

WHAT TO WEAR IN DECEMBER.

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

I.—FROM OUR PARIS CORRESPONDENT.



DECEMBER, in most minds, is intimately associated with Christmas, and even in our matter-of-fact day, when indifference is far too much the sentiment of the hour, warmth, brightness, and general home cosiness are deemed concomitants of the festive season. But this winter month is cold and often pitiless, and it behoves us to provide warm gowns and cloaks. The mantle that heads our chapter will certainly come under

the head of comfortable and elegant. It is made of rich Velours du Nord, which is a sort of go-between of plush and velvet: firmer than plush, and not so easily spoilt, but not quite so close and soft as velvet, the pile being longer. At the back it fits the figure closely, being pleated at the waist, so that ample space is given for drapery. The back of the skirt is only ornamented with a slight scrollwork, the full glory of the embroidery appearing at the side, where three rich vandykes in a conventional Etruscan design are embroidered in fine silk cord to match. There is no sleeve, but the mantle is cut to fit the shoulder, where it is raised and full; the place for the arm being embroidered to below the length of the elbow. There is a fur trimming down the front, as well as a rich combination of the embroidery on either side, tapering to a point.

The sketch below shows another shape in the same rich class of mantle, viz., Velours du Nord embroidered in cord. This is cut as a long rounded cape, with ends, and is bordered not with fur but with heavy chenille fringe, which borders the cape, encircles the neck, and goes down the centre of the front. The ends are themselves long, but they are further lengthened by a thick, handsome fringe of unusual depth.

A cape of such a length as the one in the picture is new, or rather a revival of an old style, and it has this great element of comfort—that the arms are covered to the wrists and yet free and unconfined.

Sealskin is much worn this winter, and has been brought out in many new shapes. There is a useful cape, straight at the back, high on the shoulder, with ends reaching well down towards the feet; trimmed round the neck with a beaver tippet, ending in a point at the waist. Another most stylish shape has long hanging sleeves, bordered with fine fringe, composed of elongated drops; it has also the stole ends and an upstanding Elizabethan collar at the neck.

The ordinary jacket fitting at the back and loose in front, is by no means the only fashionable kind. Some are fitted to the figure; indeed, it is more the fashion that they should almost fit. The fronts are elongated to a depth of half a yard, diminishing to about six inches in width. There is a waistcoat of seal and revers of beaver. Some are double-breasted, and have a beaver, otter, Astrakhan, or Persian lamb roll collar. Some of the capes are pointed back and front; others open to show a golden otter vest; and tippets become small capes, with



SHOPPING.

stole or boa ends, for the long boa is always worn. The loose paletot in seal has gone out, and its place has been taken by close-fitting coats completely covering the dress, sometimes made with coat-sleeves and wide gauntlet cuffs, at other times with sleeves so long that they hang to the edge of the coat. Sometimes such coats are double-breasted, with two pointed revers at the throat.

Dresses this winter are brighter and more stylish than they have been for years. Parisiennes do not recognise the existence of a dress-improver, and skirts are small, indeed quite guiltless of drapery; they are nearly all made of plain and checked—often tartan—woollen. The dress in our sketch has, you see, the front in check, and some appearance of folds is brought about by the material being drawn up in a couple of pleats towards the waist; the rest of the gown is of grey vicuna; slight lines of black mingle in the check. The skirt is fully gathered at the back of the waist, and there is a wide panel pleat on either side, with diagonal pocket flaps; these are finished off with snail buttons, introduced also on the cuffs and the flap pockets of the jacket bodice. This bodice is in plain material, fastening only with one button, and having revers. The vest is check, but to it a plain basque is appended, falling in two points in front. Eiffel is one of the new colours this winter, and has found such favour in Paris, that even the gloves are made in it. It is a brownish terra-cotta, and owes its name to the famous tower, which is painted in the exact tint. Pastilles, viz., graduated spots in black on this colour, are seen on many new dresses. An all-round skirt drawn up on one side to show a simulated velvet petticoat of the shade, is a fashionable style. Black velvet sleeves would appear in the bodice, standing up very high, and these are often accompanied by a velvet belt shaped to the figure, and cut on either edge in points or battlements.

A novel way of making sleeves in Paris is to fasten them with a tiny row of buttons inside the arm; they are generally tight from the elbow, but the upper portion frequently forms a puff, which as often as not is of a different material from the lower portion. Rows of ribbon velvet are used round skirts, and V-shaped trimmings of a contrasting stuff on the back and front of bodices. Indeed, the dominant idea in many of the best-made French gowns just now is a close-fitting coat slashed down the centre, back, and front, showing an under-dress. This will be better understood by a description. A velvet skirt and V-shaped vest, back and front; over this a light grey cloth forms the sleeves and two half-fronts which fall over the velvet that appears again on the cuffs. The idea requires to be well carried out, and then is extremely stylish. Leather galons, worked and cut so that gold and silver embroidered net fills up the interstices, are the most fashionable trimming for the time being.



THE INVITATION.

II.—FROM OUR LONDON CORRESPONDENT.

Our picture shows two useful styles of dress, one for morning and one for evening; for high bodices are comfortable worn on cold nights, and they may be made dressy with a little trouble.

The morning gown shows a very composite bodice. The dress is made in two tones of heliotrope, and is embroidered with double bands of laurel-leaves, revived from the Empire period. The vest, of the lighter shade, is invisibly fastened, and shows the embroidery that this is crossing, folds of the same tone disappearing in a belt which encircles the waist only in front. The rest of the bodice is cut straight at the waist and is of the darker tone; it has wide revers bordered with graduated pleats of the lighter shade, which form a part of the handkerchief drapery used at the top of the darker-toned sleeves in lieu of epaulettes. The laurel-leaf embroidered cuff is of the light shade also, so is the wide front to the skirt draped in easy folds towards the waist, and bordered with the embroidery. The back is quite plain, of the darker tone, and fully gathered at the back. This style is so universal that dress-makers are sorely puzzled how to make any diversity. The collar is a deep cross-cut band of embroidery.

The evening gown is of the new blue-pink shade, for the tones of a few years back are returning to us. The front of the skirt is striped with white lace lap-peting, which has the pattern outlined with cord. The rest of the full skirt is drawn back in front as though the sides had been turned inside out. The bodice describes a point back and front, and opens on either side, with a revers graduating to a point towards the waist and forming a wide roll collar at the back. The front is made of white embroidered lace, as are the cuffs and collar-band, and the two sides of the bodice are kept together by a broad pink band. The top of the sleeve is draped with a crossing band caught up in the centre.

There is a novelty or two in the cut of smart under-linen which are worth knowing. It is frequently cut *à l'Empire* with very short waists, or after the Incroyable style with V-shaped collars and jabots, most becoming to stout figures. Coloured silk handkerchiefs, embroidered at the edge and made to match the gowns, are worn often in the evening and are dressy.

Beaver is used on many woollen gowns this year, edging side panels and forming vests. Furriers have of late brought out a fur tippet with a beaver vest combined, which is just the thing for wearing with open jackets, giving them the necessary warmth and protecting the vital organs of the body. In draping gowns, when they are draped, which is but little, a new mode of starting from the base and working upwards has been introduced. This is chiefly applied to the fronts of dresses, where triple folds are started down on the left side, and crossing the front, terminate at the waist on the left.

The hats are very flat and very quaint, but are raised by the trimming. Tomato-coloured velvet is

employed for many of them, and one of the favourite shapes shelters the face well with a projecting brim, which shades to a mere nothing at the back. Stiff wings are now more often placed at the back than in the front. Zouave jackets of any kind of embroidery, or sometimes of lace, appear on the bodices, and the embroidery or the lace is introduced in the accompanying hat, for toques are worn often, and most comfortable wear they always prove. The new velvet calf, which is leather with all the smooth surface of velvet, is applied to the crowns of hats. This in a light brown has been converted into stylish toques with poppy-coloured trimming. Bonnets are infinitesimal, and the shapes distinctly new. They often have arched fronts and peaked corners. Brims turn upward, or project forward. The Marie Stuart form has come in again on a new basis. Plush bonnets have bands of figured *frisé* chenille, and felts are much worn. The double crown is a French idea, which finds a home here, and the crimped crowns are gathered as it were beneath a central button, just as Hood described the German students' caps in "Up the Rhine."

Ostrich-feather coronets are worn on the best bonnets, and a great deal of jet is laid on; cardinal and tomato velvet cloth is much embroidered for bonnets. The heaviest jet coronets are mounted on a metal foundation after the form of those worn at the time when Josephine's was the dominant female influence.

The tarpaulin hats trimmed with black tulle seem inconsistent, for the material is best suited to nautical wear. Sailor hats have, however, been brought out tightly covered with cashmere, and also with cloth to match the dress. The grizzly hat is a capital invention for hard wear; it is a sort of felt with upstanding hairs, uncrushable, and unharmed by rain.

THE GARDEN IN DECEMBER.

EVERGREENS.



IF there is one month in the year more than another in which lovers of horticulture delight to turn their attention to the subject of evergreens, it is this month of December, in which the vast majority of our garden plants are never green. The tenacity with which we cling to our holly and mistletoe just now is only equal to the tenacity with which another hardy old evergreen—the ivy—clings to the venerable old trunk of the oak that can remember

Elizabeth, the Henrys, and the Edwards.

Not unsuitably, then, shall we select this month in which to give a few hints as to the cultivation of our more popular and favourite evergreens. And natu-

rally, with Christmas in anticipation, the holly must come first on our list. And with regard to the formation of a shrubbery in general, let us give here one caution against the disastrous but too frequent habit of planting too closely. Our object should only be this: that when a shrub or tree has attained its full and natural size it should be seen to the best advantage possible; but if in the formation of a new garden or shrubbery our plants are put in too closely together, before they are much more than half their full size they are running into one another, destroying one another, spoiling all the effect of our garden; and finally, perhaps at an unfortunate time of the year, we are compelled to take some up, and in so doing perhaps sacrifice them altogether. Hollies, again, should never have the shears near them; a careless gardener will sometimes clip them, but this should never be allowed: only the knife should be used, and that some time during February. Some little difference of opinion appears to exist as to the best time for moving hollies. Popularly we all of us know that the



AT A COUNTRY STATION.

holiday times—of the poor, by the quaintly wrapped little package that is the contribution of son or daughter to the old home. There are indications of varied positions of recipients in the carriage that waits, in the little spring-cart that is in the station-yard,

and in the more homely group still that from the platform watch the parcels thrown from the van. It is in such circumstances that our railways become romantic, and that the guard's van does picturesque service.

WHAT TO WEAR IN THE NEW YEAR.

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

I.—FROM OUR LONDON CORRESPONDENT.



BONNETS, small as they are, are really to cover the head in 1890, and it would be better if they more often replaced the hats which are the general wear in town and country, and are adopted by most women. For matrons over forty, they need to be chosen with more care than is always bestowed on them, consequently their wearers in unsuitable hats look ten years

older than their actual age, which is not by any means their desire. Strings carried beneath the chin, as in our model in the initial letter, soften the outline of the face and are really more juvenile-looking than hats. This particular model is made in terra-cotta velvet,

the front overshadowed with gold lace, which, like so many laces of all kinds, is in vandykes. Above the face there are a few upstanding bows, and that is all the trimming. The shape is arranged for wearing with the hair dressed low down, which is without doubt the style of the immediate future; and the backs of dresses and collars will once more fare badly. Still it is not at all unbecoming to most English faces. This class of bonnet is particularly adapted for making up in materials to match dresses; and many gowns trimmed with silk embroidery have the back of the crown entirely composed of this work; the front of the bonnet only is made of the plainer fabric, set off by any trimming desired. Black wings are still much to the fore. They show to advantage with the fashionable terracotta tones which are certainly dominant this winter.

Women are often shrewd, clever, practical, and persevering, and yet they do not always bring common sense to bear on fashions, or else I think the open-crowned hats would not have found favour as

they do in the winter. I have just seen one with three twisted rolls of velvet in three distinct colourings round the brim, the top entirely open, though overshadowed by bows and feathers. If the aim desired were to catch cold, neuralgia, and other miseries, nothing could achieve it more effectually. Most of the new hats when provided with crowns have them cleft or indented. They look quaint and curious untrimmed, but afterwards the peculiarity hardly shows. Felts and cloth-covered shapes are well worn, the brims wide in front and shallow at the back, and a curious mode is to surround the flat crown with ostrich-plumes, the tips turning towards the crown, giving an effect like the old-fashioned hearse adornments.

Children are wearing either large picture hats or small caps and toques, like that displayed by the child in the illustration. This particular shape is light, becoming, and comfortable, and, as often as not, is made with a tasselled point like the caps worn by draymen. Close-fitting garments for out of doors are much the fashion. In the first place but little of the frock is seen, which is often a convenience, and in the next the limbs are free, and hoops, skipping-ropes, and various healthful exercises can be safely indulged in. This coat is made in a thick diagonal grey or plain cloth, the skirt being

arranged in simulated box-pleats, with black velvet peeping between them. There are flap pockets on each hip, and a revers under the fastening; the collar takes the form of a triple cape. The sleeves are of the revived shape that used to be called the "Pagoda."

Cloaks are always difficult to get to suit both town and country wear, and the various requirements of our many-sided lives, but the one selected for illustration as nearly meets all wants as it conveniently can. It is made in a thick serviceable cloth, with a soft fluffy lining, and is bordered with fine cord embroidery, the new rope gimp carried down the centre. There are no sleeves, but from beneath the shoulder-cape is an opening for the arms. To the cape is attached a stole trimming on each side, coming below the mantle, fringed and braided, and made to form triple points like a flap pocket, placed upright just below the cape. It is a garment that would be as well suited to a London drawing-room as to a country walk.

Children of tender years wear small paletots made in fleecy lamb's-wool of cream tone, with drab-coloured devices scattered here and there, matching in tone the fur with which the capes and cuffs are edged; a muff to match is slung from the neck with cord. A white fur has been brought out recently which positively improves with washing; it is sold by the yard, and cuffs, muffs, and collars can be also had in it. Washing blanket cloth is another new material which will be much appreciated in the nursery; it looks like snow, and makes the prettiest hats and bonnets for little people, showing off their young faces to perfection. Woollen garments for night as well as day wear seem to gain ground in popular estimation, and a new woollen fabric for nursery sleeping-gowns has the merit of being soft, warm, light, and inexpensive.

The newest form of tea-gown is the Greek, which has a flowing back, the front cut in one length from neck to heel, and caught up with a couple of buttons on the left side, so that it drapes in graceful folds across the waist. Such gowns are generally made in soft woollen material bordered with fur or braid, mostly gold or silver, and have the merit of being suited to resting, and are in no way *robes de luxe*. Nearly all such gowns have Watteau backs, not the ordinary pleated Watteau, but a species of gathered imitation; and the last idea is an open side piece coming over this centre pleat. It serves to preserve the graceful flow of the skirt which is so much desired. Zouave jackets are the particular fashion of the moment, and all the more costly dresses would appear to be trimmed to simulate them, handsome guipure and laces being specially prepared to appliqué on to bodices. Plain velvet thus cut and laid over woollen materials



"WHERE ARE YOUR SKATES?"

is most fashionable, and for tea-gowns such jackets are caught together with gold crescents and other ornaments. A very long buckle is another novelty; it is worn with full fronts, and keeps them well in form.

The newest petticoats this winter are made in thin silk or shot silk; lined, quilted, and bordered with flounces, they are light and very warm.

II.—FROM OUR PARIS CORRESPONDENT.

Tartans and checks have been adopted by Frenchwomen *con amore*, and bordered fabrics are adapted to both. No lady is seen with the slightest attempt at a dress-improver. Indeed, people coming from England with these excrescences look so unlike the rest of the world that they render themselves at once remarkable. But French dresses are not as "lanky," to use an old-fashioned and expressive term, as some I have seen made in England. Parisian dress-makers allow themselves more variety of drapery, and do not universally adopt the housemaid skirt as they seem to be doing across the Channel. The check dress in the picture is so draped across the front that the border is visible. There are box-pleats at the side, and the border is made in the simplest habit fashion. This is, however, hidden by the jacket, which is cut after a favourite Paris model. It is made in a thick ribbed black or drab cloth, opening at the neck with lapels secured by a metal clasp, from which start a couple of revers, which widen towards the edge of the jacket; it does not fasten again, but the interstices are filled in with a lighter shade of material, mounted in three pleats on each side. These require skilful treatment, and then are most graceful. The sleeve has a wider turn-back cuff than we have been using of late, and the top of the sleeve is heightened by a short upper one, slashed up the centre; this, the cuffs, and all the revers are bordered with fine braiding, which appears on the flap pockets, for no French garment would seem to be now complete without braiding. You will see how much ornament is used on the handsome cloak worn by the other dainty figure. It would be difficult to find a more graceful mantle, and the fine cord braiding appears on the rounded yoke in front (from which the fulness of the bodice springs), on the pointed belt, which confines this at the waist, on the side revers, and on the front pieces at the hem. Light terra-cotta cloth is the material, and it is trimmed with silver fox, which encircles the neck, borders the revers, and constitutes the epaulettes. This cloak is fitted to the waist at the back, and the side revers form the sleeve-pieces, though there are no positive sleeves. The hat is an exact and faithful representation of a favourite Parisian headgear, made of the same cloth, very broad in the brim in front, and covered with as many feathers as in old days would have sufficed for half a dozen hats.



