

George looked rather red. "I don't see that it is a thing to make a fuss about," he said. "All the same, sir, if you think we haven't done the right thing by the Miss Langtons, I am sorry. It is too late to send up our cards to-night to Mrs. Langton; but I will certainly make her acquaintance to-morrow."

This was hardly the turn Mr. Trench intended matters to take. Still, in spite of his disagreement with the modes of procedure of this rash youth, whose twenty-two summers seemed in such contrast with his thirty, he threw him an affectionate and even admiring glance.

"Not so fast, George," he said. "Matters have not come to such a climax as all that. There is perhaps a better way than that to be found out of the difficulty. We chose Tyn-y-bran for our reading quarters because the fishing was good and the place quiet. The quiet has gone with the unfortunate arrival of these ladies, and there is good fishing to be had elsewhere. Suppose we move on. I foresee there will be little or no steady reading done here now."

It was plainly to be seen that this proposal was regarded by the Tindalls with something like consternation. Arthur's mouth became set in obstinate and rigid lines, but, as usual, he looked across at George to speak.

"Well, sir," the elder brother said, "I think, if you will excuse me saying so, that this is a bigger climax than the other. I take it that if we left Tyn-y-bran now, it would look as if we were running away from the ladies, which, as a matter of fact, we should be doing. It wouldn't have a good appearance. And, whatever it appeared like, I shouldn't like it. Suppose we make a compromise. Arthur and I know Jean and Lillie Langton by this time, and we can't

unknow them if we would. But we will stick to our books"—he heaved a sigh—"as long as you think necessary, and we will get Mrs. Langton's sanction before we go on with the acquaintance."

And there the matter eventually rested, for Mr. Trench felt he could not wisely push it farther. As he bade the young men "Good night," and took up his candle after they were gone, he could not say to himself that it was satisfactorily ended. He did not hope much from the interference of the mother, for he knew too well the charm of George's and Arthur's frank and affectionate ways with women. Nor did he feel sure that the look-out he meant to keep would have a very restraining effect on the intercourse of the young people. He could only hope that no serious complications would arise from it. The conjunction of circumstances was particularly unfortunate. His pupils, no doubt, had found three weeks of study in these lonely parts very dull; they would have hailed any society, probably, that offered itself, as a welcome relief. And now came these bright, pretty-looking girls, who might be found attractive by any man moderately young and susceptible; and it seemed to him they had already got a firm hold of his foolish boys. It was the elder of the two, that defiant Jean, who was the danger; he was certain. As he climbed the stairs, and turned along the dark passage of the quietened house, he thought of her as she had stood in the boat waiting for him, with smiling defiance written on her face. He remembered how she had compelled him to an explanation that was at least beneath his dignity; how later on she had thrown bright glances back at George, and laughed merrily with him. Could he save George from her?

END OF CHAPTER THE THIRD.

WHAT TO WEAR IN DECEMBER.

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

I.—FROM OUR LONDON CORRESPONDENT.



A COMFORTABLE bonnet is what we all desire; and I think in the accompanying vignette I have chosen one which is likely to meet the wants of the majority of people. It is made in the most fashionable material for bonnets this winter—velvet; its trimmings are a band of flat feathers at the side, a tuft of upstand-

ing feathers in the front, with a bow of satin ribbon, having a reverse of velvet, just above the forehead.

Without the trimming, the shape is not high. It has strings, and is in no way extraordinary and fanciful, as so many of the new introductions would seem to be. The feather tuft is a combination of osprey and bird of Paradise, and a fluffy plume from the aigrette bird, as the French call it, which is only seen in the mating season, and is indigenous to Sweden.

Poor little humming-birds are, I am sorry to say, much in request in millinery. When you see them flitting about in the tropics, and their extreme beauty of plumage in life, it seems all the more cruel that, small as they are, requiring several to make any show, they should be thus sacrificed on the altar of fashion.

In some of the more curious bonnets the crowns are pointed, and so divided and raised in front, that a puff of contrasting material is introduced between the crown and front pieces. Felt bonnets, worked in chenille, and quite plain felts with cloth braidings and a bow on the front, are worn, and stand any weather,

which is a consideration in England. Afternoon parties in town are daily events throughout the winter, and for this reason, I expect, many red velvet bonnets are worn—they show so well in dimly-lighted rooms, and give a certain brightness. They are almost always worked in black jet.

The "thatched roof" bonnet has a decided point

hem, so that it forms a species of bouillonné, the mode of arrangement being hidden by a pinked-out ruche, which is filled on a coarse central cord. The upper draperies are hemmed, and form a point at the side. The bodice is outlined at the waist by a gold pointed band, lacing at the back; the front is slashed three times in such a fashion that the lighter cloth peeps



"DON'T YOU REMEMBER?"

standing well up in front, filled in with lace or ribbons, and is still worn; but sometimes this point is arranged as a coronet, as in that worn by the first of the two girls in our illustration, who are enjoying a chat and a warm before they part. The bonnet is made of velvet leaves, and has a couple of little birds at the back. The leaves match the walking-dress—a style now much in fashion. It is intermixed with wool, which is arranged in long pleats, the bell-sleeves enabling it to be slipped off and on easily. There are large bows of velvet in front, and braces of velvet outline the bodice back and front. It is a marked contrast to the accompanying comfortable home-gown, made in two shades of grey. The under-skirt is of the lighter tone, and is gathered at the

through. A band of gold borders the wrist of the tight sleeves. This costume could also be made in two shades of green, now much in fashion, or in brown and stone, likewise a favourite mixture.

Winter garments make a far greater inroad on our purses than those required in summer, when cheap light fabrics can be converted into good-looking gowns at a small cost. On the other hand, a winter gown is an investment which lasts for a year or so, and is a comfort and stand-by all the time. There is no doubt that there is nothing so really serviceable and, in the end, economical, as a tailor-made gown; for if you go to a good firm the work will stand hard wear, and draperies do not come undone, nor buttons fly off. Alas, that it should be so! Man's handiwork

is notable for more solidity and thoroughness than women's labour. Where the needle is concerned—woman's special implement—this is a shame.

I do not find anything very new in the make of gowns at our leading London tailors'. In nearly all cases the skirts are draped in straight heavy folds, with just a little fulness puffed up at the back. The



AN AFTERNOON CALL.

narrow fronts and the side panels are often braided, frequently with cord or braid having a tinsel effect. A new kind of metal wire, which looks like cord, has been now brought out, which will not tarnish, and only requires rubbing now and then to keep it bright for years.

In bodices there is far more variety than in skirts. Norfolk jackets, with leather belts, are too useful for country wear, to ignore and banish from Fashions. The newest style is an outer bodice with revers, a low-cut moire waistcoat such as men wear with a dress coat, and a vest beneath. If you follow a universal fashion and select a Directoire coat, you must have revers of black Astrakhan or black moire, or beaver, and a turn-down collar at the back

to meet them. The leading features in bodices which admit of most variety are the revers. Some plain untrimmed habit bodices are worn, but they are few and far between.

Green, brown, beige, and red are the colours of the year. Navy blue is always worn by people who dress well, but it cannot be said to be the fashion now. Most beautiful galons are introduced on the more expensive gowns; silk passementerie, and a great deal of gold, often intermixed with very delicate tints, light greens and pinks, and these on beige, have a charming effect. Smooth cloths are used for the more dressy gowns, but there are a number of checks and stripes in mixed colourings worn also, brown almost invariably playing its part. The bordered materials are employed in more costly gowns, but are not everyday wear. Some of the newest show Cashmerienne designs, others appear to be worked in cross-stitch with filoseille, while some are woven in a Persian embroidery stitch. The patterns end in points mostly, and are suited to the Empire styles of make.

Honeycombing grows in favour, and some of the plain skirts are thus worked to the depth of a quarter of a yard below the waist, the top of the waistcoat being similarly treated. Loose classic fronts, starting from the shoulder, cross some of the skirts and bodices, but they do not seem to be in character with heavy cloth fabrics.

All dresses are made up on a foundation, and there is nothing so suitable as silk for the purpose. Sleeves are treated in many new ways; sometimes the darker material is put into the shoulder high and full, the lighter being gathered with a heading some six inches below. Others are full from the shoulder into a close-fitting velvet cuff, coming almost to the elbow, such as the Italian peasants wear. Loose soft silk sashes are gathered under the bodice points and tied at the side, and there are few dresses, except just the most useful kinds, that do not display some kind of sash, which, if of silk, is generally fringed at the ends.

The Swiss belt is coming in again in several new forms, and for slim figures is becoming. If bodices are made in a triple form, cloaks are made double. Many of the new long cloth cloaks fit the figure and have long sleeves, but over this sort of coat comes from the neck an equally long front, loose and full, richly lined and bordered with fur, that opens over it. This has great advantages where warmth is concerned. Many of the travelling-cloaks, too, have a double front lined with fur, turning back to show revers of fur, like the coats seen at Leipsic and in Russia, that are among the most luxurious garments with which human beings can invest themselves.

II.—FROM OUR PARIS CORRESPONDENT.

Frenchwomen as a rule divest themselves of their warm outer wraps when they pay calls, and thereby save themselves many colds, which Englishwomen acquire by a want of such sensible precautions. The figure by the door in our illustration has acted on this wise principle, and we are thereby able to see in what a completely new style her dress is made. It is

arranged in a manner which carries out the idea of one dress over another. The petticoat of dark brown velvet is, apparently, of full and ample dimensions, but in fact the foundation is silk, and the broad piece of velvet introduced at the side is sufficient to carry out the effect. The soft light brown vicuna is braided in a darker tone, and bordered with velvet, being gracefully caught up on one side only, and very fully gathered at the waist. There is a fashionable Swiss belt of velvet round the waist, a belt of the same in the centre secured by antique buttons—buttons handed down from past centuries being just the particular craze of the moment in Paris. The full bodice is braided, and has a pointed vest back and front, of brown velvet; a band of the woollen stuff, braided, encircles the throat. The sleeve has a puff of velvet outside the arm, and the vicuna appears to button over it, and is rather short. Frenchwomen wear shorter sleeves than Englishwomen, and prefer gloves without buttons, made very long, which ruffle over them or meet them. This simple style is one which is likely to be worn well into the spring. At the back the bodice comes to the waist, to which the skirt is fully gathered, and is sufficiently long to show the velvet on the under-skirt; the Swiss belt ends at the seams under the arm, and round the neck the braiding is continued to the depth of six inches. The bonnet is worn without strings, stands up well over the face, and is made of the same material as the dress, but the untrimmed under-brim is lined with velvet. It is the Empire form, and like the large spoon-shaped hats, is intended to be put on at the back of the head, with a tuft of feathers curling on the front, the material gathered in a double line from the forehead to the nape of the neck, and full on to the brim.

The hat worn by the seated figure is of felt, trimmed with feathers and velvet, and is quite simple in its style. The dress is of soft woollen; the plain used for the draperies, the skirt made of the same with horizontal bands woven in a chessboard design. The stripes going round the figure horizontally are newer far than the perpendicular lines.

Plain, close-fitting jackets have been worn so long that now there has been a very strong and decided effort made to introduce something new, and one of the most successful attempts is the one illustrated. It

fits at the back and slightly at the waist, where it is fastened with handsome clasps. The basque is long and double, and the fronts have two Figaro jackets, one shorter than the other, superposed on the original jacket; every edge is braided, and also the cuffs on the close-fitting sleeves, the result being a really handsome indoor garment.

Some of the new fur-trimmed jackets end in two points like the short mantles, and others have a cape in the front, which reaches to the shoulder-seam, and there falls like an over-hanging sleeve of oblong form. Some of the handsomest mantles have distinct oblong sleeves of rich passementerie which reach to the hem of the mantle. Nothing so dressy as the Louis XV. jacket has been introduced lately, but it is chiefly reserved for handsome velvets with embroidered waistcoats and the buttons of the period. It meets over the bust in a point, and is then cut away so that all the beauty of the waistcoat is discovered, as well as the soft silk sash loosely knotted in front. The sleeves are of the coat order with the deep turn-back cuff. The basques in front are long enough to display a flap-pocket, but barely reach beneath the waist at the back. Old modes of all kinds would seem to be resuscitated in France just now, and no woman is supposed to be well dressed if she neglects the picturesque element. I have just seen a cloak which is a counterpart of what our grandmothers wore, except that it has not the slit which they used to have for the hands to slip through. It was made in bright water-creese-green cloth, and lined with shot silk, being gathered very fully at the neck, falling in folds to the feet. There is a very large collar, and the whole recalls some of the German students' cloaks of years ago. It is a very pretty style.

The newest matelassé, which is certainly now the favourite material, has the flowers standing out in bold relief, and many coloured mantles of this fabric are to be worn.

Very rich brocaded silks with satin grounds are being used for the more costly dresses, generally showing gigantic patterns like those we have hitherto associated with furniture, and of architectural origin. Firs, palms, and real blooms of huge proportions are thrown on to some of the handsomest grounds, but these are treated in a realistic style.

YOU LOVE ME STILL.

(See Frontispiece.)

YOU loved me once! Dear heart, do you remember
 Our summer days, the autumn's purple bloom?
 And then! our parting in the dark December,
 And what you whispered in the trembling gloom!
 All, all is gone! those hours of golden glory;
 The flow'rs are dead you plucked for me of yore;
 I stand and listen;—'tis the old, old story,
 The winter comes, and you are here no more!

The days grow dark; and yet, ah! happy-hearted
 I hear a sweet bird singing at the pane;
 The leaves are dead, I know that we are parted,
 And yet I feel that we shall meet again.
 The wind is drear; the snows are deeply lying,
 But yet I see the sunshine on the hill;
 Love, love! I hear your distant voice replying,
 Heart of my heart, I know you love me still!

FREDERIC E. WEATHERLY.

no, there had been a longer fight, but starvation and exposure had at last conquered, and were about to complete their gnome-like work.

The people looked kindly on the dying man; perhaps they felt a sympathy, a fellow-feeling with him. Was he not a sailor, a waif from some far-off port probably like their own? But how much more miserable, how hopelessly ruined, must be that port which sends a man to rob from *them!* They asked him where he hailed from, and I could see with what interest they awaited the answer. It was slow in coming; the sailor was almost past speech; but, rousing himself for the last time, he blurted out with an execration the hated name . . . No, surely not!—*that* storehouse of gold, *that* mighty city, that all-devouring port which had stretched forth its greedy hand to clutch the wealth of a whole coast:

ruiner of this place and many such another! It could not be!

You people of an old-world town, your ideas are narrow, and your ways are out of date: you may yet have to seek a new and prosperous city. What was wealth to you and your ancestors, is to us a widow's mite; *now* gold is ladled out to some, but others are allowed to starve.

You remnant of a dying England, your working life is over, and your trade for ever gone. You are shrunkèn and decayed, and must allow others to do that which you once so well performed. You leave a legacy in your beautiful church, which outlives you because it symbolises an undying life; your spacious streets are grass-grown, and your mansions crumbling, but while they last they witness to your well-spent wealth, the honest keeping of your trust.

J. F. BREWER.

A GIRL'S FACE.

A GIRL'S face, where the budding rose
Of youthful beauty blooms and grows
By nature's influence, sweet and good,
To fuller grace of womanhood;
Is there a sight on earth so fair?
Consider well the raven hair
That clouds the forehead pure and white;
The lovely eyes, like stars of light,
In whose clear, hazel glance is seen
The soul untroubled and serene;
The ripe, bewitching lips, that part
With smiles like sunshine of the heart;
And all the charms, unnoted here,
That blossom sweet from year to year.

Time changes all. The fairest day
Of short-lived summer fades away,
And on the wintry garden-bed
The petals of the rose are shed;
Time steals the splendour from the hair,
And marks the brow with lines of care;
But there are beauties of the soul
That time and change may not control;
The faith and love, that still are blind
To others' faults, and good and kind,
And swift to help with blessed deeds
A sister's or a brother's needs,
These grow with years in brighter grace,
And add new beauty to the face.

J. R. EASTWOOD.

WHAT TO WEAR IN THE NEW YEAR.

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

I.—FROM OUR PARIS CORRESPONDENT.



“**H**OPE tells a flattering tale,” but we must be sanguine indeed if, with our knowledge of climate deduced from experience, we expect anything but cold dark weather during the first month of the year, with, maybe, a clear sunny day occasionally in the country, and a very few such enjoyable innovations in London.

It is a most important point that outdoors, as well as indoors, children should be kept warm. The little

cloak in our initial illustration fulfils this requirement admirably, for just upon the chest, where most warmth is needed, the material is arranged in kilt-pleats, so that it is in fact of a triple thickness mostly. It can be made in any soft thick cloth; beaver is the best, because it has a fleecy interwoven lining, but some of the new brocaded cloths are suitable. The garment is not, as would appear at first sight, a kilted front, with a curiously-cut cape over; but a pelisse with cape in one. At the back the pleats are broader, and a band of the same brocaded galon which borders the cape, and the light band that encircles the neck, are carried down the left side of the skirt. The pelisse has close-fitting under-sleeves to match, and it fastens at the side, and with it is worn a belt with metal clasps at the waist. Many children wear double-breasted coats of the Ulster form, with wide Incroyable revers at the side, made in plain or check cloths. The newest of these materials are woven with a fleecy frieze-like outside of uniform colour, and a checked lining of a

lighter tone, so that the revers may be simply the lining allowed to show. The hat in the illustration is an unbound felt with a large bow of watered ribbon at the side.

