

## WHAT TO WEAR IN DECEMBER.

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

I.—FROM OUR LONDON CORRESPONDENT.



AMONG the advantages of our present fashions is the diversity of styles. The little figure which heads our chapter is clad in a mixture of pink brocade and plain pink *merveilleux*. The plain material is used for the outer Princess dress fitting the figure closely, falling at the back as a train, of the *rase-terre* length, and in front drawn up *en panier*. It opens in a V form to the waist, where it is trimmed with wired

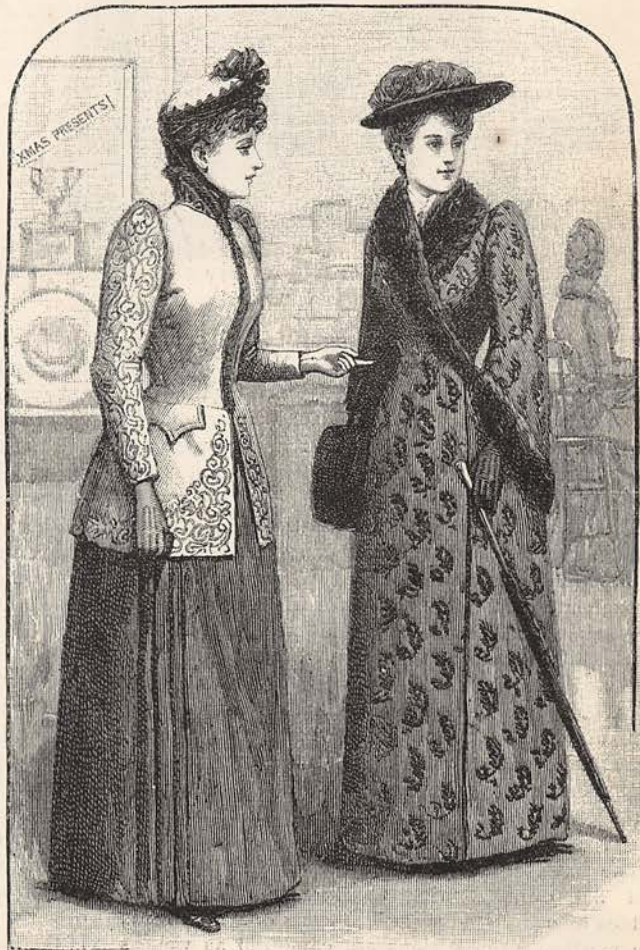
lace, wide at the back of the neck, diminishing to a point in front, the vacuum filled in as a low bodice of the brocade. The front breadth of the skirt matches, and is bordered with a double row of lace. The sleeves form one deep puff of brocade to the elbow, and a light gauntlet piece of the plain *merveilleux* is continued to the wrist, where there is a ruffle of lace carried up the outside of the arm. A careful investigation of this model will show how many ancient modes are here resuscitated. The train and paniers are of the Medicis days; the high padded sleeve of "Good Queen Bess;" and the ruff of almost the same order as that in which beautiful Mary of Modena has been handed down to us. It needs to be carefully arranged, and the finest wire must be threaded through the lace.

Ruffs promise to be this winter revived in almost every form that has ever been worn, and out of doors and indoors a closely pleated ruff of black net would seem to be a necessary finish to the throat. In old days they used to talk of putting "pin plaits in a ruff two hours together," and they need almost as much time now, but the shape of the design in our vignette has the merit of not being too high and so rendering the hair untidy, and yet it is sufficiently close to the neck to soften the outline.

When December comes, outdoor raiment has to be very carefully considered, and

"What cloak shall I buy?" is a question which occupies the mind.

The two friends (see illustration) just starting on their daily walk have solved the mighty problem as far as they individually are concerned, and they have chosen well. The jacket shows all the distinguishing features of the newest make of the season. It is three-quarter length, has a pointed flap pocket, and a crescent-shaped upstanding collar, bordered with a narrow binding of fur continued down to the waist in front, where it is met by a design in braiding, forming a handsome corner, narrowing as it is continued round the *basque* of the jacket. The sleeves are high and are completely covered with black braiding, and so is the collar. The material of which it is made is a thick, fleecy-lined cloth, and there are many elastic silk or jersey materials made in the same fashion, and being much worn this winter. There are varieties in the make of the jacket,



A SHOPPING EXPEDITION.





A WINTER WALK.

some having waistcoats and revers, in which case the former are braided to match the sleeves.

Note the bonnet worn with this jacket, for it is one of the current fashions. A flat plate-like form made mostly in velvet—for velvet has no rival this winter—it is bordered with jet, and has loops of ribbon velvet and ostrich plumes on one side.

The other cloak in the first illustration is a large and important garment, which can be made either in brocaded wool or brocaded velvet; it is lined throughout with fur, and has a crossing rolled collar of fur—being double-breasted; and on the side that crosses, it diminishes to a point beneath the arm. The only objection to this shape is that it leaves the throat exposed. The sleeves are high on the shoulders, wide, and of a bell shape at the wrist, having a broad turned-back cuff of the fur. To my mind, all these wide open sleeves need close warm under ones; and a thick woollen muffler or a boa should certainly be worn round the neck.

The hat exactly shows the favourite shape—large and flat, overshadowing the face—the low crown hidden by ostrich plumes. This class of feather leads the market. Osprey skins are employed as well as osprey aigrettes. Even the sailor hats are now turned upwards at the back and display trimmings.

Terry and frisé weaving are decidedly the fashion, but terry ribbons prove to be costly; so that for this winter, at all events, narrow ribbon velvet strings will be universally worn. Chenille plays an important part in millinery, and is used as a galon to border the brims of hats and bonnets.

White velvet is a good deal trimmed with black velvet or chenille, and sables' tails replace feathers where money is no object. All the milliners' aim would seem to be to bend felt hats in the most becoming fashion. Hatters' silk, such as men's high hats are made of, is frequently used for crowns with beaver brims; and a binding of ostrich feather is a very becoming addition. Spanish hats have always suited English faces, and they are well to the fore now, sometimes having a pointed crown in the centre, but generally with the brim the same height, and invariably trimmed with soft pompons. Pinked-out cloth is found to be a most useful material both for hats and bonnets, and is occasionally employed to form a kind of super crown to a felt or beaver hat.

Stockings are worn black in preference to colours; but they are often embroidered in novel fashion; some with tambour bouquets all over in one tone, some with open-worked stripes, but two distinctively new kinds are to be had; one is an open-work cashmere,

the other is a new form of double-spliced heel made sufficiently high to save the shoe cutting it.

French kid gloves, and all kinds of thick kid such as chevrette and doeskin, are preferred to Suede, which will not stand hard wear and tear. Russia leather gloves last well and are now sold in many colourings, and not only in the ugly red of last season.

There is a great improvement in jersey bodices, which are now so beautifully cut that if the prices were lower, they would seriously interfere with dressmaking. They are to be had with vests, waistcoats, high sleeves, long basques, and in almost any colour.

## II.—FROM OUR PARIS CORRESPONDENT.

I often wonder when I come over to England and see the fashions which some of the London tradespeople import from the French capital, where they can possibly have found them. They are so utterly different from the modes that obtain in Paris. At the present moment there is a shape of hat worn here which none of the English milliners seem to have carried away: a spoon-shaped brim, advancing well over the face—and the bonnets are nearly all trimmed in the front, and not entirely at the back, as with you. The cloaks now worn have much to recommend them. The two figures walking on the Boulevards give a good



idea of two useful kinds : the first one is suited to the various tweeds and soft printed and brocaded vicuna cloths which are now so fashionable. The high sleeves have gone out, but in their place a very broad sleeve has come in, and the aim of the dressmaker and the mantle-maker is to widen the shoulders in order to diminish the apparent size of the waist. In the present instance the effect is produced by a full frill of the material. This cloak has a band round the waist, and all the best French models show a similar band at the back, if not in the front. It has long oblong sleeves which reach to the hem, and a small turn-down close collar. This is a comfortable and compact garment, and at the same time graceful.

All the woollen stuffs employed for such purposes can be rendered perfectly waterproof without interfering with their general appearance, the ugly mackintosh lining that waterproof materials formerly showed being now a thing of the past.

Frenchwomen are fond of a close-fitting garment, made exclusively for outdoor wear, though it has all the appearance of a dress. Such a one is worn by the second figure. It is made in a striped woollen material of a fawn tone ; the stripes mere hair lines, intermixed with brown velvet. There is apparently an under-skirt of the richer material : the fulness of the fawn cloth is drawn together at the waist with metal ornaments, and is closely pleated at the back. There is a V-shaped plastron of velvet, and a collar of the same—with bias bands of woollen forming points in the centre over a yoke piece. The close-fitting sleeves are of velvet—having a square turn-down revers at the top, essentially new.

The leading material in Paris this year is certainly wool, and I think I can hardly give you a better instance of it than that an outdoor garment of this description should be principally composed of it.

The days are past, it would seem, when a Parisian woman of fashion appeared abroad in silks and laces and costly furs. The rage for tailor-made dresses initiated this change ; but though for the house they have lost their prestige here—the result remains. Woollen gowns are, nevertheless, almost as costly as silk ones, for they are often interwoven with silk lines, forming checks, and have elaborate borderings of silk brocade, as well as velvet *motifs* of all sizes and shapes. The patterns of some of the hairy cloths are so peculiar that they go by the name of "priest's beard." And tartans are certainly in fashion in Paris. Vivid red and black plaids face jackets and form the collars and cuffs. Nearly all the jackets and cloaks are faced in such a fashion that they open to show a contrasting colour.

Everything Scotch pleases the Parisians, especially tweeds and homespuns which hail from north of the Tweed. They are cut on the cross for the skirts ; and, though neither hoops nor steels of any kind are worn, it is evidently desired that round the feet the dresses should stand out well, as they did in the time of François I. The cross-cutting gives this

effect, and moreover is economical, as far as the stuff is concerned.

Occasionally skirts are so arranged that the stripes hang straight in front and on the cross at the back. Certainly gowns have lengthened, even for day wear, and I fear ere long we shall have that uncomfortable length which needs holding up. Enterprising tradespeople are bringing out a variety of contrivances for shortening these skirts at will ; but I have not discovered any that are remarkably successful as yet. Perhaps when the need is more pressing, I shall.

You cannot do wrong in having the back of the dress and bodice cut in one. Sometimes the entire dress is thus arranged ; but they generally open over a distinct front for evening, and the soft gauzes and chiffons and crêpes, of which the variety is so large, are combined with rich brocades. As a rule, these fronts are set in an ornamental band, pointed in the centre, which fastens over the bodice, and the comfortable fashion of bodice and skirt sewn together is coming in again.

Contrasts of colour are used both for day and evening wear, and slashings filled in with a vivid complementary colour is a favourite fashion with one or two of the leading dressmakers. Such contrasts are maintained in the sleeves, one colour extending to the elbows, another to the wrists. Tea-gowns and mantles have double sleeves—one for use, and one for ornament. The latter hangs long, the useful sleeve encases the arm closely.

Fur is the favourite trimming this winter, with more or less magnificent galons in tinsel and coloured silks combined. Basques are frequently cut into tabs, and trimmed round with the fur, and wide hems of fur headed by galon form the only trimmings on the skirts, save perhaps a panier drapery which is as flat as a panier can be.

One of the aims of women who dress well is to be picturesque ; and close mossy ruffs of chiffon, large frilled fichus, high collars, and the other addenda of dress borrowed from olden days, combine to produce the desired effect.

Elastic silk bodices always find favour in Paris, and many are being elaborately trimmed with leather appliqué. Some of them show a Zouave form of bodice trimming, supplemented by a deep pointed girdle-piece. The braiders will have a busy time this winter and they are making elaborate stuffs by the yard which look like braiding, for covering all over sleeves and waistcoats. This is applied to jerseys as well as to other classes of dress bodices.

Coloured-bordered pocket-handkerchiefs are giving way to white ones with narrow appliqué borders of white lace for day wear. One of the features in lace trimmings now is a combination of many kinds in one piece, and Brussels lace is frequently blended with Duchesse, and black Spanish with Chantilly. Detached morsels of lace in the form of wings, the design outlined with cord, are used a great deal in millinery.

Mulberry is one of the new colours, also a deep, dark blue, and a rich magenta-pink.



## WHAT TO WEAR IN JANUARY.

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

## I.—FROM OUR LONDON CORRESPONDENT.



WE are entering on a New Year, bright, as a rule, with hopes, but sometimes fraught with fears. Fate has in store for all of us gladness and sorrow, but whether we are happy or sorrowful, the wheel of Fashion will go round. Our highest happiness and deepest woe demand suitable dresses. The routine of our household life continues through joy and sorrow, and it is well for us that it is so, for it compels us to exert our-

selves and accept the fact that we have still to take our part in the drama of existence, even when it seems for a while that all that made it pleasant to us has passed away.