WATCHING.

Bonnets, as worn by the companion figure, are as small as the hats are large; but few English faces after the first blush of youth can wear the large hats, and even then they look more piquant in the tricorne shape, while a Parisian of almost any age looks her best in such picturesque head-coverings.

There is one point on which French manufacturers may be safely relied upon, namely, that the colours of their flannel stockings and their woollen goods will surely stand. The make of the cheaper stockings is often not as good as those of British manufacture, but they rarely, if ever, discolour. Hence, French flannel petticoats are largely imported to England. They are to be had in all colours, prettily scalloped and trimmed with lace at the edge. Many coloured flannel night-gowns trimmed with lace journey across the Channel to meet the craze of the moment for perpetually wearing wool, which seems to have bitten the dwellers in Albion. While on the subject of lingerie, I wish to bring to your notice the so-called "guimpes," worn principally by French and American children. They are made in lace and muslin, or of the same material as any frock, made with a low bodice, and are merely a loose under-shirt, high to the neck, with

long sleeves put in first, the low bodice over them, thus transforming it into a high one, and admitting of the addition of warm raiment beneath, if necessary. They save many colds, and do not look like a makeshift.

Empire fashions still prevail for morning and evening wear. A white and gold brocade gown in this style, made by one of our leading houses, had a front breadth of Maréchal Niel *peau de soie*, trimmed with garlands and Maréchal Niel roses plentifully besprinkled over bodice and skirt. Evening gowns in these materials are fringed often with small blooms over the entire front breadth. Even thus late in the season, too, hats are so covered with floral blooms that the crown is concealed.

Surprise gowns have hitherto been made in such bright, light colourings, that even the more modest

outside seemed to say, "Mind! only suited for smart occasions"; but the other day I came across one that I had no idea was intended for a double purpose. A light make of black cloth, the back of the skirt plain and full, the front with the sides crossing just in the centre; a loose double-breasted cloth jacket, with no trimming. By simply undoing two hooks on the side of the skirt, and hooking the side pieces over the back of the skirt, a draped front of silk brocade on a black ground was discovered, the turn-back sides lined with the same. The jacket opened and turned back also to show an under-bodice of the silk and revers. There was, accordingly, really a combination of a useful cloth dress and a gown suited for *table d'hôte* or smarter occasion, a most admirable addition to a travelling outfit where economy in luggage is a consideration.

NEW STORY COMPETITION.

OPEN TO ALL READERS OF CASSELL'S MAGAZINE.

IN announcing the details of a New Story Competition the Editor trusts that it may prove as successful as its predecessors. Of course, all competitors cannot be successful, so far as winning a prize is concerned, but it is open to all to secure such a measure of success as will stimulate to further endeavour and higher effort, and thus pave the way for crowning victories in the years to come. The Editor hopes that this new competition may prove the open door through which hitherto untried writers may pass to acceptance and success. In every previous story competition the prize has fallen to a writer hitherto unknown to the Editor, but who is now among the regular contributors to the Magazine. Each story will be judged on its own merits alone, without regard to whether it is the work of a prentice hand, or that of an experienced author. So let none of our readers stand aside—as we are led to believe that some did in former competitions—for fear that any other practice should prevail. The prize will be awarded to the best story which complies in every respect with the regulations of the competition. These regulations are few and simple, but the Editor would direct the special attention of intending competitors to them, as in former competitions many otherwise eligible works have been disqualified through neglect on the part of their authors of one or more of them.

A PRIZE OF EIGHTY POUNDS is offered for the best and most suitable original story of domestic interest, of a length to occupy about eighty pages of this Magazine, and to be divided into eight parts of equal length (*i.e.*, ten pages each. About 1,000 words go to a page of this Magazine). A PRIZE OF SIXTY POUNDS is also offered for the second best story of the same length. Each story must be accompanied by a short outline (about 500 words in length) of the plot of the story, together with a brief *résumé* of the contents of each of the eight portions, showing the progress of the story.

The following are the regulations under which these prizes are offered:—

1. Every reader of the Magazine (not being an ordinary contributor to its pages) is eligible to enter the competition.
2. The Editor cannot undertake to answer inquiries having reference to the treatment of the stories in detail. *The particulars given are sufficient for the purposes of the competition, and the rest is left to the judgment and discretion of the competitors.*
3. All communications regarding the stories must be sent with the MSS. No subsequent communications (except under Rule 7) can receive any consideration. The award of the judges will be published in the Magazine as soon after the close of the competition as possible, and no information respecting the award will be given to any competitor before this publication.
4. Each MS. must have inscribed on it, or otherwise securely attached to it, the name and postal address of the author, together with a declaration *that the work is original and entirely the sender's own*, to be signed by the author and countersigned by some other trustworthy person, *i.e.*, a magistrate, minister of religion, or householder, with the postal address in both cases.
5. The copyright of the prize work, or works, will become the property of the proprietors of this Magazine.
6. Should the two best stories be, in the opinion of the judges, of equal merit, the prizes may be divided between their authors at the discretion of the Editor. Either, or both, of the prizes may be withheld in the event of no story being thought by the judges to be worthy of distinction.
7. All packets containing MSS. should be prepaid. The Editor will not be liable for loss or miscarriage of any work. Unsuccessful competitors may have their MSS. returned to them at their own risk, upon application to the Editor, *after the publication of the award*. Any such application must be accompanied by stamps to defray the cost of carriage.
8. All MSS. must reach the Editor on or before JULY 1st, 1890, and should be addressed—The Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C., and must have the words "Story Competition" in the top left-hand corner of the label or wrapper.

WHAT TO WEAR IN FEBRUARY.

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

I.—FROM OUR PARIS CORRESPONDENT.



THE all-important question in dress at the present moment is not so much what to wear as how to wear the clothes which Fashion renders imperative. There are as many styles as there are garments, and as many different cuts as there are bodices. In the initial letter to this chapter you see quite a new departure. It requires much guessing, promoted by experience, to tell where

this said bodice fastens. It looks as if it had grown on the well-shaped figure. Uniformity is quite discarded now. No two sides of any garment are ever alike. This particular dress is made in a fine green cloth, falling apparently in an unbroken line from the neck to the hem, and yet adapted perfectly to the waist and bust. It is trimmed with beaver, which encircles the throat, and on one side simulates a jacket-front; but on one side only, as though the wearer had omitted to slip the arm through the other half of the jacket. There are two sleeves: one tight and perfectly plain, the other oblong and pendent, showing a red silk lining, of that particular tone of red which closely trenches on pink; and the beaver is carried round the hanging sleeve. There is one point, however, which deserves special attention, viz., the height and fulness given on the shoulder by the arrangement of this over-sleeve, which crosses, and is united almost to the elbow, where it is allowed to flow open.

The hat worn with this costume is large, with a broad brim standing up above the face, the crown low, and covered with feathers—for ostrich-plumes are much in demand just now.

Crossing bodices are the fashion, and ladies with slender figures, at all events, cannot object to them, for they are essentially graceful, and most becoming. The sketch given here of a very good example would be easy to make by a home dressmaker.

In Paris just now there is a great feeling for fabrics made in winter colours and Oriental mixtures; and many of the woollen stuffs have patterns inspired by Indian shawls, which everybody admires, but no one now wears in their natural condition. On the next page is shown a dress made of silver-grey cloth, over a winter-coloured woollen fabric, which shows in the front of the skirt, forms the V-shape vest at the throat, constitutes the entire sleeve, and is used for the side

pieces, both in the back and front of the bodice; as also very prominent and long sash-ends, falling at the side in long tasselled ends.

The rest of the dress closely resembles a coat, the skirt straight and plain, the bodice made to appear full by the manner in which the material is arranged to cross back and front. The left side is bordered with the coloured cloth, as though it were lined therewith, and turned over; the collar is high and straight, and the sleeves have an epaulette, formed by a drapery of grey cloth on the top.

The hat is large, made in grey velvet, with grey feathers; a grey gauze veil bordered with lace—very light and transparent, but covering the face well—is tied over the hat. The velvet matches a long voluminous cloak, which a Frenchwoman removes before she enters a room, and only wears out of doors. They seldom pay visits in the out-door garment, as so many Englishwomen do, sitting in a heated room over-clothed, face the wintry air again unprepared, and let in a store of colds, lasting often the entire winter.

For walking, in contradistinction to driving, Frenchwomen choose garments which show off their figures to perfection, and in the other figure, which I have not yet described there is quite a new idea in capes, which, in this particular instance, is combined with a close-fitting jacket-bodice, apparently worn over a plain under-bodice. The dress is made in a soft, striped woollen—one of those silky fabrics which French weavers alone seem able to compass. The skirt is full and almost plain; it has an extended apron front, bordered, like all the rest of the dress, with curled feather trimming to match. This edges the sleeves, the basque of the bodice, and the cape, and forms the pretty revers which are the distinguishing features of the costume. The hat is a simple felt, trimmed with ribbon and feathers.

This is a useful article for hard wear and travelling, but is exactly suited to a young girl for general use in England.

By-the-by, I notice that many of the daintiest party frocks worn by English children are sent over from here, but that layettes and other fine handiwork are despatched from London to France. There is not a better plain worker in the world than an English woman *when she is good*; but the indifferent needlewomen are in the majority.

In case a mother should be anxious to know how to make a stylish frock for girls above seven years old, I will describe a most elegant costume I have been admiring this morning, worn by the daughter of one of our leaders of style.

The front of the bodice and skirt was soft grey silk, tucked perpendicularly to a depth of some six inches below the waist, and some five inches below the chin; a grey pleated velvet sash confined the fulness at the waist; a grey velvet band formed the collar. Then

there was a Louis XV. coat, reaching to the hem, quite open, and apparently unfastened, made in an intermediate shade of grey, neither so dark as the velvet nor so light as the silk. It appeared to be made in soft plush, with perpendicular hair-lines of silk close-set. The cuffs, flaps, pockets, and large revers at the neck, were made of velvet, bordered with embroidered galon, the same tone as the coat, the velvet being much darker. It was trim and stylish, and might be reproduced in plain woollen, or even in washing materials, as the season advances.

We in Paris are always ahead of the fashions, and in England this style will probably be quite the mode for another year, at all events.

II.—FROM OUR LONDON CORRESPONDENT.

Time was when a tea-gown was only a necessary portion of the wardrobe of a woman of fashion. Now everybody has found out what a comfortable garment it is, and wears it on many varied occasions—but herein lies the distinction. Fashionable women adopt a certain make, generally of rich and costly materials, for home dinner wear, and less elaborate styles for five o'clock tea and lounging, donning such gowns when they return from their drive in town, or their brisk walk in the country. The rest of the world are too apt to receive their guests in London before, at, and after dinner, in too loose a make of garment, suggestive of a dressing-gown, which is a fault against good taste. The dress in my illustration might be worn on almost any occasion if a velvet collar and habit-shirt were slipped in under the neck of the bodice, which is cut rather too low for day wear. The model was made in embroidered crêpe de Chine, but it would be suitable for silk or for brocaded wool, or for watered silk intermixed with some of the many figured gauzes now sold. Note the arrangement of the skirt. It is full and plain at the back, forms a broad overlapping panel at the side, bordered with fringe, while the front is pleated and draped. A sash in pleats crosses the waist in front. The bodice is full beneath the loose jacket-fronts. These are edged with fringe, which appears again at the throat; for fringe will be worn throughout the year. The sleeves are made on the new and improved principle of fulness; coat-sleeves have been done to death. The material forms puffs at the shoulder, and is caught in above the wrist, where the sleeves are finished off with a double frill of lace, like the pagoda sleeves we used to wear some twenty years ago.

The other dress in the sketch which accompanies this article is well fitted for more general wear, and is a combination of light stone woollen and dark red cloth, which latter appears as a side panel, as a Swiss belt, and a Senorita jacket, all totally untrimmed; the colour is enforced by a double row of red buttons on the bodice and tight sleeves, which may be either of velvet or the

vegetable ivory, which can be had to match almost any colour. A great deal of money is spent on buttons, and I saw the other day a boy's suit worn at a wedding, fastened with paste buttons costing a pound each. It was for an only son, but I am afraid it was money which might have been better spent.

Knitted stays have found much favour, as they yield to the figure, and are especially easy, pleasant wear to those who suffer from indigestion and other ailments, but they have never been pretty to look at made in wool. Now they have been brought out in silk, laced at the back as well as fastening in front, giving thereby ample means of freedom. They are somewhat costly. I saw these when I was trying to discover if any new ideas in hygienic clothing had been brought to fruition, and I found that much care had been bestowed in producing a tiny vest in Shetland wool for a baby, supple and fine as Queen Mab's web, light, and very warm—exactly what such delicate specimens of humanity need. The buskin cloth is much favoured by those who make health in dress a first consideration. It is now to be had in all colours, and is, without doubt, very durable and very cheap, being wide. It is well suited to walking-gowns in town and to hard country wear. It is admirably adapted to the divided skirt, which, even with some of the more



A CHANCE ENCOUNTER.

energetic Frenchwomen, is finding favour. It is far more feminine than gaiters and knickerbockers worn by our sportswomen and many who spend the autumn in Scotland. The divided skirt looks like any other if properly made—in two parts, each measuring four yards round. The skirts of the ordinary make, bound up to the depth of a quarter of a yard or more with coloured leather, are well suited for wearing just now: for example, a fawn and red check woollen, with deep red leather round, and red leather waistcoat and cuffs, the buttons matching. The red leather binding can be cleansed and sponged free from mud at once, and yet is sightly. Such gowns are good to look at and good to wear.

The colours *à la mode* this winter, and likely to be popular this spring, are more decided and vivid than have been seen of late. For example, a tea-gown of grey plush is lined with yellow silk, and opens over pink silk. A dinner-gown of Chartreuse silk is one of the most fashionable tints, and this is a vivid green, like young lettuce stalks. It blends with pink well, and shows through black spotted lace perhaps better than any other colour. In the day-time red gowns are still worn, and much light grey, with delicate primrose or cream silk. Heliotrope and darker violet blend together for day and evening wear, and make us all wish some invention may find approval that will make the London smoke self-consuming, for light tints and smoke are always bitter enemies.

Tartans are to be seen on all sides, and they are treated in a novel way, viz., cut on the straight for the back breadth, and on the cross for all the rest of the skirt. The stuff can be turned to excellent account in this way. The bodices with such dresses are generally made of plain cloth of the dominant tone. Seasons must have changed since our grand-

mothers' time. Now a cloth gown is serviceable all the year round, except perhaps the end of July and beginning of August. In June it is now often cold enough for fires, and few housekeepers can resolutely refuse to have a fire as soon as mid-spring is well advanced. Fifty years ago Englishwomen began wearing cottons and muslins early in May, and chimneys were swept and fireplaces furnished, and in ordinary middle-class houses no one dreamed of lighting a fire till the autumn season came round again.

Baby's wardrobe is often a matter of interest. It is curious that in England infants rarely, if ever, wear caps, while abroad they mostly do, and pretty, dainty ones, too, composed of fine work and lace insertion, and closely pleated lace with bows of narrow ribbon in front next the face. An old fashion has been revived, of long veils made of net edged with lace, which almost reach to the hem of the cloak; and they throw back easily, being of such soft compressible net.

Robes and cloaks do not differ much as years roll by. Corded silk is often now employed for the cloaks, which are wadded, and lined with a thinner make of silk; but the capes are much deeper, and often bordered with thick embroidery upon muslin, and then

appliquéd on to the silk with a full frill of lace at the edge. A good method of trimming cots and babies' baskets is to arrange so that the coverings are all slipped on together, and then they can easily be tied on. For the cot the curtains are quilted beneath a circle of material, and under this they are secured to the uprights; all the rest of the covering consists of a wide lace-edged flounce for the outside, and some wadded stuff for inside—all in one, and tied on in a minute. In lieu of muslin, soft silk is mostly used, edged with lace. The basket is arranged on the same principle.



