at the side. The sleeves are put in high at the shoulder, and are trimmed with horizontal rows of galon.

The seated figure has a mixture of material, the



TALKING IT OVER.

petticoat striped, the skirt drapery plain, very bright and pretty-looking for country wear. It is trimmed with either wool or jetted galon, which is carried in a double row both down the skirt and jacket. The sleeve shows the latest novelty, having a short over one trimmed in a square form. The vest is arranged diagonally, and disappears beneath a full sash of soft silk. The mode of draping is very easily gleaned from the picture.

II.—FROM OUR PARIS CORRESPONDENT.

Some new and charming materials have been brought out this autumn, which are as costly as silk, although they are merely silk stripes on wool, but short lengths of three or four yards are used in a dress, forming the panels, cuffs—indeed, sleeves sometimes—and vests. The groundwork is a plain solid colour of diagonally woven wool, having broad silk stripes like ribbon, with a firm thick edge. One handsome stripe on many-coloured grounds is a combination of grey and stone; while another in stone and black has a black brocaded design upon it, which resembles a cloud of smoke from a passing engine, obscuring the stripes at intervals. Sometimes these silk stripes have a check design upon them, others show varied brocades, but the silk gives them richness and solidity, and it is astonishing how much effect is produced by the use of a few yards. The shaded stripes are most effective. Occasionally a frisé pattern is introduced, like Baden towelling; sometimes Paisley patterns, with pines and other devices, such as are seen in Cashmere shawls, form the stripes, gold and reds being the prevailing tones; and one very handsome fabric of this nature had a varied edge like lappeting.

Some particularly stylish dresses in a soft make of green, blue, brown, or cardinal serge, are worked in black silk to the depth of a yard, with what appears to be a cross-stitch pattern; it shows up well in the solid colour. The stuff thus treated is draped so that no foundation shows, and there are corresponding bands of trimming for the bodice.

The Directoire still gives the inspirations as to style. Our second illustration shows a modified coat of the fashionable cut, which would be a good manner of making up the new stripes of silk on wool, with plain material. The former might appear on the front, the panel, the stripe on the arm, and the vest; the rest might be plain stuff, except the outer folds to the bodice, which replace revers, and disappear in the wide belt. This could be made of velvet to match the cuff; or, should the dress be intended for demi-toilette, of

muslin. If you examine the cut of the coat closely, you will see that it is in fact a Directoire jacket, which here and there has lengthened basques, forming panels ; and on one side, loops of ribbon for sash ends. The introduction of the striped material on the outside of the arm is new and pretty.

The hat worn by this figure is of a shape much worn in Paris ; the material, black lace drawn outside and pleated on the brim, which widens over the face ; there is a double row of roses inside this upturned brim, and feathers and flowers outside the hat.

The accompanying figure wears a simpler coat, well suited to the plain and striped woollens. It has revers in the front, which turn back to show a short striped vest just draped in loose folds. The front of the skirt has very narrow pleats, the back wider ones, of the organ form. The bodice is pointed, and fastens invisibly. The sleeve at the top is after the old leg of mutton shape to the elbow, an effect produced by long slashings, through which appear pleats of the material. This style is calculated to diminish the apparent size of the waist. This costume is made with silver-grey cloth, stripes of silver being laid on the vest ; beige-colour with gold is also suited to this new make, and the new flame-brown, in which case the vest is made of striped silk, red and brown.

The new colours have all much warmth in them. Women of fashion appear to care for bright tones, and to relieve the more sombre greys and browns with touches of some brilliant hue becoming to the complexion.

Short jackets are always useful at this season, and several new stuffs have been brought out for them. There is Zibeline, a sort of woollen-velvet cloth with thick lining, very wide, and sold principally in stones, greens, and several other tones. Moscovies is the name given to a new material like beaver cloth.

For the long coats and cloaks woollen brocades are in vogue ; these are a combination of two shades of the same colour, or of some tone mixed with white or black, and the patterns are large and well covering. Sometimes plain beaver cloths are used for the same purpose, as well as an infinite variety of materials in Cashmere designs and colours, like a Cashmere shawl.

Matelé has been brought out again, and has met with a great success. The patterns resemble quilting, and are of most intricate design.

At the opening of this chapter there is a sketch of a very good form of jacket. It is short, and has a velvet collar elongated into vanishing points. It has no



A REST BY THE WAY.

fastenings, but lies upon a soft silk scarf, which crosses over a beaded waistcoat of a rich guipure design. The sleeves have the crescent-shaped cuffs, which are new. The bonnet has its very wide brim covered with velvet, a bow at the side, and a panache of feathers above.