January is a cold month, and it is a good and an excellent plan to have a loose extra jacket, to be slipped on as occasion requires. The new shape which heads our chapter will be found to have many merits. The particular dress which accompanies it in the model is a pale tone of green vicuna, the sleeves braided all over, and the front of the full bodice just at the neck; also the collar-band and the pointed waistband, which latter hides the junction of bodice and skirt. They are sewn together, and the bodice fastens at the back. The skirt is perfectly plain so far as drapery is concerned, but it is bordered at the foot with a band of beaver, and above this is a pyramid-shaped braiding extending to the knees. In cold weather the accompanying jacket could even be worn indoors, but it is intended rather for outdoor wear. It covers the back well, ending above the waist, and you see by the illustration the shape it describes in front. It is made of velvet, in a darker tone than the dress; or, to be generally useful for many gowns, it might be made of black, and it is bordered with the beaver fur. The sleeve is full on the shoulder, and ends at the elbow, having similar fur edging; the braided sleeve of the dress appears below

to the wrist, matching the small muff and the lining to the brim of the hat, which is made of velvet, with upstanding bows of ribbon back and front. The back is quite low, while in front the ribbons are pierced by a gold arrow.

The first month in the year is generally a gay one—the younger members of the family are home for the holidays, and sons and brothers who have gone out into the world contrive to snatch a few days for the old home, and all kinds of cheerful little gatherings demand some festive raiment. In the accompanying sketch of two handsome young women, I have specially selected an evening toilette really made by one of our smartest dressmakers for a noted beauty well known in the fashionable world—because it is simple and easy to make, and, moreover, is a style that can be adapted to dresses that have been worn a season or two.

Do you remember the exclamation of a gifted Frenchman, "Ste. Mousseline, où est-tu?" Well, I am



AMONG THE FAMILY PORTRAITS.



happy to tell you that muslins, pure white and in plain colours, are once more quite the fashion, *but* (note that "but") they are most extravagant wear for all who have not a maid prepared to iron them daily. There are, however, a variety of fabrics which are not costly and last much longer, and are well worn also. Chiffons, Japanese crêpe, crépons, and other varieties of these fabrics could very well be applied to the particular model I am describing. The skirt is cut quite in the old-fashioned style, with a plain front and trained back, and is bordered with a closely gathered flounce having a heading. The bodice is simply a low one, reaching to the waist, without any cording or any basque, cut even with the waist-line, and made in black velvet, so that it could be adapted to any other dress. It laces at the back, and it is trimmed with a cross-cut double fichu of the thin material edged with a frill. This is thrown over the shoulders—apparently, most carelessly—and fastens at the back, so that in front it forms natural unbroken folds, and can be made high or low, as the wearer pleases.

Many of the dressmakers last spring brought over Paris gowns made with long sleeves to low bodices, but they did not take in England. There are occasions, however, when delicate women hesitate to leave the arms bare, and with this dress there are close-fitting under-sleeves to the wrists, with no trimming whatever, made of the thin material; and they can be dispensed with, without interfering in any way with the style of the toilette, for above them is a drooping frilled sleeve reaching to the elbow, headed by a full puff which raises it on the shoulders.

The other dress in the same illustration is worn by a young matron in the third year of her marriage, and it develops all the rounded outlines of an exquisite figure. The material of which the dress is made is a velvet brocade on a cream satin ground, made up over white satin. It has the pleated fan back and three panels—one at either side, and one in the centre. The sides are attached to the back, but the front is quite distinct, and the interstice is filled up with a cascade of bead and silver fringe reaching to a thick frill at the foot. The bodice comes well down on to the hips, and the skirt is sewn to it. It is quite untrimmed, save for a wired Medici collar cut in vandykes and composed of lace and embroidery, a similar pointed wired lace encircling the armholes, having a pendant fringe attached. The sleeves are perfectly plain, and are made of net worked in coloured beads to match the colours in the brocade. It is a handsome gown and somewhat costly, but could be reproduced in less



A MISHAP.

expensive materials, such as soft printed silk, or in black lace over a coloured silk, a style which is coming in very much again.

Some pretty mantles fall within the reach of everybody, and are quite the fashion. The kind I mean are capes rather than cloaks, but look smart and dressy, and are slipped on in a minute. They are made with coloured yokes and large upstanding collars, while to this yoke is attached a deeply gathered frill of black cloth. The high collars are somewhat extravagantly high, but these are so arranged that they can be turned up or down.

Another simple pattern is a triple cape with a double row of fur six or seven inches apart on each frill. They can be slipped off on entering a room, or put on in an open carriage over an ordinary jacket, and are well suited to evening dress, though, in fact, long mantles are most in favour for evening wear, made in dark cloth lined with fur, so that they answer equally well for a carriage.

#### II.—FROM OUR PARIS CORRESPONDENT.

The festivities attending the Jour de l'An generally bring out a few new fashions, and the dress in which Madame receives her visitors is one which has needed



much thought, and may be the expenditure of a not contemptible sum.

The little group in our illustration shows an aunt receiving two nieces, who are bringing her little souvenirs for the occasion—one of which has, alas! met with an accident—and I will proceed to describe what the three are wearing.

The aunt is arrayed in a soft woollen gown of a terra-cotta tone; the back is trained, but only slightly so, resting about a quarter of a yard on the ground. The front is gathered at the waist, and at the foot is drawn up, window-curtain fashion, with rosettes of ribbon over the pleating, which borders the foot.

The bodice of this dress at the waist is perfectly straight, and illustrates two of the leading features in the fashions of the day—the corslet waistband, and the short Zouave jacket. The belt is made of velvet; apparently it looks perfectly straight, and simply swaths the figure, but in truth it is lined and boned with consummate care and skill, or it would thicken the waist. The velvet is introduced on the lower portion of the sleeve, meeting an upper puff of the woollen, and there is a bow of ribbon at the junction outside the arm. The high collar and the Zouave are made entirely of passementerie of the same shade as the rest of the dress, and the latter falls over the pleated bodice, which disappears within the velvet belt. All these high collars require to be specially arranged for each individual wearer with much care, and they are likely to be unbecoming unless they are prettily filled in at the front of the throat. In this case there is a lace pleating let into a band from which falls a small lace jabot.

The child in the foreground wears a very simple frock—and simplicity is a great merit where children's garments are concerned. It is made in soft plum-coloured serge, reaches only to the knee, and is arranged in box-pleats all round. The bodice takes the form of a jacket and a full silk front of a lighter shade. This is gathered on an elastic encircling the waist, so that it forms a loose sacque just below the waist. The jacket is bordered with feather trimming, and is cut in a rounded form in front, just covering the waist at the back. The collar-band is entirely composed of feather trimming, which reappears at the wrist of the close-fitting sleeve gathered very full into the armhole.

The sister, a girl of fourteen, wears a frock that at her age would be suited to either full-dress morning or evening wear. It is made in nun's veiling of a light grey tone, trimmed with white silk heavily embroidered. The skirt is somewhat scanty, but is relieved by two perpendicular bands of the embroidery—one down the centre, and one at the side. This same trimming reappears on the bodice, where it is sufficiently wide to form a triangular-shaped plastron, and is gathered at the shoulder on the left side, so that it falls in soft diagonal folds. The material of the bodice is made slightly full, drawn in at a point at the waist; the basque bordered with two bias folds of the nun's veiling is left

very loose, and ending on the left side of the waist in a ribbon bow. The sleeves are of the leg-of-mutton form, and have a pointed lace cuff.

Both girls wear black silk stockings and pointed black shoes, and the hair is simply dressed.

Frenchwomen devote a good deal of time to the question of hair-dressing, and wisely so; for in good truth however well-dressed a woman may be, she looks nothing unless she is *bien coiffée*; and however elaborate the arrangement, neatness has principally to be considered. The classic style adapted to the shapes of individual heads is the leading idea, and soft curls and *mardeaux* fill up the intervening space between the forehead and the crown of the head. An easy coiffure is a closely curled front, all the rest of the hair combed to the crown of the head, and there twisted into a coil surmounted by two horizontal *mardeaux* of hair arranged in a semicircular fashion to adapt themselves to the coil, and to show above the head in front. So much depends on the length of the head; but an easy way is to wave the hair behind the curls, and bring that to the back.

You never in Paris see Frenchwomen with a knob of hair pinned carelessly where it accentuates the natural excrescence of the head; nor do they, when they have passed the hey-day of youth, drag sparse hairs from the temple. I do not advocate French hair-dressing for English heads, but the dwellers in Great Britain would do well to study French modes and adapt them to their own idiosyncrasies.

Russian net is still worn, but it has become far more expensive on account of the designs in appliqué velvet which now distinguish it. The material is 156 centimetres wide, and displays velvet shamrocks, intricate Renaissance scrolls, and other devices. More costly, and certainly handsomer, are the black Spanish silk laces, wide enough for the depth of the skirt, the pattern emphasised by a rich black velvet appliqué with *moiré* introduced here and there.

*Velours de Russie* in light colours figures in many of the new evening gowns, and is only another name for terry velvet. Broadly speaking, tulle is out of date; and yet I am continually seeing beautiful evening gowns, if not made of this material, with a good deal of it intermixed with richer fabrics, and the new tulle brought out this year are embroidered with gems intermixed—the prettiest show gold thread and either turquoise, or pink topaz.

A recent novelty is a thin material, such as chiffon, *crêpe de Chine*, or tulle, with flowers in relief made with small pieces of puckered white crape, after the order of the embroidery produced in narrow China ribbons.

A new silk is the *Velours triomphe*, which hails from Lyons. It is very soft and corded, not at all expensive, and is made in all shades.

Feather-stitching and close gathering are both introduced on many new silk tea-gowns and evening dresses—often in somewhat incongruous fashion; but great neatness is needed in the work; when this is given it is most successful.



## WHAT TO WEAR IN FEBRUARY.

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

## I.—FROM OUR PARIS CORRESPONDENT.



A TEA-GOWN has now become a generic name for almost any sort of dress with a high bodice, worn in the evening, and this sort of attire is so comfortable and so graceful that it has many patrons. A new and most elegant style is shown in our illustration which forms the initial letter to this chapter. The model from which it was taken was composed of rich dark blue velvet, trimmed with gold fringe and beaver; the

front is light yellow *crêpe de Chine* with some gold embroidery at the hem. It could, however, be carried out equally well with chiffon or piece lace and nun's veiling. Material is now quite a secondary consideration; the make is the grand point. The jacket at the back is cut all in one with the trained skirt, and the beaver starts from the foot at one side, and is carried across the back and down the opposite side in one piece. The front drapery starts also from the neck, being crossed by a band of beaver which surrounds the throat and is carried over the front. The jacket is bordered with gold cord matching the deep fringe at the side and the epaulettes. The sleeve forms one puff from the shoulder, is gathered half-way between the wrist and elbow by a gauntlet-piece; the join hidden by a band of the fur, which reappears at the wrist. For a tall slender figure, a more becoming style could hardly be found.

The providers of fashionable trimmings have a large sale for cord and narrow gimps, which just edge seams, and border jackets and bodices.

In Paris, now, few dresses are fashionable unless they are picturesque, as will be seen by the way in which the two standing figures in the opposite picture are portrayed. The skirts are made of that uncomfortable length which just rests a few inches on the ground, very difficult and tiresome to keep out of the mud, though it is quite impossible to allow them to come in contact with the ground. The first dress is a plain light fawn-brown woollen, trimmed with a tartan velvet of the same tone and deeper, and

also with dark brown velvet. The back of the skirt is plain and full, and it is shaped to the figure in front, fitting without any apparent fulness. Across the front there is an accordion-pleated flounce quite fourteen inches deep, and of a little darker shade than the actual skirt; it is headed by a cross-cut band of the tartan velvet six inches deep.

The scheme of colour is maintained in the bodice; the right side piece is of the darker silk, with a band of the check velvet and falling fringe marking the diagonal junction of the full bodice beneath; and one sleeve is of the lighter and one of the darker tone, both cut high on the shoulders, but there is an epaulette of fringe only over the right one. Both, however, have the fulness gathered into a tight sleeve-piece of plain dark brown velvet, coming from just below the elbow to the wrist, and buttoned the entire length inside the arm. A straight collar-band of check velvet, a Swiss belt of brown velvet, below this a pointed V-piece of the check edged with fringe, complete this very original dress,



HOUSE FURNISHING.



which develops all the best points of a good figure. The liberal use of fringe and the distinct sleeves are new ideas. The hat accompanying it is a shape likely to be worn late into the spring; the broad brim is bent, and ostrich tips peep over here and there. In England you seem to place all your trimmings at the backs of hats and bonnets. In Paris they are in the front, and even head-dresses for evening wear stand proudly erect.

The shapes of our most fashionable cloaks are inspired by the modes of Henri Quatre, Henri Deux, and Sir Walter Raleigh, modified to our modern requirements. What could well be more becoming than the mantle in our sketch? It can be reproduced in cloth, velvet, or woollen brocade. The model from which the picture was drawn was a dark ruby velvet embroidered in gold, bordered with beaver. It is a jacket with long ends in front, and hanging sleeves over close fitting under ones. The basque falls about four inches below the waist. It is of the habit form at the back; while the front ends are only two inches shorter than the skirt. Note the collar; there is a straight all-round band to protect the throat, and a collar lined with fur turning backwards so that it does not rumple the hair at the nape of the neck. There are tight under-sleeves to the wrist, with a beaver cuff, and the oversleeve is gathered full into the armhole, having gold embroidery on the outside of the arm, and lined throughout with satin of a lighter tone. The fronts of the jacket are also embroidered like a Bolero jacket, and a deep point in the same gold cord descends from the neck between the shoulders in the centre of the back. It is a light, warm outdoor wrap, which could be well worn in the evening also, though, speaking generally, the distinctive feature of evening cloaks would seem to be the high upstanding square collars lined with feather trimming—such a becoming background to the face. Consequently our model would be equally *à la mode* if feather trimming replaced the fur.