The two friends who have just met at one of our now numerous winter exhibitions are evidently discussing the first exhibited work of a mutual friend. Both have invested in new Parisian mantles, and of totally different classes. The coat of the first is cut on a new principle. The bodice is double-breasted, but comes only to the waist; and the skirt, which is far fuller than it generally is, is gathered round and sewn to the bodice, with the fulness equally divided all round. The revers to the bodice take the form of a fur cape, matching the cuffs, and the bordering of fur is carried all round the skirt and up the fronts; it may be opossum, lynx, squirrel, bear, sable, or any of the fashionable white-tipped skins—an effect which can be artificially produced by greasing the hairs before dyeing, which prevents the colour adhering and leaves them white on the dark ground. The bonnet, made of velvet, has a high flaring brim lined with velvet, a bow of ribbon on one side; the strings fasten beneath the chin on the left, and have no ends, being made of piece-velvet; a bunch of ostrich-plumes finishes the outside of the bonnet. Far more elaborate is her friend's cloak, made in striped plush of two tones of brown, or in the brocaded woollens which are so universally worn in Paris, the patterns inspired by the designs which hail from Cashmere. It entirely covers the dress, and fits the figure at the back, and very nearly, though not quite so closely, in front. It is elaborately trimmed. The sides are cut up to the depth of half a yard, while round the cloak and these openings is a handsome floral trimming of crocheted silk, which also borders the long pointed hanging sleeves, ending in a tassel. The most original part of the trimming is, however, the band of gimp galon which surrounds the throat, and is laid on two narrow bands of the lighter tone in silk, and falls in a point to the waist. From beneath these bands, again, come long ends of the material, lined with silk, which fall down the back and meet the side seam of the skirt, being edged with handsome ornaments. This would be a good design for an evening as well as a day cloak.

The bonnet, which is velvet, has a pointed brim over the face, and a turned-up point at the back, and is literally covered with outstretched wings. The most curious part about it is, that coming from the outside of the bonnet, thrust through this pointed brim, are two birds' heads; the effect would be comical if it were not suggestive of an unwarrantable sacrifice of pretty little songsters.

The Parisians would seem to find it difficult to make gowns sufficiently elaborate, and frequently three or four materials of different colours are to be found in one dress. Red velvet, green satin, and black brocade, for example; the back of the bodice and skirt made of black brocade, the front of green satin, the sides of red velvet with black passementerie. This is one of the most recent creations. The rounded

belts, forming a distinct point in the centre of the front, and starting only from the side seams, are introduced on many gowns, and are made of velvet; but it would be almost as difficult to lay down rules for the general make of dress in the French capital now, as to describe the difference in the physiognomy of the wearers, for no two would seem to be alike.

Accordion pleats, which had such a marked success some years back, and for producing which several machines were invented, are a feature at this moment, both in cloaks and dresses. They do not form the entire skirt, but only the front of cloaks, filling up the vacuum in the centre of the back, which is frequently slashed up. The skirts in which these accordion pleats appear are always cut up some half-yard at the back, and a quarter of a yard at the side, to allow for the kilting to appear in a contrasting shade or material.

Parisians have never been so faithful to any passing mode as to the wearing of green. Watercress and the deep full Empire tones are in the ascendant, very often combined with lighter tints between Nil and lettuce-stalk.

There are many eccentricities in the making of sleeves. A pretty one is cut at the top of an extra length, so that when sewn in it can be gathered into a double festoon, giving height to the shoulder. This is infinitely preferable to the mode some dress-makers follow of gathering the sleeve with a wide heading, and thus sewing it outside the armhole; it has the most "bunchy" appearance.

II.—FROM OUR LONDON CORRESPONDENT.

"You see, I have a half-handkerchief of soft embroidered silk of a brown tone, matching the sash introduced so curiously on the bodice of my dress. How can I use it for a bonnet? The dressmaker sent it home for the purpose?" This is the inquiry which is being eagerly answered by the friend who, in our illustration, has just been thus appealed to.

"Nothing easier. Buy one of the small flat shapes with a gable-brim above the face; then take the centre point, where there is most of the embroidery, and lay that on the point of the brim, which must have been previously bound with velvet. Arrange the embroidery down the side of the bonnet, pinning it close, and lay the material in a cross-fold upon it, leaving the point as it naturally falls. The centre of the half-handkerchief can then be formed into a Quaker-like crown of soft folds, the edges turning under at the back, and requiring no other trimming. Beneath this brim place a torsade of the light blue-grey velvet, of the same tone as the dress, and introduce an eagle's quill outside. Have short piece-velvet strings, tied with a bow beneath the chin, rather to the left, and you will possess a fashionable bonnet."

The dress with which this headgear is to be worn is most elaborately braided on the band which encircles the throat, on the outside of the arm, and not only on a side panel of the skirt, but on the fold which borders it, a scroll-work design being carried round the front drapery, describing an acute angle. But



"HAVE YOU SEEN HER PICTURE?" (see p. 119).

there is something new in this front; a portion of it has been detached and caught together as an end and tassel. The bodice is made full, and the front of the skirt so arranged that it appears to be cut in one with it; but this is not the case. The Empire style is shown by a sash of soft brown silk brought from immediately beneath the arms across the front to the waist, and the only other touch of brown is a loose cross-cut band which forms the cuffs.

All the present modes would seem to be for the benefit of slender figures; no one with any tendency to *embonpoint* could venture to wear a bodice of this description, or this new and stylish scarf. But it displays the lines of the waist to the very best advantage on a thin figure.

As soon as we have got over the turn of the winter, long cloaks are apt to become heavy and cumbersome. We have illustrated a new shape made in soft Vicuna of a grey and cream combination—the ground cream, the pattern on it grey, printed in stripes. It is trimmed with grebe. It is quite short at the back, and not inordinately long in front, the sleeves pointed, with wide hanging sleeves beneath, bordered with passementerie of steel beads and tinsel cord mixed with plain grey cord. The bonnet is made of a piece

of the same stuff, with just a cluster of little birds over the face, their plumage various tones of grey. (We really must renew our protest against this cruel fashion.) The dress worn with it has a grey velvet petticoat arranged in broad pleats, and over it is draped a full skirt of striped grey velvet and moire.

An old lady's bonnet is one of the articles of dress which it is difficult to make look really pretty and comfortable; but some great improvements have been wrought in many of the new models, which are notable for their lightness. The shapes are large, stand up well over the face, having some soft cream pleating of lace or tulle beneath the brim. The fronts are drawn, so are the curtains, which come down well on the neck, leaving but little of the grey hair to be seen. The bonnet is relieved from dowdiness by ostrich-feathers and some lace placed above the face; the crown is pleated Quaker fashion. The fashionable tone of grey is peculiarly well suited to old ladies, and velvet is the material which is best adapted to winter, to be replaced by satin as the season advances.

There are many festivities going on at this time of year, and fans are required. The newest are made in very fine gauze painted with flowers large in size, and placed at the edge in such a way that, the outline being cut out, they form the border. Some are scattered all over with tiny butterflies, which have upstanding wings. Blonde lace, which means really silk lace, is coming in again, and is used considerably for fans, some being made entirely of coloured silk lace to match the dress;

and there is a new shape for these—the top almost oval, as though scarcely open. The sticks are now often scented, and the lace, when cream or white, is painted over in floral designs of natural colouring.

Flannel is considered to be the most healthy wear for under-clothing, though some skins cannot bear the contact, and do better with the woven under-wear, which develops many improvements.

A petticoat-bodice and stays combined is made of the undyed natural wool almost to the throat, with bones inserted at the waist in such a fashion that they can be slipped in and out for washing. They afford a certain support to the figure, and are very warm; so are the over-bodices made to cling closely to the bust and waist, and convenient for wearing with low combination garments.

Silk is certainly the pleasantest wear for all such clothing, but everybody has not money to spend upon this. Fortunately a new fabric has been brought out between the two—merino mingled in the weaving with silk, and possessing much of its soft suppleness. This has been adapted to all kinds of under-garments.

Those who ride will be glad to hear of a new and most inexpensive glove—white, with six buttons—in doeskin, which can be pipe-clayed, and will retain its

freshness for a long time, and will scarcely wear out with a year's hard wear.

Dressing-gowns are now made much after the order of Empire coats, fitting at the back, having large flap-pockets, big revers, and full fronts of distinct colour and material, coming from the throat to the hem. Laces by the piece, beadings, crêpe de Chine, and other stuffs, are all now made sufficiently wide to carry out this idea.

fashionable people; in a few months they will be general.

Boas are nearly all made flat and shaped to the neck. Skunk is worn more in France than here, for the reason that there they dress it so that there is no smell whatever. Fur trimmings are well worn on winter dresses, especially in black, which, notwithstanding the many beautiful colours brought out, is being worn very generally, especially with touches



A CONSULTATION (see p. 119).

The Empire veil is one of the few fashions of that period that we have not accepted with alacrity. It is too large and full, and far better suited for hats than for bonnets, but the drawing-string under the chin is not very pretty to look at, and is too much like a nosebag to be acceptable to the majority. The new veiling comes between the old narrow strip of spotted net and this new idea. It is a yard long and rather wider than of old; it is spotted, and has a real lace border of somewhat important dimensions. At present these have only been worn by the most

of light Chartreuse green, and lemon-colour, lining sashes and draperies. Tea-gowns made in soft silk of bright colours find formidable rivals in the good serviceable black with coloured fronts, and some really handsome dinner and evening gowns in black are heavily trimmed with gold galon, which is used as waistcoats and as borderings to side draperies. Such trimmings are so well made that there is no fear that they will tarnish, and the designs are excellent—large and important-looking, finely worked braid and cord of two thicknesses blended together.

WHAT TO WEAR IN FEBRUARY.

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

I—FROM OUR LONDON CORRESPONDENT.



IN February, though now and then we are allowed to catch just a foretaste of that spring for which we are apt to long too ardently, rough Boreas will occasionally blow his blasts rudely. Indeed there is hardly a month in the year when warmer clothing is needed. Still many young girls seem to go out without risk in their indoor gowns, supplemented by fur boas and cuffs. In

the initial letter a new and fashionable combination is shown, viz., a long tippet of sealskin or otter, with a grebe or Thibet lamb boa—white on brown—the same combination showing again in the cuffs and bordering the toque, the latter being supplemented by a tuft of flowers in front. There have been a great many new ideas brought to bear this year on boas and tippets. Many of the former have been attached to the back of bonnets and hats, thence brought round the throat and fastened in front. But although the boa is so comfortable that it is not likely to go out of general use, long tippets, at least six inches wide, and reaching to the hem of the dress, are largely worn now.

The gown which accompanies the fur in our illustration is striped, the stripe according exactly in colour with the tone of the darker skin. The proper treatment of stripes occasions much care and thought on the part of those women who make dresses. The side seams of bodices in front are always cut on the cross. This particular bodice is made with an admixture of plain material which is gathered from the neck and is eased into this side cross-cut seam; the plain fabric lines the draperies of the skirt, and is turned upwards here and there to show the contrast. The front of this gown is arranged in accordion pleats—a style which is revived from seven or eight years back, when the entire skirt was thus arranged.

In the next illustration the right-hand figure shows another treatment of stripes. The dress is composed of grey habit-cloth, trimmed with striped velvet of the same and a lighter tone. The principal part of the skirt is full and plain, with a very slight pouf at the waist, at the back. The stripe is introduced at the side as a half-breadth with revers on either

side; but mark the novelty of treatment—instead of both graduating from the waist and becoming wider at the hem, the left-hand side only is made thus; the other is widest at the waist and narrower at the hem. The bodice combines much that is new, is smart, and trim-looking. Making the bust appear large, the waist small, the vest joins down the centre, and is so cut that the stripes form a series of points in the middle, the striped revers turning back from it. No fastenings are visible except the three bands, two being fastened with double buttons. The sleeves show a bias band of the stripe at the wrist, and have a short cape like upper sleeves in stripes at the top. Those who like to be beforehand with the world, and are beginning to plan their spring garments, should devote special attention to sleeves. The plain coat-sleeves as the season advances will only be worn with over puffed sleeves, or with slashings introduced at the top or wrist.

For tea and dinner-gowns, sleeves reach to the elbow and are profusely trimmed, and they are also made additionally long by a puffing of contrasting



"DO YOU KNOW THIS NAME?"

colour and material below. The other figure in the illustration has a bouillonné of pink disappearing in a band of gold galon matching the sash which encircles the waist, a vivid contrast to the apple-green soft poplin which composes the plain skirt and full drapery. The skirt has no trimming, save that at one side the breadth is bound and bordered with a close row of buttons. Large handsome gold gimp ornaments are placed on the shoulders, and gold trimming is carried

Black trimmings continue to be worn on plain cloths, and contrast well with either red, green, or brown. They are of the nature of passementerie and black Spanish lace, heavy and important with waved edges like lappeting, so that they rest on the material, and constitute all the trimming required for panels and vests. The new polonaises fall over plain skirts, the drapery frequently starting in Greek fashion from the left shoulder. This class of arrangement is most



A FEBRUARY WALK.

down the outside of the arm. The arrangement of this bodice is original and graceful. The fastening is entirely concealed; the front is triangular, forming natural folds. Many low bodices are treated on a similar plan, which is to be specially recommended for crêpe de Chine and such fabrics as fall softly.

The elaborate woollen cloakings, with large well-covering pine and other Oriental patterns on dark grounds, have been used for dresses of late. They answer well for coats and polonaises where there is no break in the line caused by draperies, and they are light, warm, and durable—all specially good qualities. These idealised homespuns are the most original new woollen fabrics of the season. Black and red is a popular mixture which shows them to advantage.

graceful on the figures they suit, but their effect is easily spoiled, so home dressmakers would do well to avoid them. Metallic effects are introduced into the galons, gimps, and ornaments, and happily they do not tarnish, but are, as it were, tacked on to the colours, which are of slightly faded tone, made brilliant by the suspicion of glitter; reposeful colours have the preference over all others.

We have often been warned that things are not what they seem, and certainly this is true enough as far as clothes are concerned. Nearly every garment appears to be double, one laid over the other, which it certainly is not; and figured borderings look like a dress in themselves, whereas they only edge the plain cloths.

The uncurled ostrich trimming is quite novel, and looks well in light colours on satin. A beautiful gown of emerald velvet, that I recently saw, was made with an eau de Nil front of satin, trimmed with these feather bands exactly to match; and boas of the same and of the ostrich flue curled, suit the soft skins of Englishwomen so well, that where expense is no object they are extensively worn in full dress.

Even in evening gowns as well as morning ones it is becoming the fashion to have sleeves dissimilar to the bodice. For day costumes, velvet is most used, but unluckily this does not wear well where the sleeve is at all close-fitting.

Black crêpe lisse is embroidered with many-tinted flowers, and is more fashionable for the fronts of gowns than lace. The baby bodices are to be recommended to young girls, especially when gathered into a point with a colour in the centre. Some of the best-worn gowns at the winter's parties are made with a simple bodice, and have a very wide sash round the waist.

The long coats made in thin cloths, with long pointed sleeves, fitting closely at the back, but somewhat loosely in front, with close-set rows of narrow braid, are likely to be worn as the season advances.

II.—FROM OUR PARIS CORRESPONDENT.

It is quite curious in Paris to notice how, throughout all ranks of life, the one idea in bonnets would seem to prevail—viz., short and close at the back, the brim standing well forward over the face. The crowns are round and plate-like, both in hats and bonnets; in the former the brim is flat also, in the bonnet it is arched, and recalls the coal-scuttle shape of our grandmothers. Polonaises are the garments of the immediate future. The figures before you, in our illustration on the previous page, show the transition state. The Directoire bodice is cut in one with the skirt at the back, while in the braided dress the fulness of the skirt is gathered on to the basque of the all-round jacket.

The Directoire has been the favourite style all through the winter, and will, without doubt, be well worn far into the spring. In the present instance it is made in snuff-brown cloth bordered with fur, which is extremely narrow. The coat-sides of the skirt are further ornamented with leaf-shaped cord ornaments, and three large buttons below the revers carry out the style on the bodice. The vest is gathered horizontally, and a very wide black sash comes nearly to the bust, though the loop and ends of ribbon in front are but narrow. A gimp ornament secures the revers. A band of fur encircles the throat, and the sleeves are mousquetaire with important cuffs.

The black is repeated on the hat, in an ostrich ruche, and a tuft of ostrich-plumes immediately above the face intermixed with loops of ribbon. A band of embroidery worked on brown encircles the black crown. The other figure is more elaborately dressed in a brilliant tone of red, bordered with blue fox, which by-the-by is far more of a greyish-brown than blue. This encircles the neck, outlines the V-shaped trim-

ming on the bodice, edges the bell-sleeves and the basque, is carried down the side of the skirt, round the back at the hem, and also borders the draped front breadth. The space at the side is filled in with elaborate braiding wrought in cord, and the corners of the back portion of the skirt are treated in the same way; they match the front of the bodice and the outside of the sleeve, the pattern being duplicated at the wrist.

The child is most suitably clad for skating in brown velvet over brown cloth, the latter braided. The dress is in the form of a coat, trimmed with grebe, gathered at the back, the sleeves put in very full at the shoulders; the revers in the cuffs are edged with grebe, the silk flap pockets being secured by gold buttons. The pointed silk revers at the neck are of a form now much worn. The hat is felt, with all the trimming at the back, and a stiff loop. The brim, which turns up at the back, is lined with velvet.

A pretty material has come to the fore of late for dinner-gowns and tea-gowns; it is a thick soft silk of a cream tone, with open-work gauze stripes of unequal width having floral bouquets between. When it serves only for the fronts of gowns, the backs are moussé or pink velvet, matching either the roses or the leaves.