EXPLANATIONS.

WHAT TO WEAR IN MARCH.

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

I.—FROM OUR PARIS CORRESPONDENT.



A CAPE is one of the forms of outdoor garments which has been vastly improved upon as time has gone on. Its actual definition is "the upper part of the coat or cloak turned over upon the shoulders." In Henry VIII.'s days the cape began to be a separate article of dress. From a wardrobe inventory Strutt quotes, "Half a yard of purple cloth of gold bandkyn makes a cape to a gown of bandkyn for the King;" and one of the Queen's gifts is a Spanish cape of crimson satin embroidered all over with Venice gold tissue, and lined with crimson velvet,

having five pairs of large aglets of gold—aglets, or aiglets, meaning tags. Bandkyn, or bandekyn, was a stuff worn by the upper classes, composed of silk interwoven with threads of gold.

The little child who appears in the initial letter to this chapter wears a new style of cape of a far less ambitious type. It is, in fact, three capes and a turn-down collar, each bordered with four rows of braid, and a kilt-pleating at the edge which altogether covers the elbow. It forms part of a pelisse which has a perfectly plain bodice, fastening at the back; to this a full skirt is sewn, which is also plain. The only additional trimming is some five or six rows of braid for the cuffs. This is a favourite style of outdoor dress for a child of tender years in Paris, especially when made in soft woollen of one of the numerous green tints. In the present case the frock, which is just visible beneath, is of terra-cotta—a dark, not a vivid shade—matching the stockings and the ostrich-feather in the green felt hat.

The styles in dressmaking are so different from what they have been for the last few years, that if the gowns now in vogue had been seen unexpectedly then, they would have been looked upon almost as fancy costumes, appertaining to quite another period. We have developed a strong *penchant* for the Tudor days, and many of the high, stuffed epaulettes and wire-beaded collars and cuffs might have been sported by dames at the Court of Catherine de Medici. The dress worn by the left-hand figure in the illustration has many original points, and is certainly picturesque. It is of a fawn shade of French poplin, trimmed with mousse velvet. The skirt falls in straight undraped lines, is scanty, and not distended in any way by steels, pads, or any under-petticoating. Dame Fashion has banished bustles, and women are quite content without them. All the satire and pungent writing levelled at them had no effect whatever in

suppressing them. Now we can see how preposterous that great hump at the back was. For how curious it is that whatever is in fashion is looked upon as charming; but once let it become out of date, then it has not a virtue left. An old book of photographic portraits shows that best. What miracles of ugliness seem the garments of past years, on which at the time we prided ourselves vastly!

The side trimming of the skirt we are describing is arranged with tabs of the poplin and bands of the velvet, and both appear in the broad waist-belt. A wide, plain belt of mousse velvet encircles the waist, and over this comes a draped, folded piece of the poplin, secured on the right side by a rosette formed of loops of both materials. The bodice is arranged in a style that gives great width to the bust, and diminishes the apparent size of the waist. The diagonal opening on the right side, fastened with buttons, has a margin of silk of a deeper tone, edged with a broad band of mousse velvet, which forms a



APOLOGIES.

pelierine cape, over-lapping the shoulders, and ending in a point in the middle of the bodice. The sleeves are quite novel; they are full, and are gathered into a cuff-band of mousse velvet at the wrist, with a revers of fawn poplin. This sleeve is even fuller at the top, where it has some five slashings of velvet. A band of velvet encircles the throat; a pretty capote of mousse velvet, and a little muff of poplin bordered with mousse velvet, make the whole very complete. This is an uncommon make of dress, a style in advance of the fashion, and those who are planning their spring outfits may safely follow it. Many of the new woollens will be made up after this idea.

Generalities are misleading, and there are several exceptions to the rule I so often see laid down in the accounts of current modes, that long mantles are worn to the exclusion of any others. The accompanying illustration is a good example of a most stylish outdoor garment, exactly suited to early spring. It fits the figure as all the most stylish cloaks of this kind do, and the double cape is gathered on the shoulders, so that it stands up very high indeed. It is bordered with blue fox-fur, which is carried

round the neck and edges the first of the double points, falling at either side. It is cut quite short at the back, and the second pointed piece at the side is set in at the long waist-line, and bordered with a handsome drop fringe, which also edges the under-cape, made of rich brocaded velvet. This is quite an old fashion revived, and the mixture of brocaded and plain velvet is very pretty. The sleeves are brocaded and edged with fur, and both velvets are of that grey tone which assimilates to blue fox.

If you happen to have by you some old fashion plates of about forty years ago, study them, and you will be able to pretty well indicate what changes are coming. There are three different lengths of skirts

worn: quite short, intended for walking-dresses; just touching the ground, which is the favourite length for indoor gowns and dinner-gowns—that is, the less elaborate evening gowns; while the robes de luxe trail well on to the ground, and have silk balayouses to keep them out.

Rows of black velvet about an inch wide many of the skirts, for in the present severely plain style it is difficult to originate anything really new, and I have seen one or two Parisian gowns made with a band of broad piece velvet at the hem, and another half-way up the skirt. The fronts are often cut mitre fashion, viz., with a seam down the centre; and instead of a pleat on either side, a short seam with the fulness cut away. They are sometimes gathered twice, at the back of the waist. Piping is once more to the fore: coarse pipings on cotton cords, which are placed along the seams at the back of the bodice. This takes away the effect of any roundness of shoulders.

Many skirt seams are also corded. This is a revival of forty years ago, and the rouleaux which were arranged in devices on the short skirts will follow. Even now the laurel-leaves and small, stiff, semicircular garlands



AN ARGUMENT.

worked above the hem just as they were then, are quite the newest trimming for the moment, on this side of the Channel. It is to be hoped the skirts will not become too scanty.

II.—FROM OUR LONDON CORRESPONDENT.

I wonder whether it is that money is not so plentiful as it was, or that people generally have become far more helpful, but certainly women of our day are more practical in their housekeeping and their dress than they used to be, and those who cannot on an emergency make their own dresses and trim their own bonnets are the exception to the rule. Mending to any great extent by those who lead busy

lives is ignored; stockings and under-clothing can be bought at such a cheap rate, that it is easier to replace those that are beginning to wear out with new, than to spend any length of time on fine darning. The fashions in dressmaking are all on the side of the home dressmaker, and girls possessed of good figures can almost drape the stuffs about their slender waists.

The illustration which shows the crossing bodice is certainly an easy one to compass. The skirt is quite plain, almost flat in front and very full at the back, with a handsome conventional design in braiding above the hem. The skirt is sewn to the bodice, and both are put on together. The collar is cut very high, and there is a plain vest. The back is full, gathered in the centre; the front has two full pieces, the one that crosses over being braided. There is a soft band of the material at the waist ending in a rosette. The sleeves are cut on quite a novel plan, the under part is plain, the upper cross-cut and ruffled, standing up very high on the shoulders. Sleeves now are frequently cut on the cross, narrow at the wrist and widening at the top, where they are gathered twice, giving great height. These crossing bodices and high upstanding sleeves will most certainly be more worn than any other style during the forthcoming spring and summer.

The Catogan mode of arranging the hair is coming over here very certainly. The only point against it is that the hair being in contact with the dress bodice soils it, but the Catogan is far more graceful than the hair dragged up by the roots from the nape of the neck, and an untidy fringe of short ends hanging downwards.

The other dress is a very good illustration of a soft-falling material, and is well suited to summer morning wear as well as winter evening. The model is a soft-tinted crêpe de Chine which is accordion-pleated, and accordingly takes an enormous quantity of stuff. On one side it is cut up in a V form, and allowed to drop *en cascade* over broad guipure embroidery in white. The bodice is extremely graceful; it is also accordion-pleated, and so are the sleeves, which are fully gathered on the shoulders and on the broad cuff of the guipure. Narrow sash ribbon encircles the waist, and a second piece starts from under the arm, and then falls in loops and ends at the side. A wide wired ruff of the crêpe de Chine tapers in the front, and stands up well at the back, the neck being covered by a crossing fichu of lisse, and beyond there is a shaped piece of the guipure, wide on the shoulder, narrow in front; this also is a new style, and an indication of what is likely to be the mode for some time.

Have any of you ever seen a very full circular cloak, which used to be gathered into a pointed yoke, and was worn by our grandmothers and great-grandmothers? These are coming in again, and have much to recommend them. I have just seen one, made for a bride, in an artistic green cloth, set in a velvet yoke, and from this hung a rich knotted fringe, quite half a yard deep. It was lined with cream-grounded brocade studded with rose-buds, and accompanied by a

large hat. It was most piquant as well as thoroughly comfortable.

Zouave pockets appear on most of the bodices, and small light velvet ones embroidered in gold or silver are most useful.

A new material has found favour of late for brides, viz., faille veluté, which is so soft that it could almost be passed through a wedding-ring, and the grey Meissonier white is often chosen in preference to any other, because it is most becoming to the complexion. Fringes of orange-blossom and other white flowers are used as a heading to lace, which is mostly narrow and put on full. Paniers are worn; they diminish the size of the waist, and sometimes there is only one panier, the other side of the skirt being trimmed quite differently. The latest mode of wearing a sash is to attach it to the middle of the back like a Watteau pleat, whence it falls in one long end, being mostly made of some rich brocade.

If you have any pieces of brocade by you, treasure them up, for such small pieces make a great effect on a dress. A little scrap is frequently introduced high up on the left side of the bodice, the drapery on the right side crossing over it, while on the left side the full piece only starts from beneath the arm.

The sleeves of evening dresses have long ceased to be mere epaulettes, and several tiers of lisse one above the other, standing up high on the shoulders, veil the top of the arm in a most becoming fashion.

If you have any velvet to make up, try it the light way down; you will see it throws up the colour better.

The collars worn are most piquant; some stand up square while others of the same form are pointed in the centre, but they are intensely picturesque. Skirts of satins and woollens are often gauged round the waist in as many as twenty rows.

Red has had an immense revival this season, and the crossing bodice and braided skirt in the illustration are of that favourite colour. The old-fashioned straight and crimped fringes are being worn once more, especially, I note, on red gowns, though with them black trimmings, such as braidings and astrakan, are preferred. Astrakan fur has been second to none this year, and for the first time it has been introduced on to sealskins. A jacket that has lost something of its pristine freshness is vastly improved by a Medici collar and trimmings of astrakan.

Velvet sleeves and vests with bodices and skirts in marked contrasts are much worn; those who wear out sleeves quickly, can have them thus easily replaced without any trouble of matching. At most of the smart London weddings, the Louis XIV. coats have been seen with long all-round basques, flap pockets, and turn-back cuffs; the waistcoat made of brocade, and finished off with cascade jabots of lace in front. One of the prettiest I have seen was a large-patterned grey velvet on a silk ground, and a white-and-silver braided waistcoat.

Women who like to wear high dresses, which have a most dressy appearance, should have them filled in with white lisse, over pink or some light colour, the sleeves puffed in the same way.

The Prince has to keep abreast of the times, and this duty involves much reading, a good deal of writing, and discussion with competent informants. His public work occupies a portion of nearly every day, and his business habits teach him despatch, method, and prescience. He does not know what actual idleness means, and he is so well versed in public as distinct from party-political movements, that in a rigorous competitive examination he would not easily be beaten. Indeed, he could give points to some of the satirists who ignorantly regard him as a lazy personage. He enjoys public work, and no one can say of him that he looks bored or *distract*. He is often fatigued with a round of work and social observances; but he manfully executes all his duties, with a kindness and punctilio seldom seen in such felicitous combination.

There is no busier man in Europe. A minister

of state has fewer social duties. A popular peer has not so many difficult public functions to perform. No philanthropist can excel him in delicately discriminating benevolence. No Prince of England ever led so many new departures, or mixed so freely with public men in promoting purely national movements, social, educational, and charitable, or was ever so highly esteemed by the personages in immediate contact with him. As the *Times* once truly said, the representative duties of royalty are heavier than the private functions which the hardest worked Englishman has to perform. Circumstances have imposed upon the Prince of Wales a very large share of these duties, and he has borne his part bravely, and with an alacrity and kindness, a tact and cleverness, which cannot be praised too highly. He is a born leader and a born worker.

EDWIN GOADBY.

WHAT TO WEAR IN APRIL.

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

I.—FROM OUR LONDON CORRESPONDENT.



IT is curious to watch Paris fashions and to see how each year there is an attempt to revive tartans and checks. Now the revival would seem to have reached us, judging from the pretty frock worn by the child in our initial letter for this chapter. In April, winds occasionally blow as strong as they do in March, and a little cheering red is still in favour. The check used here is a

bright one—red, light blue, and white—the frock opening over a full smocked red silk front, the smocking appearing at the throat and waist. This is a style that has prevailed for some time; what is new is the arrangement of this front. At the hem it is gathered into a foot pleating, so that the upper part forms a *boullonné*. There is a sash bow of red at the back; the sleeves are new—full red sleeves to the wrist, where they are smocked, and have long over checked ones to the elbow; but only to the elbow, which makes them pretty and quaint. The accompanying hat turns up over the face, showing a red velvet lining, but the bows over the brim are of soft red silk matching the front of the skirt.

In millinery there are many decided changes; note the hat worn by one of the young girls in the picture. It is a veritable Spanish hat with a high crown and a

much broader brim than Spaniards have ever worn, but still it preserves its character. The hard turned-up brim shows a succession of beads, of a large round form, carried along the edge. The crown is heightened with a bunch of red feathers, and the colour appears again in a band of ribbon and bows carried round the head.

The long cloak savours of spring; it opens at the neck and is trimmed with close feather bands, instead of fur. It is composed of ribbed silk and embroidered velvet, the velvet is cut as a Bolero jacket, elongated into panel sides over which fall the long pointed sleeves, embroidered on the outside of the arm, and edged like the jacket with ball fringe in character with the hat. It is a mantle that completely covers the dress. The muff matches the hat, and I notice women are wearing them well on to summer, possibly because they are so infinitesimal. The floral muffs are often carried by bridesmaids; they are made of satin and covered with flowers so that but little of the foundation is seen. They let the odour of the flower be easily enjoyed by the holder, and are more to be desired than bouquets because they have a *raison d'être*.

As soon as it is possible women seem glad to discard mantles, and to enable them to do so earlier than is their wont, fur collars attached to fur plastrons are worn on the front of costumes. What I mean is fully shown in the dress worn by the accompanying figure to the Spanish hat and the Bolero jacket. It shows a brown woollen gown made as an all-round skirt, embroidered to the depth of half a yard at the back and down the length of a side box pleat. There are sash ends, fringed on either side of the front breadth, and these are embroidered also. At the hem

from panel to panel extends a band of otter, the centre of the front of the skirt has six small pleats meeting in the middle, and the vest is pleated in the same way, but is almost hidden by the graduated vest of otter. Wide embroidery borders either side of it. There is a folded belt with a centre buckle. The sleeves are folded in at the wrist to a band of otter, and the high upstanding fall-over sleeves reach halfway between the elbow and shoulder. It is a wintery dress for April, but our climate varies so that fur is generally acceptable till long after the advent of May.

Jackets are nearly all double breasted, save those which for later spring wear are cut to look as if they were, but have the under part removed. As a rule the buttons which fasten the outdoor jackets are not allowed to show.

Fly fronts and flap pockets are fashionable, and so is the old patrol jacket once again, fitting the figure closely, braided in wide braid, with the pendant tabs.

Leather collars and cuffs are used for trimming many dresses; and those gowns intended for hard wear have no foundation at all, so that they have little weight—the most comfortable kind of

skirt that can be had for shooting on Scotch moors. Brown of the tobacco shade has come in for cloth dresses trimmed with black braid, and it looks well, too, for the loose-fronted outdoor jackets with roll fronts. Some of the best gowns worn at fashionable weddings have been made in cloth of this tone, trimmed with handsome brodered trimmings specially made to match. Sleeves of velvet standing up exceedingly high are added to many of the spring dresses. Indeed, high sleeves are the fashion without a doubt; but do not accept this axiom whether you have a long or short neck, high or sloping shoulders. Nothing is more disfiguring to a short neck than the high shoulders—they constitute a deformity. To obviate this and still give the appearance of a fashionable sleeve, have the upper portion slashed. There is no doubt that high sleeves

with the Medici roll at the top of the armhole, and the Medici ruff on evening dresses and mantles, are the most salient points in present fashions, and very picturesque and charming they look when a little practical common sense is employed in their use.