Very long wrap-cloaks are so generally useful, that they form an item of most wardrobes; but so much attention is now paid to figures, that there is a strong tendency to wear jackets still. In Paris these are being most fancifully trimmed. Fan-shaped pieces of gold or silver solid embroidery are laid on the fronts to simulate a jacket, and from these issue two scarf-pieces which are closely folded and cross each other. They are kept in form at the waist by a shaped belt of the same gold or silver work, and then fall to the feet, being edged with fringe.

#### II.—FROM OUR LONDON CORRESPONDENT.

When February comes the worst of the winter is over, as far as the dark days are concerned, but it



COMPARING NOTES.

is often desperately cold. The shortest day is a date long past, and in the country the floral heralds of spring begin to pierce through the earth. Still we have more occasion than ever to wrap our furs around us, though the sun makes the dresses worn in the depth of winter, in the fog and by the fireside, look as though they had lost their freshness, and it is an excellent time of year for investing in new raiment, which can be worn in England well on to May. Our sketches show two distinct classes of dress: one purely an outdoor garment, the other suitable, if preferred, for indoors. I will begin with the latter. It is made of the new material—woollen corduroy—with a most visible rep, and known as Cotelet. This is made up with a dark brown velvet brocade, on a ground of the same colour as the rest of the dress. The velvet appears on the side panel, on the V-shaped vest, at the throat, and forms the tight gauntlet-pieces of the sleeve. The fur is chinchilla, which of late has come mightily into favour; you will note that it is only used on the front of the dress, where one long piece from shoulder to hem wraps over. This style needs most careful cutting and adjustment, so that it indicates the waist well and does not fall in too heavy folds. The back is



princess. The sketch supplies all other information required. The hat is of the new felt form; the up-turned brim describing a point over the forehead. It is of the colour of the chinchilla, with brown ostrich tips. Brown and grey is an admixture of tones likely to be the special fashion of the spring for outdoor wear, and grey and yellow for evening.

The other dress was originally made in plain electric blue, intermixed with brocade; the design in black. It is trimmed with beaver; the muff is beaver, the fulness drawn in the centre with black—a bias band of black silk, having a bow in the centre—indeed, two bows: one opposite the other. The idea of two garments rolled into one, each asserting itself through the other, is a very favourite one, and you see it here. There is a plain straight collar-band at the throat; and below it, broad revers of the beaver fastening on one side. No jacket would seem to be complete without these additions. The centre of the front has a straight piece of the brocaded material bordered on each side with a narrow band of beaver. There are side jacket-pieces of the plain bordered with a narrow herring-bone design in black braid; this falls well down on to the hips over a plain panel. The back of the skirt is all brocade in close-set single pleats. The sleeves are of the bell form, which is coming in again, and over this is a full plain upper portion laid on diagonally. It is a warm, graceful, and most comfortable garment, worn with a flat felt hat covered with feathers, straight in front, high at the side, turning down at the back, for no two brims seem to be bent alike, the more fantastic being the more fashionable.

Lacings are introduced on the sides of skirts with ribbon or cord, and for stout figures considerably diminish the apparent size. I see the idea prettily applied to a new and smart make of jersey. The jacket with one revers opens over a closely tucked shirt, and a pointed stay-piece; the upper point reaching to the bust, the lower falling from the waist. This is laced down the centre with cross lacings by means of ribbon, which forms a large rosette at the lower point.

Elastic bodices will never go out of fashion: they adhere to the figure as nothing else will, and when fleecy-lined are exceptionally warm.

There is a revival of aprons, especially in the country, where they give an element of smartness, protecting the dress while arranging flowers, painting, modelling, or whatever the occupation may be.

The "English Rose" apron is among the latest styles. The bib is cut in such a fashion that it combines a pointed belt. This and the side trimming are often of a figured material of a colour in contrast with the plain centre, cut in vandykes at the edge. It can be made in cotton, wool, or silk, and is exceptionally pretty.

The home dressmaker will be glad to hear of an inexpensive substitute for whalebone, which rejoices in the name of "platinum." (Alas! whalebone becomes dearer and dearer.) It is a made-up substance—a combination of silver, steel, and platinum—made in two thicknesses, and covered either in black or in white, so that it is ready to put on. The ends are so protected that they cannot push through the dress, and it is an elastic substance which does not break. There have been so many unsuccessful productions of the kind that a good one deserves notice.

Checked materials are cut on the cross, and a simple style is a plain cross-cut skirt and full bodice, with a velvet yoke and velvet Swiss belt, the points turning up and down at the waist; round the yoke is a cross-cut frill of the material. The sleeves are full and cross-cut to the elbow; the rest velvet, close-fitting to the wrist; the Medici collar of velvet. Very cheap remnants are often to be bought at the winter sales, which could be made up thus with little trouble. Women who have thin throats will be glad to hear of a fashionable necklet; it is made of a ruche of ribbon in double pleats; from this is a centre loop of velvet, double and longer than the others, which fall from this ruche in graduated lengths; there is more warmth than would appear in these ruches. Chiffon, though sadly perishable, is used for a variety of purposes, especially for neckties of delicate tone, tied round the very high all-round linen collars now in fashion. This is one of the many ways in which women imitate masculine fashions; sailor ties and, indeed, all other kind of masculine ties are faithfully copied by wives and sisters, and, moreover, become them well.

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## LIFE'S LESSER LIGHTS AND SHADES.

### SONNET.

**W**ITHIN a glade, 'neath high o'er-arching trees,  
 With patient hands and eyes an artist sits,  
 And seeks to paint each varying light that flits  
 Through leaves and branches flutt'ring in the breeze;  
 Yet fails his own true critic's gaze to please,  
 Though he could show with wondrous truth the gale  
 That sweeps with fury over hill and dale,  
 Or summer's sunshine flooding all the leas.

So, too, an author oft portrays with ease  
 The golden sunlight and the stormy strife—  
 The highest joys, the keenest woes of life;  
 Yet, toiling through long days, he fails to  
 seize  
 The tints of flickering sunshine, fleeting shade—  
 The things of which man's truer life is made.

GEORGE WEATHERLY.



## WHAT TO WEAR IN MARCH.

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

## I.—FROM OUR LONDON CORRESPONDENT.



THERE is not as yet sufficient warmth in the air to admit of any radical change of raiment, though the sun is apt to show up the discrepancies and shabbiness of winter garments. Outdoor jackets—by young people, at all events—would seem to be preferred to mantles, and the salient novelty is their increased length. The model shown in our initial letter is made in almost any variety of cloth or velvet. The points which form the trimming are arranged in fine cord or braid, while the front is of a darker

darker tone or of contrasting material to the rest, broad bands of braid or galon forming arrow-shaped points down the front. This fastens on one side, and has a high straight collar, a puffing of silk being introduced on the outside of the arm. It is peculiarly well suited to long-waisted figures, and these are the most fortunate, as far as dress is concerned, in 1891. Stays and bodices all contribute to produce the same effect. The sleeves are tolerably high on the shoulder, but not extravagantly so, and there is every indication that the preposterous type of leg-of-mutton sleeve, so exaggerated in its form, is a thing of the past.

The button trade can hardly be a flourishing one, as far as dress and mantle buttons are concerned; for no fastening is allowed to assert itself as a rule, and only the antique large buttons are in demand for coats of various kinds.

In the accompanying illustration of a cloak, however, buttons are made to play an important part in the trimming of the sleeves, and they add a great deal to the general appearance of the mantle. The model is made in a fine cloth, trimmed with braid and Astrakhan. There are box-pleats at the back and openings from the hem at either side to the depth of about three-quarters of a yard, the opening being bordered with Astrakhan, which is also carried in a double row down the front. It is drawn in to the figure at the waist at the back, and there is a broad belt trimming which slightly confines the fulness in front. There are tight under-sleeves, and

cape-like pendant sleeves high on the shoulders, and trimmed with a double row of buttons. The Astrakhan borders the cuffs and the collar. It is a warm, yet not heavy garment, and gives ample play to the arms.

The pelisse, in some form or other, rarely goes quite out of fashion, and some of the new spring dresses are trimmed in the pelisse style. This is very convenient when, as is the case with the gown in the picture, the bodice trimmings are movable. Of late years, those women who desire to dress well direct a great deal of attention to the all-important question of figure, and even in the depth of winter the jackets and some of the mantles are arranged to fit as closely as a bodice. Many thick woollen gowns have plain skirts and jacket bodices, with the deep added basques, which are worn for indoors and outdoors, the front being cut with wide revers showing a shirt-front and tie. When the wearer goes out of doors, instead of putting on a thick outer covering, she, on the contrary, has warm





under-bodices ready to place beneath the dress, and with a fur tippet or boa is warmly clad, and yet looks trim and smart. The same treatment would hold good with the dress here portrayed, but in lieu of fur there is a movable addition to the bodice for outdoors. This is composed of silk and velvet; it takes the shape of a square double shoulder-cape at the back and bretelles in front, which diminish to a point at the waist. The collar follows the same outline as far as the waist is concerned, but it is of the Medici order, made of velvet, piped with silk, and bordered with ostrich feathers. The dress itself is made of pure brown silk, the skirt, falling in straight folds, having velvet panels embroidered with silk cord, and in the front edged with ostrich feathers. The velvet cuffs have the same edge, and the small, close-fitting capote has a bunch of ostrich feathers at the front and back. The muff is of velvet, tied with ribbon. This would be an excellent dress for a guest at a wedding. The bodice ending straight at the waist is a new idea.

The new silks for evening wear this spring are mostly of the Louis XV. and Louis XVI. periods, with pretty florets connected by flowing streamers of ribbon tied with true lovers' knots; or baskets are interwoven in the design, without handles, in a terry velvet weaving, with flowers flowing from it on either side. Chintz patterns appear both on white and black grounds, and looking at them the shepherdesses and dainty dames Watteau loved to portray occur to the mind. Roses are always to the fore, and many beautiful rosebuds occur in the new brocades. The deep rich pink, which is rather brighter than old rose, forms such a good background to Pompadour sprays, satin being the fashionable ground in preference to silk.

Girls' evening dresses and summer party gowns will be made of printed mousseline de laines and the old-fashioned organdy muslin; the former are singularly inexpensive and durable. The patterns are either very large, showing a huge rose, or tiny, displaying a little bunch of blooms which might just have been gathered in Lady Corisande's garden.

The most fashionable woollen stuff for spring is corduroy, brought out in charming colours, to be made up very simply. Black seems to continue to be the most fashionable trimming. Grey is nearly always embroidered in black, black braid or black chenille, with often medallions of velvet at intervals, and these are accompanied by graduated jet studs, some as small as a silver penny piece, the larger the size of a shilling. Steel facets of the same style are new, also a dark stud, not highly burnished. Bunches of narrow bébé ribbon are introduced wherever it is possible on light dresses, on bodice-sleeves, and the soft folds of the skirt.

Bonnets are to be trimmed more in the front than



A SPRING EVENING.

at the back, and a number of quaint fancy straws will be well worn, but for the present month it would be rash to relinquish the old friends that have stood by us in the winter. Many an illness dates from premature changes in gowns. March comes in like a lion as a rule, but it is seldom now that it goes out like a lamb.

#### II.—FROM OUR PARIS CORRESPONDENT.

Any Englishwoman paying a visit for the first time for some months to a leading French dressmaker, would note a marked and decided change in the arrangement of dresses, as compared with those worn in England. To illustrate exactly what I mean, I must ask my readers to consult the accompanying picture. The figure in the long sleeves wears a most becoming cut of bodice, which is trimmed with massive embroidery in such a way that it resembles a low-necked gown. The model is a pretty grey matelassé, intermixed with soft cloth. The bodice itself is in the woollen fabric, and the ornamentation is of silk, wrought with steel, taking the form of deep vandykes reaching to the waist. There are tight sleeves to the wrist, and over these a full elbow-sleeve which seems to encase



the upper part of the arm, showing the pinked-out edges, and gathered full into the shoulder; the arrangement is entirely novel and most graceful. The skirt is made in the matelassé, long and plain, without any trimming whatever. Round the hips is a silk sash, caught together at the side so that the two fringed ends fall to the hem. The whole toilette is simple and graceful. We must accept the inevitable. Short skirts will no longer be fashionable for outdoor wear; they will touch the ground. For evening, they will rest upon it from the depth of a quarter to half a yard.

The other toilette is still more original and certainly more fanciful. Pink crêpe de Chine, trimmed with black velvet, was the original dress, but less costly fabric, such as mousseline de laine, might be adopted. The trimming on this particular skirt is important-looking, but is confined to the front. There is a kilted flounce at the hem, headed by three bouillonnés, arranged in points, outlined by black velvet, crowned at the top of each vandyke with bows of black velvet. The points on the bodice are formed of black velvet also; the one at the waist turns downwards while on the bust it turns upwards; the material makes a full bodice, while from this upper point to the throat, the interstices are filled in with bouillonnés. The sleeves form the puff set in a black velvet band, and on the right arm there is a huge rosette, a ruche of feathers surrounding the throat. The high bodice and short sleeves find much favour in Paris, but the arms are covered with long gloves which reach to the sleeve.