Long scarves of silk, draped from the shoulder to the hem of the skirt, are a distinctive feature in many evening dresses, especially where the Greek drapery comes from the skirt on to the left shoulder. A beautiful front breadth for evening and tea-gowns is made of tulle worked all over in silk, with roses in relief, formed of crêpe and satin of a cream tone; other fronts are made of fine net printed with floral designs. Let them be made up with what colour they will, they seem to accord with it. Nearly all the evening gowns in Paris have the skirts fastening on the outside of the bodice at the back, beneath a large bow.

In Paris smooth cloths are altogether ignored, and all woollens must have a rough surface. Terra-cotta is the tone which Englishwomen affect; copper, the French—a true red-brown, but quite different from terra-cotta. The skirts are bordered with a ruche; there are no draperies, only flounces placed up the side with wide headings, starting about a quarter of a yard below the hips, a deep corselet belt about the waist, the vest embroidered and having revers opening over the waistband.

The ready-made skirts to be had in Paris now are certainly tempting, and most decidedly cheap. They are full and straight, "shirred," as the Americans call it—viz., gathered in many rows across the front. There is always a sash, and it is most frequently moiré. The French jerseys are cheap, too, so that at the present moment it is quite easy to set oneself up with a stylish gown without calling in the aid of a dressmaker. The correspondence between the two countries is now so rapid and easy that Englishwomen can avail themselves of these facilities as readily almost as Frenchwomen. These bodices can be boned and made to look extremely well-fitting. They should, in every case, replace the dress bodice beneath a

long or close-fitting cloak, for nothing spoils a gown so much as wearing it beneath a mantle.

Tea-jackets are one of the prettiest novelties of our modern days; they can be worn with any skirt for either morning or dinner wear. Louis XVI. brocades, plain soft silks, striped velvets, soft brocades, are all used for them; but the colourings are generally faint and subdued. The jackets are lavishly trimmed with lace, the sleeves reach to the elbow, and lace borders the basque, and the paniers too, if the basque, as often happens, is caught up in that form. Sometimes embroidered velvet is used, and then the jacket is made with flap pockets, turn-back cuffs, and an embroidered satin waistcoat. Occasionally a wide sash of soft silk is tied low down beneath the waist, and has a huge bow and fringed ends at one side.

French people seek their fashions far afield, and there is hardly any time or style which they do not

repeat. Old Venetian modes are modernised, and velvet skirts and high stiff bodices, with ruffs and bow, embroidered vests and petticoats, which might have graced the shores of the Adriatic when Venice claimed the sea for its bride. Paul Veronese, Raphael, Vandyke, and Holbein, have all furnished fashions, which are now copied; and the slashed gowns have a revival wholly or in part. Of course evening dress affords most scope for such vagaries. The Directoire, however, is first favourite, and white sashes and belts have appeared in leather with elaborate metal mounts. The embroidery on such dresses is so open that a colour is laid beneath.

Shoes are worn low and pointed, showing embroidered stockings, which match the bouquets in the patterns of dress stuffs; and odd gloves have been often seen, though it is to be hoped they will not be generally in favour, such follies detracting from personal dignity.

THE NEW COUNTY PARLIAMENTS OF ENGLAND

FOR the first time in its history every county in England and Wales now possesses an elected governing body, called the County Council. The change from the old order to the new has been effected very quietly, but it is so real and extensive that it may well be called a "bloodless revolution." Down to the present time all our county affairs have been managed by county magistrates sitting in Quarter Sessions, and it is not denied that, on the whole, these duties have been discharged efficiently and economically. But Justices of the Peace are appointed by the Lord Chancellor, and though they may not have been unmindful of the ratepayers' interests, they have been under no obligation to consider the ratepayers' opinions or wishes. In these days, however, those who pay the piper claim the right to call the tune; and it was to meet this claim that the Local Government Act, 1888, was passed.

The Act occupies one hundred pages of the Statute Book, and it would have been much longer if its scope had been as extensive as that of the Bill which was first placed before Parliament. The original idea was to transfer to the County Councils, and to the District Councils proposed to be formed under them, most, if not all, of the duties now discharged by the Poor Law Guardians, licensing authorities, vestries, and other bodies. For the present such complaints as Mr. Goschen once made, that in one parish he had received eight rate-papers for a total demand of 12s. 4d., will continue to be heard. But the ratepayers will reap great advantage from the operation of the new law; and the governing bodies created by it are endowed with powers and burdened with responsibilities almost as large and varied as those undertaken by Parliament itself.

Every county has at least one Council, but some counties have more than one. Yorkshire has a separate Council for each of its three Ridings, and Lincolnshire has one for each of its divisions. Suffolk and Sussex are likewise allowed dual Councils—one for the eastern and one for the western division of each county. The Isle of Ely has a Council to itself, quite independently of the rest of Cambridgeshire; and the Soke of Peterborough enjoys the same privilege, although it is part of the county of Northampton.

The County Councils vary considerably as to numbers. The Act itself fixes the number for London—two Councillors for each Parliamentary borough or division, and four for the City of London. The Local Government Board is empowered by the Act to settle the number of Councillors for all other counties. Yorkshire has 210 members—90 for the West Riding Council, and 61 and 59 for the other Riding Councils respectively. Rutland has only 21 members, while Lancashire has 105, the other Councils varying in number between 50 and 60 members.

For electoral purposes every county is mapped out into divisions, and one Councillor is elected for each division. The County Council is not properly constituted until a County Chairman and County Aldermen have been elected. The number of Aldermen is one-third the number of Councillors, and both Chairman and Aldermen may be elected either from among the Councillors, or from those outside the Council who are qualified to be Councillors. All Councillors are elected for three years, and they retire together. County Aldermen are elected for six years, one-half retiring at the end of three years, and the other half at the end of the six years, the half to retire first being determined by ballot at the date of their election. If a Councillor is elected to and accepts the office of Alderman he vacates that of Councillor, and

WHAT TO WEAR IN MARCH.

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

I.—FROM OUR PARIS CORRESPONDENT.



PARIS is in the throes of providing for the English market such novelties as will best please our stolid, practical minds, and our eyes, trained as they have rarely been before to a keen knowledge of colour.

We are to adopt the Empire modes if we follow the French lead, and waists grow shorter

and shorter. Our sashes start from beneath the arms, and the bows at the back climb up beneath our shoulder-blades. All very well, this, for women who have no figures, but how about slender waists, finely-developed busts, and the long graceful limbs on which we as a nation congratulate ourselves?

Linen—viz., night-gowns and under-garments—is treated in the same way, with the waists beneath the armpits; and in tea-gowns the style has a certain beauty made with bodice and skirt in one, or the join concealed beneath the belt. All these styles of dress open at the throat, with wide revers, often double revers, for those which appertain to the vest are turned back over the others; the sleeves have a distinct over-sleeve, forming a puff from the shoulder, the under-sleeve plain and close-fitting. Even the coats now being made in silk for outdoor wear have the short waists, with sleeves put in very full on the shoulders. The collars to these are made like those worn in the Medici period, the ends somewhat square and standing a little away from the neck, so that the inside lining shows, and this is mostly of some light tone of satin or silk—pink, dove, light drab, or peach.

The pretty, useful dress in our illustration is made on more moderate lines, and is suited better to general wear, but even in this there is an indication that the waist is growing shorter. It is made in a cloth with an almost invisible hair-line of darker tone all over; the panel and vest are made of white cloth worked in gold. The bodice is after the fashion of an Eton jacket adapted to feminine requirements, and brought together with invisible fastenings just in the front, having no trim-

ming whatever, but turning back with two simple revers. A pointed piece fills in the vacuum at the waist, while the white gold-embroidered vest is made in two pieces, divided by bands of the cloth, not more than a couple of inches wide. The white and gold peep out at the wrist, and the sleeve is set in very high at the shoulder, but is not cut, as so many sleeves now are, *en gigot*. The basque of the jacket forms a simple point at the back, but is lengthened at the side by an additional pointed piece with five large buttons, which, in good truth, has no *raison-d'être* whatever. The front breadth is slightly draped; all the rest of the skirt is cut in long straight folds, with the gold-embroidered panel arranged outside like a revers. This dress should be made up on a silk foundation, and not be distended by either steels or mattress. A small pleating of crinoline, by which horsehair-cloth is meant, may if desired be inserted at the back of the waist, but this depends on the wearer.



"I CAN'T FIND IT IN THE DICTIONARY."

Young girls in France are, as a rule, dressed in more simple fashion than the "Mees Anglaise," as English lassies are called in Paris. The simple little dress in our illustration is made in corduroy, which promises to be the most fashionable material for the next month or six weeks. It is of a light brown tone, the plain skirt set in knife-pleats, and slightly raised at the back. The bodice is high to the throat, the band rather higher and stiffer than usual. The sleeves just clear the elbow, and are full into a band; nothing could well be simpler, but at the same time it is a simplicity which shows infinite grace. The skirt is separate from the bodice, which ends in battlemented tabs all round.

A good deal of the charm of this dress, however, is due to the apron. This is made in thick coarse white linen, or sometimes in soft white silk, and is embroidered round in a design of small flowers and leaves, which appears also on the pocket; the upper portion is bound with red, matching the colour of the embroidery; over this a fulling of muslin buttonholed at the edge turns down, the neck-band being treated in the same way. The bib and the apron are cut in one, and the union at the waist is marked by a series of upright tucks; a band of ribbon is tied loosely about the waist. The bib at the back is a repetition of the front, and the novelty in both is the curious vandyke cut out on the shoulder, dividing the strap on the point of the shoulder, ornamented with a ribbon bow, from the rest.

Aprons are being again much worn by grown-up women in the house, as well as by young girls, but their original intention has been quite lost sight of. They are made of dainty lace, muslin, and ribbon, and would hardly save the front of a gown much: even if they did, they are in most cases as costly as the dress itself.

Short skirts, and skirts just touching the ground, will be worn the year through, except for evening reception gowns, when a very grand toilette is desired; the majority of ball and dinner gowns will be short or just rest on the ground. The exceptions, however, are wedding-dresses, which are furnished often with detachable Court trains, that can be removed after the wedding-day. The Empire gowns are short, save when a train comes from the shoulder, but the shoes are always seen in front. Still fashions are so various it is almost impossible to lay down any hard and fast rule, and where classic drapery is indulged in, as it so often is just now, a very short skirt would be an anomaly. Such classic drapery is now arranged to show a close-fitting bodice distinctly; the soft falling scarf starts from one shoulder and simply crosses the waist, fastening on the left side, long ends from the shoulders reaching almost to the hem of the garment.



"ALL WELL AT HOME?"

Everything Oriental and Japanese finds a certain amount of favour, and the loose robes flowered and embroidered brought over from Japan are adapted with very little alteration to the requirements of a tea-gown. They are slashed up a little at the back; the waist is encircled with a wide sash of soft silk tied in a large bow placed high at the back. An under-dress of soft silk of the dominant tone of the embroidery is arranged as a petticoat, vest, and tight sleeves, the latter being made to look as though they swathed the hands. The robe rolls back at the neck and shows the vest. For a boudoir-gown it is perfect, but for a tea-gown used for dinner wear it savours too much of the dressing-gown.

II.—FROM OUR LONDON CORRESPONDENT.

"MARCH winds and April showers," you know the adage, "bring forth May flowers." But whatever these may result in, we may surely reckon upon the wind, and should "ne'er cast a clout," as the old saying is, till the blustering month is over. Lent begins late, on the 6th of the month, and Easter will not be upon us till April is three weeks old, which will make

the London season late. And all this has a great deal to do with the choice of clothes. We are such a conservative nation in our habits, whether or no in our politics, and the fact that from time immemorial it has been the custom to wear our new spring raiment at Easter, is more certain to actuate the majority of womankind than the weather, or the late or early season.

This being so, we may this month safely discuss the prevailing modes rather than make uncertain guesses as to what is likely to be worn when fashions are more decided.

There is nothing very new in the form of the bonnet which appears in our initial letter, but nothing newer has as yet come to the fore. It is tied with short strings beneath the chin, and is made of a light tone of velvet; red, green, or brown would be suitable. It is richly embroidered at the sides, and turns upwards in a point over the face, like the gable or the Olivia shape, a fulling of velvet resting on the hair, and an appearance of height produced by ostrich-plumes and ribbon velvet bows.

Green continues to be the favourite colour, especially the rich watercress shade. Many of the strings come from the centre of the back of the bonnet, and are not attached in any way to the sides. A new shape is not unlike a sailor hat placed bonnet fashion on the head, the front of the brim cut up in the centre, and the trimming above and beneath the brim united. Some other new bonnets have a sort of treble brim at each side, edged with beads, and richly embroidered.

There is a complete revolution in dressmaking, as you will see if you look closely into the costumes worn by the figures in the picture. The child's frock looks simpler than it is. It is made in a soft woollen of one tone, with a yoke piece carried from the shoulders in a point back and front, ending at the waist beneath the belt. The skirt starts from this yoke, to which it is gathered, and follows its outline. Some five rows of velvet edge the hem of the skirt, and a wide ruche pinked out at each edge encircles the throat. The sleeves are cut just as the old gigot sleeves were shaped years ago, fitting the arm at the wrist and becoming considerably wider at the shoulder, so that when sewn into the armhole they stand out well and form an important feature in the dress. The accompanying hat is of a very comfortable shape, made in felt, shading the eyes, the crown high, the back square, and the ribbon trimming carried up to the apex of the crown. This child's toilette has much to commend it—it is loose, gives full play to the limbs, does not tighten the waist, and is not burdened with skirt drapery.

The older child wears a Directoire dress, arranged in a striped woollen, the same class of material, in plain colour, being used to bind the jacket and cuffs and to border the drapery. The stripes are cleverly treated. In the vest they are horizontal, in the jacket perpendicular. The jacket is cut straight at the waist, with a high straight collar of plain material, and the sleeves, rather high on the shoulder, are of the old

coat form. A wide ribbon sash surrounds the waist, and is fastened at the side with a buckle, whence hangs a side sash, fringed at the edges. The skirt is cut in straight folds, which open on the right side to show an under-petticoat with horizontal stripes. This kind of dress might be worn all the year round, and is quite suitable for early spring. When the days are warm, only a boa or fur tippet is required to make it fitted for outdoor wear. In cold weather it could quite well be worn with a cloak.

The hat is of a very fashionable form, made of velvet covering a flat shape, the brim is brought well over the face, a triple-plumed feather standing up straight with drooping tips above the crown. Hats continue to be worn by young women, even in town, in preference to bonnets. The choice lies between toques and the large Gainsborough shape. There is always something new in toques. They are now mostly made of two materials or two colours, the heavier or darker on the crown, with loose soft folds round, which are arranged in an upright bow in front. They are easy to make *if you know how*, but the difficulty is that a good pattern should be first seen. Long streamers are attached to muffs, which are almost always made to match the hat or bonnet.

In the uncertain weather that characterises our English climate, woollen under-clothing will be found a really great boon and of inestimable comfort to those in weak health. Knitted stays, knitted with soft wool, are being more boned, and are now so well shaped that even those who are most fastidious about their figures need not object to wear them. Woollen clothing is a modern craze, which, like all manias, may run into absurdities. The common-sense view of the question is that wool does not retain the perspiration, that all the exhalations from the body pass through it. If any of you have ever had the misfortune to look into the room where, in a German household, the Hausfrau garners the family dirty linen until the three-months wash comes round, you will know what a terrible odour they emit. If woollen clothing were worn instead of linen or cotton, there would be no smell whatever. For rheumatic and consumptive patients, woollen night-gowns are a great boon. The objection to them is that the natural-coloured wool is not pretty, and that bleaching and dyeing deprive the material of some of its virtues. Now, however, under-garments can be bought of pure white wool, taken from an animal with a white coat; it is costly, but soft as soft can be.

The divided skirts are made up in woollen textures, and for climbing Swiss mountains, for calisthenics, and similar purposes, commend themselves to the notice even of the prejudiced.

If you want a light, pretty woollen stuff for spring wear, Mr. Ruskin's homespuns are very attractive—made of pure material, in the best known method of weaving; cheap, wide, light in weight, and now dyed in a great variety of light colours. It is not often a philosopher devotes his practical attention to women's clothes.

WHAT TO WEAR IN APRIL.

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

I.—FROM OUR PARIS CORRESPONDENT.



CHILDREN in Paris, albeit more simply dressed than the rising generation in England, have an element of smartness the stolid British nature does not seem able to compass. Moreover, while across the Channel the little ones follow in the footsteps of their elders, in France special fashions would seem to be originated for them. The little figure which heads

our chapter is clad in the universal terra-cotta—a term, by-the-by, which covers a great variety of tones, and in this case is dull and deep, but most becoming to fair young skins. The hat has a feature which is almost unique. The brim, rounded at the back, is cut off square on one side, so that a point comes in the centre of the face in a line with the nose. This brim is covered with terra-cotta velvet, but the hat itself is felt, of a golden-fawn tone, and is trimmed, only in front, with two terra-cotta ostrich-tips and terra-cotta and beige striped ribbon, made into a large and important bow. The dress is composed of two shades of terra-cotta, the material a soft woollen, between mousseline-de-laine and foulé, and trimmed with velvet. The skirt apparently has broad knife-pleats all round, but is hidden on one side by the jacket, which is continued from the shoulder to the hem, ending just below the waist on the left side. It is loose, and indicates rather than defines the figure; showing the loose soft beige silk blouse beneath, which is gathered into a band at the throat, and the fulness drawn together by a belt at the waist. It is cut open at the neck, bordered with wide velvet revers, not corner-cut as in the Directoire, but sloping and widening towards the shoulders. A tab of velvet attached to the short side of the polonaise buttons to the opposite side, and the velvet cuffs show two buttons also. This is very uncommon in style, but picturesque and really pretty. White muslin guipure is being much used for children's frocks in the way of trimming, and it looks specially well in the light red blotting-paper tone of pink, which is the newest shade this early spring. For adults it is trimmed with black, too glaring a contrast for children.