Short mantles are to be worn for the spring most elaborately embroidered, and the *élégantes* will be adopting coloured ones; but it is too costly a mode for the general world, as so many would be needed. At all events, bright-coloured skirts and brocaded linings are a *sine qua non*.



IDLERS.

II.—FROM OUR PARIS CORRESPONDENT.

As yet the spring fashions in Paris are in abeyance. It is true that many houses have been busy preparing garments for the English market, but the modes French ladies are likely to really adopt are indicated rather than announced as yet.

The two young girls in the picture on the opposite page wear pretty gowns which will not be out of date for months. The colourings are vivid: one wears blotting-paper pink, trimmed with green. The skirt is scanty, slightly full at the back, very plain in front; a band of vivid green is carried down the

side, and a couple of bands across the front; a strip of soft ribbon or silk is twisted round the waist in such a fashion that no buckle or other fastening is needed. The bodice is one of those where the material is stretched to fit the human form, and any surplus fulness is gathered at the waist; there are no seams and no darts. It opens down the front, and buttons and buttonholes appear on either side of the opening, but they are for ornament, not use. A V-formed vest of the bright green accords with the high green velvet collar. A strip of green is carried on the outside of the arm down the tight-fitting sleeve, which is gathered in high at the top. The buttons and buttonholes border the green the entire length of the sleeve, carrying out the same idea as on the bodice. But perhaps the most unique part of the toilette is the

hat—quite spoon-shape, the back slightly turning up with a bow, the brim in front standing well over the face; a large bow of ribbon on the top. It ought to shade the face from any too impertinent sun.

The dress worn by the other figure has much to commend it. It is made of light fawn woollen brocaded in brown. There is a V-shaped plastron of brown velvet in front, and this same velvet appears again above the waist, like a stay bodice; bows of the brown velvet hang at the side over the brown velvet corslet; the elongated front breadth of the skirt is carried in pleats to the shoulder, which makes the bodice look full—a most admirable style for the figure. The sleeves are closely gathered at the top, and have a band of brown velvet for cuff. The skirt is box-pleated at the side, as will best be seen from the picture. The hat is covered with ostrich feathers on the outside and lined with dark brown velvet beneath. There are many details that are completely new.

There are two new colours: one a peach tone of heliotrope, which is very pretty indeed—bright and spring-like; the other a pink of the vieux rose order, but with a good deal more fawn in it than we have hitherto seen.

Every bodice seems to be made either with a Bolero jacket in contrasting material, or with the Bolero in gold or black or coloured guipure. Sometimes this is made of gold cord, sometimes in designs like old Venetian point. The newest make has no back, simply a circular band carried round the armholes. These jackets are becoming to everybody, thin or stout, young or old, hence the fashion is becoming universal.

Much passementerie and much embroidery are worn. A new kind of the former has pieces of composition veined like marble in several tints, which blend with the colours in the trimming. Pointed pieces of this class are introduced on the sleeve, the wider portion starting from the shoulder, the points descending to the elbow, and the fronts of the skirts are often trimmed with these points, turning upwards. There are some magnificent brocades issuing from the Lyons factories, many of them with designs of spring flowers. One rich satin ground has stripes formed of crocuses and leaves, with snowdrops scattered at intervals between: the snowdrops, white with green foliage; the crocuses yellow, with green foliage; the ground-work tender green, light pink, or blue. Most of the floral designs—and there would seem to be a feeling for floral designs in preference to any other—are faithful copies of nature. One of the most beautiful I have seen this year, and one which is being despatched to England for Court trains, is an amalgamation of large caladium leaves and fern fronds of various kinds, against a background of palm, exactly as the rank tangled vegetation grows in the tropics, true to the life and very lovely.

Foulards are fashionable in Paris, printed with white skeleton designs, on light grounds. Some extremely pretty fronts of dresses are made in tulle, worked with long loose stitches in filosselle, as sun-flowers and leaves, or acacia and other blooms—not



INSPECTION.

combined, but one distinct class of flower for each front, which, by-the-by, is sufficiently wide and important to extend far back to meet the train. Distinct movable trains are often attached to dinner gowns even when they are made short. They are lined with the colour used in the trimming. The very short waists ending below the bust have found favour with many fashionable women, the front of the skirt being full. A beautiful dress of this class made in apple-green satin had a green tulle embroidered in gold on the front breadth which fell like a filmy veil almost from beneath the arm-pits; the bodice trimmed with the same gold embroidery, and the sleeves made with the one full Empire puff set in a band, as nearly all the evening sleeves to low bodices are now made.

Fashions are borrowed from the Empire, the Louis XV. and XVI. periods in Paris, and the three are sometimes curiously blended. Artistic, subdued tones are becoming modes of the past, bright colours and glaring contrasts having superseded them. But French women and French men know how to blend, and though, roughly speaking, the tints seem to be glaring, when combined they in no way appear to be so. The year 1890 promises to be signalled by great taste and art applied to dress.

WHAT TO WEAR IN MAY.

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

I.—FROM OUR LONDON CORRESPONDENT.



SILKS this season are either extremely costly and handsome, or very simple. Fashionable women given to dinner-parties, and those who attend the Drawing Rooms, will naturally purchase the silver tinsel brocades and all the many lovely conventional designs which show such exquisite colouring ; but the world in general will be content with the

printed sunshiny silks and the much-improved Surahs, and foulards printed in admirable colourings, and now often strengthened with satin stripes. The satin foulards are being made up into summer fête-dresses and dinner-gowns.

They are all to be had in dark serviceable tones, as well as in light ones. Besides the floral patterns, spots and interlaced rings are worn. Silk sleeves are introduced into many woollen dresses, and, notwithstanding all that is said to the contrary, it is certainly a wool year, when wool gowns will be in the majority ; and there are some striped silks, the stripes formed of cord, with spots, rings, or brocades between, which are only intended for mixing with soft woollen fabrics.

Tweeds and Cheviots of decided checks are worn almost all the year round ; they suit our climate.



WHEN LESSONS ARE OVER.

The favourite colours are heliotrope, lichen-green, a pink of the blotting-paper tone, and fawn. Plain cloth is mixed with the stripes and checks. Silk stripes appear on many of them, especially in herring-bone. Plain homespuns suited to summer are cheap and comfortable wear. Worsted is the new revival, which comes with the admirable recommendation that it wears well. A white surface is sometimes thrown on, so that the mixed colours beneath are seen, as it were, in a mist ; and another fashionable kind has a silk mixture. Mottled, flaked, and Moucheté cloths are all well worn, and also lace stripes in Jacquard weaving—white on a colour.

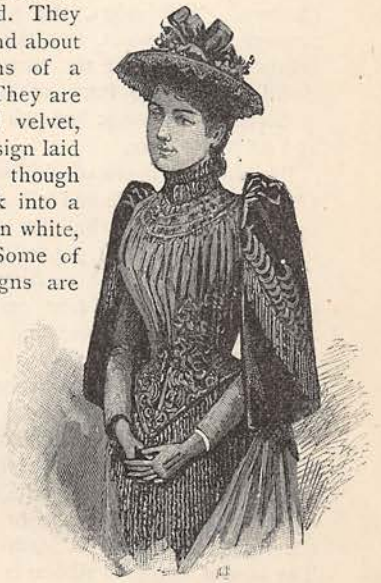
If your purse is full, however, order one of the new panel gowns—"bordure treillage," as they are called. They are very handsome, and about one and three-eighths of a yard are required. They are composed of silk and velvet, and some display a design laid on the surface, as though worked with purse-silk into a sort of network—red on white, or black on white. Some of these handsome designs are like old-rose point lace, and others have lace-like patterns of another character.

Voiles are being used extensively for summer dresses, with borders ; and some printed with flowers come under the same head, for they will bear contact with the wash-tub as well

as, if not better than, cottons. Fancy grenadines, the old bareges, and many gauzes of long ago have been resuscitated ; and if we have but a warm summer, there are plenty of suitable materials. They are striped, and some have floral brocades in bright colourings. Copper is the favourite tint in this class of goods, and it looks extremely well.

Tartans have been brought out this spring, as they are most springs, but I do not see that anybody has benefited much thereby, and their patrons are few and far between. There is a curious rough woollen cloth that has found favour at many of our smartest open-air gatherings, which is uncommonly like a horse-cloth, and as yet this is the only tartan that I have seen well to the fore.

Mohair is one of the serviceable materials that always look well to the end ; alpaca I call it ; the broché mohairs are really delightful wear, and the colours good. Foulé in réséda, grey, heliotrope,



WAITING.

electric, and fawn is charming; and casimir, a very fine diagonal woven cloth, makes up into the surplice bodices and the high fashionable sleeves to perfection.

This mohair, like all other fabrics, is forty-four to forty-eight inches wide, for narrow widths are no use at all for draping.

Those women who like washing dresses can have pretty ones ready-made this year at about half the usual price. The fashion of loose bodices makes it easy to secure a good fit. The cottons are pretty and durable, dark printed sateens and firm zephyrs. Printed de-laines will be extensively worn.

Mousquetaire gloves, embroidered and scalloped at the top, are new; and there is every shade of kid now to be had—greens, blues, and pinks included.

I have just seen a pretty lawn-tennis frock for a child, made in blue woollen stuff, but printed all over in white with shuttlecocks, balls, and racquets. Washing silks, especially spotted ones, are much used for children. The yokes, the plain skirts, the many runners at the waist, and the high sleeves are the points which indicate the current modes. Children's mantles take the form of full coats, the fulness gathered at the waist beneath a pointed velvet belt, and set into a yoke.

Parasols are made of chiffon muslin and crêpe de Chine, either bouillonné all over, or kilted in two deep flounces. The handles are now made shorter than last season, but generally of natural wood, and cherries or plums are hung from cherry-wood or plum-wood handles. *En tout cas* are useful, for they answer a double purpose, and it is always difficult to know on leaving home in the morning what the weather will be two hours hence; so most women will be glad to learn that *en tout cas* are the height of fashion—in plain silk of all colours.

The pretty hat worn in our initial letter shows the prevailing style, with the crimped back and crinkled brim. There is a wreath of flowers carried round the front, a bouquet beneath the velvet-lined brim. The bow of bordered ribbon is supplemented by three upstanding pleats, edged by a straw plait, through which ribbon is run. It is made in fine Tuscan.

The child's frock in our third picture is a pretty combination of white embroidered muslin and soft silk, with Pompadour sprigs. The back of the skirt is formed of the silk, and the sleeves and the front of the skirt of the embroidery, and half of the bodice; the silk crosses it diagonally, the folds being secured at the waist by an ornament. The pointed collar-band is new, and notice how plain and simple the sleeves are.

The mantles of to-day are much shaped to the figure, as in the third illustration, where soft lace folds disappear in a corselet bodice of beads, edged with fringe, which widens at the point in front. The collar-band is high, and the rounded yoke is of bead work. The sleeves of velvet stand up exceedingly high, and are of an oblong form, trimmed with beads and passementerie.

II.—FROM OUR PARIS CORRESPONDENT.

Bright colours are asserting their sway in Paris, and if they make their way, and keep their hold on English

taste, they will greatly enliven your social gatherings. I am always saddened by the black which English-women persist in wearing so generally; it is not even banished from weddings. I do not know how long it will last, but Parisians are favouring pearl-grey gloves, almost to the exclusion of others; and a great quantity are being sent to England, sewn with black, and white gloves are treated in the same way. The mousquetaire is preferred to the trouble of many buttons.

The tones in woollen gowns are so fresh and charming, we forget how fragile they are—such as greys, fawns, and heliotrope; but it is not called heliotrope now; peach or clover is the new nomenclature. The rough knickerbocker threads appear on most of the new woollens. The skirts are plain, simply hemmed with many stitchings; in some, almost imperceptible folds at the side of the front breadth are introduced to prevent undue flatness, and the back is gathered. The loose jacket, with lapels open to show a vest, is often made with a braided plastron; the collar high, a pointed belt set beneath the waist.

Seamless bodices are a fad of the hour, but, like the pride that apes humility, they are a snare and a delusion, for they are simply placed over a well-boned, many-seamed lining. I have just seen a light blue and tobacco-brown woollen dress—the skirt with one seam only down the centre of the back; in the mode of arrangement the stripes are straight in front, but fall diagonally at the back, where the fulness describes a duck's tail. Yes, that is the name it used to be called, and it fairly describes it. The bodice was simply joined under the arm—or, rather, fastened there—but the lining fitted closely, and some white muslin pointed embroidery defined the neck, waist, and cuffs. The vest I have just been describing had the same well-shaped under-bodice. Of course, when darts are done away with, it is necessary to gather the bodice at the waist in the middle of the front.

The old polonaise appears again in the Princesse dress, which is closely allied to it. It is a little draped at the side, and generally has high sleeves, plastron, and collar of silk or velvet. I have seen many such gowns in the new light pink tones. This is of the nature of vieux rose, but brighter and mellow. The old-fashioned blue-pink we wore thirty years ago has come in again for evening toilettes. The most curious point in the new gowns is that sometimes not only are sleeves, collar, &c., of contrasting material, but of contrasting colour. Grey and mauve, old rose and peach, blend in current modes.

The silver and steel work introduced upon cloth dresses are fine specimens of embroidery; and cloth bodices for evening are to take the place of leather. They look like soft velvet, and adapt themselves marvellously to the figure.

It will take some time to accustom ourselves to such vivid contrasts as dove and dark blue, blue and pink, but they are of French inspiration.

Every kind of soft fabric is in fashion, and mousseline chiffon is draped not only over plain silks, but over Louis XV. brocades.

Parisians seem to be using more flowers on their evening dress than is the case in England; loops of flowers adorn the front breadths, and keep the frilled chiffon in its place. Chiffon is now made with a border, which does away with the trouble of hemming.

Flower fans are most popular; and I recommend to the notice of young girls those which have a straight line of heath carried down each rib of ivory, this same ivory coloured to match the flower and the bows on the handle. Pink and mauve are the two prettiest colourings, and they have the merit of folding up into a pretty form, showing all the flowers massed together.

French hats are set well back on the head, so that they form an aureole round the face; and the upstanding brim is trimmed with flowers and lace. As often as not, there is no crown at all. Very few of the bonnets have any crowns; the loops of hair now placed on the head are drawn through the aperture, which is surrounded by roses or ribbon or other blooms. Bright pink roses are intermixed with apple-green, narrow ribbon velvet, which forms the universal strings. The mushroom form is a favourite one for summer hats, and its name tells its own story.

Great balls of jet form the head of pins used for fastening two bows standing up at the back of the crown. Crinoline is now a favourite material, which is pleated into open designs, or more frequently crocheted. It is thus applied to red gauze or crêpe, forming the edge; for most hats and bonnets are bordered, the latter frequently with rows of leaves. Dragon-flies and butterflies hover over many of the millinery triumphs of this season. The butterflies are mostly made in wired lace, which must be good in quality, or they look most shabby.

Green is certainly the favourite colour in millinery—light, vivid, summer-like, and spring-like greens; and with green gauze, yellow forget-me-nots are blended. Green wheat and black wheat are employed for trimming, and you cannot do wrong in having either a Tuscan hat or a Tuscan bonnet. It is a beautiful straw, bending with a touch of the hand. Mimosa is largely employed on Tuscan hats, and the flower-maker is most successful in reproducing this light and beautiful bloom. Yellow is next in favour to green—from the lightest tinge of primrose to deep vivid melon.

We are no longer particular as to whether the flowers we wear are in season, and might be gathered in our gardens. Nasturtiums and dahlias divide the honours of the moment with "the flowers that bloom in the spring." Magenta has come back to us—harsh, crude, and unrelenting, but blessed with the merit of brightness.

The plain make of the skirt encourages much em-



THE FIRST PEEP AT THE GALLERY.

broidery, which, as in the illustration, appears chiefly on the front. The gown is of a light spring green cloth, opening over a copper-coloured panel at the side. The sleeves and bodice are green. The sleeves are hidden by embroidery, and a pink spray graces the front of the bodice, which opens at the side, and discovers a glimpse of the copper. It fastens with four buttons and loops at the waist.

The style of dress worn in the picture is exactly suited to light materials. In the original model it is made in blue and pink; the front of the skirt and bodice is pink; the former has some six flounces and a pointed tunic. The bodice is full. The sleeves and revers are blue, likewise the collar-band, as well as the rest of the skirt. The wide belt and buckle are distinctive, so are the pretty loops of ribbon at the side, carried down to the rosettes. The hat matches, only the front is straw; all the rest is blue, but the pink is recognised in a spray of apple blossom on the front.



WHAT TO WEAR IN JUNE.

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

I.—FROM OUR PARIS CORRESPONDENT.