For young girls the Pompadour styles are in favour. Blue stripes on white silk, with bunches of flowers between, make really delightful frocks; but married women appear in heavy embroideries and jewelled ceintures.

Bright red velvet bonnets are made as capotes with no crowns, but prominent aigrettes. A pretty little novelty is the boa of fringed-out silk. This is easily made and is dressy-looking and warm. Many of them only encircle the neck, where they are fastened with bows of ribbon.

If you have by you any of the long gold neck-chains worn some fifty years ago, treasure them, for in Paris they are once more worn, and are likely to come in again in England, though as a nation the English adopt innovations but slowly.

Princess dresses are frequently made to fasten at the side, and are bordered down the opening and round the hem with either fur or feather trimmings; the sleeve is one full puff to the elbow and then tight to the wrist. The convenience of slipping bodice and

skirt on at once is duly recognised, and many of the spring costumes are being so planned.

The triple fillets of velvet, pearls, or gold cord are the most popular head-dress of the moment. Sometimes jet bands of the same form serve for the foundation of bonnets.

A new material called "Zenana cloth" is for all the world like the satin-striped Algerian gauzes quilted into matelassé; this is used for petticoats, tea-gowns, and occasionally for evening wraps. Its charms are its lightness and warmth. The inspirations as to colours are curious; frog-green, elephant-grey, play an important part, and many others equally eccentrically named.

Fringes are being made of silk beads and tinsel; they are used for falling to the hem of skirts, and bordering sashes and bodices. French manufacturers are specially skilful in introducing every colour, of even the most subtle brocades, into passementeries and fringes. Slashes of velvet are found to considerably soften the make of cloths, now used much for gowns, and they appear in the sleeves and sometimes on the sides of bodices and skirts. They are perhaps one of the newest forms of trimming. In this early spring it is difficult to speak decisively of the all-important topic—dress, for most of the modes of the moment are tentative and likely to be set aside, if something induces some one person of importance to adopt an idea that is fresher and more original than others. So few leaders of fashion now exist that it is more difficult than it has ever been to form any definite opinions.

The collars to circular cloaks gain in height as the months go on, and all are more or less trimmed with cord, fur, or feathers, the evening cloaks becoming a glittering mass of metallic embroidery, blended with cut stones. The rougher the woollen cloth, the more *à la mode*, and most of them display long upstanding hairs or round or oval spots. The thick coarse winter cloths have a counterpart now in woollen gauze, of varied colouring, which is more like house-flannel than dress material, but they are made up with rare skill which transforms them.

In Paris there is quite a *furor* for serpent jewellery, which will assert itself still more in the spring. Some of the materials show the sinuosity of the reptile in their design, and serpent boas, serpent brooches, and serpent pins, as well as snake-like ornaments for millinery, are being made by thousands. No one can foretell what the next folly may be. We owe the comfort of the tea-gown to a great actress, but that is often now superseded by the house-dress, which is made in very handsome materials, but is closer-fitting than the tea-dress.





said Will shortly. "Look here, Major Wetheral, last Christmas I knew nothing about the affair. Since we have been engaged I have grown to love her very dearly, and now I can understand it all. Do you suppose pretty girls give up all their time to guardians simply because they are ill?"

At last the major grasped the situation. "You are talking nonsense!" he cried. "Why, I am an old man, and her guardian."

"You are only twenty years her senior, and that goes for nothing now-a-days," answered the younger man. "And you watch her as she moves about the room in a way that is not at all paternal. Why can't you make each other happy, and have done with it?"

Why not, indeed? Major Wetheral saw an utterly unexpected dream of happiness unfolding before him, and then, like the gentleman he was, he turned to Will.

"And you?" he asked simply.

"I shall get over it," was the answer. "And, at all events, I will not make her unhappy;" and the two men shook hands warmly.

Some time later, when Will had carefully smoothed over matters with his mother, so that Christina should not find herself less welcome in the Drayton household, and had then taken a quiet friendly farewell of her, she came back to her guardian's room and offered to read to him.

"I don't think I want to be read to," he answered. "Are you inclined to talk to me, little one?"

"If you like." The girl's eyes had a suspicious brightness in them, but there was nothing heart-broken about her appearance.

"Do you know that Mr. Drayton has gone away?" she inquired, taking up her work.

"I am not surprised to hear it! Did he say anything to you before he went?"

Christina's fingers stitched busily as she answered, "He told me that he had been talking to you, and that you and he both thought our engagement had better come to an end."

"Well done, Drayton!" thought the major; but he said, "And did you object?"

"Oh, no! I was very glad! I don't think I should have liked marrying him, guardian."

Major Wetheral made a movement of impatience. "You will have to give up calling me guardian, Chriss. It makes me feel so old."

"I am sorry!" The girl looked up eagerly. "You are not a bit old," she cried. "You are young enough for anything."

"Am I young enough to marry? Chriss! my darling, could you put up with a broken-down old soldier?"

Christina was on her knees by his sofa. "Not old nor broken-down," she exclaimed. "Oh! guardian, you have made me so happy!"

And the major showed no objection to being called guardian this time.

M. PAYNE SMITH.

## WHAT TO WEAR IN APRIL.

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

I.—FROM OUR LONDON CORRESPONDENT.



WHEN April comes we begin to have faith in spring, and Easter falling early this year, we seem to have a right to realise its approach, and to prepare for the summer campaign. A dinner-gown which is not too smart, and yet suitable for any occasion, is almost certain to occupy our thoughts, and I recommend to your notice the one in our vignette. It is made in brown velvet and white silk brocade trimmed with gold. The brocade is used for the very narrow front of both bodice

and skirt, and for the high sleeves. The edge of the front breadth at the foot has a couple of lines of gold scroll-work, then a row of gold circles, another scroll line, and three embroidered feathers above. Those women who desire to have a handsome dress at small cost should buy a simple brocade,

line it with calico, place it in a frame, and outline the design with gold Japanese thread. This real gold thread is more costly than other kinds, but it lasts for years, while the less expensive tarnishes in a season. The sleeves at the wrist are worked with the same scroll-work in dots—a gold-edged ruche terminates the edge. This is repeated on the shoulder and round the throat, where it is wired to resemble a Medici collar. Round the waist there is a pointed Swiss belt of the brown velvet, but worked in gold, and this conceals the junction of skirt and bodice, which are put on together, as many of the dresses will be this year. This particular dress does not fasten, as many do, at the back, but at the side of the front, with invisible hooks and eyes. You will note that the stomacher of this dress is made in the white brocade worked in the same way in gold. It is brought up so high in the neck that there is no risk of the most delicate wearer catching cold.

In the following group a friend is greeting her hostess at five o'clock tea. Her dress shows a skilful use of the deep lace flouncing which for a while has been set aside. It is a plain silk gown, but a thick white muslin could be treated in much the same fashion. The back is perfectly plain, and rests a few





A VISITOR.

inches on the ground. The wide front breadth is cut in large scollops, which are embroidered all round in a sort of seaweed design with tiny black beads, and round them is sewn a full-gathered flounce of black lace, from beneath which, reaching to the hem, is a deep silk fringe. The bodice is made full in front, ending in a pointed jetted band, a wide collar encircling the neck. The back of the bodice and skirt are cut *en Princesse* in one, but the front is arranged with a deep black lace jacket, the basque quite twelve inches deep. This, however, is not at all long for present fashion—tall figures can wear these basques as deep as sixteen inches. The toque worn with this dress is of velvet and lace, without strings, but it would be quite easy to add them if desired. Many young girls who may care occasionally to appear in a bonnet choose a close-fitting shape for their hats, so that, by the addition of velvet strings, they soon acquire the semblance of a bonnet. The hostess, as you perceive, is wearing a tea-gown, which is made in the new figured *crêpe de Chine*—*mousseline de laine* at a quarter the price would make a pretty gown. The dress itself is of a tawny golden-brown shade. The front, made of soft silk, is in the new pinky-brown known as “cedar-wood,” and it is trimmed with galon formed of gold

and dust-coloured braid, having a few gems set here and there. The skirt is long, and is caught up on one side, so that it shows the silk petticoat. This is a style which will assert itself in all kinds of dresses, and those who have some gowns of last year which they desire to freshen up may easily do so while following the Spring Fashions. They can introduce a breadth of silk at one side, draw up the skirt, and have a waistcoat and sleeves in the same colour, which will completely alter the character of the garment. In the tea-gown I am describing, the soft folds of silk in the front of the skirt show but little, and are bordered by a graduated galon laid on a band of the same silk. This appears on the front of the bodice, is not carried to the waist, but is outlined with revers of similar embroidery, which borders the bell-sleeves. A deep lace collar turns downwards from the throat, and the lengthened waist is outlined by a girdle of gold gimp. This is a style of gown not difficult to copy, and likely to remain in fashion some time.

The new woollen materials of the year are tempting, and likely to be potent rivals to silk, though most of them are made up with silk or velvet. None of the patterns seem to be large, but they are generally raised very much from the surface, are of a shaggy nature, and with upstanding hairs. They show distinct conventional sprays, which, as a rule, measure, at the outside, five inches in length. Occasionally shaggy stripes, wide, and of distinct colouring, appear. Black and white, and black and grey, will be worn even into late summer. Chevron weaving and chevron lines forming the angle in the centre of the material are in great demand, and few woollens are manufactured under forty-four inches in width; they are then easily manipulated by dressmakers. Stripes would seem decidedly to have the preference over checks, and double stripes and dark stripes on light grounds assert themselves. Silk lines are frequently seen on woollen stuffs, and herring-bone grounds are effective with or without such additions. The large knickerbocker cross-lines and stripes are a decided feature, with their rough, irregular threads resting on the surface.

Jacquard effects play a most considerable part in spring fabrics, and some of the most beautiful appear on soft camel-hair grounds—an admirable background to tiny florets. The astrakhan effects in black on various grounds are combined with the Jacquard weaving, and give substance and solidity to the cloth.

Though neutral tints are worn, they are warmer and brighter than of yore, and heliotrope, cardinal,



light green, dust-colour grey, and the "cedar-wood," between pink and fawn, would seem to be the dominant tones. There is most certainly a revulsion against the dark, uninteresting colours that have been so long in favour. English tweeds appear with a brocade like an Oriental letter, which repeats itself in many materials. "Drap plumetis" means a stuff with feather-like effects on the surface, having Japanese patterns in preference to almost any others.

#### II.—FROM OUR PARIS CORRESPONDENT.

In Paris nothing seems to find favour but the modes of Louis XV., and a practical exemplification of them may be seen in our picture. The first figure wears the pretty, becoming Louis XV. waistcoat, of white satin embroidered with a bordering of tiny florets, which the beaux and belles of that celebrated reign have associated with their names. Note how long it is, reaching almost to the knee. The dress worn with it is of a light-coloured tone of green, having a velvet collar lined inside with cream silk. The skirt is plain, save that just at the foot of the front breadth it is caught up with festoons, each one sustained by a bow. The upper part of this garment is cut *en Princesse*, caught up at the side, beneath a tab of green velvet. At the back, the superabundant fulness is formed into a decided bow, which takes away from the flatness that is often most unbecoming, for which see the style on the figure in the background. The collar on our model is not too high, and subsides into the front, but there is also a high collar-band to the dress. The bonnet is a floral one with an open crown. The sleeves are high, cut on the cross, ruffled up the arm, and finished with a silk ruche.

The accompanying friend wears a gown of quite another style. Here the long basque is treated in a fresh fashion; indeed, there is a double basque, the upper one closely resembling a flap-pocket; both are put on at the waist, the edge of the bodice following the lengthened waist-line now produced by lengthened stays. The dress is trimmed throughout with an embroidered galon; this borders both basques, the turn-down collar and the rounded revers, between which a lace cascade is visible, chiffon or pleated muslin answering the purpose equally as well. The sleeve is quite novel: full to the elbow, where a narrow puff is confined between two bands, the lower portion of the arm is encased in a close-fitting piece, with the trimming at the wrist. The front of the skirt shows a new garniture also. At the hem it is bordered with a narrow bias piece of the material, like a piping. On the front breadth above this is a turned-up hem, then a frilling or bouillonné of the material between two bands of

galon. This would be an admirable model for washing materials, and the new designs are sufficiently tempting to induce all who can to buy, especially if the prophets prove true, and we have a hot, brilliant summer.

Printed mousselines de laines come almost under the category of washing dresses, they clean so perfectly. The plain grounds, in cream and lovely light colourings, are studded all over with most natural sprays of flowers. So are the spotted muslins with cream and coloured grounds, also the spots woven in and standing up boldly. These will make some of the smartest summer frocks of the season.

The ordinary cottons show large, elaborate, well-covering floral designs, so that they might easily be mistaken for washing silks. Most of them are of the natural tints of the blooms, but a few on navy blue, dark green, &c., are printed entirely in white. The designs inspired by a Cashmere shawl, small, intricate, and entirely hiding the ground, are revived; many are not much coloured, but blended only with white, and in peach or grey, blue or red, they are notably excellent.

Stripes do not assert themselves much in cotton;



IN THE ALLÉE DES ACACIAS, BOIS DE BOULOGNE.



when they occur they are usually divided by floral sprays. Large shaded moons as big as a walnut form the ground for many floral effects.