Bodices are going through a complete revolution in style and cut; and though they display a good figure to perfection, they do not appear to be so closely adjusted as formerly. A studied carelessness has more method in its apparent want of fit than the most

severely straight-cut tailor styles. Mark in our first illustration the draped vest of the bodice worn by the standing figure. It is cut with revers. This to the uninitiated appears to be allowed to fall in soft easy folds as it will, while in good truth it needs most studied and careful arrangement. This gown is made in light reseda wool and silk; the woollen portion is covered with a design in a slightly darker tone, like the fan tracery of some fine cathedral roof, while the silk portion shows a design of fleur-de-lis. This is introduced on the straight-folded skirt. It forms the front breadth and one panel on the left side. The rest is of the figured wool, which at the back is fully pleated, and at the sides is so caught up that it gives a little necessary fulness to the front, and prevents the tight strained appearance, which is always unbecoming. The bodice is fastened invisibly, as most of them are now. A point of silk in front, with revers and cuffs, give richness to the woollen fabric. There is a sort of habit-basque at the back which is quite flat, with no attempt at a dress-improver, for these in Paris are an adjunct of the past. The sleeve is new, having a perpendicular puffing on the outside of the arm, which, being gathered on the shoulder, gives that additional fulness which is a necessity of fashion.

In the other figure this appearance of importance is produced by a large bow and ends poised on the point of the shoulder. Another bow of the same ribbon velvet is placed above the cuff, and on the point of the bodice in front. The gown is made of red poplin and velvet, the latter appearing only in the pointed plastron and collar-band. The style is a most becoming one, especially to slender figures; the gathered piece on the side of this plastron gives roundness to the outline, and it is edged with an embroidered piece of the material with scalloped edges, that rest on the velvet. The skirt has no over-drapery; four single pleats are placed in the centre of the front of the skirt, bordered with a broad band of the material, richly embroidered in gold spangles, cords and silk, sometimes substituted by broad galon. A piece of the same is visible at the side where the plain material is caught up at the sides, for though skirts fall in straight folds, every endeavour is made to produce slight creases to relieve any undue straightness. This is an excellent style for making up plain and brocaded silks.

Many materials now being despatched to England are made in robes. There is enough plain stuff for the back and bodice, and the two front breadths have a wide floral interwoven border. A good specimen is light leather-colour soft wool, with growing poppies starting from the hem in a deep myrtle-green. Other stuffs have stripes some six inches wide, the foundation twilled wool, the stripe silk and wool. A good example is a light reseda; the conventional pattern upon it, which might be taken from some Gothic frieze, is in mousse and lettuce-green, the mousse tone

almost brown. Another Empire design recalls the woollen brocaded stuffs hitherto used for table-cloths, for the entire surface is covered with a conventional design in silk and wool.

These gowns are made up full, ending at the waist, showing no fastening, but crossing diagonally over a plain vest-piece. The skirt hangs full and plain, caught up on one side to show a distinctive petticoat. Others with horizontal striped borderings have a quite full plain skirt. The bodice is a jacket, with revers, having a vest and sash.

The wide borderings are arranged on the skirt to show as much as possible; the back is of plain material pleated; a sash at the side. The sleeves have a V-shaped piece cut out in front, on the top of the arm, and a contrasting stuff inserted, matching a small V-shaped panel which occasionally occurs on the skirt. There is a disposition to make the sleeves very short, but it is to be hoped that English people will not adopt this fashion. Our grandmothers were hardier, or our climate was milder. The sparse clothing, low necks, and short sleeves worn by them in the daytime, would give us bad bronchitis and other illnesses.

II.—FROM OUR LONDON CORRESPONDENT.

OUR two friends preparing for a morning of hard shopping have already secured, and had made up, some of the new materials of the season. The skirt worn by the lady with the umbrella in hand is made in soft stone-coloured twill, striped with bands of blue and of multi-coloured Paisley design. It is a strong, durable stuff, which looks well to the last. The jacket she wears with it is made of stone-coloured lady's cloth, with cuffs and revers of green velvet, matching one of the dominant tones in the Paisley stripe. The cut of this jacket is quite new; it is, in fact, a double jacket, one over the other, the revers forming the upper part of the second jacket, which is absolutely distinct. A flap-pocket of velvet is placed at the back. A collar of fur encircles the neck. This may or may not be attached to the jacket. Such additions are frequently made on springs, and clasp the throat without any additional fastening. The toque worn with this jacket is made of the same cloth, and bordered with fur to match the collarette. It stands high over the face, and is arranged with some art, but quite simply. Those Frenchwomen who care for high headgear wear these toques; their bonnets are quite close and flat. But in England we have not as yet adopted this revised edition in headgear.

A fashionable bonnet is worn by the accompanying figure. It might almost be described as a sailor hat trimmed

like a bonnet, the brim widening over the face, and lined with a satin pleating entirely white, while the edge is bound with velvet matching the crown. Over the face is an aigrette of ostrich-plumes intermixed with some of the new flat ribbon-grass to match the dress. This is made of a new woollen fabric in light reseda, having sets of shaded stripes, light and dark, alternating with the plain colour, on which is thrown sparsely a light silk brocade. The front is made of plain woollen stuff, with single pleats. It is trimmed with brown velvet. A favourite mixture is this shade of reseda and brown. The bonnet is brown, likewise the strings. The cuffs are a band of brown velvet, so is the all-round collar. The skirt opening over the front is bordered with brown velvet, and braces come from beneath the revers and end in a bow, falling at the side. The front of the bodice has a pleated vest of reseda, and a low brown waistcoat, cut on the principle of a gentleman's evening waistcoat, meets this. You will note that the back of the skirt is so cut that no dress-improver is needed.

This early spring is the season specially set apart for the wearing of wool, though those who know the tricks of trade announce that this is to be a silk year. A practical reason for believing there is some truth in this latter assertion is that the price of silk has gone up, which means that a good deal has been sold.



AN AWKWARD QUESTION.

At present I shall content myself with discussing the new departure in woollens. Reseda and terracotta are the two dominant colours. Nun's veiling has been brought out with a thick border of the same tone; and in this, parchment, which is to be a dominant tone this summer, and olive-green lead the fashion. Amazone cloth has been brought out in a thin summer make, and in light shades of very great variety. Cashmere has some varieties—such as chevron weaving, and flecks of lighter tones introduced all over, like snowflakes. Weaving has an important part to play in new woollen goods, and some show diaper weaving, which is cleverly formed into plaids. On these fancy weavings silk figures are thrown in lighter tones, generally taking the form of very light and very natural sprays, like those first introduced on to silk last year. In "Vigoureux Fantaisie," silk stripes appear on neutral grounds; while some are shaded—red and black stripes, for instance, on a bronze vivid green ground, for we are gradually emancipating ourselves from the lugubrious colourings which for so long a time have had such vigorous hold on English taste.

The great feature in the spring woollen materials is the silk brocade thrown on woollen grounds, but the variety is infinite. Some have a large conventional pattern all over; others have a broad stripe, while some have only a woollen brocade, but the designs borrowed from the Louis XV. period. The Jacquard borderings, multi-coloured, are a triumph in weaving, and usually have narrow stripes to be made up with them. Scotch tweeds are introduced with distinct pieces of checks and stripes to be made up together with plain. All the stuffs this year are double width, to adapt themselves to the draperies as they are worn at present, and many are sold at the same price as the narrower. Many of the new woollens have a bright satin face, but the borders are decidedly the greatest novelties. I do not mean by this, bands, but wide bordering in beautiful designs which come up from the foot to the knee, and are generally in floral patterns, so arranged that the flowers seem to be growing naturally.

Silk and wool are blended in most of the best fabrics, and this is a combination which improves both, but cotton and wool are sure to produce bad wear, and should be looked after carefully. Silk checks are often thrown on woollen materials, with a broché flower in the centre of the square. Occasionally stripes and brocaded blooms are thrown on speckled grounds. The stiff conventional daisy, without stem or foliage, is a favourite pattern, which appears on "cachemire rayé" and on decided checks. Paisley patterns, as well as stripes, are very well worn; and, of course, in these the distinctive pine patterns appear. Soft woollens of this nature are just adapted to tea-gowns, which are needed for comfort and not for show or home dinner wear; "tea-gown" now being such an elastic term, a mere dressing-gown is included in it, and a magnificent garment of plush silk or embroidery costing £80 or more. The Empire designs

assert themselves in the bordered materials, as also in the stripes, which are often formed of interlaced wreaths in two tones of silk on a neutral ground.



DAFFODILS.

Those women who wish to be beforehand with the world should study the fashion of the end of the last and the beginning of the present century. If our grandmothers had kept a faithful account of what they wore, it would be valuable now. Plain full skirts, short in length to match the short waists, sleeves that taper towards the wrist, and bodices which are made with a fulness which crosses in the centre—all these are worn now.

Alpacas will be a great fashion as the season advances, also mousseline-de-laine, which is printed in charming designs. They will often be worn by people who find washing dresses too troublesome. The alpacas have silk stripes and silk brocades. Cottons look almost as pretty as silks. They have lace stripes, ordinary stripes, checks, and plaids, and are printed with designs like silks.

WHAT TO WEAR IN MAY.

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

I.—FROM OUR PARIS CORRESPONDENT.



THE French Exhibition is giving great additional impetus to the silk trade, and never have the costly brocades shown such excellent examples of weaving and design. Large blooms, faithfully copied from nature, take a whole yard to produce the distinct pattern, and the lights and shades are so perfect that they bear the closest inspection. They are totally different from the brocades and brocatelles of last year, and are far more mag-

nificent. The newest brocatelle is like a large-patterned matelassé covered with a design, sometimes outlined with gold thread (for tinsel, both gold and silver, is the fashion). This class of goods, however, is only suited to long purses. The silks of the year are adapted to all incomes. The latest novelty is the Impératrice silk, which has a bold close-set cord, not unlike terry velvet; it is made in all the newest and most beautiful shades, and is well adapted for dresses and mantles.

French manufacturers always bring in plaids each year, but with only a modicum of success. This season's are in soft silk of large design, and promise to find many patrons—possibly more across the Channel than in England; they blend well, however, with plain materials. Velvets are worn, and plain and striped silks are produced to go with them, the three often being employed in the same dress. Another new idea is a silk with a floral design carried along the selvedge.

Mantles in Paris are wonderfully elaborate; they are either so long that they cover the dress, or so short that they are mere habit-shirts without sleeves. They stand up, however, very high on the shoulders, and a profusion of lace is worn, but few beads. Gimps and passementerie have superseded them and fringes. A lace circular mantle reaching to the feet is a capital idea; it is drawn into the waist at the back, and is well suited to a Frenchwoman's requirements. Wide flounces of lace are carried up perpendicularly on some of the newest mantles, forming a pleated epaulette and veiling the arm; the back and front being of more solid material. For evening, long cloth cloaks are worn; and some in crevette-pink, with gold galon, are new and distinguished-looking. They have the Medici collar, and are lined with shot silk. There are no sleeves, but the hand comes through the fronts, which are distinct from the sides, that overlap. These cloaks fit into the back. Little jackets are trim and jaunty, being made in green, heliotrope, and China blue

cloth, with silk waistcoats and vests, and much passementerie. Others, in more sombre colours, and quite plain, single or double-breasted, are known as "English jackets," and much worn for less dressy occasions. Coloured silk mantles are certainly popular, and the universal green is introduced in silk and velvet, mixed with black. Travelling-cloaks have but little altered in form, and are mostly made in brocaded woollens.

Children's fashions are almost as varied as those of their elders, and bordered materials are used much in their frocks, also guipure embroidery in bordering the skirts. It is quite possible to have a most simple garment and yet be in the fashion; the skirts are often full, plain, and gathered; the bodices full, with a wide sash beneath the arm. But the modes are almost as numerous as the frocks. Draperies come from one shoulder, and form the upper portion of the skirt. Zouave and Senorita jackets form bodice trimmings; and there are yokes, and long knotted sashes, and quaint wonderful sleeves with puffs and bouillonnés. Canvas dresses have found favour for little people, and are trimmed with grey, with white worsted galons. Their hats are exceedingly large, covered with flowers, and often made of drawn tulle or crêpe. Mantles and mantelettes for children are made of cloth and brocaded woollens. Much narrow ribbon is introduced in the millinery and in the frocks, under the name of "trou-trou;" a great many trimmings and materials, such as lace and tulle, are made with holes, through which this narrow satin ribbon is threaded. A large shady hat, for example, that I recently saw, was entirely composed of coarse tulle with ribbon run through it; and a small evening frock with a profusion of rosettes showed the same treatment.

The new stockings show one or two points to note. The fronts are elaborately embroidered for full dress, or have vertical stripes to the top of the leg. Quite a novel notion is to carry embroidery or open-work round to the back of the ankle; but the notion is good when shoes and short gowns are worn.

Gloves of all colours, including red, green, and heliotrope, are to be seen; but whether they will be generally worn, remains to be proved. So many fashions emanate from the fertile imagination of a designer, who must, *nolens volens*, produce a new idea; but the ladies, it is to be feared, pass by many an introduction in fashion without adopting it.

For our initial letter at the head of the chapter, a very pretty, comfortable bodice is shown, which can be worn indoors and out; it is, in fact, a triple bodice, having a full vest, to all appearance cut in one with the skirt; and a white cloth or cashmere waistcoat, with turn-over collar, and fastened with five buttons, the rest left loose. The white cloth appears again in the cuffs, and the over-jacket is loose. The shape of the hat, turning up in front, is quite new.



"THAT WRETCHED DOG!"

The figures in the next sketch show two specially good styles for woollen and silk fabrics, and the draped bodice could easily be made at home. The skirt is full and all-round, bordered with an interwoven pattern; the bodice piece from the left shoulder forms the front drapery; the sleeves are high on the shoulders; and the hat has the broad brim in front lined with velvet. The coat in the other figure could be made in silk or wool, with a soft silk front of accordion-pleats. The simple bonnet matches the colours of the material. The single revers are carried down in a diminishing point to the end of the short jacket basque; and bordered materials or passementerie could be utilised.

II.—FROM OUR LONDON CORRESPONDENT.

May is the month of hope, which is more or less realised as the weeks flow on. We believe that sunshine, fine weather, green trees, and spring flowers are once more at our door, and we prepare our dress accordingly; so I shall begin by telling you the fashions with regard to parasols. We are to be content with handles not more than thirty-nine inches high; drum-major bâtons, or, as they were facetiously

called, "husband-beaters," are once again out of date. Much care has, however, been bestowed upon this year's handles. Some have porcelain tops, such as graced the canes of the Grand Monarque; some have metal tops, worked in designs in bold relief; others again, of natural wood, have the Louis XIV. hook, apparently a portion of the natural stick.

Every parasol would seem to be of the nature of an en-tout-cas, and somewhat severe, unsoftened by any bordering of lace. A few new parasols have insertion in treble rows let in over a coloured lining, while some have lace embroidered either in gold or in colours with Pompadour sprays.

Green is the popular colour in all departments of dress, and especially in parasols, which are often made of green China silk lined with pink, as well as of the same materials in two amalgamated tones, which appear in prominent bows on the handle. Shot silks are used also; and much white and cream in cotton, silk, and spotted net.

The new colours are decided and really pretty. The light greens are mostly of the tender tone which early spring leaves throw out. Among these are—printemps, vert tendre, perce-neige, cigale, emerald, and mousse; Empire greens are the rage, as well as the sage and olive shades. A colour which appears in millinery, and in dress, as well as in trimming, is Vandyke—a pink with a dash of drab and yellow in it. Mogul, a fashionable pinky-red; Vesuvian, which has a fiery glow in it—a pinky-apricot; Afrique, between terra-cotta and acajou; Stanley, which has a brick tinge; Hortense, nymphe, camellia, and many terra-cottas: these are the pink-red shades which are to be seen in nearly every class of dress. Art-colours and subdued tints handed

down from the Louis XV. period have come much to the fore.

The blues are Danube and Espoir, but a great deal is seen of the pure tint of blue that is found in the china of the Louis XV. and XVI. periods—a time which divides the honours of modern fashions with the Empire period. Ophelia is one of the new and fashionable revivals; it is peach-colour with a dash of red in it, and the most delightful Louis XIV. coats are made of it. They are just the same style as the men wore at that time—coming to the knees, with flap pockets and gold gimp, a white silk waistcoat, and lace jabot. These coats are worn with a tricorne hat, and are becoming and not costly. Many are being ordered for bridesmaids. Coquelicot, the pure poppy-tone, is used for bonnets in velvet and silk, and also for trimmings upon bonnets; and the browns of the moment are antelope and Holbein. Those women in quest of spring costumes will not, however, do wrong in ordering either grey or drab.

The millinery novelties are great. Much pains have been bestowed on the new ribbons, which are used very narrow for strings, and very wide for all

other purposes, especially for the Alsatian bows which surmount so many bonnets just now. The shapes are flat, and set close to the head. The wide ribbons are, many of them, divided down the centre in two distinct shades, and these again are broken up into other stripes, but there is no uniformity. While one half of the ribbon may be plain or composed of infinitesimal stripes, the other shows a brocade of interlaced rings, or some other of literally hundreds of varieties to be found in the year's ribbons. As a rule, the edges have sunk into insignificance, but some have a cord laid on the surface apparently, but really interwoven, and this is of a lighter tone than the ground, and produces a great effect. Greens and terra-cottas are the leading tones; and the floral effects are tiny, and generally of the Pompadour order. Chiné and printed ribbons are quite a decided feature; and there are many quaint geometric patterns of Japanese inspiration. Speckled and marbled stripes, too, are novel. The sash ribbons are enormously wide, and generally plain. Watered ribbons are going out; but for the first time the weavers have succeeded in producing a moire ribbon.