Alpaca is a material which the French *élégantes* have favoured much this autumn, wearing it as long polonaises crossing over in front and looped up with black moire bows. Black lace insertion often appears in diagonal lines on the bodices and ending in the waist-band. There are two distinct styles : in one, the band comes well round the throat, high ; in the other, there is a wide turn-down collar, which suits French women better than English. From under this collar there comes a fichu, which disappears in the waist-band. Navy blue with a dash of red in the trimmings and a white unhemmed muslin fichu are a good combination often seen.

The hats would seem to grow in size, and to increase the display of flowers, which rest on a flat crown.

WHAT TO WEAR IN NOVEMBER.

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

I.—FROM OUR LONDON CORRESPONDENT.



OUR initial letter reminds me that children's fashions are not a point to be easily neglected. The autumn and winter modes for little folks are very unique, and so different in many respects from what was worn by them a year ago, that no child dressed in the height of the present fashions could have gone out then, thus appressed,

without attracting attention. In our illustration we have steered between the two prevailing styles—the one which people adopt who neglect fashion altogether, the other when they consider it too pronounced. This little dress can be made in any of the soft stuffs and plain cloths brought out this year. Our model is trimmed with a darker shade of ribbon, silk or velvet, but many cloths are sold with borders which could be utilised for trimming; edging the skirt, forming the collar and cuffs, supplemented by ribbon bows on the shoulders and at the waist. The absurd mania for Empire and Directoire styles has asserted itself conspicuously in little girls' frocks. It would be quite easy to adapt this dress in our picture to the Directoire period, by disconnecting the bodice and skirt on each side from the front to the seam under the arms, wearing a sash beneath, allowing the front to fly open, and adding a couple of buttons on each side.

One pretty and useful frock for every-day wear is made in blue serge, with a round red yoke to which the rest of the bodice is gathered; the sleeves are full to the elbow, the straight piece thence to the wrist being made in red. A cape, cut after the principle of a policeman's, in blue serge, is added for outdoor wear. The Polonaise shape is quite a leading one, but opening in front to show a waistcoat. Gimp and galons, made either of silk or wool, are a favourite trimming. Smocks forming the over-dress, to a petticoat of a contrasting shade or colour, are easy to make; they are now tucked horizontally in irregular groupings from the neck to the waist, the same on the sleeves, at the shoulder and wrist, and the waist very short, an idea borrowed from the Empire period. It is to this time that we owe the wonderful hats which children are wearing, like plates set at the back of the head, and elongated over the face. They are made in velvet and lined with a different colour. Grass-green velvet is one of the favourite tones, and I have just seen one lined with pink velvet, the

brim being edged with a heavy ostrich ruche, also pink, with a large pink bow resting on the head. Felt is well worn both for children's hats and for bonnets.

The cloaks which young people are wearing are picturesque in the extreme, with triple capes, broad belts for the smaller maidens, and often with a double cloak in front for those of larger growth, the under one close-fitting, the outer loose and full, reaching to the edge of the dress.

Braiding is a great feature in the season's mode, and a good braider will be able to make handsome gowns and mantles at a very fair price. There is no reason why home braiding should not be a success, as the best tailors and dressmakers have all their work done by hand. One of the figures in our illustration shows how this class of adornment is adapted both to dresses and jackets. In the dress it is worked on a plain fabric, in such a way that it forms a side panel, arranged in a broad pleat to show to the best advantage, and borders the hem also. The braid is the ordinary fine Russian make, but it is also used intermingled with tinsel; and seams of skirts and bodices, the edge of basques and sleeves, are often bound with a fine coloured cord to match, encased in tinsel. Braiding is frequently worked so that it stands up on edge. Any pattern, of any size, can be bought, and with the tracing-cloth can be transferred to either light or dark materials.

The present draping of skirts is very simple, as may be gleaned from the two figures in our illustration; indeed, many skirts are made full and plain, with a wide sash at the back. The jacket and mantle here portrayed give two new styles. The jacket has a long basque and bell-sleeves, it fastens diagonally, and the collar is very high: all points to be noted. It is trimmed with fur. The mantle is made in the new wool brocade, which has a bold pattern in white or black, or a colour, or in a lighter shade than the colour of the gown. The front is silk, and the lace the new Velasquez, with the pattern outlined in cordonnet. The woollen brocade is not cheap, but it is less costly than velvet or matelassé, and is being quite as fashionably worn, and would be sufficiently dressy for almost any occasion. In grey and white it is trimmed either with grebe or chinchilla, both just now much in fashion. Black and brown, and black and grey brocade are trimmed with beaver, otter, skunk, marten, sable-tail, moufflon, minx, or fox. If these furs are too expensive, seal and otter furs, very cleverly imitated, may be bought at a low price, with dyed opossum and raccoon; the commoner kind of fox, too, has been dyed to resemble blue fox; and the sea-otter has been well counterfeited by unplucked beaver, at about a fourth of the price. Muffs for driving are huge in size, but ordinary kinds have not undergone any very radical change.