Zephyrs are such a well-wearing, well-washing material, it is not wonderful that manufacturers have produced them, not only in their old guise, but also in many new designs. On their surface appear snow-flake spots, diamonds in white weaving, feathery stripes, and solid spots of silk, for silk and cotton are this season blended for the first time, and the result is eminently satisfactory. Cotton crape has such a solid aspect, and keeps in order so long, that it is not surprising it is being improved upon. Rings and spots, as if darned, and other quaint devices, are now introduced, and young girls can have plenty for their money, as far as effect is concerned. French girls affect washing

dresses greatly, and bestow much pains on the making of them. White muslinettes have not been allowed to remain in virgin purity, but a line of colour borders either side of the stripes, and tiny motifs in decided shades appear in many examples.

Crêpe de Chine has been so richly brocaded that it is frequently made to serve for the principal part of a dress, and blends well with velvet, for velvet is much to the fore, both plain and brocaded.

Long, ruffled sleeves in thin materials are introduced with many low bodices, but as the season advances, they will not, as was predicted, be replaced by sleeves to match the dress. This is too hot and cumbersome a mode for summer, though the low bodices will be brought up higher on the shoulders and be somewhat severe in style.

## THE GATHERER :

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

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

### A Letter-Damper.



FIG. 1.

The woodcuts show a little apparatus for moistening the gummed flap of envelopes and the back of postage stamps. The first is a dog's head, from which a moist brush protrudes of sufficient stiffness to be used as an ordinary brush, and it is kept always wet by a wick which dips into the reservoir of water seen below. The reservoir is in the handle of the brush by which the gum is moistened. The second figure represents a moist roller or damper of a well-known type, on which the postage stamp is

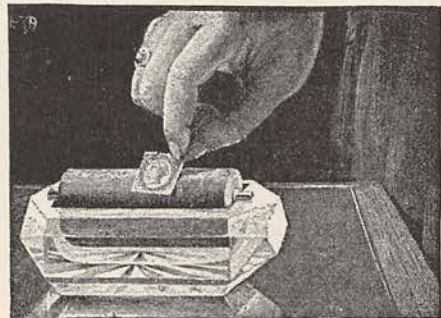
pressed in the manner shown. The glass vessel contains the water which moistens it.

### Panoramic Photographs.

A means of taking a panoramic photograph of a long stretch of country—in fact, all round the horizon—has been devised by M. Damoiseau, a French inventor. It consists of a camera, which is pivoted on a horizontal plate supported on three legs, after the manner of a theodolite. The camera slowly moves round on its pivot, while at the same time the sensitised paper moves so as to present a fresh surface to the image; and the adjustment is so perfect that the photograph is quite distinct in every part.

### The Cycle and the Telegraph.

The water-cycle of M. Romanes has been tried in laying telegraph wire in the sea at Marseilles. This velocipede is fitted with hollow bi-convex wheels, which run well on a road and also serve as floats in the water. They are mounted with copper vanes, which act as paddles in propelling the vehicle afloat. A reel of insulated wire and a portable set of telegraph apparatus were taken out on one from the sea-shore at Marseilles, the wire being paid out into the water as the cycle advanced; and telegrams were exchanged between the cycle and the shore. The best receiver of the message was a magneto Bell telephone, and a battery was formed by lowering plates of zinc and carbon into the sea-water. The "line" was connected to "earth" through the metal frame of the cycle. The object of the experiment was to show that this amphibious velocipede, which travels on land at a



LETTER-DAMPER.—FIG. 2.



"Thanks ; now your fish dish ; it is a new name to me, but I hope it is not an expensive affair."

"Not at all, but it is very delicious ; its peculiarity consists in the addition of an onion, which gives a piquant flavour without being really decided. We had had boiled fresh haddocks for dinner ; a pound or so was left, and this I had flaked while hot, then stewed down the bone and skin in water for an hour until I had a quarter of a pint left. I dissolved two ounces of butter in a pan, added a small onion, *very finely* chopped, two ounces of flour, and three gills of milk, which I stirred to boiling point, and cooked for five minutes, then put in the fish stock and the fish, and just stirred it until heated through. In the present instance I used shrimp essence for flavouring, but any other kind can be used. Finally, it was dished on a large piece of hot buttered toast, with some slices of hard-boiled egg put on the top. It was intended for a breakfast dish this morning, but, as I say, came in handy for supper.

"Pardon the reminder that all white fish can be used

up similarly ; I know of not one exception, and for a plain family dish, a border of mashed potatoes, or boiled rice, or macaroni can be added. Now, is there anything more you specially wish to ask ?"

"Yes. I did want to ask you for some recipes for potted meats, and how to use up cheese in some nice ways. Could I, for instance, use other vegetables in the same way as *cauliflower au gratin* ?"

"Indeed you can ; onions—Spanish for choice—are excellent, so is celery, likewise carrots and beetroot, any one singly, or all mixed if you like ; the sauce, you know, must be always thick enough to coat them, and if you can, let a portion of the cheese, however small, be Parmesan, because it gives just the twang which all other kinds lack. But I'll hurry off now ; you have enough to work out for the present. I'll run in again shortly, and bring you something new, if I can."

"Thank you a thousand times," said Mrs. Tomlin ; "and when you come again I hope to be able to tell you that I have acted upon your hints, and that the dishes have been duly appreciated."

## WHAT TO WEAR IN MAY.

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

I.—FROM OUR LONDON CORRESPONDENT.



THERE can be no reasonable doubt that the weather in May, 1891, will be very different from the Mays of fifty years ago. Then muslin and cotton gowns were cheerfully donned, and careful housekeepers had their chimneys swept, and left off fires. These would not be wise proceedings nowadays ; but still "hope tells a flattering tale," and spring sun, however sparse its rays, shows up the defects of winter garments, and we begin with as good a heart as we can muster to make our preparations.

The figure in the initial vignette wears a new-cut gown, such as we desire to don without any other covering out of doors ; but the chances are a fur cloak will be acceptable, which we can leave in the hall or carriage when we call to see our friends. The dress is of poplin, embroidered in a darker tone with a faint line of gold thread run through the silk work. I would specially draw attention to the make of this dress, because it is the height of fashion, and also because it is well suited to the re-arrangement of a last year's gown. The bodice is pointed back and front, and the deep basques, which would appear to be an essential part of all the new fashions, are added to this bodice. The embroidery is carried

down one side of the skirt, for the front breadth is apparently laid outside the rest ; it also ornaments the basques and the front. There is an upright velvet collar, lined with poplin, the points turning downwards and revealing the lining. Sleeves are not worn of the preposterous length seen in the winter, happily, for it was a most disfiguring mode, but they are still a little raised. The bonnet is straw, trimmed with ribbon only, to match an upstanding bow over the face, a torsade of the same carried beneath the brim at the sides, and a high bow, with visible ends, at the back, from which come the strings. The backs of bonnets this year are most carefully trimmed, and a cluster of bows or roses invariably nestles on the hair, beneath the brim. Capes are newer than long cloaks or jackets, and are most comfortable wear—they are quickly slipped on and off, and do not crush what is worn beneath. The cape in the illustration is composed of cloth for the lower portion and of velvet for the upper, the velvet being worked either with gold bullion thread or black silk. The model from which the drawing was made was of a terra-cotta tone, but black, green, or dust-colour would be equally fashionable. The cape is tied at the throat with cord and tassels, and the collar is entirely composed of black ostrich feather tips.

These high collars are a great feature in the dress of the present day, but they need to be most carefully arranged. They should fit up close to the back of the head, and when made of any woven material are generally cut on the cross and joined down the centre, being lined with the stiff holland used by tailors. Cloaks of this kind to match dresses are often now sent home as a natural accompaniment,



very frequently not lined. Where the material is thin they are made full, and occasionally honey-combing is introduced below the collar.

The skirt worn with this particular cape is, as most of the skirts are, quite simple—the bodice fulled into a pointed band. The hat is of the toque order, made of velvet, with a full bind for the brim, a plume of black ostrich feathers placed gracefully at the back.

Severe tailor costumes every woman wants, and almost every woman wears. The other figure gives a good idea of one of the prettiest styles. The skirt and bodice open, apparently, diagonally, the skirt portion secured towards the feet with four buttons, the bodice with only one. Of course, the actual fastening is invisible. The only trimming is a triple row of stitching round the hem and cuffs, and a double row round the pockets and on either side of the fronts. The vest and collar-band are of a contrasting colour. The original dress was of a chamois tint, the vest blue. The sleeves are of the "leg of mutton" order, tapering at the wrists. The side basques are added, not cut in one with the bodice. The hat is flat, bordered with a twisted rouleau of velvet, a tuft of feathers fastened at the back and front.

The fashions in millinery are varied in the extreme, and it is really a difficult matter to obtain either a hat or bonnet that does not run into extremes. The hats are mostly gigantic, with huge bows standing up like rabbits' ears—not broad at the edge of the brim, but having bands of velvet beneath. Cornflower colour and the actual cornflower are most fashionable. *En tout cas* of deep blue silk, with the flower nestling in the clefts of the natural wood handles, are sold by hundreds to be used with the hats and bonnets of the same shade.

Fancy straws, which look as though they had been crocheted or worked on the pillow, have almost superseded plain straw, but hats are made in tulle, gold-spotted net and lace, in preference to straw, and deep full pink roses, with a great deal of grass-green foliage, are liberally introduced upon them. The old bone lace, especially in black, is once more worn. Shot ribbon is used a great deal, and transparent hats and crownless bonnets lead us to hope we are to have fine warm weather when the summer comes.

Bonnets are much larger, and though occasionally only made of a lace pleating, white or black intermixed with jet, they do protect the head a little. Combs of metal or jet are placed at the back of many of the bonnets, in such a way that they show from both back and front. Embroidered silk guipure of a most open pattern constitutes the principal portion of both hats and bonnets. Metal snakes twine round crowns and bows, and many a brim is edged with close clusters of either baby ribbon or narrow black velvet. Wings of lace and gold thread cover the sides of bonnets, many being inspired by Egyptian models.



A DISCUSSION.

White stockings are to be worn in the immediate future; meanwhile, the Magpie stocking has been brought out, with white feet, black insteps, and half the leg black and half white—all of one material, and capable of being washed without any fear of their running. But they are too suggestive of the old Economy tops, when black silk legs and feet were continued in cotton to diminish the price.

The last novelty in parasols is the *flot de mer*, made in lace or chiffon—one rib standing, the other down, giving a most undulating surface. It is somewhat fantastic.

## II.—FROM OUR PARIS CORRESPONDENT.

The French capital in May is most enjoyable, with sunshine, balmy air, and the shops decked out to the very greatest advantage.

A Parisienne begins to prepare for the exigencies of dress, and though in town, at all events, a woman of fashion does not walk much, still a promenade-dress is a necessary part of her outfit, for she is not always in town. The visitor in the foreground is arrayed in the new blue tone of cloth, trimmed with black braid. The cut of the bodice is quite novel; the fulness is drawn in between an incised point attached to the



piece of the front, which fastens at the side with eight buttons. The basque is new also, hanging deep and square at the side, but caught up in a rounded form in front, beneath a velvet clasp. The hem of the dress and the basque are all braided in black, in an Empire pattern. The sleeves are quite simple, and only moderately large at the top. Ruffs of lace, very closely pleated, with the end falling in the front, are so becoming it is not astonishing that they are much worn. The one in the sketch gives a clear impression of them, and they would not be difficult to carry out; they need to be very closely pleated. The hat is a black fancy straw, with red roses introduced inside and outside the brim. It has narrow velvet strings tied at the back, for in Paris the hair is worn low down.

The hostess speeding her visitor wears a silk dress of the new turquoise tone, covered with finely sprigged black net. The bodice is cut low; but the lace is carried up in horizontal folds to the band at the neck. There are blue silk sleeves over which the lace is ruffled. The design of this lace is purely Empire, and at the foot of the skirt it is caught up in a festoon beneath a rosette at each side. On the left side there is a broad box-pleat of the silk edged with gold embroidery, and quite at the back a triple box-pleat of

the blue material is seen without any covering, but is bordered with a narrow flounce of the lace. The gown fastens at the back.

Four-button gloves for day wear are superseding longer ones, and for evening the length which just reaches the elbow obtains; twelve are more fashionable than sixteen, but eight are well worn. Grey suèdes sewn with black, and charmingly soft tones of stone, are fashionable; and for all but positive town wear gauntlets are coming in again. A new make has no buttons, but is drawn in with elastic at the wrist.

Parasols are trimmed with lace and also with a fringe formed of the silk, cut after the fashion of paper mats used some years ago. Japanese handles, exquisitely carved, are specially imported; and natural wood with all kinds of flowers introduced on the handles. A new tassel surrounds the handle, starting from a mossy silk ruche. Much embroidery in the form of flounces is introduced, especially black chiffon worked in coloured flowers; and rows of gold spots border some of the black silk *en tout cas*. Fancy clocks for day wear, and profuse embroidery and open-work on stockings for full dress, are the chief novelties in the hosiery department.

Children are wearing poplinette, beige, plain and figured, and other light woollens; the skirts are as plain as can be, but the bodices are elaborate with large revers. Yokes embroidered, deep added basques, and much guipure of a cream tone are introduced in the gowns for fête occasions. Many little girls' bodices are gathered back and front, and finished off at the waist with pointed belts.

Capes are the principal outdoor covering for children, and when long coats and cloaks are worn, they are trimmed with capes and double frillings outlining a sort of pointed habit-shirt, a style which gives breadth to the figure. Silver braid in straight lines and close-set scrolls is a favourite trimming, and sometimes long slashed points edged with silver border capes. Large hats are well suited to children, and give a very excellent finish to the present style of youthful dress, which certainly has not the merit of simplicity.