Gauze and silk are combined in ribbons; the centre gauze, with silk on either side, and a floral spray down the middle. This is a style which is literally carried out in a number of materials used in millinery, and many lisse borderings are exquisitely worked in silks.

Another quite new idea for bonnets is the Chantilly lace aigrette, made in all colours, just like a lace fan-mount; and with a mere touch this can be converted into an aigrette, and stands up well.

The flowers used on hats and bonnets are mounted in most natural fashion, and are employed in profusion. The new shape of hat is quite shallow at the back, and has an exceedingly wide brim in front, which, on the outside, would seem to be covered by ropes of flowers and fringes of leaves. For bonnets these wreaths look preposterously large, but they fit in well on the hats. Bunches of flowers are introduced on the crowns also; and often a wreath of roses without foliage, set close together, frames the face beneath the brim. Roses are more used than other blooms; but a good deal of lilac just now, with a mass of leaves attached, is popular. And green velvet flowers and black velvet ones, though opposed to nature, are not opposed to fashion.

For evening wear, garlands are carried across the bodices and on to the skirts of dresses; and many heavy garlands, which appear to be growing, are placed high up on one side. Orchids play an important part here. Wreaths of tiny proportions are arranged on the side of the head and take the place of aigrettes. A green ribbon grass, made of some tough grass-like material, is a great deal used in lieu of silk ribbon, and blends well with flowers. Coloured straws in fancy plaits are employed both for hats and bonnets, and the straw beading is often worked up into an open guipure, which is unlined.

Cotton gowns will doubtless be worn; and the zephyrs and sateens are the one striped and checked, the other prettily printed; the lace stripes are the

newest style. But soft printed China silks will be more generally in favour.

The effective dresses worn by the accompanying figures illustrate some simple and fashionable styles. The striped material, so cut as to form points in the vest, diminishes the size of the figure greatly; and the colour is introduced on the flap pockets and round the waist. The striped skirt is wide and full, with coat-tails and side draperies of the black. This would be an excellent way of renovating any black materials for those who are just emerging from mourning.

The full pointed bodice, with checked bordering, is another good adaptation of stripes. The dress is in two shades of terra-cotta, arranged in stripes, the full front in the lighter tone. The check forms the bordering to the square-cut jacket-front and the sides of the skirt, and is carried as a broad band at the foot across the lighter silk. The loops of velvet round the throat-band form a new treatment—easy, dressy, and becoming. Any woman with a knowledge of the rudimental facts in dressmaking could make such a costume. A French dressmaker would put no steels in the skirt, but in England we are not quite reconciled to the perfect flatness at the back, and a pad and a short steel may be inserted.



"HOW SWEET THEY SMELL!"

WHAT TO WEAR: CHIT-CHAT ON DRESS.

FROM OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.



IT is quite possible to have a really fashionable gown with no trimming at all, but also you may make use of almost any kind of ornamentation, and the dresses worn by the two ladies in our first picture are good illustrations of how to apply trimmings. The bodice in the one ends in a side belt, not so wide, however, as is often worn; and a loop of velvet, descending from the

left side, seems to hold up the skirt drapery, which is planned with a pendent end.

The bodice is full, but slashed in three points, so that embroidery of a conventional design on a dark ground is seen, and this borders the deep neck-band, which it would be difficult to have too wide for the fashion. The sleeves, cut on the cross at the top, would seem to be veering towards the old "leg of mutton," though at present it is much modified. The sleeves have pointed cuffs, the skirt falls in straight folds, and has a band down one side. The other dress can be made in silk of a rich character—in the useful, soft China silk, or in nun's veiling, or any other soft material. The sleeves show the new drapery on the shoulders. There is a straight cuff of embroidery on a white ground, and the front vest, which is pointed, is of the same. The bodice has wide revers, and the front is covered with perpendicular bands of the embroidery, the upper portion of the skirt turning upwards, after the manner of a kirtle, at the back. The hair is either dressed very high, or we are beginning to take half-measures, and are slowly veering round to the catogan.

These gowns are trimmed at the hem, at all events in front, with a band of embroidery, and this is frequently in open-work.

Stripes are far less used than brocades of all kinds, but they are treated in various ways—sometimes horizontally, sometimes perpendicularly. Fluted backs, lined with horsehair cloth, are new and very pretty also, for they stand out gracefully. The foundations of skirts are seldom wider than two yards and a quarter to a half; and ten inches is the utmost length a steel should be, always supposing a steel to be permissible at all.

Tabliers, both for day and evening wear, are often richly embroidered, and are very wide, reaching to well beneath the arms. Sashes are of great width, but are almost a necessary part of a dress. In the evening they are worn at the side; in the morning, quite in the centre of the back.

However plain the arrangement of skirts may be,

they never look straight; narrow silk flounces underneath are a good preventive against clinging, and a ruche of chicorée silk at the hem throws many of them well out. In bodices, a Zouave jacket, or a trimming to simulate such a jacket, gives much style, but it requires to be carefully carried out; nothing could be more ugly than jackets ending at the bust. Velvet petticoats are worn with woollen skirts, which are often raised only sufficiently to show them; while in others the edge is cut diagonally, so that they slant down in a point on to the petticoat.

Many women like to work trimmings for their gowns, and the labour has, of late, been made easy. You can buy printed patterns on blue calico, on to which a special tubular braid is sewn, and united by not elaborate lace stitches. When the work is completed the lace comes off with the tacking-thread, and the patterns can be used again. Matters are simplified by the amount of braid required for the lace being printed on the designs, which are sold in varied widths.

Very large buttons are worn on coats and coat-jackets, and these are made of painted china, with Watteau subjects framed either in a rim of pearls and paste, or in paste alone.

Bow bonnets are the special English fashion, which has held its own, and has pervaded all classes. They are very easily made with wide moire ribbon, and shapes can be bought with a front slanting up to the crown, on which the bow rests. Indeed, bonnet trimming is made very easy now, and such bows can be bought ready made. They are Alsatian in style.

Tea-gowns are elaborate for dinner wear, and are made of soft woollen stuffs, which admit of lounging in them—pink and grey, and cream and gold are the favourite mixtures. They are cut in the Princesse style at the back, with long sleeves, the front draped either with lace or soft silk. The new lace flouncings are all sufficiently long to reach from the neck to the hem. The extended width is useful for this purpose, and also for the long wing-like sleeves to mantles.

Long cloaks in tweed are capital as a cover-all. They fit the figure as closely as a dress in the bodice portion, the sleeves being an oblong slip from the shoulder. Still for young girls' wear the jackets with loose fronts hold their own, and they show the pretty full vests or the waistcoats and neckties which are really so smart in style. Black silk and black velvet close-fitting jackets with short basques have wide revers and a cascade of lace down the front.

The Italian peasants have been busy all the winter plaiting coarse straw hats, which, at the present moment, may be seen worn in boats on all those English rivers which ladies frequent. They cost only a few pence, and are made of straw which has served for corn, the finer kinds being grown only

for millinery. The plait is after the Leghorn order—that is, not sewn together, but invisibly united by a needle with straw, which seems to make the several plaits one solid whole. The hats have wide brims, are trimmed with muslin and flowers, and bend up just where they are needed. When the days are hot, a full plain woollen skirt is best, and a shirt of wool or silk on the river. For those who row, a belt is most serviceable. Girls who simply “delight on the waters to glide” may indulge in a wide sash of soft silk, and have ready at hand a loose jacket to slip on as required. Soft China silk and mousseline de laine are two inexpensive materials which this year are adapted to a variety of uses.

II.—FROM OUR PARIS CORRESPONDENT.

To be in the fashion in Paris you must certainly select picturesque millinery, and I never in previous years saw fresher nor more natural artificial blooms, nor millinery which so certainly denoted the advent of spring. The initial letter shows a truly fashionable hat, the brim turning upwards from the face, and

becoming shallower at the back, with almost as many flowers beneath it as above it. The material is a shiny-faced straw, plaited in a fashion which gives points at the edge, and the flowers are relieved by a background of lace. The crown is not trimmed to look so high as most of the new hats; the bows are of two distinct colourings, willow-greens and beige, standing up in front, and not, as is mostly the case, placed on the top of the crown. The French milliners would seem to treat each hat differently, and to crumple the brims, so to speak, into any form which it is possible to bend them into, and then they introduce anywhere, inside or out, a bunch of flowers gathered haphazard. But like the pride that apes humility, this seeming want of design covers the most elaborate and careful forethought and arrangement, especially as to tints. A copper-brown is a well-worn colour, and this serves as a good background for both wild and cultivated flowers. Tricorn hats, and brims bent upwards into a succession of large flutings, are the fashions which suit young people best, and they are modes that accord with Directoire bows, and all the dainty adjuncts which make the present style of dressing so jaunty and becoming. Ribbon run through insertion, with holes prepared for it, is introduced on to some of the brims, and forms the crown of many bonnets.

Dressmaking is not difficult now, as I think you will agree with me, if you bestow some attention on the figures in our sketch on the opposite page; both styles suit the light materials now worn. One is a simple French bunting of an almond tone. The material is light, soft, and yet durable, and it is often made with a woven border in white brocade. Nothing could well be simpler than the make of the skirt. The front breadth is fully gathered at the waist and caught up with four pleats on each side; the back has long straight pleats, but at the side there are double revers of white embroidered silk or muslin. The bodice ends at the waist, fitting

the figure closely; it opens at the throat with very wide double revers of the two colours, and there is a full muslin habit-shirt beneath, which is often replaced by a Directoire bow. From underneath these revers come two widths of embroidery, united down the centre, the scalloped-edged on the outside, and these disappear in a wide ruffled sash falling in a bow and ends over the side panel. The sleeves are very high on the shoulders, and are confined between elbow and wrist with a torsade of ribbon and a frill of lace. This would be a pretty style for cotton dresses; and those who are planning costumes for tennis parties might arrange them thus, making the gown sometimes of cottons, which are wonderfully fresh and pretty, especially the cotton brocades, showing detached sprays all over in white. The hat worn with this dress illustrates what I have said with regard to the introduction of trimming beneath the



THE NIGHTINGALE.

brim. The straw turns up like a man-of-war hat; there is a knot of bows and ends on the outside, and inside a pleating of embroidered muslin, disappearing in a brown band with another bow on the left side.

The other dress is one that could be well made either in silk, woollen, or cotton, provided always that the plain fabric be either mixed with check or striped. The bodice is cut in a rounded form on the hips; the skirt at the back is gathered and the union covered with a thick silk cord, which, knotted, falls at the side in long loops and ball ends; the front, which ends in broad pleats, is draped in two or three side folds, which cause a series of drapings to cross the front. The panel is of a striped material, the lines arranged horizontally with some five horizontal runners from the waist. The vest, gathered into a wide belt, is of the same, and the front of the bodice appears to cross over and form part and parcel of the skirt over which it is draped. The sleeves are very high on the shoulder, as all the fashionable sleeves would seem to be, being cut on the cross—some of them—while others have a draped crossway piece poised like small butterfly-wings.

The hat is made of a piece of the dress, and shades the face, the material rising in four folds above a knot of ribbons at the back, with a couple of white quill feathers standing up boldly in the midst.

Black is always worn, and in England, for many causes, perhaps more than anything else; but in Paris Fashion decidedly points to brilliant colouring. Cottons are generally fresh in tone, but the woollens are equally so; and the checks, often intermixed with plain materials, combine cream, blue, red, and brown or pink, mousse, cream, and dark blue. Silk is mixed with wool in brocades, which are newer than anything else, and they are not cheap, but they are durable and well-looking. Colour is finding its way under a new aspect in under-linen, the last idea being frillings bound to the depth of one inch with blue, red, brown, or pink linen, invisibly stitched. This novelty is effective, and really pretty; moreover, it washes well.

The parasols with their china handles are of very vivid colours, too, while the natural wood sticks are supplemented by bunches of cherries or plums, or whatever the fruit may be. Nevertheless, the style is severe this year. The green tones are so numerous it is quite impossible to class them; every shade would seem to find favour; and the very lightest when blended with pink are extremely pretty.

Copper embroidery on tinsel threads is the newest tone in trimming, and blends curiously with almost any needed shade.

The Directoire bows are not difficult to make in soft lisse or muslin; they consist of a very full bow with short ends large enough to reach to the bust, and that is all.

But as summer advances and bodices are cut not quite so high at the throat, collarettes made of finely-pleated silk muslin, or coloured lace, will be worn; they terminate as a jabot at the waist-belt. There are pleated cuffs to match, and these additions modernise a plain costume considerably. Silk muslin fichus,



A DAY IN JUNE.

edged with embroidered frills, are made in black and white and in the fashionable colours, such as Suède, old rose, copper, reseda, &c., and they also smarten up a costume which has lost its first freshness.

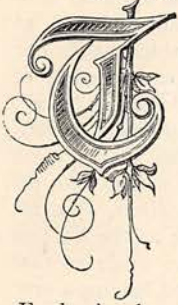
The leading tailors make jackets of pale tan cloth; the revers show two or three rows of stitching, and they open over waistcoats either of cloth of gold, with an appliqué of écru embroidery, or of lavender silk, trimmed with silver cord. The basques of such jackets are cut up in tabs, and the coloured silk or cloth of the waistcoat shows in the spaces between. Deep cuffs, likewise of the colour, are sewn inside the cloth sleeves of the jacket.

The Empire hats, made by our most noted milliners, are of medium size, and are specially useful in black Brussels net, with bows of black moire ribbon on the soft low crown, and a garland of pale yellow or pink roses; buds to match, with small bows of ribbon, quaintly arranged, are often placed beneath the brim. Directoire hats, on the contrary, are made of black straw or chip, and have a band of the new Euphrates green chip inserted in the brim. The most popular trimmings consist of green velvet and green ostrich-feathers.

WHAT TO WEAR IN JULY.

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

I.—FROM OUR PARIS CORRESPONDENT.



HE French capital is so crowded with foreigners that it is more difficult than usual to define what really fashionable women are wearing. This point is certain—they have completely banished dress-improvers, pads, steels, and all appertaining thereto. There is no compromise: they are things of the past, and yet there is no trace of that lanky thinness to be seen in

England, where women have had the pluck to conform to the fashion, but not the judgment to know how to have the skirt re-arranged to suit the exigencies of the new style. An easy method is to gather the back breadth separately and very close, set it in a narrow band, and attach three safety hooks, matching eyes on the skirt, so placed that the band rests on the bodice, and the gathers rise a little at the waist.

The dress in our first illustration, with the gathered plastron, is thus planned. It is made of nun's veiling in two shades of vieux rose, trimmed with white braid, which is carried along the hem of the plain full skirt at the back and up the sides, resting on two side pleats, which, with the back, are all of the darker tone. The back and the bodice are just one shade lighter. The former is arranged in a perfectly new style, worth special attention. In the first place, it is very full and gathered closely round the bodice and the sides; the material is arranged to fall double in a cascade on either side. All round the bodice and skirt are sewn together, almost at the waist-line. A frilling of striped material appears on the front of the bodice, a combination of the two shades of pink and white, and the opening is bordered with a piping of white. Low down, just above the junction of skirt and bodice, are two tabs fastened with gold buttons, and below the high collar to the top of the full front there is a double row of gold buttons united by crossed cords. The sleeve, high and full in the armhole, has a deep cuff, striped with white, into which the sleeves are again gathered. Almost any of the now fashionable materials might be adapted to this style, and the bordering in bordered stuffs might be made to replace the rows of braid.

The other dress illustrated is a new, simple, and pretty style of making up all the many cottons and washing silks which are exercising the minds of those who, in this month, hope for the hot weather we have a right to expect now, if at no other season. The colour is a bright rich mauve—a very favourite tone—and the style of the dress makes it suitable for morning wear or demi-toilette. The sleeves come only to the elbow, and they are very fully gathered in the armhole; for day wear, long gloves

would be worn. The under-skirt is made entirely of Valenciennes piece lace in box-pleats divided in front by bands of mauve, with loops and ends at the foot. The upper portion is cut in one as a polonaise, bordered all round and on the left side of the bodice with lace, which is turned upwards. The bodice is full and fastens diagonally; there is no draping. Nothing could well be more simple or more graceful. It is well suited for a home dinner-dress in the many country homes of England, where in the height of summer the womankind like to go out in the garden after dinner, and open bodices are not always desirable. Among the more fashionable materials just now are diaphanous crêpe, Ganges mousseline de soie, and mousseline chiffon. The last-named is, as its name implies, rag muslin, which is allowed to fall in its natural folds as it will, and is extremely graceful for young girls' evening dresses. Several flounces with the selvedge edge are placed at the foot, headed by a fringe of lilies of the valley. Most of the other stuffs are richly embroidered in infinitesimal floral patterns, and many of them can be worn over almost any coloured silk skirt, and curiously enough, be the ground what it may, it seems to adopt the tint of the silk.

The caterers of fashion in Paris (bearing in mind that the Exhibition would bring hundreds to this capital whose purses were not sufficiently long to enable them to invest in the artistic triumphs of leading dressmakers, male and female) have flooded the shops with ready-made articles of attire, which have so excellent an appearance that even I, who make dress a study, have, in some instances, thought that they were the carefully evolved productions of a well-known modiste.