TEA jackets are just one of the most convenient inventions of modern civilisation as far as dress is concerned. They meet a generally felt want, for they are slipped on in a moment in place of stiffer bodices with more bones, when the walk of the day is over, without the trouble of removing the skirt. They are

made in a great variety of ways and in many materials, but the one heading our chapter gives a most fair and faithful impression of the best style. It is made in silks of several kinds—plain, striped, or brocaded; satin and velvet are not out of place, but light plain woollen stuffs can be employed to advantage, or fine cloth. There is a range of fabrics that are not at all expensive and yet most suitable, consisting of stripes composed of tiny flowers in natural colourings, and the Pompadour style on plain grounds. The jacket requires but little material, and many a piece of brocade laid by might be used to advantage. Indian stuffs answer quite well, indeed, the more uncommon they are the better. The back is plain and tabbed at the waist, the collar is high, and from beneath the material comes a full front of sprigged net muslin or chiffon, or sometimes mousseline de soie. This is bordered with lace, and long looped bows are introduced at the throat, and fall below the waist. The frill of lace comes from beneath the basque all round, and the sleeves are very high on the shoulders but large and loose, ending between the elbow and the wrist, the elbow bow appearing in the bend of the arm. A frill of lace is carried down the front. A garment of this kind answers well for home dinner wear. The printed voiles are also used largely for all this class of jackets and tea-gowns, being thin and light, with floral designs printed on them in almost natural size and in natural colours. Peach is a very favourite tone. Pinked-out silk is largely used inside the hems of tea-gowns and dinner-gowns, and as almost any pale tint will do, old treasures laid by can be brought to light with advantage.

Valenciennes is the best-worn lace in white, Chantilly in black. Square collars much betrimmed with lace appear on many tea-gowns and jackets, but whatever else is omitted the high sleeves are imperative. Some are pleated perpendicularly from the

shoulder to the wrist, and a zouave or bolero jacket is a portion of many, for you can select either; the former falls in a square end, the latter has a short rounded front. Feather stitching in silk of the same tone as the vest is introduced on a great many, and is a pretty addition where there is a frilling of lace.

For dress just now, all the attention seems to be directed to the bodice, skirts are very simple. The figure in the illustration with the double jacket and double revers is a case in point. The wide revers, forming a square collar at the back, is a revival from the Incroyable period, and gives great breadth to a slender figure. The dress is made in a light greyish-green woollen, the skirt absolutely plain as far as drapery is concerned. It is gathered at the back, and, above, the hem is bordered with a rich embroidery, into which a few threads of a deep ruby-red are blended with much effect. These are intensified by a wide sash at the side, of red velvet, bordered with a deep fringe having a knotted border. Fringes with knotted borders are very popular, and heavy makes of silk are likely to be extremely well worn for some time to come. Undue flatness in the front of the skirt is obviated by carrying three pleats on either side into the waist.

The waistcoat is made of brocade in which the *réséda* blends with red; it fastens down the front, which is uncommon now that the modes of fastening are so often hidden. The outer jacket is made in the plain material, and so is the deep revers collar which appears on the outside; but the under one is all in the brocade, matching the cuffs. The flat toque is made *en suite* with a red bow in front. It is not by any means a necessity now that dress and bonnet should match; they must accord and not form any violent contrast, that is all.

Velvet is likely to be worn throughout the summer unless it proves unusually hot, but it is mingled with most of the fashionable woollens, and velvet sleeves are so much worn that they run a risk of becoming common. The pretty wearer of the large hat is arrayed in brown voile blended with velvet. The skirt is so curiously arranged that the centre of the front seems to have twisted round to the side, but this is not so, it is purposely arranged in that manner, and four kilt-pleats of velvet are introduced at the side. The velvet sleeves are very high on the shoulders and tight at the wrists, and a triple fold of velvet in the centre of the bodice-front forms the trimming. The novelty, however, is the straight line at the waist combined with the quaint fastening of four buttons below, with what is part of the actual bodice and yet has the aspect of a deep waist-band. Brown of a light tobacco tone was the tint of the original model, and the hat was velvet with large brown bows peeping above the brim in front, and resting on the hair over the forehead. In Paris no trimming would



"GOOD-BYE."

seem to be so fashionable as feathers, which are employed to border dresses and mantles. At a recent wedding in Paris one of the guests wore a redingote composed of Impeyan pheasants' feathers, and a muff to match—a truly wonderful notion.

Englishwomen seem to be adopting the Parisian fashion of having only a wreath of flowers for a bonnet. There is one advantage in them, they need merely the slightest possible foundation of twigs and are quite easily made. They have no strings, but a white veil leaves no uncertainty in the mind as to whether an evening head-dress or a bonnet is intended.

The bonnets are small, but the hats grow larger and larger. They are loaded with flowers, have barely any brim at the back and a very high one in front, with all the fringe or puffs of hair well to the fore, for they rest only on the back of the head.

Guipure trimmings are made in exquisite designs, and are used for millinery a little, but principally for yokes and bands and epaulettes on gowns, when they look exceedingly handsome. Figaro vests are made entirely of them and answer every purpose. Princess dresses and Princess polonaises are in vogue.

There is one decided revolution in dress: short gloves with only two buttons are beginning to be worn in the morning, on account of sleeves being so tight at the wrist.

II.—FROM OUR LONDON CORRESPONDENT.

Children's fashions become a matter of importance to a large section of the community now the bright June sunshine is upon us. The lithe young limbs are in unison with the gaiety of summer and movement is a necessity of their being—not always conducive to the maintenance of tidy frocks.

The two frocks sketched on page 439 are easy to make, and not at all cumbersome. In both, the skirts are quite full and straight all round, the waists as long as possible. The striped dress is a happy combination of pink and white, and is bordered with a *ruche en coquille*, which does resemble a shell, as its name implies. This effect is produced by a treble box-pleat, close and full. A similar ruche borders the cuffs, and is carried straight across the front of the full bodice to simulate a yoke. Bodice and skirt are sewn together, and the union is hidden by a band of black velvet, tied in the front; there is a straight collar-band, and the sleeves are high on the shoulders, but, happily, not so preposterously high as they are worn by adults, which often amounts to a deformity. The hat is straw, with a band of black velvet, and a feather poised in front—for, curiously enough, feathers are more used in children's millinery than flowers. The brim is shallow at the back, and very wide in front; but it does not shade the face, which is really essential in sunny weather.

The other little figure wears a bright red poplin frock, bordered with a ribbon galon, interwoven with a design. This edges the hem and borders the collar, and also forms a V in front, the full sleeve having a turn-back cuff bordered with the galon. The bodice is closely gathered into a point in front, and is edged with a sash which ties at the back, and has a netted border at each end. The hat turns up with a wide coronet front.

A new idea for a lawn tennis dress for children is a blue material printed all over in white with balls, bats, net, &c. It is made up into a tucked skirt and full blouse bodice, with blue yoke, feather-stitched. Washing silks, with spots and other devices, are a favourite material for little girls, and guipure lace of a heavy make serves for cuffs, yokes, wide turn-down collars, and other necessary additions. The guipure made of silk and cloth is much used also, and heliotrope is as much in favour for the children as for their mothers.

Many of the little skirts have some half-dozen horizontal runners just below where they are joined to the bodice. Tartans are used for children, but, happily, only the smaller designs. Check stuffs are mingled with plain, the front perhaps plain, and the bodice, the back, and the sleeves checked. Pointed

belts are introduced on the fronts, sometimes made of velvet, sometimes of silk on a woollen frock. Yokes of all kinds are fashionable for children, and velvet sleeves, which for girls of twelve and thirteen are further carried out by side panels on the skirt. Printed muslins, as well as thicker makes in white, are used for lighter dresses, with the most charming frilled fichus tacked down on to the shoulders.

The mantles and jackets have much that is picturesque about them when designed for young people. Some are made with yokes and high upstanding sleeves, the material fullered on to the yoke and compressed at the waist by a band, so that though loose and ample in dimensions, they come under the head of coats. The collars are nearly all high, and many have double sleeves: one tight to the wrist, one full, and hanging to the elbow. Others, as cloaks, have yokes and frilled collars, the bulk of the material pleated to the yoke and flowing to the feet.

But the decided novelty is the Louis XIV. coat, in coloured cloths. These coats are quaint, are long in the basque, indicate the figure, have wide mousquetaire cuffs and flap pockets, and the tones in which they are mostly made are snuff-brown, a deep myrtle-green, a dark china-blue, and puce—the tints, in fact, in which the beaux appeared at Ranelagh, with the Belindas of those days. They are, many of them, braided, and some have capes, like the riding-coats of a later period, which seem to need the pointed beaver hats of the same era. Many of the fronts of these jacket-coats—for they savour of both—are trimmed in front, *en Brandebourg*, and some are double-breasted, fastening at the side.

There are very light-coloured green cloth jackets, which are well worn by children, trimmed with checked velvet cuffs and collars; and others, in light terra-cotta, have soft silk vests in front, and hoods at the back.

The very youngest children, just emerging from babyhood, wear jackets with the flap-seams; and some of them in dust-coloured cloth are exquisitely made. Gold braiding is introduced on many of the new outdoor garments for children. All-round cloaks in soft pongee silk are capital wear as dust-cloaks and wraps; and with four capes—as some of them have—they are, indeed, most bewitching garments. The hats are large and picturesque—made in lace or straw, and trimmed a great deal with bunches of baby ribbons in all colours blended. The Leghorns and Tuscans often have lace crowns, and gauze ribbon is a favourite trimming. The small hats of the Tam o' Shanter order, made with a double brim like a pansy, are peculiarly well suited to young faces. Daisies are used much, and form a fringe, falling from the crown. Some-

times they are tacked on to the frill of lace sewn on to the brim of the hat.

You see by the accompanying sketch that grown-up people are wearing tartans; but they are the darker greens and blues, the 42nd, the Macduff, &c., not the brighter reds. They are cut on the cross for the skirt, and fall in soft folds at the side. The bodices, fastened beneath the arm, are stretched over the figure, also on the cross, and show no seams whatever; but there is an under-bodice very well boned beneath, and any superabundant fulness is gathered in at the waist, back and front, a sash-band of the material outlining the waist-line.

The jacket worn over this bodice shows one of the newest shapes. It fastens only at the neck, and forms an elongated point in front, with a turn-down collar, flap pockets, revers at the edge of the front, and the sleeves all made in silk. It is cut to the figure at the back, and is very easily slipped on and off. The small toque is made to match, and is only raised in the front, just covering the top of the head, which appears now to be all that is expected in the way of headgear. We can only hope that neuralgia will not be on the increase, as we might justly expect it to be.



THE CHILDREN'S HOUR.

so on. Then, again, the gooseberries, currants, and raspberries are also at the same time occupying us, and by exercising a little observation we shall find that all need by no manner of means be gathered, while the removal of a first crop greatly facilitates the ripening and swelling of those we allow to remain on. A good number of white currants may be allowed to hang on for a while, or they should perhaps be netted, particularly in a dry season, because of the birds; some few gooseberries also should be permitted to remain to swell to the size of the typical August gooseberry.

Then the flower-beds will need a constant examination, and faded flowers should be removed, and their

place supplied by some hardy annuals which we have always recommended to have at hand in pots ready to supply blank places.

The dahlias, again, will be rapidly coming on, as the following month they should be in their perfection; what they want now is occasional liquid manure, a watch kept against the earwig, and their stakes and supports all in good order.

The kitchen garden work, of course, this month is overwhelming; weeding, successional sowing, clearing off used-up beds, &c., giving us daily work. Indeed, this department alone could easily engross us the whole month.

WHAT TO WEAR IN JULY.

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

I.—FROM OUR LONDON CORRESPONDENT.



IN bright summer sunshine we are apt to discard mantles, and our initial sketch gives not only an easy mode of making a bodice, but one that would look extremely well out of doors. It could be made in any washing material, as well as in soft mousseline de laine, and in the many Oriental silks now in vogue. The range of colour for this class of material is greatly increased, and now there is a decided tendency to adopt much more brilliant colouring. The

model from which this dress was taken was made in light heliotrope, with velvet trimmings of a darker tone.

There is really nothing new in it—indeed, it is altogether a revival of the styles of twenty years ago. It is a bodice made full back and front, ending at the waist, with the skirt sewn on to it; the union of the two is concealed by a narrow slightly pleated band of velvet, which fastens invisibly, by hooks, under the arm. The fulness is simply drawn towards the back and towards the front, for there are no side seams either to the back or the front, and the material is so cut that it adheres closely to the figure, save where this fulness seems to fall naturally. But the lining must fit most exactly, and be well boned. The only trimming is a

soft closely pleated frill of chiffon muslin the exact tone. This is so managed that it turns down from



AT THE FLORIST'S.



"CAN YOU SEE THEM?"

the neck and forms a double cascade on the front of the bodice, diminishing to a mere nothing at the waist-band. It is by no means open at the neck, but it is not cut so high as bodices are mostly worn. The sleeves are a revival of the same period; only, and here lies the skill of the dressmaker, the fashions of old days are adapted to the modes of the present. There are five puffs in all, the smallest at the wrist, and the largest on the shoulder, which is so drawn up that it stands very high, as sleeves are now worn. Each of these puffs is divided by bands of velvet, and a frill of the material falls over the hand at the wrist.

The skirt is as simple as the bodice. It is made up on a foundation; and, if the material used is wool, it pays to have silk, and this should be bordered all round with a thick ruche at the hem. Over this the skirt shows a wide bind of velvet, and is cut fairly full, just sufficiently so to be caught up in a sort of double box-pleat at either side into the waist-band, and to be gathered very full at the back. I recommend this style to home dressmakers; almost any young girl clever with her needle, and accustomed to make her own dresses, could carry out successfully a gown of this description.

The hat worn with it is a novel shape and quite original. The brim turns up at the side, and stands out straight in front, like the canopies which overshadow Italian market-stalls.

The top is hidden with flowers (at least, the top of the brim); the crown, which is much less in size, is left untrimmed. The parasol matches exactly—indeed, is made of a piece of the material, with a bow of velvet on the handle and at the top.

During our London season, for fêtes and full-dress occasions, huge parasols have been the fashion—military tents, in fact—draped and swathed in diaphanous materials, which have added greatly to their size. These have been extensively trimmed with frillings, so cleverly managed that the selvages did away with any necessity for hems; and very curious mixtures of colour have been seen in these parasols, mauve and green being the most notable. By far the prettiest have been pure white—not cream, but pure white—in mousseline chiffon, and these have been much affected by young girls; while for ordinary everyday use *en tout cas* have been chiefly carried.

Our second illustration shows more elaborate makes of gowns. In one the skirt is plain all round; in the other it opens in the centre of the front, to show a tartan material with which it is intermixed. I will first describe the dress which is made with the two bands of muslin embroidery carried round the skirt. There is a gathered flounce at the hem, and it is attached to the waist in a fashion which is not difficult to carry out.

Across the front it is as plain as the figure will admit; and there are three kilt-pleats on either side, wide and deep. It is gathered at the back; but in the present day skirts are of secondary consideration, the bodice is much more elaborate. The sleeves—cut in a "leg of mutton" form, with only one seam under the arm—stand up wide and high on the shoulders, and become narrow at the wrist; here they end in a band of material, with a frill of kilted lisse falling over the hand. The actual bodice joins the skirt at the waist, and forms a point at the front. Plain fronts open over pleatings of the material, which widen on the bust and diminish at the waist, where they are ornamented by a stomacher trimming of the muslin, consisting of three points, the centre one the lowest. Then, again, these folds open at the throat to show a neck-band and very short vest of muslin embroidery over silk. It is, I assure you, a very effective little dress.

The hat worn with it is more of a *paysanne* order, made of straw, the brim turning down towards the ears, and the crown surrounded by roses.

The make of the other dress I should be inclined to recommend to those who are preparing for summer holidays; of course, it depends greatly on what material is used. In the darker tints it

would be most useful for travelling or sea-side wear, while in lighter shades it could be worn in London. The model is in plain grey ladies' cloth, intermixed with a check of blue and white. The cloth opens at the side with a black pointed galon carried down the entire length; the bodice is cut much after the order of an Eton jacket, opening wide in front, and bordered with the same black pointed trimming. The front vacuum is filled in with two crossing draperies of the check, forming a vest, opening just sufficiently at the neck to show a pointed piece of white cloth embroidered with grey roses. The sleeves are close-fitting, with the black trimming at the wrist; and quite at the top, through a rounded aperture, peeps the blue-and-white check. This can be worn with a toque or a bonnet. The bonnet in the illustration shows just the close small shape universally worn, and is tied beneath the chin with a bow of velvet without ends.