"QUITE CHILLY."

Long boas, even longer than last year's, are to render our throats tender, and, according to medical evidence, make us liable to colds. The fashionable capes are not so much shoulder-capes as wide turn-down collars, with upright bands encircling the neck and coming up unusually high; they are known by the name of "Raleigh." Most of these capes have one end crossing in front and tapering to the waist, being a double protection to the chest.

The richest makes of matelassé have been introduced again for mantles, which are not made merely in black, but are outlined with stitches in colour, which often blend with the pattern. Many of the best brocaded patterns have velvet and silk mixed together in elongated designs, which leave no ground visible; for example, in the lily of the valley the leaves would be of matelassé design, and the flowers velvet. Broché has really given place to embossed velvet, and the cloths and silks show brocaded designs. Fur, passementerie, and marabout are mostly used for trimming with braiding and embroidery, for every kind of embroidery is in vogue, and the linings are nearly all shot silk. As the season advances, very little will be worn but long mantles entirely covering the dress.

II.—FROM OUR PARIS CORRESPONDENT.

We give in the picture on the opposite page two evening dresses of two distinct classes, one suitable for home wear, and one for full-dress occasions. The first is of the nature of a tea-gown, a dress which Frenchwomen greatly affect under different names. It can be made in plain faille, soft crêpe, or silk, or even in cashmere, and is trimmed with Valenciennes lace, and mousseline de soie; this particular lace being most in fashion now. For the sleeves, the silk muslin is covered with piece lace. The style of sleeve is one much used at present, being apparently tied over the under sleeve. The skirt is short; indeed, in Paris, short dresses for very nearly all occasions are what are most sold. The large turn-down collar is a new departure, as is also the belt coming from beneath the arm and diminishing the width in front.

The dinner-gown is elaborately braided with a conventional scroll in gold or blue; pleatings of piece lace are introduced at the side, and important bows of ribbon disposed about the dress. The distinctive point in this gown is the wide front panel, which is caught up in graceful fashion towards the waist; one end of which crosses the point of the bodice which opens with gold-coloured revers over a chemisette, made of the same lace as is used in the skirt and for the lower portion of the sleeve, which is cut after a new method with a short silk upper sleeve.

The styles of making gowns in Paris are not so distinctively new this winter as the combination of the colours, and the make of silks. Brocateries are once more to the fore; and plain cloth coats are either made with brocaded silk petticoats, or panels of silk imitating the waistcoats and cuffs. The patterns cover the fabric entirely with conventionalised flowers; the dominant idea being a black ground with a coloured design, and when this is reversed the black pattern is outlined with white, like a white line, carried round the flowers. A very great deal of green is worn—but in good truth we are reproducing pretty faithfully the modes of fifty years back; only as all fashions return they are slightly modified. When flowers or leaves form the design unconventionalised, they are scattered and elongated, standing up just as newly-gathered blooms would do. There are two extremes: either a simple copying of nature or eccentric and geometric patterns. Instead of Cashmerienne and Indian designs, we have fallen back on Persian, which are less stiff, and the colourings fewer in number.

Chiné and shot effects have had their day. Many silks, and many new ribbons, instead, show three tones of the same colour. The fashionable colours are chartreux, pistache, coral, maize, steam, red, reséda.

écrevisse, primevère, printanier, peuplier, navy-blue, and tones of brown. Do you remember the old Barathea with its curious surface, which is neither basket-work nor net-work, and yet recalls both? This has found its way into silk, and is quite the newest thing we have. It asserts itself both in silks and ribbons, and is very durable, though it may wear greasy. Its new name is "Armure Royale."

For evening, a number of charming silks are worn with cream grounds, thickly woven with tiny flowers and lace like Guirlandes and other patterns worn in the days when Napoleon I. had assumed the emperor's crown; and Etruscan patterns have many patrons. Tinsel is employed in silk and ribbon, but chiefly as cord stripes, or to edge conventional flowers. Moire was such a universal fashion that it is wonderful it has taken a secondary position, and appears chiefly as stripes. This is to be regretted rather, for the difficulty of watering the silk without injuring it has now been surmounted.