An Englishwoman coming to Paris could, in a few hours, "rig herself out" at a by no means ruinous cost at any one of the large Parisian establishments with dresses far better suited to the requirements of this side of the Channel than in England, and at a cheaper rate—always supposing that she is neither much beneath nor above regulation size. The French shopkeeper, with a keen eye to business, has several sizes for selection, and with the present style of draped bodices his difficulties are minimised. Frenchwomen have always looked with favourable eyes on the jerseys and garments of that ilk, and these and the fancy Louis XV. coats with their embroidered waistcoats and smart lace jabots contribute much to the sale of the ready-made skirts, which are exquisitely draped. Revers of some kind, either of contrasting material or colour, appear on nearly all the bodices, and on most of the skirts, while accordion and kilt pleatings assert themselves in the fronts of many costumes. I have just seen one of the most noted of the American ladies (married to an English statesman), who certainly buys most of her

dresses in Paris, in such a simple but stylish make of gown, that I am tempted to describe it. The material was a deep navy-blue foulard, printed all over with a design in white. The skirt, which was narrow and close-fitting, was arranged in accordion-pleats all round; there was no drapery of any kind, save two tricornered pieces just at the back of the waist; the bodice was pleated also, and ended at the waist beneath a wide sash, which had ends falling at the side. It proved becoming, and is a style within the reach of everybody, especially as in London any material can be pleated to order in a few hours.

Young girls wear these soft silks and cottons made as long blouses touching the ground, with a yoke to the bodice, the back of the skirt arranged in simple folds, the front gathered; a wide sash knotted at the side goes twice round the waist, and large bows of the material placed on the shoulder give the necessary length to the sleeve. The full sleeve has a band at the wrist, and again half-way down the arm. The Eton jackets, cut quite straight at the waist, are as much worn in Paris as in England, only the front revers are wider, and there is always a piece

of galon trimming placed at the edge to finish off the waist. One of these

jackets made in black watered silk is a most useful adjunct to a wardrobe.

II.—FROM OUR LONDON CORRESPONDENT.



I SHALL begin by asking you to look with particular attention at the little figure which heads our chapter, for, among a variety of fashions for children, it is certainly one of the most practically useful styles that a child can wear. It is suited both for indoors and outdoors, and, indeed, the jacket at the back of the dress is often made so that it can be removed, leaving a very simple frock beneath. The dress has a plain full skirt, and plain full bodice confined by a ribbon belt round the waist, and a band at the throat. It

fastens at the back, and has four rows of braid or ribbon of the same tone as the sash around the skirt-hem. The jacket is more elaborate, for it opens with slight revers at the throat, and is bordered with braiding corresponding with some on the wrist of the sleeve. It should be made of two distinct materials. For a washing and useful garment, holland may be combined with dust-coloured jean, or two tones of serge or nun's veiling answer well. Our little figure is made complete by a hat which has a wide brim in front standing up above the face and lined with lace. The crown outside is surrounded by ribbon, and has a large bow in the front.

During these warm July days the huge washing hats will be found acceptable to young people. They are made mostly in drawn jaconet; the brim is bordered by a wide fall of embroidery, which screens the face most becomingly. When dirty they may be consigned to the wash-tub without fear.

Care and thought have been specially bestowed on children's garments of late, with a view to combine health with a good appearance. Cotton gauze is a new fabric used not only in millinery but dresses, also soft yarn soie. For mantles for very young children, this is used, made with capes gathered with many runners at the top, and lined with sanitary crêpe instead of with silk, the skirt portion smocked, the smocking visible beneath the cape. Smocks are such universal favourites that any new ideas connected with them are acceptable. Some of the newest are made with deep transparent



"THEY WILL BE HOME THIS WEEK."

embroidered cuffs, the yoke matching, the sleeve gathered into the armhole with a wide heading and smocked below, also round the waist and under the embroidered yoke. Sanitary wool crêpe is used for simple tucked frocks, as well as a great deal for linings in place of silk.

The all-important question of how to make dresses for grown-up people is, I think, satisfactorily answered in the two accompanying figures. To begin with the one without a mantle—it is made in green silk, with the front of brocade having a darker design in velvet thrown on the light green ground. This is employed as revers to the bodice and for the sleeves, which are quite distinct from the bodice, but have one full puff of plain silk to form the epaulette. The front of the bodice is full, disappearing in a soft fold edging the bodice. The back is made as a coat with wide side pieces, diminishing the width of the front, the back closely pleated in wide pleats; the toque is made to match. Like all the skirts now, it shows a decided absence of bustle.

The other figure displays a good arrangement for stripes, and every woman has a striped dress in her wardrobe. It is made with broad box-pleats, over-draped with a low falling piece of the material, coming in a point the same as the back, and forming a sort of cascade; the sleeves are full, gathered into a wide band, and the bodice also.

The mantle is quite one of the best patterns worn this year. The habit-shirt is made of an appliqué of velvet on silk, bordered with drops, from which hangs a deep flounce of lace. The sleeves, composed entirely of lace, are treble box-pleated outside the arm, with three bands of velvet introduced; and they come only to the elbow. At the back the mantle ends at the waist, but it descends in a point on to the skirt in front. A wide band of moiré ribbon encircles the waist and falls in looped bows at the side.

The accompanying hat has a soft silk crown, the brim diminishing to a mere nothing at the back and wide in front. A bunch of flowers is added outside.

Beads are employed as trimmings this year with tinsel thread, and frequently braiding, a variety of combined colourings asserting themselves in one piece.

One use for beads I have remarked lately may interest those who do not care to be always replacing tuckers, for whether made of silk ribbon or lighter material they soil easily. The bead tuckers may be made in jet beads or in any colour to match the dress by those who can knit. Use spun silk, wool, or cotton, and on these thread a good quantity of beads. Cast on six stitches and knit in plain knitting, and at the beginning of every alternate row slip up



WATCHING THE MATCH.

ten beads, and knit as usual. This forms a series of loops, and in time a good firm edging for collars and cuffs, which will last almost for ever. They look well in white beads.

One of the prettiest parts of the extremely becoming Normandy costume is the cap, of which there are many varieties, from the high, square-topped cap, and the pointed cap, to the form in which Evangeline has always been portrayed. This particular shape is being now adopted for daily wear by those who consider caps a necessity. It would be difficult to find one better suited for the display of their charms. The caps are made either in fine muslin or net, with an upstanding crown gathered at the back and front like those worn by Quakers. The front is made with a two-inch-wide band of velvet, bordered on either side with a fancy ruching. This rests on the front of the head. It is quite the best head-dress of the kind seen for a long time. Every woman knows what a difficult thing it is to find an every-day cap for every-day people that is not dowdy, and here it is.

Once—and he had bitter cause to remember this in sorrow and silence many days afterwards—he hurled a *soi-disant* “gentleman Arab” so roughly to one side, that he fell on the top of a bag of gum copal. As he regained his feet he half drew his sword, and only the intervention of Hilda saved Yacoob from an ugly fate.

After Hilda’s birthday, when going for a sail or row, Yacoob always accompanied the trio, and he invariably brought the guitar. It did not sound half so sad

at sea, and the ripple on the water made the music infinitely tender and sweet.

It was one day when Hilda had just laid down the guitar on the cushions that Irvine sighed as he said—
“How beautiful that song was, Hilda ; but I feel that life like this is far too happy to last !”

And that day and these very words were remembered by both in the days of grief and misery so soon to come upon them.

END OF CHAPTER THE THIRD.

WHAT TO WEAR IN AUGUST.

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

I.—FROM OUR LONDON CORRESPONDENT.



LONDON is beginning to be deserted, and the dressmakers are just commencing to breathe again, after being nearly distracted—everybody wanting everything done at the same time before leaving town. In the initial letter, you see a pretty and easy design for a plain cotton, plain woolen, or any soft make of dress, so much in demand for the summer holidays. You will notice that it shows a return to the old flounces, not over-full, and simply gathered to the waist, the width of the flounces the same from hem to

band. But things are not what they seem. These flounces really only cover the side breadth, just sufficiently to disappear beneath a full over-skirt which opens diagonally, bordered with embroidery. This in a wider width is carried all round the skirt, and also on the revers which, on the opposite side, turns back just below the waist, and forms a trimming that meets the gathers. The bodice is made full, but opens at the side, with a cascade of embroidery lined with the colour. This trims the dress. The fulness is drawn diagonally across the figure, and is a pretty style, as it indicates a graceful outline without denoting it too strongly. The model from which this sketch was taken is holland-colour, trimmed with mahogany—a new and charming contrast ; it is used in the embroidery on the waistband, with its double loop and ends, terminating in a soft ball drop to match, and forms the revers cuff to a sleeve that I want you particularly to notice. It is cut with fulness, formed into

pleats, which raises it as all fashionable sleeves are raised on the shoulders ; it flattens again below the elbow, and is slightly raised above the turn-back cuff. The parasol is in the mahogany tone, and also the trimming to the hat, which well overshadows the face.

One special mode is, to my mind, newer than any other in London, viz., a jacket totally distinct from the bodice, and this is shown in the accompanying illustration. In Hyde Park, and at most of the fashionable resorts during the summer, the *Señorita* or *Zouave* shape of jacket has been seen in endless variety ; it is often quite short in the back, barely hiding the shoulder-blades, and is mostly made in embroidered cloth or in fine Indian gold embroidery, leaving no groundwork visible. The shape given in the picture is more generally useful ; it comes straight to the waist at the back, and falls in two graceful points in front, and in colour it matches the embroidery or brocade on the dress. The original from which our picture was taken, is one of the new nun’s veilings, of a light dust-colour, with a design of chrysanthemums interwoven at the hem of the front breadth, and coming well up the skirt. Nothing could be more simple than the arrangement of the material. The skirt is made on a foundation, bordered with two plain gathered flounces of the fabric, over which the bordered stuff is arranged full, and caught up with a species of triple box-pleat on one side, where it is met with bows and ends and a waistband of peacock-green velvet, the tone of the brocade. The front of the bodice has some four or six folds, which cross beneath the jacket made of velvet of the light peacock tone, lightly embroidered in silk to match, and silver. The bodice has tight sleeves, and to the jacket are attached straight pleated sleeves edged with brocade, coming to the elbow and opening in the centre for the arms to come through. The hat is of a new form, the very pointed brim standing up sufficiently over the face to allow space for a piece of ribbon like the jacket, and matching the feather and bows outside. The parasol is made of the same material. There is quite a novel idea in parasols. Attached to each rib is

a band of ribbon of a contrasting colour, which, when the parasol opens, follows the outline of the ribs, but when closed is brought up towards the top with a bow, so that the handle of the unopened parasol is garnished with ribbons, giving it a very dainty appearance. Many of the best parasols this year are unlined, but of great size, and so arched that they resemble the roof of a kiosk, or a circular band-stand.

Children's fashions demand thought, and the child herewith portrayed wears a frock of a most useful kind for ordinary wear, and for the few full-dress occasions which occur in the country at this season. In the picture, there is a double skirt of thick muslin embroidery, but this is often replaced by simply a full skirt of plain colour contrasting with the striped upper portion, which in the model is beige and red, with beige revers opening over a full bodice run with four or five rows of tucks in the neck, let into a plain red band. Like so many garments now, it buttons at the side, but shows no apparent fastening; it is secured at the waist with a metal clasp. The upper skirt is divided into three. At the back the fulness is gathered and slightly caught up; at the sides it has the Directoire panel without fulness. The sleeve is plain and full, standing up on the shoulders and gathered into a deep cuff of work. Black stockings are generally worn to match the shoes, not the dress, an economical mode, and the hat is of the tone of the material, trimmed with red bows; the brim is wide and projecting in front, but turns up straight at the back. This would be quite an easy dress to make at home.

The fashionable hats and bonnets of the day which will be in demand now for garden parties are also

easy to make. Young people do not wear strings, and women who have passed the first bloom of youth, get over the difficulty by having only very narrow velvet ones coming from the back. But the foundation is simply a flat circle bent to suit each individual, and covered with flowers. Occasionally, only rose-twigs border the edge, and a few flowers; leaving a vacuum in the centre. The hats have a dark, almost invisible brim, and that is the only distinction.

In our day very much is left to individual taste. Given certain broad principles, and let every detail be well carried out, almost any fashion finds favour. The newest point in dress-making is the high puff on the top of the sleeves in cotton dresses, often made of white embroidery, matching a yoke introduced only on the front.

II. FROM OUR PARIS CORRESPONDENT.

Paris is very busy, very gay, very bustling; and the Paris tradespeople, with a keen eye to business, have catered well for the thousands of visitors that flood their capital.

The two dresses illustrated are in the styles which the best Frenchwomen are wearing, and they are simple enough for repro-

duction in England. Coats are still very well worn in Paris, but they are not the coats of last year. The bodice and skirt are seldom cut in one, and the front of the skirt is of a distinctive material, and the coat does not show much in front. I have chosen a dark blue striped velvet, alternating with light blue, on which is a brocade of pink roses; this is gathered at the back of the bodice, and is made up over a light blue silk petticoat, with gathered flounces of the silk inside for balayees, and a vandyked ruche made very full at the hem in front. Over this is draped a full skirt of sky-blue crêpe, embroidered



HER YOUNGER SISTER.

at the hem with Empire wreaths of mistletoe and leaves. It is sewn on very full at the waist, and is caught up beneath a ribbon bow at the side. The coat-bodice of the striped material ends straight at the waist, with two dainty little square pockets just peeping beneath; it has a velvet band round the neck, a velvet vest, and revers of the same dark blue velvet. From beneath the left side comes a drapery of soft crape, which crosses the bust, and is held up by a velvet rosette. The sleeves are slashed at the top and wrist in such a way that they stand out well, the puff at the wrist coming on the outside of the arm above the velvet cuff. The hat is extremely picturesque, and of exactly the same period as the dress. The brim rounds up from the face, and is encircled by a feather and velvet bows.

For a dress to be a success now, it must before all things be picturesque, and few styles could more thoroughly meet this want than the gown with the puffed sleeves and corselet-bodice. It is made in soft silk, embroidered in pink and green, and might be made in rag muslin, or in many of the pretty prints. The skirt

is arranged in the accordion-pleats, quite the most fashionable style of the moment, and it is very graceful, and as it yields to every movement of the wearer, it is admirably suited for tennis-playing. The over-drapery is simply a full plain skirt, caught up on one side, where a pocket is placed. The comfort of these outside pockets cannot be too highly estimated. We all know the struggle it has been for years to find a handkerchief on the spur of the moment, and the French dressmaker is mercifully coming to the rescue. She is also introducing small handkerchief pockets into the sash-ends, made of a double-tasseled piece of the dress cut on the cross. This skirt has a full-gathered puff at the waist, which is very becoming to slender figures. The corselet-bodice is straight and stiff above, very well boned, and bordered at the points with embroidery matching the band at the throat. The square at the neck is filled up with a gathering of silk, drawn at each edge. The sleeves have three puffs, the last covering the elbow, and met by a straight piece shaped to the arm. This is quite a country dress; and the hat, large and shady, with its wreath of roses above the brim in front and beneath at the back, gives a pleasing idea of rusticity.

Frenchwomen are clever in the little niceties of dressmaking which give finish to the appearance. For example, unless a skirt sits quite evenly, it looks unsightly. They insure this by sewing a large-sized dress-hook on the stays—not a big stay-hook which might show, but just an ordinary one. Every skirt has an eye which fastens on to it and renders moving impossible. I will give you the cut for the foundation skirt of a good French dress. I think you will find it hangs well:—The front is 29 in. at the hem, and diminishes to 9 in. at the waist. There is only one side gore on each side, 24 in. at the hem, 16 in. at the top. The back is straight, and 37 in. wide.

You read in many of the English journals that in Paris no steels and no pads are worn, but this is by no means the case; the French dressmaker lays down no hard-and-fast law of the kind. About 11 in. from the top she introduces, for figures which demand it, a 12 in. steel, but there is no shelf at the back of the waist. This steel only keeps out the skirt a little; and at the waist there is a very thin crescent-shaped pad about 9 in. across and 5 in. deep, not an inch thick, and tacked at intervals, which raises the skirt ever so little. Englishwomen adopt any crude, hard mode, whether it suits them or not.

Everybody has a cloth jacket—it is quite a necessity of every wardrobe. The French ones open with revers, and have distinct long narrow waistcoats, braided. The basques are far longer than



PICTURES IN PARIS.

you wear them in England, say from 7 in. to 8 in. below the waist. If you are wanting such a garment, have a black jacket with a beige cloth waistcoat, braided in black.

Cloth dresses (for even in the height of summer there are days when you need them) have bell-sleeves with side revers. The favourite and newest trimming is a finely-worked appliqué of watered silk of the same tone. This forms wide open revers on either side of the front breadth, from neck to heel. The bodice has a waistcoat; the front of the skirt has two simple pleats on either side, turning towards the middle.

The under-skirts are edged with a fine kilting, and

have over that a wide gathered flounce a quarter of a yard deep, which serves to keep the over-dress out a little.

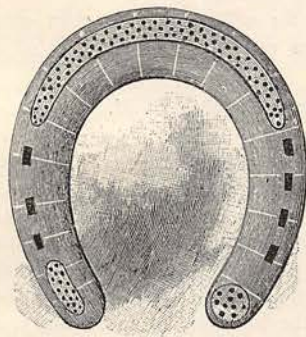
In Paris unmarried girls do not dress at all after the same style as matrons; and a pretty make of skirt for them is the accordion-pleating, arranged in honey-comb gathers to the depth of 4 in. below the waist. Long sashes are knotted at the side, generally of a contrasting colour, and the effect is graceful and pretty. The sleeves are full and so are the bodices; the shoulders can hardly be too high. Grenadines and barèges are coming to the fore again. They are useful, economical stuffs.

THE GATHERER :

AN ILLUSTRATED RECORD OF INVENTION, DISCOVERY, LITERATURE, AND SCIENCE.