Millinery becomes more and more curious as the weeks fly by; it would seem hardly possible to have a bonnet too infinitesimal, and the most quaint and curious flowers have been introduced—especially dandelions—both in flower and in seed. Still, roses are the universal flower. All through the London season ball-rooms and dinner-tables have been almost exclusively decorated with them; and pretty posy bouquets which women have been so fond of carrying have been principally of roses. I have seen a good many bonnets composed, not only of natural flowers, but of real roses. A shape is made of the stems, and fresh flowers are fastened on them as required. This is a useful little hint for dwellers in the country, who might improvise their millinery for smart occasions at very little cost.

One noted firm of florists has made a specialty of bridesmaids' bonnets in real flowers, and has scored a great success. It is a pretty idea to wear natural blooms, and a poetic one, but it requires skill and knowledge when and how to wear them. Some of the prettiest ball-gowns have had ruches and flounces of real blossoms; and when these were chosen with care they lasted well, but otherwise they soon become faded, and most untidy in appearance.

Gentlemen are wearing large button-holes; those which women affect are rather smaller this year. The best plan for using real blooms on evening bodices, is to place the stem in moss sewn up in oil-silk, which must be hidden among the folds or bows. Thus treated, they last the entire evening, instead of drooping all too soon.

II.—FROM OUR PARIS CORRESPONDENT.

There is a marked difference between dress in England and in Paris. Whereas at home you are all trying to see how scanty your skirts can be, how high your sleeves, and how bizarre the cut of your bodices, the leaders of fashion in Paris have only adopted the violent changes in the *mode* with some little reserve.

You will hardly believe, as you read it, how glaring are the contrasts which are now considered in good taste by the women who not only know how to dress, but do dress well. Imagine a bright blue muslin—of

the colour you used to call "royal blue," and were wont to associate with the Princess of Wales when she first came over to you as a bride. (By-the-bye, this colour is exceedingly fashionable in velvet, and last May I saw several dresses being sent over to England, for Queen Victoria's Drawing Rooms, made with trains of this royal blue velvet.) But to return to the muslin. *This* particular one had white marguerites printed all over it, and was made up over yellow silk. It sounds alarming, but it really was a very elegant dress.

I will give you another instance of the prevailing mixture of colour—an evening gown, made with a black train and light blue petticoat, both brocaded in the same pattern. The front of the petticoat was draped with silver fringe, and over this was an apron of brilliant red silk, while at the hem of the train was a rouleau of dark blue. All these amalgamations require skill to be successful, and should not be attempted, save by a real artiste in dress.

In our third illustration are shown two simple dresses which appeal to the wants of the moment. Printed mousseline de laines and foulards are most in request just now. Black-grounded foulards with large wafers of colour upon them have had a great success, and, reversing the order of things, light colours—such as pink or blue—have the design in black.

Materials like this serve admirably for the picture of the young girl with the becoming straw hat with large bunches of roses. The material is light pink, covered all over with heart's-ease in black; and at the foot, in lieu of the universal *ruche*, there is a quadruple *bouillonné*, placed on the hem of the front breadth, and the front breadth only. This is cut on the cross, and the effect is produced by gatherings at intervals. The skirt is perfectly plain, as so many of these skirts are, and has neither fold nor pleat in front; but at the back, where it just touches the ground, there is no lack of material. The bodice is very charming; half only of it is made of figured material, the rest plain, matching the sleeves, which are cut *en gigot*, showing considerable fulness on the shoulder. A band of black ribbon encircles the waist, and is fastened at the side by a bow; above which are two other straps and bows coming from beneath the arm, which confine the fulness of the half of the bodice that is of plain material; the other half—fastening apparently diagonally over it—is in figured material, and any redundant fulness is drawn towards the centre at the waist. Where the one material overlaps the other, there is a full falling frill of white lace. It starts from the left side of the collar-band, goes round the back of the neck, and across the bodice, disappearing beneath the bands of velvet, and falling in one long end, the frill always turning downwards.

The other figure shows what is being worn in Paris at the present moment by the rising generation who have not as yet attained even the important age of fifteen. The frock is one which in England would be considered almost smart enough for a *fête* or party dress, for nowadays little people rarely wear low dresses. The skirt is made of a soft woollen material, with three bands of wide yellow velvet. Over this is

an Incroyable coat of the same fabric, falling over the back of the skirt, which portion is cut in one with the bodice. This coat-bodice, unlike the usual style, is cut low at the neck, in a rounded form, showing a white chemisette beneath, set in a wide upstanding band of embroidery.

The coat fastens with one button only, flying open in the front to show this full under-vest, confined to the waist by a broad sash-band. There are two large ornamental buttons on each front, and the sleeves—which come barely beneath the elbow—are bordered with pleating, slashed on the outside of the arm; the slashing is filled in with puffings of muslin.

Baby fashions do not alter very much; but just now pelisses and frocks for infants are embroidered all over with sprigs, and two or three capes are not considered

too much. Where expense is no object, thin embroidered silk is the material used; but it is far too fragile for such wear.

I rarely discover anything very new in under-linen. There is nothing wears so well as the embroidery wrought on the garment itself—work which is carried out in the Vosges mountains, and has a ready sale here; but they are more useful than beautiful. A prettier class of under-garments is liberally trimmed with Valenciennes and clear muslin, and any insertion of any width through which ribbon can be run (a rather tiresome process for washing garments). Matinée and breakfast-jackets are made with wide sailor collars and very deep trimmings of lace. Printed muslins are worn a great deal, not only for dresses, but for all this class of raiment* and they are fairly serviceable.

A Song without Words.

BENEDETTO PALMIERI.

PIANO.

Andante mosso.

lunga.

p legatissimo ed espressivo.

rall. . . . a tempo.

cres.

WHAT TO WEAR IN AUGUST.

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

I.—FROM OUR PARIS CORRESPONDENT



WHEN August comes, we realise the full beauty of summer, which has only one more month to linger with us. It is the season of harvest, when we reap what we have sown, and Nature rejoices with us in the sunshine and the glory of fruition. But dress has to be considered then as in all other seasons; and the

theme is a pleasing one, for it is a period when the most becoming clothes can be worn and shown to the greatest possible advantage.

I am heading this chapter with a useful hat made by one of our best Paris milliners, which I think you would find useful in England for garden parties in the country, and for some of those delightful gatherings at the seaside, which, when I was last with you, I enjoyed so much.

It is suited either to a very young woman or to one who has passed the hey-day of her youth, and it is so far useful as well as ornamental that it shades the face. It is made in fine Tuscan straw. The brim—except at the extreme edge, where are four or five rows of plain plait—is made of straw lace of an open-work design.

It is very difficult nowadays to distinguish a hat from a bonnet. The received distinction has hitherto been considered to be strings, but in the present case I should not be prepared to call this headgear a bonnet, although some narrow velvet comes from the back, and is tied under the chin.

It is quite shallow at the back, the brim being broad in front. On the top, near the edge, there is a bouquet of yellow marguerites, and some lilac-coloured vetch is mingled with dark heliotrope velvet. The back has a cluster of bows with a preponderance of the yellow blooms. A trail of foliage falls over the hair, which Frenchwomen now wear low, after the order of the Catogan.

There is this distinction between French and English women—that the former rarely wear a veil if they can help it, and the latter always do. In the present style of headdress there is a great deal of difficulty in the arrangement of veils; they should always now cover the mouth, and the material must be cut with liberality and then drawn towards the face and knotted at the back with pins, placed just where they are wanted; and, moreover, plenty of time must be given—for dressing, to be well done, cannot be carried out in a hurry nowadays.

Bodices require careful fastening, and hats thoughtful adjustment.

The prominent idea in millinery now in the Parisian capital is the adaptation of the Greek headdress to our modern requirements. It is very becoming when on; but off, its aspect is almost comical—for it is little more than a *bandeau*, made either in velvet or of gold or silver ribbon gauze, with three ostrich tips rising at the back. The hair of the wearer fills in the vacuum at the top, and to pretty women it is particularly becoming. Wreaths of roses are fashioned after the same order, but they are made more bonnet-like by soft-falling embroidered lace being brought in a point over the face, and bows of ribbon velvet replacing the feathers at the back, velvet strings coming thence to beneath the chin. The fashionable hats are enormously large as far as brims are concerned, but only appear in front, and the French milliners have a careless fashion of drawing narrow coloured velvet through these brims without any definite plan whatever. This gives pretty little effects of colour, which are singularly artistic.

Dark navy-blue and red are much worn together, and dark blue silver-spotted tulle and *crêpe de Chine* are used as a cover-all in many ways in millinery.

Most exquisite full-blown roses appear to be thrown on to these broad-brimmed hats, almost covering the crown; but in truth this carelessness is much studied, and the Montabello roses are the most fashionable for the moment.

Quite new, but not in the best taste, is the widow bonnet—made in light tulle with pink roses in front, and a long double veil of black and white tulle down the back, whence the headgear derives its name.

The second figure in our sketch wears a more useful style of bonnet—a close-fitting capote with a bunch of flowers in front, backed by two or three loops of ribbon velvet. The dress is made in mousseline de laine, a capital revival for young girls, the material looking fresh and pretty, and lasting a long time, which is a great merit where allowances are limited. The dress is prettily made; the ground is white, and is scattered all over with printed carnations and green foliage. The carnations are a deep red-pink in tone. The skirt is cut with a broad pleat in front, four kilt-pleats at the side, and a full gathered back. There is no drapery whatever. At the hem, across the front and side breadths, is a double-gathered ruche, pinked at the edges, of a vieux-rose tone, matching the carnations. The bodice has a full rounded lace yoke gathered into a silk ruche at the throat, and edged on the bust with a triple flounce of silk. Below this the bodice is gathered into points back and front, and simply edged at the waist, with a band of narrow ribbon falling in a loose bow at the back. Wide sashes hanging at the back are quite out of date. The sleeves are of the *gigot* form to the elbow, standing up very high from the elbow to the wrist. They are gathered into a tight gauntlet piece, the whole being made in the mousseline

de laine, and it is finished off with a narrow turned-back cuff of lace. The hat worn with this has a brim standing up well above the face—aureole fashion. A bow of coloured ribbon to match rests on the hair and on the edge of the brim, united by a band of the same, a few bows decorating the outside. The parasol—which should be white—also displays bows of vieux-rose ribbon, one on the tip and one on the handle, but made in a pyramid form, not in the loose tied bows of last year.

The other dress illustrates two points of fashion which it would be well for you to bear in mind if you have in contemplation the preparation of gowns for future wear.

First, it appears to be cut with the bodice and skirt in one; and, secondly, there is the union of materials.

It is an eau de Nil bengaline, trimmed with velvet of a darker tone, and a graduated band of embroidery—in reality, silk guipure lace worked in coloured silks.

You must notice how this is applied in front; it starts from the left side somewhat wide, narrowing at the waist, but continuing in an unbroken line to the hem of the skirt, where it becomes considerably broader. The bodice and the left portion of the front are cut in one, of the crêpe de Chine, slightly pulled to a point at the waist, where it is outlined by a band of velvet pointed in front and placed under, not over, the lace embroidery at the side. The rest of the bodice is velvet, and so is the sleeve, which is cut away on the outside of the arm and filled in with puffings of embroidered guipure, kept in its place by a couple of bands of velvet carried across it. The handsome embroidered trimming appears at the hem on the left side of the skirt, which is composed of silk of the lighter tone, the back being a combination of velvet and crêpe de Chine, gathered but not draped. There is a pointed yoke of darker velvet on the bodice, with a high upstanding collar.

Bonnets in Paris accord with the dresses, but do not match them, and in this case it is black spangled with gold.

II.—FROM OUR LONDON CORRESPONDENT.

The two pretty little damsels in our picture (on the next page) have arrived at the railway station of a well-known seaside resort, celebrated for its exquisite scenery. While waiting for the rest of the party they are already beginning to enjoy its loveliness, and are doing their best to catch the distant view by means of a lorgnette.

They are dressed, as you will perceive, in the latest fashions, and I am about to describe to you the materials of which their pretty gowns are made.

The figure to the left wears a fine ladies' cloth, of a light fawn tone, opening over a front breadth of cream cloth. This is embroidered in fawn and gold at the hem, and large sprays of the same embroidery start at

the waist in a broad shape, and diminish to a point half-way down the skirt. The full fawn cloth back is edged with three rows of narrow gold galon; the sleeve is in the gigot shape—full and high on the shoulders, trimmed at the cuff with three rows of galon, having lace ruffles below. At the back, bodice and skirt are cut in one; in the front, the former ends at the waist, the fulness being drawn in through a wide gold buckle quite seven inches long.

It has a detachable cape, which is so ornamental that it can be retained indoors if the wearer pleases. It is made of a pointed piece of white cloth, entirely covered with the gold and fawn embroidery; there is a straight all-round collar of the same, and no fastening whatever, but it is secured beneath the buckle, and opens in a slightly V-form to show the gold buttons on the bodice. This cape is bordered all round with a full frill of the fawn-coloured cloth, wide on the shoulders, narrow in front, pinked out at the edge in large scallops.

The hat is a fawn straw with wild roses and fawn velvet bows.

Her friend is arrayed in a new class of woollen stuff—a large electric-blue stripe on a white ground, with a white brocade, in the form of a large spray of



AN EXPLANATION.

myrtle, thrown on to the check at each intersection. The skirt is quite plain and narrow; it is sewn on to the bodice, and both can be slipped on together.

There is a pointed waist-band of gold embroidery on white, duplicated on the collar-band. The sleeves are of plain white woollen—very full on the shoulders—the tight gauntlet cuffs meeting the white, and made of the check, so sewn to it that the upper portion falls in a triple horizontal pleat. The large straw hat is crowned with poppies.

The pinafore dress is a new cut that many girls could make at home. There is a close-fitting bodice; beneath and over this back and front is a sort of pinafore bib, cut in one with the skirt, and slightly draped on the shoulders. A slashed over-sleeve, matching the pinafore, comes to the elbow, and there is a tight under one, in contrasting material, like the upper part of the bodice.

You hardly see a bodice now which has not a Bolero jacket, and sometimes this same rounded piece is duplicated about the arm-holes at the back. Full bodices have quite come in again, but the fulness is generally drawn to a point in the front, and does not appear much about the shoulders.

I will, however, more minutely describe a simple stylish bodice not difficult to make.

It is plain at the back, the basque cut up into small, shallow, square tabs. The collar is covered by a broad band of passementerie; a straight band of the same goes down the centre of the front, hiding the hooks; and pieces of shaped gimp trimming are carried round the arm-holes in front, while between this and the centre passementerie the bodice is filled from the shoulder to the waist, outlined by a band of the same trimming, the half of which has to be hooked on after the dress is fastened.

Many of the full bodices start from the shoulders, apparently opening over a V-shaped piece, back and front, which has all the appearance of an under-bodice.

Foulards and cotton gowns are frequently made

with yokes of white muslin embroidery, over which the rest of the material is pleated, the pleats confined at the waist by a band, and ending like a shirt in an all-round basque. The sleeves are full and high on the shoulder.

Perfectly flat hats, literally carrying out the old saying, "As flat as a pancake," in both black and white straws, are much in favour for young people.

They are crowned by wild roses, marguerites, and small blooms of that nature. Hats with crumpled crowns, made in white horse-hair, trimmed with white feathers and white velvet, are the height of the fashion.

We do not like to think of rain in this summer season, but some days must be "dark and dreary," and the water-proofs are now made as becoming garments, of shot silk, drawn into the figure back and front, with and without capes. A new shape, and very good one, is on the plan of the old circular, with a slit for the arm to go through; but on the shoulders are a couple of capes, which give it shape without interfering with the comfort of the original easy cut.

Tricycle-riders will be

glad to hear of a well-ventilated cape (cut sufficiently long to cover the handles in front), which can be stowed away in a waterproof case, and weighs from twelve to thirteen ounces.

A waterproof-faced cloth is a capital invention, both for dresses and cloaks, and some of the brocaded silk waterproofs, being admirably ventilated, are fit for wearing on any occasion. There is a new driving-ulster, made double-breasted, with a coachman's cape, which certainly has many merits. But all this talk about waterproofs is only on the principle of "forewarned, forearmed," for it does sometimes happen that our autumn holiday season is broken up by unpropitious weather.



"WHERE IS THE BOAT?"

WHAT TO WEAR IN SEPTEMBER.

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

FROM OUR PARIS CORRESPONDENT.