A lovely colour has come to the fore, and has rarely been surpassed for beauty in velvet and rich materials—viz., "peach-pink," a combination of old rose and a red-mauve. On this graduated circles of jet are introduced with great effect. Black trimmings still have the preference over any other, jet or silk, or even wool cord sometimes, and appear on all colours; the new turquoise and cornflower tints especially blend well with black. Gold is in extreme favour; gold-speckled net in millinery, and gold-tipped feathers and gold braidings appear alike on gowns and bonnets, and for bridesmaids nothing is so well worn as gold and cream.



"SPEED THE PARTING GUEST."



The newest sleeves come almost to the knuckles, and the mitten sleeve of black lace fitting the arm and almost concealing the hand is quite novel. Large wired jet ruffs are placed on both high and low bodices, and are faithful copies of those worn in the sixteenth century.

A dark gown may be furbished up and made to look smart with velvet sleeves and velvet yoke, back and front outlined with jet. For this purpose the rich mandarin colour and red heliotrope are worn. Brunettes are ordering this deep yellow freely, and the result is a most effective costume.

Flowers are not so fashionable a trimming for

evening dresses as feathers, which are extraordinarily large; but when employed small blooms form a trellis-work and fringes round the hem of skirts and the basques of bodices, for all basques would seem to be trimmed either with a flounce of lace or chiffon, or with flowers. The advent of paniers is near at hand, and they threaten to revive hoops, which we must all devoutly hope will be delayed. How sensible women could submit to the nuisance of large crinolines is surprising; but in all ages the fair sex has followed the dictates of Fashion blindly, and no higher education, no teaching, no preaching, have produced any contrary effect.

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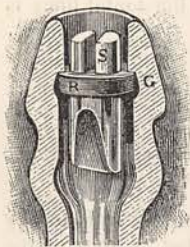
## THE GATHERER:

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

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

### A Siphon Stopper.

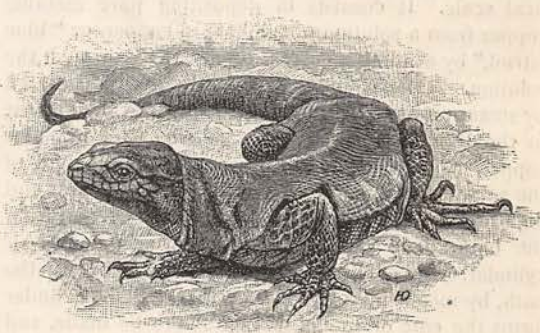
Our engraving shows a new stopper for bottles containing aerated waters, which, being on the siphon principle, allows of a part of the contents to be drawn at a time, without injury to the remainder. The stopper, S, of glass, has a ring or washer of india-rubber, R, which fits into a groove, G, in the neck of the bottle. The pressure of the gas on the stopper prevents its escape until the stopper is forcibly pressed down, either by hand or by a simple contrivance for the purpose. So long as it is kept down the water discharges itself; but when it is let go, the bottle is closed again.



### A New Lizard.

The reptile-house at the Zoological Gardens now contains two lizards of species never before exhibited. One—Simony's Lizard (*Lacerta Simonyi*)—is especially interesting as confirming a tradition that had long existed as to the occurrence of large lizards on the island of Ferro or the rocks lying off the east end of the island. More than 400 years ago, when the chaplains of Messire Johan de Bethencourt wrote their account of his subjugation of the Canaries to the power of Spain, they spoke of lizards in Ferro "as large as cats, but harmless, although very hideous to look at." Their story was considered a mere "traveller's tale," till Fritsch visited the island in 1862-3, and was asked by the people if he had seen such animals, which they called "chameleons." But naturalists knew nothing of them till very recently, when they were scientifically described from specimens preserved in

spirit and sent to Europe. Some little time since, Canon Tristram visited the island and brought away some specimens from the rocks of Zalmo, at its eastern extremity, which are only accessible in fine weather when the water is smooth. The animal measures about eighteen inches, of which the tapering tail is nearly one-half; the general colour on the upper surface is dark brownish grey with two rows



of round yellowish green spots on each side; the under surface is yellowish or greenish blue. Great interest attaches to this animal, which has so long escaped scientific observers, and which has a habitat so different from other members of the order. The people of Ferro say that these lizards live on crabs, but although these were provided in plenty, the specimen in the Gardens refused to touch them, and appears to thrive on a mixed diet of raw fish and meat, with a few grapes and pieces of banana.

### The Columbian World's Fair.

Our illustration represents the American Government building of the forthcoming World's Fair at Chicago



## WHAT TO WEAR IN JUNE.

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

## I.—FROM OUR LONDON CORRESPONDENT.



THE pretty blue corn-flower is the special flower of the year, and this fact has brought the colour of its petals much to the fore. The toque in the vignette is a black straw, with a double brim surrounded by a double row of the corn-flowers. A bow of the same coloured ribbon on the top of the crown is blended with osprey. It is a most becoming shape, which, by the addition of narrow velvet strings, could be quickly transformed to a

bonnet that would suit most women, showing the fringe well in front.

Many of the new bonnets have no strings, and, in consequence, the collar-bands of the gowns become, if possible, higher, and are nearly always braided or embroidered, as they are so clearly visible. The ornamentations in fashion now become more and more elaborate as the months roll on. The trimmings are not only jewelled but adorned with *cabochons*—viz., quaint pieces of glass and metal, often like shells, which can be bought by the dozen, and sewn on. With a small piece as a pattern, very elaborate and effective trimmings can be made at home at about a quarter their shop price. The high Medicis collars are likely to remain in fashion, and among the novelties are double ruches of gold lace wired and closely pleated to encircle the throat. The sleeves are cut much lower, and the trimmings which serve as epaulettes are considerably flatter and squarer.

Fawn tints are likely to be quite the most fashionable of the year. The pretty dress and cape in our first illustration (p. 441) is made in a very thin, fine cloth—of so light a tint as to be almost the shade of lace washed in tea, and the trimming is of a deep, dark Alexandra blue velvet and silk embroidery. The skirt has much to commend it. You will note that it is very narrow, as such skirts still are, but also there is no ungraceful clinging by reason of the other skirt, or shall we say the apparent over-skirt? for there is simply a wide side-breadth inserted beneath the right arm, and over this the front is draped diagonally, some four or five pleats giving a graceful droop at the side, while the back falls straight like a train. The under-skirt has a band of ribbon velvet above the hem, and a row of conventional flowers above. The bodice ends at the waist, having a rounded point in front. It opens invisibly at the side, and you note that a V-shaped piece of dark blue velvet is inserted in front, the band round the neck being also of the colour. The sleeves are close-fitting,

and though much wider at the top than at the wrist, there is no exuberant fulness. There is a band of blue velvet and embroidery at the wrist—no lace, no tuckers, collars, or cuffs of any kind are now considered necessary. It is thought sufficient, and more becoming, that the material itself should rest against the skin. The cape is not only very smart, but really likely to suit most women. The collar is ostrich feathers, matching exactly the dress in colours. Then there is a full embroidered frill of the material, to which is attached a long pendant fringe. It looks well, thrown carelessly open as in the picture, but when more protection is needed it can be closed at the neck. Note the hat. It is quite curious to see how, in the hands of a skilful milliner, these plateaux can be twisted into almost any form. In the present instance the brim is caught up on the left side, and a bow of ribbon velvet to match the dress stands up, the ends erect in front, a torsade of the same surrounding the crown, while at the back ostrich feathers curl on the brim. There is no blue, the whole is the uniform faint fawn tint. The colour is, however, emphasised in the deep blue *en-tout-cas*, which has a perfectly plain handle, and a bow of ribbon half-way down.

The friend who accompanies the pretty wearer of the cloth gown in her walk has a toilette of quite a different cast, suitable for full-dress morning wear as well as quiet evenings. It is a turquoise-blue self-toned silk brocade, with the large iris design so fashionable this year. The under-skirt and the bodice-trimming and cuffs are plain beige silk braided over in a close Renaissance design. It is a very simple but graceful make. The folds on the bodice are so deftly managed that it appears to be cut in one with the skirt. This is not so, but the bodice is put on first and the skirt afterwards, the band arranged in folds which fasten upon the bodice, and blend in with those upon it. It fastens at the side where the V-shaped trimming is inserted, and this is attached to an upright collar turned down in front by means of a wire at the edge. This admits of a ribbon or jewelled band being visible in front. Both collar and vest are richly braided, so are the gauntlet cuffs, into which the high full sleeves are sewn. So also is the upper portion of the side panel, met by a full flounce with a heading, so arranged that it makes a cascade *ruche*. The full flounce is tucked at the hem—six narrow tucks, each half an inch in depth. The skirt touches the ground, but is not superabundantly full; indeed, none of them are. The colouring in this gown is good, and so is the form.

With it a bonnet is worn, and a fashionable one too. It does not, you see, take much to make a bonnet. This is a mere flat circle of the braided silk, wrought with gold, large enough to cover the top of the head. It is surrounded by a torsade of the blue



silk raised in the immediate front; and at the back there is a cluster of yellow-tinted blooms and osprey; the front bouquet is far higher than the back one, for the trimmings are placed either immediately in front above the brow, or at the back. Yellow and heliotrope is a new and favourite combination in millinery. Blowaways in gold, as well as the feathery white ones, are very popular. Crayfish are seen to be crawling up the back of some of the fashionable headgears, and serpents in a great variety of forms adorn (?) hats and bonnets. I put a query advisedly. Surely nothing can be more incongruous on a woman's hat or gown than a serpent, which in reality she would avoid with rigorous care.

A novelty in veil nets is the spider-web, of quite a new and realistic kind, the entire fabric composed of webs imitated closely. They prove becoming to their wearers.

#### II.—FROM OUR PARIS CORRESPONDENT.

In the leafy month of June, the problems of dress for the summer season are pretty well decided.

Parisian children are, as a rule, always suitably dressed, though I do not see any great effort made

to clothe them hygienically—for a French mother, as a rule, does not sacrifice appearance to health theories. She understands the subtle art of so clothing the fair young limbs that they are not unduly confined. The little girl with her mother in the picture (p. 442) has a dress inspired by some of the picturesque Swiss costumes, occasionally but rarely seen outside Switzerland, and not in this instance very slavishly followed. The material is a soft terra-cotta vicuna, trimmed with velvet to match. The skirt and bodice are sewn together, and the whole frock is put on at once, the junction hidden by a band of velvet. A wider band borders the hem. The bodice is cut square, and shows a white muslin embroidered chemisette—a style which finds little favour in England, and yet in a warm summer has much to commend it. The square is outlined with velvet, and between it and the centre of the waist in front there is a broad velvet trimming, matching the arrangement round the arm-hole, which is very prominent beneath the arm. There is a deep cuff of velvet to the sleeve, which forms a good background to one of lace. It is a neat trim little dress, worn with black shoes and stockings and terra-cotta rosettes. The hat is black straw, with a full band of black velvet, and a large cluster of black ostrich feathers in front, relieved by one or two terra-cotta ostrich tips, with a smaller cluster at the back. The crown is low, but the brim is very wide and important-looking—calculated to shade the complexion more than the hats we have had of late. Gold and steel ornaments play a rather important part in French millinery, and the feathers at the back appear to be kept in place by a comb of these combined metals, while at the waist there is a double buckle of the same.

Gowns that are slipped on at once, and are cut all in one, are much the fashion, and are to be strongly recommended for slender figures, but they are unsuitable for stout persons, or those who have large and prominent hips.

The second dress here sketched is made of a soft heliotrope woollen material, with large *motifs* in black astrachan weaving, set in twos and twos, the stems crossing. It is trimmed with the new silk ruching like feather bands, but really composed of a series of silk loops. This borders the vest of plain material in front, and the overlapping portion, which fastens on the left hip. All the rest is in one piece, and in lieu of placket-hole there is an opening at the side beneath four buttons. A plain piece of material, pyramid-shaped, appears at the foot, and is edged with this same ruche, which finishes the wrist of the close sleeves, slightly puffed, but not unduly, on the shoulders. The toque is of black lisse and ribbon, standing up high above the forehead in prominent bows.



“WHAT A TIME THEY ARE!”





THE MONTH OF FLOWERS.

Skirts are severely simple when plain materials are used, but paniers are much in vogue, and all kinds of trimmings from the waist, which frequently take the form of a Swiss belt, or shaped girdle, to which is attached a graduated fringe. Jet is worn thus, and, indeed, in almost any form; braces and diagonal bands, pointed V-pieces, for the backs and fronts of bodices, are sold in sets ready for mantles and dresses, and hundreds of graduated discs, which are intended to be sewn on to skirts and cloaks, so that the smaller appear towards the hem, the larger above.

It would seem to be one of the most difficult tasks of the dressmakers to keep skirts narrow and plain, and yet render them graceful. Large lozenge-shaped *appliqués* of velvet surround the hems of skirts, and brocaded waistcoats of all kinds give a finish to the bodices.

Pipings are introduced in bodices and sleeve seams, and quite a novel idea is to ruffle the material on the cord and thus produce a frilled cording, which, if the cording is in contrast, has a most ornamental appearance at small cost.