Correspondents are requested, when applying to the Editor for the names and addresses of the persons from whom further particulars respecting the articles in the GATHERER may be obtained, to forward a stamped and addressed envelope for reply, and in the case of inventors submitting specimens for notice, to prepay the carriage. The Editor cannot in any case guarantee absolute certainty of information, nor can he pledge himself to notice every article or work submitted.

An Elastic Horseshoe.



Mrs. A. M. Wood, the inventor of "Woodite," has introduced a new horseshoe, which deserves notice. It is made of "Whaleite"—an elastic composition—and besides wearing well, as far as has been tried, it has the merit of preventing the horse from slipping on

slippery streets or ice. Moreover, being elastic, it does not jar the legs of the animal so much as the hard iron shoe; and it can be cut to fit the hoof, instead of the hoof being cut to fit the shoe. It also allows of the free expansion of the hoof, and is calculated to prevent the prevalent diseases of horses' hoofs. The figure illustrates one pattern of the whaleite shoe.

A Self-supporting Photograph Mount.

A photograph mount which is fitted with a support, like the back-stay of an easel, is among the latest photographic novelties. The stay folds into a sunk cavity in the back of the card when not in use, so that the photographs may be utilised either in an album, or standing loose.

The Dark Flash of Lightning.

At a recent meeting of the Physical Society of London, Mr. G. M. Whipple read a paper on one of the mysteries of lightning—namely, the "dark flash" observed in some photographs of lightning.

This is a dark mark on the surface of the photograph, having all the characteristics of a lightning-flash, except that it is dark instead of light. Professor Stokes has suggested that it might be caused by one flash following another in the same path, and having the more refrangible rays of its light cut off. These are the rays which chiefly affect the photographic plate. The nitrous oxide gas formed by the decomposition of ammonia during the passage of the first flash might be the means of suppressing the rays in question. It has also been observed that several flashes do rapidly follow each other in the same path. But the matter requires further investigation, as does the whole subject of lightning, which is far from being properly understood.

The Telautograph.

Mr. Elisha Gray is a well-known American inventor and we have no reason to doubt the accounts received from America to the effect that he has devised a telautograph, or electric means of telegraphing a message in the sender's own handwriting. The apparatus consists of two writing-tables, one at each end of the line, which consists of two telegraph wires. Over these tables are two writing-pens in connection with the electric parts of the apparatus. One pen is for the person sending the message to write with, the other is for the automatic receipt or copying of the message sent. In moving his pen over the paper so as to form the letters, the sender, by means of metal brushes moving over contacts, interrupts two electric currents, one on each line. The current on one line is interrupted by the up and down strokes of the pen; the current on the other by the left and right strokes. The intermittent currents thus produced, after traversing the lines, pass through two sets of electro-magnets, whose

WHAT TO WEAR IN SEPTEMBER.

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

I.—FROM OUR PARIS CORRESPONDENT.



THE child's dress in our initial illustration is exactly the sort of useful frock which may be seen worn by little people at the Exhibition and in the country. The model from which it was taken was a plain soft woollen of a pinky-red tone, trimmed round the hem with a triple row of zig-zag braid of a slightly darker shade. The skirt was full and gathered to the pointed bodice, which was arranged to resemble a couple of square pleated pieces coming to the bust over the perpendicularly tucked bodice, with its row of braid on each tuck,

just the same as the hem trimming. The sleeves are new; the upper portion is set full into the shoulder, and gathered beneath the elbow, where it is met by a straight close-fitting piece set in a band and trimmed with perpendicular rows of braid. A rather narrow ribbon is carried round the waist and falls in bows and ends in front, a bow formed of three loops terminating the streamers. There is a turn-down collar; and the hat made of straw, trimmed with bows and ends of ribbon, has a broad brim.

Children's fashions are fanciful as far as the cut of the dress is concerned, and the colourings are often vivid. There is an evident preference for the blotting-paper red and the various tones of green, some of them of the yellowish grass tones, if dark navy blue and dust shades are not selected, and on the latter a great deal of black is introduced.

In this particular month, in France, there is a demand for dressy outdoor toilettes, which in England could be usefully introduced for the innumerable garden parties and unostentatious dinners where a subsequent adjournment is often made to the garden. In our illustration, the standing figure shows the favourite mixture of grass-green and cream with Pompadour sprays in soft silk or mousseline de laine. The green portion of the skirt is cut in very simple fashion, gathered on to the pointed bodice and allowed to hang plain except on one side, where it is caught up curtain fashion; on the other side there is a looped sash of moire ribbon not over-wide, and pinned to the waist. The bodice is pointed, and has moire braces parted in front with a couple of bows, the

open front filled in with a frilled and crossing fichu of mousseline de laine or soft silk; the frills are simply pinked out and sewn on with a heading. These frillings might be replaced by lace, which would be softer and, perhaps, more generally adapted to English tastes. The front of the skirt is entirely composed of the sprigged material in two distinct pieces, both pinked at the edge, the upper portion carried across diagonally. The sleeve is very pretty and very novel. Bands of ribbon velvet of a darker green are carried up either side of the opening and in the centre, with slashings of the sprigged stuff between, a frill of the same turning upwards from the arm with a bow of velvet. The large green velvet hat, with ostrich-feathers in two shades, mixed with bows of velvet, has a close-set wreath of roses beneath the brim. The long gloves are of French kid with no buttons; these are now far more fashionable than Suede or undressed kid.



EXPLANATIONS.

The dress worn by the seated figure is of quite a different type. It is a skilful mixture of plain and printed foulard, which has sparse floral sprays all over it in white. The model was the new flame-pink, the exact tone seen in a clear fire when it burns its brightest, not in the flame, but in a red-hot coal. Blue, green, or violet—heliotrope as it is now called—would be equally fashionable, more generally useful, and better suited to our English country life. The skirt is full and plain. On the left side there are a couple of drawings about six inches apart, the upper one with a heading. This is flanked with ribbons and ends, which start from beneath a knot at the waist. Over this the printed foulard is gracefully draped in the rounded form conveyed by the picture. The bodice is all of the printed foulard, ending in points at the waist, back and front. One side is full, arranged in irregular pleats apparently crossing over a half-bodice of white muslin guipure, introduced also on the tight sleeve to the elbow. The upper portion of the sleeve is full, made of the printed foulard as though it were swathed round the arm. A silk band, straight and firm, encircles

the throat. English women incline more to high neck-bands than do French women, and home dressmakers would do well to provide themselves with some of the holland stiffening used by tailors. It is to be bought at shops where tailors' oddments are sold. It does not become limp with heat, and is really the only form of collar-stiffening that can be depended on. Silk has gone down a great deal in price in Paris, and consequently foulard is much cheaper, and is perhaps at the present moment the material that is most generally worn, even for under-clothing, for in white and cream it certainly washes

well; indeed, it wears better for under-clothing than for dresses—where in hot weather it soon becomes creased and shabby. Printed foulards have been and are now very well worn, especially black, grey, and green. Japanese designs are the newest and most acceptable. Flower bonnets and flower hats accord well with them. They can be easily made, provided the right shapes are procured, and on to

these the blooms are just lightly tacked.

Note the parasol in the hand of the seated figure in the illustration on the opposite page, for parasols are a very important part of the toilette. Many of the handles are Japanese ivory, quaintly worked—with gold and silver introduced, and the cover is made in most gossamer materials, little calculated to ward off the sun. White silk and black moire are the two most useful kinds, for they accord with almost any style of dress.

There are on sale in Paris now some most useful jerseys with black watered silk revers of large size, black sashes coming from beneath the arm, and full fronts. They are not costly, but they look extremely dressy, with no trouble of a dress-maker's bill.



"SIGHTED."

II.—FROM OUR LONDON CORRESPONDENT.

This is certainly the dullerest month in the year in London. The wholesale houses are stocked with autumn and winter goods, which the country traders journey to the metropolis to buy; but no fashionable women appear to be in London, and if they are, they do not wear smart clothes or new ones. But all over England a number of pretty gowns are to be seen, and I have chosen for illustration two such as might appear any afternoon at Scarborough, Dover, Folkestone, and other gay seaside places. The figure on the left has a class of dress which could

be worn on a variety of occasions. Though not too loose-fitting for day wear and walking, it is quite well suited to a tea-gown. It is a combination of terra-cotta pink bengaline, and soft white crêpe de Chine. The front is made entirely of the latter, the waist pointed, and outlined with a gimp band on the bodice. The material is folded diagonally; on the skirt it is gathered and caught up on one side beneath a bow about half a yard from the hem. The dress is cut *en Princesse*, with lace revers, the same continued down either side. The sleeve is full to the elbow, where the fulness is met by a narrow cuff covered with the lace. The bodice is low and close-fitting, made of a piece of the dress, and trimmed with flowers.

The accompanying gown is a combination of plain and striped silk. As much of the under-skirt as shows is of the striped fabric with a ruche at the hem; the front of the bodice also, but an over-bodice of the plain material crosses it. The close-fitting sleeves are striped, the upper sleeves loose and cut up on the outside of the arm, where an ornament comes from the shoulder. The neck-band is of plain silk, and the outside belt is richly embroidered. A large white chip hat trimmed with green is worn with it, the brim turning upwards. With this the hair is worn in a catogan tied with green ribbon.

Grey, trimmed with silver, is still one of the most generally worn combinations, and a great deal of reseda for garden-party gowns.

Young matrons, as well as older ones, have had many of the black grenadines with Empire wreaths brocaded on them in greens and other colours, and they make stylish gowns. The best-dressed women have, during the London season, patronised these Empire styles largely; but as time goes by they will, without doubt, be the universal fashion.

Cycling is an art which women adopt more and more each year, and a capital new arrangement of a skirt has just been brought out for the exercise. The costume is made in any good texture of cloth tweed, light, strong, and, if necessary, warm. The bodice is cut as a Norfolk jacket, open at the back just sufficiently for a soft silk handkerchief to be knotted inside. The skirt, if a walking-length, is plain and full at the back and pleated towards the middle in front. It is made up on a foundation with a deep bordering of the material. When upon the machine this is sufficiently long to cover the feet; but by means of two buttons attached to a cord round the waist, it can be drawn up in a second and not be seen at all below. This is a most comfortable arrangement. Those who

journey on a cycle do not want to take much luggage, nor do they, wherever they may be, desire to be identified as cyclists, and this costume meets all such considerations.

Great efforts have been made to introduce scarves. Some of the leading drapers brought out again the lace scarves of our grandmothers, and tried to establish the wearing of them for day and evening, but the mode has not found general acceptance. Nor have the two or three yards of material trimmed at the ends like the costume, which some dressmakers send home as a part of the toilette, found many disciples: they require too careful putting on, and, in good truth, are more ornamental than useful. They only cover the blade-bones, leaving the chest and the arms exposed. Much more serviceable and very dressy are the beaded yoke-pieces, to which oblong lace sleeves are attached, reaching to the hem of the skirt. Hoods are introduced upon the more fashionable make of scarf-mantle, and are a stylish addition.

So infinitesimal are some of the bonnets that the hair is dressed to suit them. A fringe is cut, not only in the front but all round, like a monk's tonsure, the whole of the top of the head being covered with curls, a few loose twists below. The small bonnet is placed very much at the back, so that a great deal of the curl shows. This has been a favourite style with some of the smartest people in London, and even the smaller toque hats have been arranged with a view, it would seem, of showing the fringe. Greek net, which came out as Egyptian net, has made and is making one of the most useful every-day evening dresses. The skirts are often plain and full, with eight or nine rows of narrow ribbon run through the hem. Evening and day dresses, as far as the bodices are concerned, have the appearance of being just draped about the figure, with no dart-seams, the folds falling where they will. The apparent carelessness conceals art, but is graceful nevertheless; and this large-meshed net drapes capitally, as do most of the soft silks and woollens now in vogue.

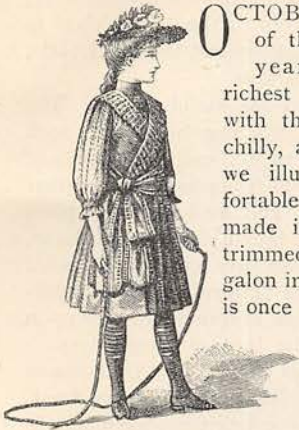
With the present styles, it is really quite easy to rearrange an old bodice by simply undoing the shoulder and under-arm seams, and then draping the new fabric. With a fashion plate an inexperienced dressmaker might hope for success. The sleeves continue very full on the shoulder; indeed, the upper arm is often covered with diagonal ruffling to the elbow. The padded epaulettes are adopted for velvet and thicker materials. For tea-gowns, two sleeves are deemed necessary, one coat-shaped and one pendent.



WHAT TO WEAR IN OCTOBER.

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

I.—FROM OUR LONDON CORRESPONDENT.



OCTOBER in the country is one of the cheeriest months in the year; the foliage is lovely, richest golden-browns mingling with the green; but it is often chilly, and in our initial vignette we illustrate a warm and comfortable dress for a child. It is made in a dark brown woollen, trimmed with close-set bands of galon in brocaded velvet, for velvet is once more asserting itself both as trimmings and inter-mixed with woollen in brocades. The idea of this particular frock, as far as the skirt is concerned,

is evidently inspired by a Scotch kilt; the pleats are prettily arranged, and the appearance of additional trimming is given by a well-knotted sash. At the side the loose bodice crosses, each edge bordered with trimming set at right angles to the vest, where the galon is put on in horizontal rows; the full sleeves are set in a band of the galon at the wrist. The hat is the Longchamps form, flat, with many flowers on the top. The hair is loosely tied *en catogan*.

In our next illustration a child of older growth wears a simple frock, which is exactly reproducible in the new plain woollens of the season, such as estamene and foulé serge (a very fine make), amazone, and ladies' cloth, and a long range of Sedan cloths, so called because they receive their finish at this place, which is more associated in our minds with the famous siege than anything else. Burmah cloth, with a herring-bone design in the weaving, would make up well for this class of gown, as would drap vigogne. The make of the frock is certainly simple, and recalls what was worn twenty years ago. The full skirt is sewn to the pointed bodice, being twice gathered. At the hem is a narrow-gathered flounce without heading, edged with five rows of black velvet. The bodice is fully gathered at the neck and waist. There are black ribbon bows on the shoulder, and round the armhole there is a continuing ribbon drawn down to the point at the waist, in two ends and bows. The sleeve is full, and is drawn in at the wrist with more black ribbon. The hat stands as an aureole round the face, with roses beneath the brim, and rows of ribbon placed high up in front of the crown.

The other figure in this second illustration shows the latest mode of applying trimming on skirts, viz., in points. The gown itself is a plain cloth of a biscuit tone; the silk guipure in the front is green. It is carried up higher at the sides than in the centre. There is no over-drapery to this skirt; the back is

gathered, there are box-pleats at the side, and the front breadth has three folds of the material brought into the waist, giving some graceful folds. The sleeves are cut in quite the newest way, tight at the cuff, large and full at the shoulder, so that the additional material stands up well. The bodice is cut as a double jacket and waistcoat, the outer one bordered with guipure, the inner made of white cloth with fancy buttons, and the upper portion is hidden by a lace jabot and all-round collar. The hat is of the same tone as the dress, with a rosette of ribbon in front and a long ostrich-feather at the back. Hats still continue to be worn, to the exclusion of bonnets almost, by both married and unmarried women.

Braiding is the favourite trimming for autumn dresses, but it is not difficult to obtain, as the entire garniture is sold ready to put on, and only needs careful tacking. The patterns are elaborate, and mostly in points which reach quite half a yard up the skirt. Sometimes the braid is arranged edgewise, sometimes flat, and two or three widths of braid are mingled; the designs are close and intricate. This is used, as a rule, only on the front breadths, and the bodice has distinct motifs for the sleeves and front. Points turning upwards from the waist and dividing the fulness is a favourite form of arrangement. As a rule, no two gowns are alike, hence it is difficult to lay down any hard-and-fast rules.

Buckles are worn with blouse bodices, and often confine the fulness at the waist in other-shaped corsages. A good novelty is a clasp inside the buckle, which holds the ribbon firm without those tiresome teeth which fray the band so much.

Silver ornaments are going out, but there is a revival in the form of old silver, not unlike the oxidised worn some years since. These are inexpensive, especially the chatelaines, which have come in again; and women who wear them jingle as they move like the merry milkmaids of old times.

Ornamental pins in real gold and imitation, and pearls real and mock, find their way to the dressing-table of most women, as they are used to fasten bows and loops on all kinds of dresses. They are delightfully pretty, and the new kind of coloured pearls, which will not break and are to be had for a few pence in all colours, are sold by the thousand.

Plenty of fur will be worn. Fur capes are made with high rounded collars, which can be turned down if desired. Astrakhan and seal are often blended in the same cape. There is, however, a great feeling for the long tippetts with stole ends, which reach to the feet. These are made in sable (the more grey hairs the more fashionable), in blue fox, squirrel, moufflon, now often dyed a brown tint, and Greenland fox. Muffs are to be worn of the gigantic size fashionable when the Incroyables held sway in France. They do well for driving, but are cumbersome for walking. Smaller muffs are made with secret pockets.

There is not much new in gloves. *Suèdes* are still worn, but there is a growing feeling for kid. For country wear there are the many-buttoned wash-leather gloves, which are cheap and wash like a rag, huge flat brass coin buttons giving them a certain style. Gauntlet gloves with elastic wrists are well suited to the country also. For half-mourning people are beginning to use once more white gloves sewn with black. Everybody nowadays in the morning would seem to wear black stockings.

Umbrellas are made with quaint handles. Malacca canes with gold or silver tops are worn more than any other style, but lapis lazuli and onyx are also used, and ducks', chickens', and dogs' heads find their way on to women's umbrellas as well as men's.