PARIS at the present moment would seem to be given up to foreigners. Americans abound, and English folk hurry backwards and forwards from Switzerland and other favourite resorts. Very little is known as to what the coming fashions are likely to be ; although wholesale houses are doing a very good trade with the English retail firms. The modes are not generally those which the Parisians themselves adopt ; for, truth to tell, you in England are

mostly a year behindhand, though there has been a very marked improvement in dressing, as far as Englishwomen are concerned, in the latter part of this century, and an English belle in the best society can compare favourably with the best-dressed Parisian.

I am now about to explain to you some pretty dresses suitable for the month, which are sketched in the illustrations.

The little girl in our initial letter wears one of the new fancy fashionable tartans—it is made in the style which finds most favour for children just now. I note how very smart the little ones look in such frocks, and it is a make which can be easily copied. The skirt is quite plain and gathered on to the bodice at the waist. The material is cut on the cross, which in itself constitutes a trimming. The little bodice in the same plaid is made full back and front. The colourings are double blue lines and single red ones on a creamy fawn ground. The yoke, cut in a rounded form, is of blue velvet, the exact shade in the plaid ; and from below this comes a Bolero jacket of the same blue, edged on either side with close-set gold buttons. There is a blue sash-belt without ends, but secured by a rosette, all made of a cross-cut band of velvet. The plaid sleeves are of the gigot form, the narrower portion at the wrist being finished off with a cuff of blue velvet fastened with three gold buttons.

There are several pretty novelties in

children's fashions : one mode of trimming for evening wear is some three rows of lace insertion about an inch wide let into the skirt above the hem and piped at either edge. Very vivid colours are in favour, as red and grass-green, with which creamy white is blended for vests and sleeves. Spotted materials are the newest, and occasionally combine with plain stuff. Swiss belts appear on some of the bodices. The sleeves are frequently slashed. Thick white dresses are worn in the evening trimmed with bands of white braiding, and the fishwife style is now made up in two tones—the lighter for the plain skirt, the darker for the tunic and bodice.

Children's boots are worn so high that, out of doors at all events, it is difficult to see what colour their stockings are ; but, in truth, they always match the dress exactly or are black ; but this is dusty wear for little children.

In the sketch below two fair dames have wandered away from the gay company at a fashionable resort to enjoy each other's society. They are both charmingly dressed in styles which exactly represent the fashions, not only of the immediate present, but of the near



AN AUTUMN DAY.

future. At this moment many provident women are preparing for winter and late autumn, and these styles are equally well suited for the thicker fabrics worn when the weather is colder. The lady who is standing wears a species of polonaise made of a soft woollen material in one of the new greens. This forms the back, which is totally untrimmed, and falls in fluted folds from the waist to the feet; but the front is of a tender shrimp-pink cloth, very fine and very supple. The

portion intended for the skirt-panel is embroidered all over with black silk, and braid of a fine Etruscan pattern, and at a distance looks as if covered with an appliqué of black lace. For the bodice, the plain pink cloth forms crossway folds in front, and is finished off by a dainty Steinker tie of antique white lace. There are revers of pink on the green, worked in black also; the sleeves are pink and black to match, finished off with a cuff of green velvet. I want you particularly to note this sleeve because it is what is likely to be well worn for some time. It fits the arm almost as closely as the coat-sleeve, with the addition of being much raised on the

shoulder, but it lacks the floppy fulness which has characterised those sleeves worn in London as well as Paris during the past few months.

The seated figure displays a much simpler style, but again skirt and bodice are cut in one, and very careful fitting is necessary. The front of the bodice is on the straight, but the sides are cross-cut, which shows to advantage when, as in our model, the material is check. The colouring here is blue and white, and plain china-blue of the darkest shade. There is an under-skirt of plain blue foulard, and the check foulard is cut up on either side of the front breadth, and united by buttons of two distinct sets of eight with loops of cord. The same trimming appears

in the triple slashings of the bodice both back and front, showing the blue under-bodice; the full high sleeves are of plain blue also. The shady straw hat is trimmed with marguerites, and that of her friend with the queen of flowers. Her parasol is of plain blue foulard, while that of her companion is pink lined with white and edged with lace.

A novelty in millinery is the double crown to hats. These extra crowns are generally united by bands of

feathers, and are wider than the surrounding straw, which they overlap. The crowns are very flat and small, and a notion of height is only gained by trimmings. When it is possible to obtain the right shape, it is quite easy to trim them, for a mass of flowers, or a few feathers and a bow, are all that is needed; but there is much art in the way they are placed.

The Alsatian bonnet is still much worn; but there are no two hats and no two bonnets which seem to be alike, and women have the privilege now of not only studying their own idiosyncrasies, but can follow what style they find best suits them. It certainly takes but little material to make a modern bonnet.

A new colour is coming out this autumn for boating and hard wear, called appropriately "bark," for it is the tinge of

the outer covering of trees when torn off, only somewhat redder; it blends well both with yellow and cream, and is to be had in flannel.

Several dresses of this kind have been made up either with the now fashionable leather jackets of exactly the same tone, or with a cape slightly pointed back and front, bordered with a graduated pinked-out frill. White cloth jackets find great favour in early autumn—quite short and very simply made—often having no fastenings at all, and again with one button only.

Wrap-cloaks are being made with loose Grecian fronts and Zouave jackets, but they are too fanciful for general wear. The Breton make of bodice has



"DON'T HURRY!"

been utilised for dresses and outdoor jackets, showing no fastenings, and rounded at the throat, with bands of velvet across.

FROM OUR LONDON CORRESPONDENT.

The reign of cottons and washing dresses is on the wane, and we return to woollen gowns with pleasure. Two very pretty ones are worn by the sisters descending the staircase seen in our picture. The elder, the bride of a year ago, is chaperoning her youngest sister, and, as is the right of her position, wears the more elaborate toilette of the two. It is made in soft black cashmere, scattered all over with tiny embroidered florets of light peach silk, matching the trimmings on bodice and skirt. At the back the skirt is fully gathered; in front it has an appliquéd band laced apron fashion edging the hem and carried up each side of the front breadth. The groundwork of this trimming is black silk with light peach laid over it as an appliqué, which again in its turn is worked in black in a full florid pattern. The "leg of mutton" sleeve is composed entirely of this mixture of black and peach; while the full pointed front of the same light silk is covered with spotted lace bordered with black galon and trimmed at the neck with detached marguerites of the same.

The young girl wears one of the new autumn gowns in one of the novel autumn shades, namely, a greyish-green of two tones. The back of the skirt is of the lighter tint, so is the front, but at the edge it is embroidered in appliqué, with the darker tone falling over a band of the same, as though it were an underskirt. The bodice is of the light grey-green, but the sleeves are of the dark tint, with a lace ruffle at the wrist; a wide frilling of the same lace turning downwards from the throat. The bodice is seamless, which means that it fastens under the arm; and the waist-belt of *passementerie* starts from immediately beneath the armpit, graduating to the waist, and composed of the two shades.

Seamless bodices are features in fashion, and are becoming when properly managed. The under-bodice, or lining if you like that better, is well seamed and well boned, but the outer covering is stretched to the figure on the cross so that it appears moulded to it. There must of necessity be a slight fulness in the front of the waist, but elsewhere there is neither seam nor wrinkle. The idea is a good one.

A convenient fashion is coming in of wearing black hats and bonnets with coloured dresses; and black ribbons are introduced on many gowns, especially with red, blue, and pink ones. Yokes and sleeves are mostly of a distinct colour from the rest of the dress.

I can strongly recommend for this intermediate season the use of feather boas; many a weak throat and bad cold originate in a too liberal use of fur ones, to which many women are constant the whole year round. The feather kind are by no means so warm, and prove most becoming. They are now made often as ruffs without ends, but tied with ribbon bows.

This much diminishes their cost and makes them less cumbersome when carried in the hand, for they really ought to be taken off on entering a room if you wish to derive full benefit from them. They suit nearly every class of face; they are made in white, black, grey, and natural tones; and for evening, in light pinks and blues.

A word or two as to gloves. If money is no object, and you are content to pay a good price for what will last a long time, invest in reindeer or doeskin gloves for the country. They keep clean and look well, and they are now made with huge brass, coin-shaped buttons quite as large as a threepenny-piece.

Another excellent novelty is the chevrette-made waterproof; they are called "Cape chevrettes," and no water will penetrate through them. It is quite the fashion to wear white gloves with white dresses, not plain white dressed kid, but *Suède* or castor. For driving the goatskin are the best, but they are costly, and for the same purpose doeskins are made with leather palms. Russian leather gloves are delightfully scented, and really are wellnigh everlasting wear. Like everything else, there is a great art in how you wear a glove; in the first place, they ought never to be put on for the first time in a hurry; they should be turned down well below the opening, and each finger well worked in before the thumb and before they are buttoned; then, when they are taken off, they should be pulled into shape and not put away carelessly.

Brooches have almost given place to ornamental pins, which are made of every conceivable shape, such as thistles, moons, man in the moon, stars, rays, and single stones. Moonstones and paste are much in favour, and are a peculiarly happy combination, as the tiny brilliants which form the setting set off the dull, somewhat lustreless moonstone, which is often carved in quaint, fantastic designs.

A useful article, which will be much needed in the rain and mud which autumn and winter invariably bring us, is a new dress-supporter, entitled the "Eclipse," which not only takes the weight of the dress off the hips, but has an ingenious contrivance whereby the skirt is raised from the ground by means of an invisible buckle.

It is no longer an impossibility for a *pédestrienne* to look smartly dressed when forced to go out in inclement weather, for the new mackintosh cloaks are almost as elegant as the luxurious out-of-door dust-wraps in vogue during the season. Some excellent cloaks in charming designs and perfectly free from odour can be now obtained. These garments, which are guaranteed waterproof, are made in all the new shades, and can be had in either plain silky material or fancy figured light cloth, with high collars and shoulder-capes, or long loose sleeves reaching almost to the hem of the skirt. Woollen cloth is now rendered waterproof in such a fashion that it is undetectable, and looks exactly like any other cloak, thereby enabling it a double debt to pay—serving for a wrap in sunshine and for wet weather also.

WHAT TO WEAR IN OCTOBER.

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

I.—FROM OUR PARIS CORRESPONDENT.



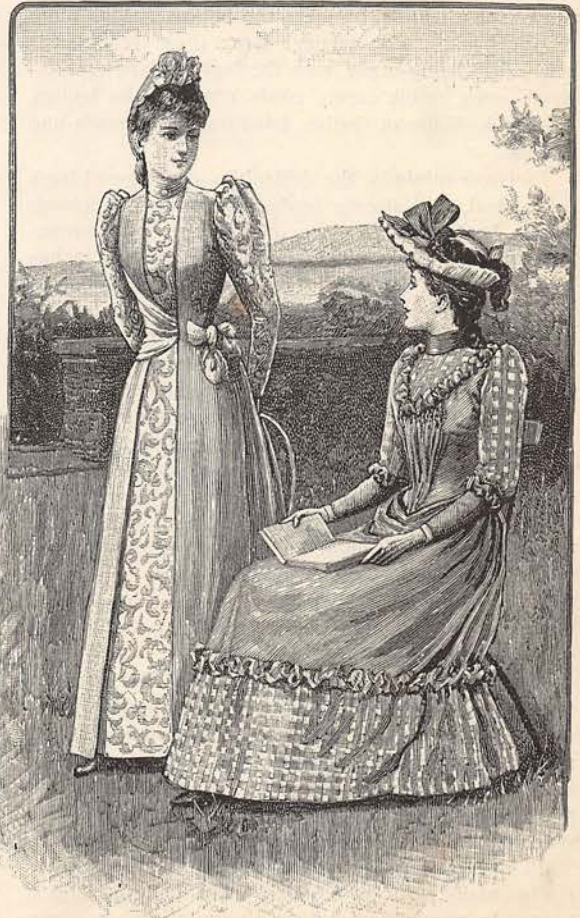
THE time has come and gone when we sing our summer's requiem—for this year at all events; and now we look forward to the delights of autumn with its golden tints. But winds blow often cold, and we learn to know that out-door wraps are an absolute necessity; indeed, in the country it is well to have a jacket, that is easily slipped on, always at hand, even in the summer-time.

In the initial letter you will find a new and fashionable autumn covering, which is suited alike to town or country wear. It can be made in velvet, silk, or a thin woollen, and is in fact a bodice with revers from the shoulder that form scarf ends reaching almost to the hem. The oblong sleeves gathered high on the top fall to the elbow only, and, like the revers, are bordered with passementerie. It is capable of being rendered warmer and more serviceable by tight under-sleeves and a pointed waistcoat in front. I have seen it made in fawn-coloured ladies'-cloth, and brown velvet vest and sleeves. Many of the newest winter mantles are being made on these lines.

One fact is quite certain in Paris fashions—that dresses, mantles, and most of the more permanent portions of dress, will be of two materials, and I specially recommend to the notice of those women who are economically inclined the pinafore dress. It has many good points to recommend it. Provided with a plain skirt and bodice, many changes may be rung by having a variety of the pinafores to slip over it. The accompanying sketch will give an admirable idea of what is worn and how it is best arranged. Here the skirt and under-bodice are of fawn and blue check in soft woollen. Over this is a plain material of the same fawn tint. It forms an upper skirt bordered with a ruche, and the low bodice is edged with the same and gathered at the waist back and front. The sleeves are composite—check to the elbow, where they end in a ruche, and close-fitting to the wrist, of the plain colour. Those who desire to ring many changes without a great variety of garments could easily turn this garment into a dinner-gown by having the lower

portion of the sleeves movable, and dispensing with the under-bodice. In my opinion, the best of all tea-gowns come from Paris, and I feel sure no one could fail to admire the second dress in the illustration, which would serve for that purpose and also for other occasions. It could be made in a variety of materials and they need not be costly, but this original model was an *eau de Nil* silk made *en Princesse*, perfectly plain, the sleeves and front of gold and white brocade. The front is merely a narrow strip widening slightly at the base; but the sleeves are a good wide unmistakable gigot, which threatens to have few rivals during the ensuing months. The novelty, however, in this gown is the scarf-sash belt, which coming from the right side beneath the arms, passes across the centre trimming and apparently appears again as a bow on the left side.

Just at the present moment the Paris shops are full of collarettes made of feathers, in black, white, and the



natural tones, indeed in all colours. These are unquestionably convenient, they slip on and off and give a great deal of becoming softness to the throat; young and pretty faces appear to rise from a mossy nest; and they are no weight if they have to be carried. Most of them now are tied at the back, the ribbons hanging down in a long bow and ends.

In England, except for opera-cloaks (as you still call the mantles worn with evening dress, though the opera is just the one place where you never retain them), Medicis collars, high and upstanding, would seem to be going out, but here this is certainly not the case, and as in the end you always follow Parisian modes, depend upon it you cannot do wrong in appending these becoming adjuncts to evening gowns. When they do not stand up close against the throat they are filled in with tulle or ostrich feathers, or some trimming that has the merit of setting the face against a background of downy softness. Even the summer dust-cloaks had these very becoming additions, so certainly they will appear on more substantial winter ones.

Sleeves dissimilar from the rest of the dress are being applied to almost all the new autumn gowns. A novel idea for a tea-gown is the Bolero jacket, to which a long flowing skirt is sewn. The same fashion is applied to a mantle, but here the fulness is kept more to the back. For carriage wear most remarkable cloaks are being made with the high collars, embroidered ones, treble capes, cords crossing the bodice, and thick ruches of feather trimming both inside and outside.

Parisians minimise the difficulties of dressmaking a great deal, and sleeves ready for insertion in gowns are to be bought at many of the shops. A dinner-dress may be easily re-trimmed, for all kinds of fichus and trimmings can be bought ready to embellish it. Some of these are accompanied by sleeves of a thin material puffed out without foundations, having bows of ribbon matching the dress. Day dresses have wonderful sleeves covered with black or white lace, or rich embroidery. White and black are combined most happily. The skirts continue to be extremely simple, with rosettes of ribbon carried down one side as the only trimming. But for evening wear, flounces are coming in. One flounce is often placed at the edge, headed by rows of ribbon, and three lace flounces are added to the waist: the old style of thirty years ago has come in again. Frenchwomen make up all thin fabrics over a silk under-skirt, whether it be of wool or light Oriental silk, and wisely so.