In millinery, Parisian caterers have done well. The ribbons are of extra good quality; the favourite widths are two and a half, and three and a half inches, except for sashes, when they are nine inches often, and covered with the richest velvet brocade. Picot edges are replaced by straight ones, firmly woven, but showing very little. Satin ribbons are employed with faille and velvet reverse. Velvet and felt are the two materials of which hats and bonnets are principally made.

Moire has assumed a new form in ribbons—where it is used as stripes, and on the stripe a leaf is thrown in the watering, accentuated by satin stems. Diagonal stripes and angles in light colours attract the eye.

Feathers have been twisted into flowers, aigrettes, and ruches, and heavy ostrich ruches border the brims of hats and bonnets. The new aigrettes are formed either of two ovals in ostrich, or of loops of cock's plumes. Huge wings form the bonnets, with but little in addition, and bands of feathers are often the most important part. Still in the head the shapes are smaller and closer, and generally pointed over the face, but rendered high by the trimmings. Ribbon is knotted and looped im-

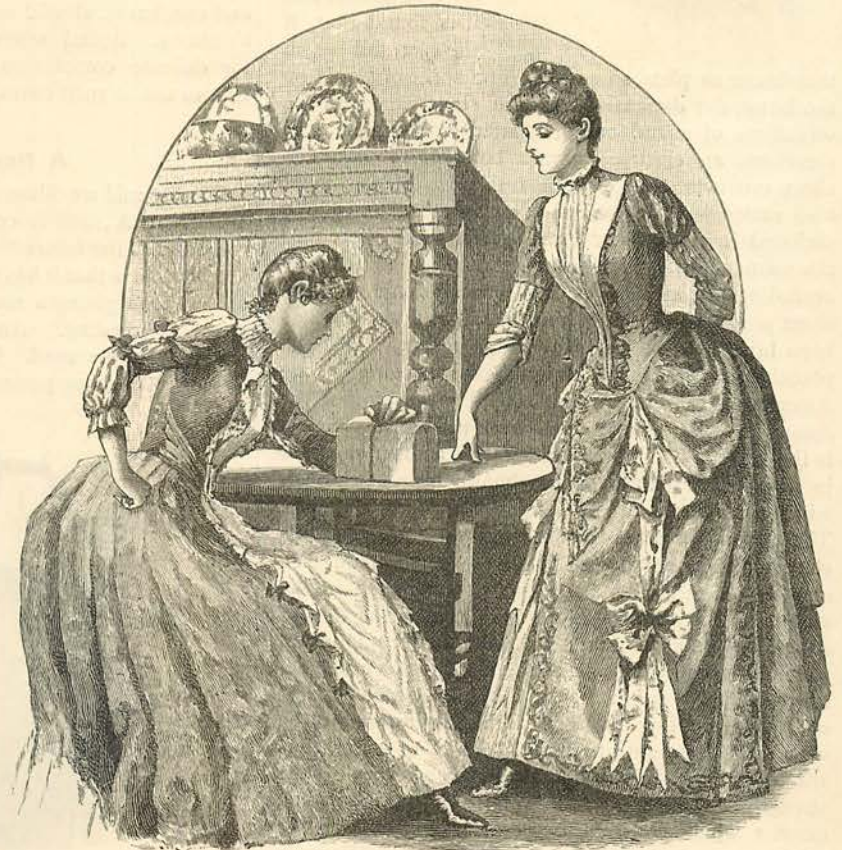
mediately over the face, under and over the brim, and the French bonnets have strings which seem to issue from these trimmings, as though they were part of them. One of the new shapes is a copy of the Charlotte Corday cap, the pleated border velvet, with the high upstanding crown.

Beaver in tufts and flowers, and as a band round crown and brim, is a very ordinary adornment; and some of the flat Empire hats have boas of fur beneath the brim, the ends lying round the neck, while a miniature head of the animal appears at the side. A capital design, the Fedora, is made with a crown of any cloth to match the dress, with black passementerie appliqués, the front all black ribbon, striped and wide, forming a large rosette in the centre, and ending in strings.

Emerald-green at the moment is much worn by our best-dressed women, trimmed with jet. One of the most original I have seen had a beaver crown, and a bow of fur thrust through with quills.

Toques are now flat hats with stiff crowns bordered with jet, and a series of shaded ribbon bows round; to make them sit well on the head, an additional pad of hair is placed beneath them.

The newest veils are made of tulle, with the spots arranged in clusters of three. Boas of roses are often to be seen in the evening.



"WHAT CAN IT BE?"