Brides are abjuring satin and brocade and in many

instances coming back to plain *peau de soie*, or even muslin and chiffon; but there has always been a tendency in Paris, on the one hand to more magnificence, on the other to more simplicity, than in England. The *juste milieu* is avoided. French brides do not affect the Court trains  $3\frac{1}{2}$  yards long which English girls who are never likely to cross the threshold of Buckingham Palace foolishly patronise. They denote too much stately preparation, and once out of church they require skill and knowledge to carry out. They should be folded in a sort of box-pleat the entire length, the side folds meeting in the centre. They are then put over the left arm so that the end hangs outside.

The Empire ties are a novelty for bridesmaids. They are made of the entire width of chiffon. You place the centre in front of the throat and then allow the cords to cross at the back and come to the front, where they are tied in a large bow with cords. Another pretty new idea which is worth a thought when the question of bridesmaids has to be considered, is that each couple should appear in dresses made in the same fashion, but of different colours, two primrose, two pink, two blue, two heliotrope, and so on, the bouquets matching the costumes in tone. White cloth trimmed with silver and made with triple capes are stylish costumes, especially when accompanied by the large tri-corn hats placed on the head with the point at the side and richly trimmed with white ostrich plumes. White corduroy is another favourite material trimmed with white velvet.

Bengaline in silk is in great demand; it drapes well and falls in soft folds.

Very wonderful millinery is to be seen in Paris. Among the bonnets there is a cornucopia formed of facets of jet on a wired foundation, the twisted end constituting the point of the crown. This is trimmed with lace and is most becoming when worn; off the head it recalls a fool's cap. It suits women of all ages. Peacocks' feathers appear in the brocades and in millinery, so superstition has to be forsworn. Wall-flowers are in vogue, and nasturtiums, and all the wonderful reds and browns which appear in these flowers. They blend admirably with mimosa. Tuscan straw has come to the fore again, and many a pretty face is seen beneath a broad Tuscan brimmed hat, the outside almost hidden by a wealth of orchids of the most wonderful colouring.

A make of jackets has come in vogue, which is likely to be most becoming to figures which are not over-slim. The basque is cut on the cross and sewn on at the waist. Selvedges are left on many materials and serve for trimmings. The old-fashioned *barèges* are now re-introduced, and sometimes display a shaded brocade in distinct *motifs* far apart.



## WHAT TO WEAR IN JULY.

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

## I.—FROM OUR PARIS CORRESPONDENT.



THE Parisians have adopted paniers with great avidity, and for slender figures they are certainly most becoming; stout people must, as a matter of course, abjure them. Their name, no doubt, originated in the paniers of a horse, and, nowadays, even in South America, you see the mules and horses with these panier baskets, which are filled with merchandise, or whatever may be required to be carried. The vignette at the head of this chapter

shows a very tasteful application of paniers to gowns. The material of which the model was made was black grenadine over silk, portions of it being plain, and some covered with a feather pattern in light pink. The back of the skirt touched the ground, but some twelve inches above the hem it was split up at intervals, and a box pleat inserted, giving a flow to the skirt. The hem in front had one of the fashionable draped flounces, caught up with four butterfly bows of pink ribbon, matching one at the point of the bodice. The back of the skirt was of plain material, the front brocaded, likewise the paniers, together with the top of the sleeve and the sides of the bodice; there were pink bows at the wrist and on the shoulders. The front of the bodice and the light sleeves were of plain material trimmed with jet and steel galons, which surrounded the neck, and were then carried in a V-shape down the front, covering also the outside of the arm. It is a particularly smart, elegant-looking dress, useful for full dress occasions in hot weather, and for evening wear in the winter. These grenadines are often made up over white silk, which, by-the-by, is not a bad way of using white silk skirts which have lost their original freshness.

There is a variety of fashions, and in coats the patterns may be counted by hundreds. The figure in our illustration with her back to the railings wears an excellent example of a useful kind. The dress is made in light blue cloth, the waistcoat white, both trimmed with gold. Any pretty fancy woollen

material would be suitable. The skirt is cut in gores, with the seams felled—a new treatment which Frenchwomen much affect, their needlework being excellent. A good dressmaker in Paris never sends home badly boned or untidily lined gowns; she understands that the very pith and marrow of good dress is finish, that a few garments well made and well put on are more conducive to good dressing than numbers of garments. Above the hem of the graceful skirt there is a double row of inch-wide gold braid carried up in points at each seam. One row of the same braid edges the long tabs of the coat, while the long waistcoat is embroidered with flowers and gold thread. The front of the bodice is hidden by a pointed kerchief of lace arranged in cascades, so that the point reaches to the waist, the broader portions ending in a blue velvet band at the neck. The sleeves are made in the most fashionable style of the day, a deep puff to the elbow, and then a tight cuff; the upper portion is in blue cloth, the lower in white, embroidered



GOING HOME.



like the waiscoat and sleeves, diagonally, on the outside of the arm. The bonnet worn with this dress seems a most comfortable one. It is made in white cloth covered with gold embroidery and blue braiding, a knot of blue velvet filling in the upstanding point above the face, crowned by a gold butterfly. The straps are tied under the chin.

The other dress in the picture is of light heliotrope vicuna, having a double row of braiding at the hem, in a classic border. The skirt and bodice are cut all in one, but on either side the fronts are formed to the shoulders, the seam hidden by floral embroidery in darker silk. The bodice in front is gathered, thus disposing of the additional fulness, and a pointed belt just covers the gathers and endings beneath the side seams. The straight collar has, in addition, a turn-down collar of the material, and the sleeves button to the elbow outside the arm. The bonnet is of quite a different style from that worn by the companion figure. It is of the flat plate shape, made of a piece of the dress with a frilling of the darker shade, like the embroidery at the edge. At the back an aigrette springs from a ring of violets, and the veil of plain heliotrope tulle is so arranged that it falls in soft folds round the face, giving almost the appearance of strings, which, however, are not worn with this head-dress.

One of the most fashionable woollens this summer is woven like corduroy, with a broad cord. In light grey, almost dust colour, I have seen a most novel trimming—viz., a spider's web, which is worked in jet beads, and where the spider might be expected to be found, there is a jet facet as large as a sixpence.

The hats and bonnets are really tempting this season, for they are all most becoming. Tuscan and open-work straw guipure can be worn with almost any dress, even if the flowers have to be changed, but feathers and aigrettes of osprey are more fashionable than floral trimmings, whilst peacock plumes and birds of paradise are both being utilised. Rose wreaths under the brim are very becoming to some faces. Gold wings, gold and jet, are often placed at the back. But a great deal can be done with a small quantity of either, if you only know how to make the stiff wired loops sewn *à la mode*. Bows of ribbon, butterflies, and bouquets, are put over the face as well as at the back, but the flatter the crown the better. Turquoise velvet



IN THE SUNNY DAYS.

on Tuscan is a good contrast, and this bright, beautiful blue is a good deal worn in all departments of dress.

Shot materials for dresses and linings are pretty, and not a little worn; and a shot straw is among the latest introductions. I much admire the Tuscan shade; that with gold trimmed with lilac, and several other blooms intermixed with chiffon—the one material of which no one seems to tire. Although it is used on all occasions, young girls' evening dresses are almost entirely composed of chiffon, whilst neck-ties, bodice, trimming, and millinery, employ it also. Cornflower blue, with harvest before us, is in even greater demand than during the earlier months, and we are coming back to the brilliant mauves and hard purple blue of years ago. Aniline dyes are to the fore again.

#### II.—FROM OUR LONDON CORRESPONDENT.

Dickens, in one of his inimitable works, makes one of his characters declare that "style means back," and so it does, coupled with carriage and figure. Hence, I suppose, the feminine world is content to prefer mantles as much as possible in order to show



their figures to better advantage. But, nevertheless, there is a great demand this year for pretty and becoming mantles, and the one in the picture on page 505 fulfils all these requirements. It is composed of a soft make of silk and lace. The lace bordered with a narrow beaded fringe forms the sleeve pieces from the shoulder, the turn-down collar, and cascade down the centre of the front. It is, as it were, a cape pointed back and front, attached to a waist-band, and from this waist-band falls a full flounce of lace, all the rest being silk, save the long looped bows in front. It is a good example of the best style of mantle for hot weather. Another good model has a yoke, to which a pleated flounce, also of lace, is sewn sufficiently deep to come below the waist, and so gathered on the shoulders that they stand up high. Many are made entirely of lace, and many more have high collars, while others, besides the lace, show brace-like trimmings of jet.

The Tudor capes suit the present make of bodices, for they hide the long, unbecoming depth of basque which cuts the figure, and they are to be had so cheap they come within the range of everybody.

The gown worn with the mantle in the picture is a pink zephyr, having a flounce at the hem, and another arranged in a scallop from above, with bows of black velvet, a band and bow of the same at each wrist. The bonnet is made of pink chiffon, with a bow over the forehead and a few flowers. The parasol is covered with black lace.

This season the handles are the most important portion of parasols, and exquisite carved ivories are employed, also mother-of-pearl interblended with Japanese enamel. The frames are more domed and appear larger; but this is not the case, for the semblance of greater magnitude is generally produced by the deep frills and flounces of lace.

The other dress in the sketch is grey trimmed with silver, the skirt touching the ground; there is a broad pleat at either side trimmed with gimp and braid, while across the narrow front there is a festooned flounce, bordered with ball fringe and caught up with silver braid.

The bodice consists of a long jacket and simulated Swiss belt. The fringe borders the front, and stripes of silver braid appear above a quaintly-folded fichu of lace meeting the edge of the braiding, which reappears again on the band. Gimp borders the edge of the jacket, and silver balls are continued on either side from where the galon ends to the shoulder seam. The sleeves are of the coat form, not unduly high, and the hat is made of a piece of the material, so cut up at the back that the hair shows well. It is pointed above the face.

Under-garments at this time of year are wont to demand attention, women being only too apt to neglect this very important side of clothing. Perhaps there is nothing that has produced more dire results for

women than an undue weight from the waist. Mrs. Arundel has invented a suspender on a new principle. It comes from the shoulders, and is a brace bandage of which both medical men and nurses highly approve. It is inexpensive, and well worthy of attention. Several garments combined in one also serve to diminish weight and dispense with superfluous material—drawers and bodice in lieu of chemise, form one garment only, and are slipped on in a moment. The bodice is cut in a V form, and is trimmed like a Swiss belt at the waist. Night-gowns for warm weather are now often made without sleeves, and they are frequently shaped to the waist, while others have bands round the waist, and cross in front with deep lace trimmings; some, again, have broad turn-down collars tapering to the waist, with vandykes embroidered at the points.

The accordion pleated silk night-gowns look just like a dress, accordion-pleated all over, set in a yoke with a lace collar, with a sash coming from under the arm and fastened at the side. Chemises have belts just below the waist in the Empire style, and drawers can hardly be too broad in the leg. Some divided skirts are set into a deep pointed belt, and each leg is so wide that it is difficult when on to distinguish them from ordinary petticoats. They are made for evening wear in twill and silk with lace trimmings. The corded corsets without bones and giving no pressure, are in favour always for children, but on the score of health they have been adopted by growing girls and young married women.

Little boys, for summer wear, are appearing in pretty suits made in zephyrs, the trousers full and smocked at the knee, and the shirt smocked on the shoulders and at the wrist. With a soft beef-eater hat and feather, and a wide silk sash round the waist, the effect is most picturesque. Short waists are worn by little girls, with pelerines for out of doors, and many of the outdoor cloaks are belted at the waist, having the pelerine attached. Older girls wear long loose cloaks, entirely covering the frock, or deep shoulder capes, kilted capes to coats are laid on either side of the front. Babies' cloaks have often the entire skirt covered with lace, and a deep lace frill to the cape.

A new invention for children with protruding ears is the ear cap made of tapes, which keeps the ears down to the side of the head.

In bathing gear I have not been able to discover anything very new, except that the dresses are made high, with short sleeves, and those shapely, and, like the knickerbockers, edged with braid and thick muslin work. Sometimes the front is arranged in pleats, and set in an embroidered band, met by a turn-down collar.

Those who have long hair would do well to have a proper bathing cap, as with a weight of hair there is otherwise a difficulty in drying.





## WHAT TO WEAR IN AUGUST.

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

I.—FROM OUR LONDON CORRESPONDENT.



OUR vignette shows a simple bridal gown, and Fashion, I am happy to say, is beginning to regard simplicity as a very necessary adjunct to wedding finery. Of course, there are brides who think it incumbent upon them on this, *the* great occasion of their lives, to appear in a long Court train of silver brocade borne by pages, and a gown of satin covered with priceless lace; but, even among the most fashionable circles in London, fit and style have come to be re-

garded as more important than mere richness of material and costliness of detail. This particular dress in the illustration can be made in poplin or in plain white-faced cloth, or in *poult de soie*. Any and all of these wear well and are durable; cloth is, perhaps, more lasting than the others, and certainly it is newer, and when its original freshness has disappeared it can be dyed in a most satisfactory manner. The making of this dress is simple. The skirt rests on the ground, but is not over long. In the front it is cut in battlements and edged with pleated lace, which just appears at the edge. Between all the tabs there are little bouquets of orange blossom, and the point of the bodice in front is edged with a fringe of similar blooms, which is not continued to the back because the bodice and skirt there are cut in one; and it is far more becoming not to continue these floral fringes entirely round the waist because they are very apt to thicken the figure. The bodice is peculiarly cut. The front is composed of soft pleating, forming a sort of plastron, and over this the silk appears to open. It is cut in square tabs at each side, matching those on the skirt, but they extend merely from the shoulder to the bust, the silk being continued in a point to the waist,

where it is cut into a Swiss corselet. There is a jabot of lace from the high collar in the centre of the front, secured at the neck by a bunch of orange-blossom. The sleeves are coat shaped, but widen much at the shoulder, where they are, however, not unduly high, and at the wrist are cut in tabs.