I have seen a good selection of the new season's woollens at one of our leading dressmakers', who is now making up a number of large important-checked materials. I noted several new stuffs under the head of "Poiles," and I selected as the most distinctive four "carreau," viz., check; and two "rayé," viz., striped; and these I will describe to help in selection. With one exception the checks had all rough lines, few or many. An example in fawn had the check formed by perpendicular lines, alternately two and one inches wide; over this were four horizontal narrow

lines of rough black stripes, each check quite six inches square. In another variety the check was composed of a broad band of black and brown, with narrow rough stripes of black, and two-inch and half-inch stripes of white, crossed by close-set black and coloured lines like bars in music. In a third the large check was composed of red, blue, and brown, with wide cross-bars of the black rough weaving. In contrast to this is a soft plaid, large in size, of serge weaving, in peacock and two tones of brown, with flecks of white. The "Poile rayé" had in one example a dark blue ground, with twelve hair lines of many colours at intervals; in another, broad blue-green stripes and narrow mousse-green ones, with lines of shaded red.

II.—FROM OUR LONDON CORRESPONDENT.

The two pretty figures in the second illustration show simple styles of dressmaking, which now are extremely fashionable. The one is tailor-made—this I do not recommend at all to the notice of the home dressmaker—but the other is simplicity itself, and quite easily made at home. The skirt is very narrow, but the plainness of the front is disguised by four or five pleats on the hips; at the back the fulness is gathered on to the bodice, and the whole is slipped on at once as many gowns are now. The trimming is formed of a double row of a piece of the material cut on the cross, folded, and then measuring four inches: it is gathered in the centre and requires to have two yards full into one: viz., for a skirt three yards wide, two lengths of about six yards would be required. The fulness of the bodice crosses beneath an ornament, leaving visible a vest and collar-band, and full sleeves, buttoned at the wrist, of the plain material. The gown from which the sketch was made was a soft navy blue with white brocaded flowers, and blue ribbons and buckles with green foliage adorned the blue straw hat. The tailor-made gown has a plain skirt with five rows of stitching, pleated on the hips, gathered at the back, and opening diagonally in the front of the bodice, the plastron fastened with a double row of buttons. It comes only to the waist, and from the plastron is a pointed piece about an inch wide, fastened beneath the arm with one button. A stringless bonnet accompanies this, and note that the hair is worn as a catogan, the fashion of the immediate future.

For Scotland, rough surfaced tweed of a tawny brown shade is most in favour. Leather is considered the best trimming for hard sportswoman-like wear; but I think it is a fault against good taste to edge the skirts with leather fringe, which becomes entangled with furze and soiled with mud. Waistcoats and belts shaped to the figure and laced are made also in leather; so are the cuffs. Braid is a more generally useful garniture, and I give the preference to the broad kind, coarsely plaited, unless it be a vest covered with narrow braid, finely plaited, with a loose coat over it, having the long tail ends cut after the fashion of a man's coat. The collars become higher and are invariably straight.

I am now about to discourse of the new woollens

prepared for such gowns. Of course plain materials will be worn, and I am inclined to think that they will have the preference, but the novelties lie in the way of checks, which are large and important. Judging from the thickness of the new materials, we are to expect a cold winter. The fashionable colourings are dark tones of emerald and mousse-greens. Browns, verging from tawny fawn to copper-red, are in the ascendant. Warm browns with a dash of terra-cotta are blended with black; brown, white, and black are a favourite mixture, and sometimes red is combined with the other three. Peacock comes to the fore again, also many dark blues—the lighter shade tending towards electric blue. Heliotrope of the darker petunia shade with a white and black check of large size upon it, is one of the best examples of the new Amazone cloth, and the same design is repeated in many colours. The stuffs are all forty-eight inches wide. Hitherto we have associated Amazones with plain colours, but now huge checks are shown in such mixtures as blue, black, yellow, and a speckled brown all combining in the pattern. They are good reliable materials—costing a few pence under five shillings a yard, and not costly when you consider the width; and this is about the general price of this class of woollen goods.

Cloths with rough surfaces are very well worn, such as Missouri, a large rough check of plain brown, and brown and white, quite twelve inches square, flecked with white and black oblong spots. The names of the new stuffs this year are misleading. The cachemirs—cachemirs brochés—are far removed from cashmere. The one has a rough, hairy surface, which gives a *distingué* effect to the large checks, while the broché is just soft cloth with small irregular patterns of distinct colour on it. The new homespuns have rough pepper-and-salt mixtures with black and white dots like the nebulae of a heavenly body, and from this indistinct ground, if inspected very closely, stripes and checks may be made out. Another very thick material is the Herrison broché, in stripes, with a conventional design in white outline on a serge-like red, black, and brown ground.

There is a large choice this year in cheviots, but they are all of neutral tints, blues and browns combined principally in large checks, in diagonal weavings, when they are called "Cheviot façonné." Some are more wiry than others, with a more hairy surface, and others are sold with plain cheviot to match.

Tailors always have a weakness for tweeds, and the term this year covers a wide range, from a wiry fabric



THE LAST MATCH OF THE SEASON.

not much thicker than cashmere, to a thick rough woollen check, only a little thinner than homespun.

Among the novelties is the "Drap St. Petersburg," not particularly soft or thick, but certainly warm; the ground of plain colours (and there are seven mixtures to choose from) has a large check formed of one coarse rough line, the horizontal and perpendicular of two colours, and at the angles there is a square patch of two inches, which appears to be darned—for example, on a deep myrtle-green a check of Nil and orange, the two-inch square darned in light brown. Most stylish gowns are made in this cloth.

Scotland is the land for woollens, and the pretty fancy Scotch plaids with brown lines on a blue ground and other mixtures of colour are admirable; so are the Ecosais, where the checks are diversified with white speckles.

The rough nature of some of the stripes has given a name to the fabrics—Astrachan, for example, which has rough black stripes not unlike Astrachan fur on plain and on fancy stripes.

WHAT TO WEAR IN NOVEMBER.

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

I.—FROM OUR LONDON CORRESPONDENT.



IN the accompanying illustration I have given you suggestions for a pretty way of rearranging any simple dress you have by you for evening wear, as well as for making a home dinner-gown. The material may be either silk or light woollen, and there are many of the latter which answer admirably for evening. There has been a strong attempt made to introduce plain cloth, which is a move in the right direction. It is warm, light, and most becoming, but the Queen would not allow Court

dresses to be made of it, and I consider that this checked its success momentarily. The front of such gowns can be made of either soft silk, thick muslin, or some of the many gauzes much in vogue now, or of the Russian nets.

I have come across a most inexpensive black material of double width, which is made on the curtain looms at Nottingham, that would answer admirably. It has a coarse mesh and thick patterns of rounds, squares, ovals, &c. *Crêpe sable*, to be had in all colours, is running its second season, and is a real success, being strong, cheap, and good-looking, and of pure English make. *Crêpon anglais* has a little figure on it, and broché spots give substance. The mode of making is, you see by the illustration, quite simple. The front is slightly draped below the waist, and there is a gathered flounce at the edge, headed by two bands of velvet. The silk back and sides are cut in one; the bodice is made full with a waistcoat in the centre, ending in a pointed velvet band. The sleeves have a puff of the thinner material set in a band, which means that any sleeve can be easily made to look fashionably high. There is a velvet band at the throat.

There are many dainty little novelties in dress this autumn, which make us smart whether we will or not. The boas made of lisse encircle the throat in the evening, and give just the necessary finish. They are made in blue, pink, white, yellow—indeed, any colour of the narrow lisse—closely gathered on a ribbon, and they fall as low as the knee. Then the Toby ruffs have come in again, under a new guise; they are generally made of two or three gatherings of mouseline chiffon or lisse, or are replaced by a cross-cut piece of lisse, French-hemmed at either edge and treble-pleated. They are all tied at the throat with ribbon. Some of the newest gossamer materials made

for these purposes have three or four interwoven satin stripes at the edge.

The fashions this winter for children are in no way fantastical, but seem peculiarly well suited to their requirements. Woollen frocks are preferred to all others, and the pinafore form, much diversified, is greatly in favour. The upper portion of the bodice and all the sleeves are often made of silk, while over this is a dress, cut pinafore fashion, with the fulness drawn in at the waist in front under a buckle. At the back the woollen fabric crosses like braces; the skirts are mostly perfectly plain. Spots are worn in woollen materials, though the leading shops have huge important checks, but the public seem to be giving their attention to spots. Some are as large as half-a-crown, many are mere peas, while the shilling and sixpenny sizes are duly represented. Open jackets are much worn by young girls, the backs cut in four distinct tabs, the fronts opening over distinct vests, often most neatly folded. Browns blended with chamois-colour, rich red, and navy-blue are more in favour than any others. Leather is used as a trimming, and the notion is not altogether too far-fetched which has appeared in some comic papers, that by-and-by we may present the same appearance as our trunks, for we are strapped and tabbed in much the same fashion. A frock which embodied the idea was intended for a child of ten. The brown and blue check had a bias hem piped with leather, the bodice opened on one side with leather tabs, used also on the cuffs, and round the waist were treble leather bands and buckles.

I think the sleeves are hardly so high as they were, and many are made with one puff from elbow to shoulder, and a straight piece to the wrist. The outdoor garments for little girls are very important ones, closely allied to a dress, almost close-fitting, reaching to the hem of the frock, the front being of a different material from the rest, and confined with a girdle. Fur is largely used, and shows best when the coat opens diagonally. Grey and white woollen brocades are often edged with blue fox. Astrakhan is in favour also.

Children's millinery is distinguished by the size of the hats, which are enormous. The shaggy-haired beaver is the favourite item in the shops, trimmed with velvet rouleaux and sea-gulls, the bird which, for the moment, is in the ascendant. Very vivid contrasts hardly seem to be considered bad taste. One of the newest hats has a large fringed rosette of pink silk in the front, a happy contrast to the fawn-coloured felt of which the hat was made. It is caught up at the back with apple-green velvet. The bonnets which juvenile Americans consider so delightful have now found a home in England. I mean the close baby shape, with the cart-wheel crown, or rather the section of the wheel. The specimen I saw was composed of tartan silk, drawn on whalebone.

A border of marabout feathers edged the brim, intermixed with red velvet strings.

We bring wonderful ingenuity to bear on the art of dress—a fact that is best proved, I think, by the Venetian point lace, which is one of the features of Fashion. It is of the most intricate designs, as fine as fine can be, the needle run with thread on a foundation of silk gauze. This silk fibre is subjected to the action of acid, which eats it away and leaves the thread intact. It is not cheap for imitation lace, if such a term can be applied to a fabric possessed of so much intrinsic beauty, but it is naturally not a quarter the cost of the real article. It is made four and seven inches wide, and double that width for flounces, but the most fashionable kind has the two edges alike and it will be greatly worn thus. I see it introduced into bonnets, and on all kinds of dresses, to their great improvement.

Swiss and German wits are for ever hard at work inventing novelties for the English market, and Swiss and German fingers are ever busy producing embroideries and laces of many kinds. A number of exquisite embroideries for the fronts of evening gowns are being made in mousseline de soie, worked in silk, heart's-ease and bluettes being the flowers of the season. Sometimes these are divided by metallic stripes enclosing floral ones, and for wedding gowns, manufacturers now contrive to work the pearls in with the chenille embroidery. Some of the designs are Japanese and Chinese, but though in silk the newest patterns are certainly geometrical, not so in the embroideries on lighter fabrics. All these fabrics are sold either in $4\frac{1}{2}$ or $2\frac{1}{4}$ -yard lengths. The metal thread embroideries have almost banished beads, and have the merit of greater durability.

II.—FROM OUR PARIS CORRESPONDENT.

Paris is enjoying a brisk trade during the fine weather, and new fashions promise a fuller show of novelties than they have done for years. There is a great flood of new ideas. We are not going to be content to follow old modes. The bonnets are small and cape-like, trimmed with fur, with jet, with terry velvet; but off the head they look infinitesimal. Feathers are universally worn, not only in millinery but for boas and many other purposes, which include collarettes. Frenchwomen of fashion are returning to the old eighteenth-century styles, when paniers and pointed waists held sway. Englishwomen have found the straight skirts so convenient that it will be some time before they learn to accustom themselves to the unnatural hips which the Parisian *grandes dames* have accepted with avidity. The convenient short skirts are to be superseded by trains. The life women lead on the British side of the Channel will prevent them accepting this *in toto*—at all events, at once. It may come by slow degrees, but the degrees are likely to be very slow indeed.

Fashion decrees short cloaks as a matter of necessity with the paniers; but all cloaks will not be short because the majority have not adopted the paniers, and many long garments have been brought out for adults and children. The little figure heading

our chapter wears one of the capital "cover-alls" so suitable for the cold weather we have every right to expect in November; and it is moreover supplemented by the long comfortable gaiters now fashionable with shoes—certainly among the most delightful adjuncts to a short dress that can well be imagined. Grown-up women are wearing them too, and I saw, not long since, an amusing picture in a comic paper of a Frenchman and his wife squabbling over a pair of gaiters that both of them claimed. The child's paletot is made in a soft thick cloth, and trimmed with galon of a ribbon-like nature with the pattern in velvet brocade. You see how this is applied. It is carried down the front and round the back, where from the shoulders it forms the heading to a gathered frill of the material having all the appearance of a shoulder-cape. The skirt is so cut that it falls full, and there is a slit pocket on the hips. Young people are always pleased with pockets, and can hardly have too many. The hat worn by the little girl shows a continuation of the large brim, which in this instance is lined with darker velvet. It turns up back and front; the material is felt, and it is trimmed with a large upstanding bow of velvet.

The two young ladies discussing the all-important



A THOUGHT.



"ARE WE IN TIME?"

topic of what time it is, and how many moments are to be spared, both wear garments guiltless of the new paniers. The cloak illustrates the long, useful class, which is in fact a large Princess coat added to the capes that were originally inspired by the military element. There is a pointed piece of velvet like a habit-shirt, which extends to the waist in front and is accompanied by a rounded Medici collar; to this is attached the familiar graduated frill, wide round the back and on the shoulders, and narrow at the waist. The coat has nothing else special about it, except the double box-pleats at the back, which give a flow, and the sleeves having wide close-fitting velvet cuffs, which meet the full sleeves, forming one puff from the shoulder.

Both girls wear large hats of the flat fashionable plateau form, trimmed on the outside with plenty of feathers and bows, and kept on by a rouleau of velvet beneath, shaped to the head. The dress worn by the figure holding her watch in her hand is one of the comfortable garments now in vogue which can be slipped on in a minute, skirt and bodice in one; the union hidden by handsome-shaped braided passementerie, which defines the waist and is of the same design as the braiding down the diagonal opening of the bodice and skirt. It is perfectly plain and indeed

can be adapted to an overcoat as well as to a dress; a band of the same trimming encircles the neck and the cuffs of the close-fitting sleeves, which are slightly full on the shoulders. There is little to describe, but it is clearly shown in the drawing.

The season's silks are rich and handsome. Brocades take the preference, which is good news, for though they are costly to start with, they stand any amount of wear and tear. The more costly kinds show large important designs in velvet, some floral, a mixture of frisé and ordinary pile; others with stripes of velvet having frisé patterns divided by satin stripes, which show coloured frisé scrolls of minute design.

Others again have wafer spots in twos and twos, one velvet and one frisé, or elliptic spots of velvet shadowed by satin spots of the same shape on a satin ground, or spots of the size of a shilling in frisé network over satin, sunk in a velvet ground; or with large interlacing scrolls and arches, such as we see in some fine old groined ceilings of long ago. There are some of them distinctive in colouring, such as black and maize on a dull petunia tone of corded silk.

The newest of the expensive velvets are shot, so that in certain lights they show line stripes of one of the colours; a combination of green and red, for example, which at a cursory glance has an emerald-green surface and red back, discovers a shaded red line in certain lights. The other, black satin with a velvet brocade enclosing another colour. These stand up in bold relief. The best I have seen had a black satin ground with a

black velvet brocade with red inside this outer raised edge of black. Some mantles made in this are truly magnificent; so are the black velvets with satin motifs in vivid colouring, apparently worked in satin stitch.

The silk brocades show large patterns generally, mostly geometric, though often flowers emerge from the circles and angles. Tiny floral sprays finely woven in natural colours appear on serge grounds.

For a young woman I can hardly imagine a more suitable dinner-gown than one of these new silks in white, with sprays of heliotrope flowers and green leaves sparsely scattered. I have seen them made with long plain skirts bunched up as paniers at the hips, pointed bodices low, and draped with lace, and made with the Stuart sleeves, in two puffs to the elbow. A sister wore a gown made in the same style, with terra-cotta and straw-coloured flowers, having blue satin stems, on a plain blue corded silk ground.

Many of the satin grounds with designs like basket-work of a distinct colour are used for mixing with woollens, but there is a great diversity in good silks. Brown, petunia, sage-green, flame mixed with black, grey mixed with black, are all well worn, as also electric blue and the sapphire-blue which is more *en évidence* than any other colour.