Bows of mousseline chiffon in colours to match the dress are attached to the fronts of dresses, and give great style and finish. This favourite material is also used for evening gowns.

II.—FROM OUR PARIS CORRESPONDENT.

Before describing to you how gowns are being made, let me first tell you something about the new

materials. Checks are the fashion, and their variety is infinite, but many are shaded and shadowy. Several are formed by flecks and splashes, leading up as it were to the Scotch plaids, which each season find more favour in Paris than in their native heather. Just now a preference is given to the darker class in greens and blues, such as the Forbes, the MacKenzie, the 42nd, and the Gordon tartans.

Shepherd's plaid is used for useful gowns. The newest are of Mouchté cloth, fine of texture, with streaks and splashes upon them; and the novelty of the year is in the panels, which are in fact important breadths, somewhat costly, and made up with plain material. The panels have broad stripes of brocade, with perhaps a couple of narrower ones accompanied by velvet stripes, sometimes perpendicular, and occasionally a broad velvet stripe is formed of row upon row of horizontal lines. The Jacquart loom plays an all-important part, and does its work well. Some of these panels show conventional designs, others floral. There are no decidedly new colourings; navy blue is always the dominant winter colour, and puce is worn also, but terra-cotta which verges into brown, and

brown that verges into terra-cotta, are fashionable, also an infinite variety of greens, reseda taking the lead. Speckled cloths have come to the fore again, but are made up with the plain ones. Camel's-hair appears in a new guise with a rough surface and knickerbocker effects. Some of the braided patterns are curious and quaint, such as a snail-like scroll in a light colour on a darker, each scroll large and distinct, in navy, beaver, terra-cotta, and green. Checked cashmeres, with mohair stripes, are new.

In many of the brochés wool and silk blend, the silk giving much importance to the pattern. The floral effects on stripes in shaded silk are novel. Some of the camel's-hair have checks and stripes combined, with very light tints, such as red, brown, reseda, terra, grey, and so on. The panels are often more silk than wool, the velvet brocade thrown on either or both, and the leaves are occasionally outlined with black. French women greatly affect the neutral-tinted cloths, with a distinctive pattern upon them, in cross-stitch design, of flowers subdued in colour, and many of the autumn gowns are made thus.

Our third sketch shows a dress of soft plain woollen fabric, having the skirt bordered with fringe, headed by a scroll in thick guipure work. Note that the jacket is longer in the basque than we have been wearing of late, is cut up in divisions, but united again by a gore of contrasting stuff let in; the sleeves are full. There is a lapel to the front like that on a man's dress coat; the vest, with its double row of buttons, is cut down at the neck to allow an under-vest to show. In the model from which this is taken there



A MINUTE AT THE RECITAL.

is only a contrast in material, not in colour; the cloth is myrtle-green, the fringe green silk, the guipure black, and the vest is green silk. The hat is lined with velvet, drawn on wires to form puffings. The shape stands up well above the face.

The mantle illustrated in the accompanying figure is made of rich thick silk with chenille fringe, edged and interspersed with beads; the sleeves are quite new in idea, and most becoming to the figure. The basques are not very long at the back, while in front they reach almost to the hem. A black lace ruche borders the front and neck, and loose ribbons are knotted in front. A handsome guipure laid on the mantle is a most important feature. The mantle fits the figure well, and is admirably suited to develop the lines of a well-shaped waist.

French women seem to cling to gants de Suède, and a wonderful novelty has been brought out, viz., a purse inserted in the palm of the hand. A semi-circular incision is made in the palm, to which is then attached a metal rim; this opens, showing a white kid lining forming a complete white purse, which would hold sovereigns, shillings, and florins. A better sovereign purse could hardly be invented. This is certainly turning to a clever account a somewhat vulgar plan of carrying money in the glove. These particular gloves are mousquetaires, eight-button length, but fastened with a couple of buttons at the wrist. They have only just come out, and are greatly in demand. The leather cases for watches, hitherto attached to bracelets, are now adapted to hang at the side as chatelaines, not so safe as the wrist but nicer-looking. If you are so minded, you may carry your money or your watch in the top of your stick or umbrella; indeed ornaments are now turned to a useful account, and useful articles converted into ornaments.

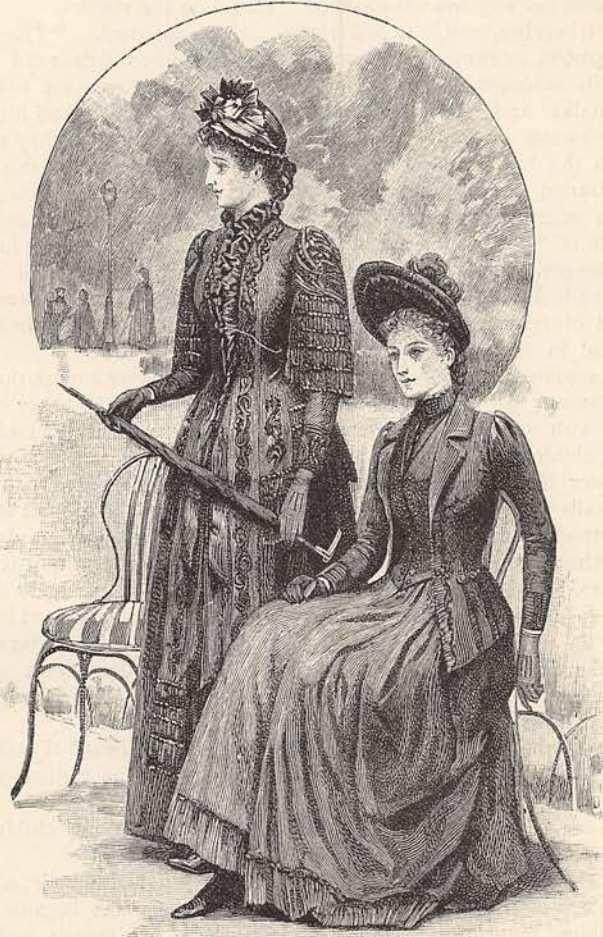
Paris has been so busy with her Exhibition that she is sadly behindhand with her models, and it is only now that the English market is getting supplied. Plaids are utilised for silk trimmings, as well as wool—indeed, the most marked features of the moment in the French capital are the tartan sashes and tartan skirts made up with black cloth loose jackets.

The mantles this year are either long or appear to be so, for those that are short at the back have very long ends completely covering the front of the dress. They are costly, for they are most expensively trimmed with jet, silk, and tinsel gimps, fringes with rich drops and aiguillettes, and plenty of costly fur. Few cloaks are of one material; they are nearly all made in plain velvet and brocade which is of the richest and most costly class.

The larger mantles could well be worn without any dress beneath. Many are fitted to the figure, but all have high collars and very high sleeves, notions borrowed from the Médisis period. Certainly the fashions of the moment are decidedly polyglot:—the garments of Henri Deux mingle with those of the

first Empire, while for tailor-made garments we are making fashions which appertain only to the nineteenth century, and are likely to be handed down as such. They have grown out of the wants and wishes of our age and of our active life, and the desire for healthy exercise.

Travelling and useful cloaks are not cheap, for the woollen brocades of which they are made are good durable fabrics, but they are elegant and comfortable. Many have the long pendent sleeves, and not a few others; the Astrakhan capes and sleeve-trimmings, which add so considerably to their cost. They envelop the figure, indicating it well at the back, but not so much in front.



VISITORS.

WHAT TO WEAR IN NOVEMBER.

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

I.—FROM OUR PARIS CORRESPONDENT.



COMPOSITE dresses are the order of the day in Paris for all but plain woollen gowns, and our initial letter shows one of the prettiest styles of using velvet. The sleeveless bodice is quite new in its arrangement. It ends at the waist beneath a belt of velvet, fastened with one button, and matching the form of the collar-band. It fits closely, and has a full plastron with one corner draped as a handkerchief; this is made of the soft crêpe de Chine of which the skirt is composed, much lighter in tone than the velvet. The two materials are blended in the sleeve.

There is a band-cuff with the same mitred point and button. The crêpe is gathered full, so that it stands up high in the armhole; and the velvet forms the back of the upper portion of the sleeve to the elbow, appearing in a diagonal band outside the arm, which unites in a point just above the elbow.

For a soft falling material, the skirt is well contrived; it is tacked down at the hem into kilt-pleats, which are gathered at the waist. Just in front there is an additional breadth laid on in folds, forming a sort of cascade which is exceedingly graceful at the side. On the opposite side the breadth is caught up carelessly just once, so that a few easy folds drape the left of the skirt. This style I can recommend for a home dinner-gown, and there are a number of useful inexpensive materials in which it might be made. The large-meshed "Egyptian net" (as it used to be called) is most fashionable in Paris just now, under the name of "Tosca," or "Russian net"; it is forty-eight inches wide, and costs only a few francs the metre here—that is, if made, as it often is now, of mohair; the better kinds are silk. It answers every purpose, however, at the lower rate; and light terra-cottas, pinks, greens, and the new petunias, with darker velvets, would be altogether charming in this style. Most of the new gauzes have special front breadths made on the principle of the pentes which were sold at such alarming sacrifices a few years ago when the fashion went out. Modes,

however, never return quite the same, and these "volants Bayadères" have no fringe at the hem, and generally display graduated stripes in thicker material than the foundation. Still the variety is legion. Some show the Jacquard-woven designs of flowers forming a volant, the patterns like those on Madras muslin; others, as in crêpon façonné, have a puckered stripe. Home dinner-gowns, as well as more dressy dinner-toilettes, are often made in gaze mignon, with Pompadour floral stripes between straight silk lines. To be quite *à la mode*, a check should appear somewhere, and very close, thick, decided silk checks are thrown on the light gauze foundations, and are used for the volants and for the entire dress. Striped and checked pongees and canvas have been brought out in endless variety; they last a fairly long time—quite as long as any fabric should, now that the modes change so quickly, and that good dressing is mostly ensured by "few garments and good:" a motto which should be borne in mind by those who study the question of tasteful dressing.

One great point in all these light and fashionable



AN UNEXPECTED PLEASURE.

fabrics is their freshness of aspect. They need to be very well made and carefully put on, and then they score a success. A new gauze, which is more costly, but at the same time more durable, has stripes in satin with ribbon edges; and others have interwoven lace-like edges.

There are two distinct styles of dressmaking which find favour in Paris—the one after the order of the Empire and Revolutionary periods, which are curiously jumbled together; the other savouring of the pretty picturesque modes of *le Trianon*, and the more sunny days of Marie Antoinette. For the latter class of dresses the printed crêpes de Chine and mousseline de laines serve best, with their little printed sprays of detached flowers that savour so much of summertime and country gardens. There is great variety of choice in these fabrics. With them fichus of mousseline chiffon are worn as a matter of course, and no kind of muslin has been better suited to such fichus, with their frilling fully gathered and finely hemmed. This chiffon or rag-muslin is now brought out in all colours, and the lighter tints are particularly pretty.

Tailor-made garments find more and more favour with Parisians as the years go by, and one of the newest styles of long coats is illustrated in the accompanying pictures. It exactly meets the wants of country life and of a town walking-costume; no dress is visible beneath, and the skirts worn are now so scanty that no additional fulness in the coat is necessary, though it is gathered closely at the back. The sleeves are narrow, very high on the shoulders, and very plain; the front shows the novel part of the cut, a gathering of the stuff on the left side, meeting the diagonal opening, and kept in its place by two tabs which button the garment. This is becoming to the waist, and gives width to the bust; the collar is high, but is hidden by the long feather boa of curled ostrich—the most fashionable class of boa—in the ordinary shape. Many women so much prefer it that there is always a demand for boas of this description in fox, moufflon, sable, and squirrel; but the stole-shaped tippets falling to the hem of the dress are newer. The hat which accompanies this outdoor garment is made of velvet, with a round flat crown, and a brim which turns up at the back and in front. It is surrounded by ostrich-feathers, a tip curling over the brim in front where it widens, and standing up boldly at the back where it diminishes in size.

It will take some education to reconcile us to the make of the other coat, which is just sufficiently short to cut the figure. It is a veritable Louis XV. coat, with the long waistcoat of that period, and the flap pockets. The skirt is cut narrow to go with it, for the jacket has little fulness, having one large paste button on the centre seam, one at the bend of the waist, and one on either side some few inches below. Similar buttons appear on the corners and at the top of the flap pockets. They are much in request if really antiques; and silver buttons, buttons made of gems of any kind, repoussé metal buttons of centuries back, and the enamelled kinds, find a most satisfactory market. The newest modern kinds are of metal

coloured to match the fabric. One of the great beauties in this particular dress is the exquisite embroidery in coloured silk which is carried round jacket and waistcoat, and appears on the pockets, collar, and oblong cuff of quite a new form. The plastron in front is original, also the rounded cut of the jacket over the waistcoat; and it really only meets for a few inches. The petticoat has close-set perpendicular bands of velvet, and the felt hat shades the face well. It is very low, as most of the new French hats are; and even the cluster of looped bows over the face does not relieve in any great degree the monotony of flatness.

II.—FROM OUR LONDON CORRESPONDENT.

The keen observer of dress at the present moment must, as a matter of course, devote no little time to the study of checks. They form one of the new modes of the season, and assert themselves in everything. The chessboard-check always returns to favour whenever any kind of tartan is revived; but in the accompanying picture it is used in quite a new fashion. The front of the skirt is entirely composed of it, and the best part of the bodice. The model from which our engraving is taken is a charming mixture of brown and white; and while the back and front side-pieces of the bodice are check, there are revers of brown velvet, a white plastron, cuffs, collar, and a full diagonal band of brown velvet just in front.

The check is made of the new checked velveteen, one of the most useful novelties of the year, and well suited to shallow purses.

The skirt, at the back of this same, is made of a soft woollen, with three horizontal bands of velvet. The sleeves are close-fitting, made of the same stuff as the skirt, with the check introduced as a full puff on the shoulder. The mixtures of fabrics in this way are extremely well suited for the renovation of dresses; and a little inexpensive investment in checked velveteen would make a last winter's gown of waning fashion quite *à la mode*.

More difficult to carry out, and no less stylish, is the new redingote worn by the other figure. The trimming consists of feathers of a natural tint which accords well with the new Da Vinci shade—a deep rich petunia. The back of this garment is perfectly plain. There is a seam down the centre of the back, and a side-piece beneath the arm. By this means a great deal of fulness is stowed away in the triple box-pleats at the back; and the band of feathers borders the redingote. But in front the band is carried up each side—not up the centre—so that it forms a point in the immediate centre of the bodice, just at the bust; and is not continued to the throat, which is encircled with feathers. On the left side there is an arrangement of gimp ornaments and cords, with a fall of aiguillettes just by the arm. This matches the beads and silk embroidery introduced on the mediæval sleeve, with its tight covering to the forearm, and the one full puff from the shoulder that meets it. It is of very little consequence what the dress is beneath, as it is completely hidden.

The bonnet is made of the same material as the dress, bordered with embroidery, a cluster of feathers in front. The strings are of velvet, and are fastened with a small heart's-ease ornament on one side. If bonnets are tied, they should show simply bows and no strings.

The hats most worn for the moment are of the tartan order; and red velvet, plum velvet, and black, with fur borderings, are as much in vogue as pieces of the stuff to match the dress. Tartan hats are made in velvet as well as straw, with the high crown and shallow brim, and just the band of ribbon round. Sometimes large looped bows are laid on the crown, but they are not so much worn in the country, though perhaps they are better suited to town thus trimmed, for in London and all large towns hats are more worn than bonnets in the morning, even by married women, and all day long by the unmarried. Still, it is not easy to distinguish between a hat and a bonnet as worn stringless by young girls. A few flower bonnets in velvet have been brought out, which are likely to be worn

for dressy occasions. They are quite easy to make if you can obtain a suitable shape, the blooms requiring to be sewn on close together.

Serge dresses of the ordinary navy blue tone are so universally useful that, let other stuffs come and go as they will, they are always in fashion. But no kind really wears better than ordinary navy serge, and any opportunity of getting it should not be neglected. A new way of trimming such dresses is with a pointed plastron back and front in white, with diagonal rows of blue braid half an inch wide upon it. A pointed piece is placed on the cuffs, on the tops of the sleeves, and round the collar. A band of similar trimming borders the full all-round skirt.

Shirts are, however, so much the fashion that loose jackets should always accompany serge gowns, for they can then be worn over a bodice or with a shirt; if the jacket be lined with red, additional smartness is the result. The choice in the make of bodices is varied. Many have the sailor back, and are cut straight at the waist in front, so that a full vest of contrasting material disappears in a broad sash which is only seen in front.

White felt hats with black velvet trimmings are being worn for the moment with black gowns, and with the white woollen dresses with black trimmings which many ladies have worn to the late autumn; but the bonnets of this mixture are far more pretty, especially if they have a knot of blush roses nestling in front.

If any of you are desirous of following the example of your French sisters across the Channel, and becoming "lady firemen," as they are pleased to call the lady members of the fire brigade, you may wear a very pretty dress. The uniform is—red silk cap; dark blue short skirt, meeting soft leather boots; neat bodice with brass buttons,

having red collar and cuffs. If nothing else is the result of this new movement, it will enable women to devote their pluck to some practical purpose, and prevent a little of the unnecessary fear in which they are too apt to indulge.

With short plain skirts it is a good plan to line the upper portion with some rather stiff material, such as horsehair cloth. This is far better than a large pad, which is only too apt to look like a camel's hump. Steels are quite discarded near the waist; but, some twelve inches below, one is often deftly inserted. It is not easy to make a dress look wide enough, and not too clinging. *Le juste milieu* is always difficult to attain in most things.



SISTERS.