I want you particularly to note the arrangement of the bridal veil, because it indicates an attempt at a new fashion—namely, to place it at the back, and not over the face. I am, however, convinced that it will not meet with general favour, though it may be an imitation of the plan adopted in the case of Royal brides. The veil is becoming to the face.

In the present instance the material chosen is embroidered chiffon, which starts from a pompon surrounded by a tiny wreath of orange-blossom. The same arrangement could be carried out equally well if the material fell over the face.

I think you will agree with me that the trio who are about to start on their walks abroad are charmingly



A USELESS GLASS.



dressed. The little girl wears black stockings and pretty pointed shoes; a light fawn dress and cloak to match; the material being a summer vicuna. The skirt is plain and simple, with a triple row of black velvet at the hem. The cloak leaves the arms untrammelled; it is made full, and has a turned-down collar resting on a couple of frills, edged with gold. The hat is made of black straw—a mere plate, which when bent into shape appears to have a sunk crown and to be slightly arched over the face, turning upwards at the back. It has bows of black velvet on one side, and a liberal bunch of Noisette roses completes the trimming.

The elder sister wears one of the new and pretty striped woollen dresses, the colour in this instance being the favourite cornflower blue and white. The bodice, skirt, and sleeves are cut on the cross. The skirt is cut, as many are now, with the front breadths at the waist shaped almost as carefully to the figure as a bodice would be. It touches the ground, but does not rest on it, and about a quarter of a yard from the hem there are a dozen close-set rows of stitching. The stripes only appear perpendicularly on the added basques, which resemble flap pockets and have three buttons in front; the rows of stitching reappear here on the collar and the cuffs. The bodice is a seamless one, fastening invisibly under the arm. It is adjusted to the figure with the greatest precision, and presents some difficulties in fitting and cutting, but few in making. The hat is of black fancy straw, shading the face, and is trimmed with cornflowers and black ribbons.

The friend accompanying the sisters has a simple cotton gown in green and white stripes made up over a petticoat of the plain colour. The striped material takes the form of a polonaise opening over the green skirt, and reaching to the hem. It is cut up in the centre of the front and at the side, and fastens diagonally below the waist with three buttons, three others securing the bodice on the left shoulder. The opening is bound with green, and is scalloped at the button-holes by a very pretty arrangement; a *revers* starts in a point from the waist and widens on the right shoulder, giving the necessary breadth to the figure. The sleeves are made with one long puff to the elbow, and a long straight gauntlet buttoning through a scalloped piece. A bonnet of white embroidery and green leaves accompanies this, and over the straight neck-band there is a collar that turns back in points just beneath each ear.

Cotton and muslin gowns have returned greatly to favour; but the thinner material is made up on silk or some substantial foundation, which gives it firmness, enabling it to be worn even when the weather is not hot. The newest mode of trimming washing bodices and many others is in close imitation of a *pèlerine*, with braces which are very narrow at the waist, and widen so much on the shoulders that they form the upper portion of the sleeve. Indeed, at one of the first functions at Buckingham Palace, this season, two young girls wore white satin princess dresses, with low bodices arranged after the same style, and there was no other sleeve, the arm-hole being simply

piped; but the lace formed a charming and most becoming addition to the point of the shoulder.

The fashionable cloaks for evening, carriage-wear, and for all gala occasions, are made of unlined silk, gathered from a yoke on the shoulder; from the edge of the yoke there is a deep frill of lace. Wide point lace flounces and black Chantilly lace are frequently adapted to these cloak frills, and some of the very wide laces are formed into a double *bouilloné* at the throat, the lace covering the yoke as well. This in light-blue velvet forms a most exquisite opera mantle; but a simple chiné silk can be made more generally useful, and serves equally well for both evening and day wear. Some of the shot silks are printed in white, with crescents and interlacing scrolls, and deep-red pink is a favourite colour. These cloaks are used also as wraps at lawn-tennis parties.

## II.—FROM OUR PARIS CORRESPONDENT.

EVEN in France we are at last able to realise that summer is come, and Frenchwomen have taken advantage of the sunshine to choose the most ravishing toilettes, and there are no people in the world who better understand how to display them to advantage. The couple, with their favourite poodle, depicted opposite are wearing gowns which are worthy description—the more so that they can be easily reproduced. The plain dress is made of a tender blue *voile*, trimmed at the hem and on the upper portion of the bodice with pink velvet appliqué embroidery, emphasized by a twisted scroll of pink velvet carried to the side of the skirt and ornamented with a couple of rosette bows. This same velvet borders the bodice, and is carried on to the shoulders with braces, that are tied in a large bow at the top. The shape of the yoke is most becoming to the figure, and so is the particular arrangement of the bodice, which appears to have an invisible fastening, but really is hooked beneath the left brace. The material is formed into paniers below the waist, and the sleeves, which are very high on the shoulders, meet a deep gauntlet at the elbow. This fits the arm closely, and has an embroidered cuff of the same pink velvet appliqué. The hat is Leghorn straw, the brim large over the face, and turning upwards at the back. A band of velvet encircles the crown, and this is prettily trimmed with pink apple-blossom combined with blackberries—a freak of the milliners, and not supported by Dame Nature. I do not think anyone has ever seen an apple-tree in blossom at the same time that blackberries appear in the hedgerows; but we all follow the dictates of Fashion, whether reasonable or otherwise.

The checked dress is cut on the cross. The groundwork is fawn colour, with double lines of brown and pink thrown upon it. The skirt is very narrow, and is box-pleated—not gathered at the back, as most of them are now. It has a band of the plain material at the hem, on which are laid some four rows of brown braid. This has to be judiciously managed, as it is a mode of trimming which is calculated to diminish the apparent height of the wearer. The bodice is cut after the style of those worn in the time of Queen



Elizabeth of England—stiff, long, and pointed, and bordered with loops of the plain material similar to those that encircled bodices in the Medici period. It fastens up the front with a double row of large prominent buttons, and the trimming, seen in the illustration, is a movable one, being composed of lisse and lace sewn on to the collar-band, made of the same soft materials, and fastening at the back. The colour is a very light *écru*, which tones with the colouring of the gown. But Englishwomen find it difficult to reconcile themselves to a mixture of such thin fabrics with a tailor-made costume. There is a cloth neck-band, and the large buttons are continued to the throat, so there is no necessity whatever to wear the lisse if not liked. The back of the bodice has a seam down the centre, and is cut in a point, beneath which falls the triple box-pleated skirt. The sleeves are cut narrow to the lower portion of the arm, and very large on the shoulders. A toque is worn made of fancy *écru* and red straw, bound with red velvet and trimmed with pinky-red flowers.

Frenchwomen still continue to wear gloves of untanned leather, especially with white gowns; but they are adopting many kinds of gauntlets, some of them richly embroidered, and even jewelled.

Even in the height of summer there are often

chilly hours in the evening when an easily movable wrap is almost a matter of necessity, and capes are now assuming a new form. They fall just below the shoulder-blades, at the back, in a point, but have long ends in front, and are made entirely of feathers closely set so that they form a compact surface.

A new cut of sleeve for gowns is so arranged that a pleat from the elbow crosses the forearm and is gathered into the shoulders; it is exceedingly becoming, and gives breadth to the figure.

Just at this particular season few bonnets are worn, and there is every excuse for this state of things, seeing that the shapes of hats are varied so as to suit all faces.

There is a great difference in the colours now being worn in England and in France. In the former there are the new pink, turquoise blue, vivid yellow, fawn, grass-green, and many tones of heliotrope; but in Paris the preference is given to ruby red, pistachio green, and pale browns of many kinds, from copper to filbert. Nothing sombre would seem to find favour in the gay capital, and a dash of colour appears with all neutral tints. Plain dark skirts are relieved by blouses of bright tones, and many bodices of thin materials are in favour for more dressy occasions.

Next year the pretty folded fichus will be worn in London, but as yet the Parisian keeps them for her own. Occasionally they are replaced by the Pierrot collar, secured at the back by ribbon rosettes. Fashion generally rushes from one extreme to the other, and the Medicis collars are superseded by the bodice being cut rather low at the throat, frillings of lace turning outwards.

The most fantastic hats are the most fashionable, and no two brims would seem to be shaped alike. They are surrounded by wreaths of flowers and by twisted diaphanous scarves; but wings are more durable, almost as pretty, and certainly as popular. The last idea is to wear them dyed in rainbow shades.

The plan of cutting skirts—indeed, entire dresses—on the cross is a mode likely to continue, and many of the frills, which are a quarter of a yard deep and put on quite full, are also cut in the same way. A black lace frilling at the waist seems never to be out of place, whatever the material to which it is applied. Sleeves are often covered with the same lace; indeed, if any of you have a store of it, you will never have a better opportunity of turning it into use, for it is employed in flouncings, which are generally festooned, and also to cover the entire dress. Many lace flounces are headed by pleatings of ribbon or of the same fabric as the dress.

True lovers' knots are woven in the materials, are appliquéd in gimp, embroidery, and beads, and are formed of ribbons and laid round the skirt. Saucy Cupid is to the fore, you see.



POOR FIDO'S AILMENTS.



## WHAT TO WEAR IN SEPTEMBER.

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

## I.—FROM OUR LONDON CORRESPONDENT.



IT is not a difficult matter to make a bonnet in 1891, and the one I have specially selected, which is illustrated in the initial, may be a guide to the home milliner. Women living in London, and taking advantage of the sales, might, for a few pence, or sometimes for one or two shillings, have purchased a fashionably shaped straw bonnet as here depicted. Note that the brim is crinkled,

and for this style it is necessary that the hair of the wearer be dressed in curls over the forehead. Sometimes, in lieu of fancy straw, the bonnet is composed of jet, but in either case all that is needed is a large bunch of flowers placed in the rear, or else feathers (which, in the present instance, are supplemented by a frilling of lace), or often by the new lace feathers. Strings of narrow velvet ribbon make the whole complete; these should be tied under the chin in a flat bow. This style of bonnet was repeated in many varieties over and over again in London during the season. The Princess of Wales, who never wears anything outré, but always appears to select what exactly suits the form of her head, was generally to be seen in a fancy straw bonnet with flowers carried round the outside of the brim as well as at the back, and she gave the preference to black or very dark velvet strings.

Quite the prettiest millinery I have seen since the latest fashions came over from Paris, was that destined for the trousseau of the Princess Aribert of Anhalt, the Queen's granddaughter. Her Highness went away from Windsor Castle to Clieveden in a white chip hat trimmed with white feathers and Brussels lace, and she entered Berlin in a bonnet with pink drawn chiffon beneath the brim, and dove-coloured velvet outside, the edge being bent to the face. At the back there was a plume of tips intermixed with osprey. It was really quite simple, but most becoming, and was repeated in black. Her Highness mostly wears hats, as the majority of young people do nowadays, so these were in the majority in her trousseau. A black felt one was delightfully trimmed with a yellow and heliotrope handkerchief tied over the crown, forming a knot in front, and having black wings at the side. Another in the same material, trimmed with black velvet and wings, was tied down on either side like the Paysanne headgear of centuries ago. Gold appeared, as it does now in all millinery more or less, and was employed on a black crinkled straw hat to tie the cluster of feather tips. Jewelled passementerie—another popular addendum to hats and bonnets—formed the

crown of a large velvet hat having ostrich tips at the back. Toques often serve a double purpose, and a beaver one made to be worn with a lovely plush mantle had shaded wings. One in black lace had a passementerie crown and pink roses beneath, with a huge osprey plume at the top.

The two figures in our next illustration show a really fashionable way of trimming and making a summer and autumn dress, and a useful cloak to match the latter. Coats have been quite the most fashionable style of bodices, and they will be worn in England during the winter, but I do not advise those who contemplate having a gown to last some long time to invest in one, for they are sure ere long to be superseded. The dress in the sketch is a most simple and elegant one. The skirt is narrow—but not too narrow—for it is arranged with four gigantic box pleats, which cling closely to the figure, but open slightly as the wearer moves. The dress is made of one of the many fancy woollens which combine checks and spots, and it is trimmed with embroidered silk, which is introduced in one box pleat in front just at the hem, and again at the back, while the cuffs, the single revers, the collar and the centre flaps at the back of the bodice, are all adorned with it. The sleeves are quite new in idea. All the season they have been made with one puff to the elbow, and then a gauntlet piece, but in this model the cuff is only the depth of an ordinary linen one. The mode of putting on the basque adapts itself to most figures, and suggests an easy alteration for a frock of last year, as it is sewn in at the waist line; and where sufficient material to match is not forthcoming, either lace or cambric embroidery would serve the purpose. A deep basque of some kind is the particular fashion of the moment. This bodice fastens under the revers, and is slightly full at the waist. The sleeves are not exorbitantly high. The colouring of the particular dress from which the illustration is drawn was cornflower-blue, the embroidery gold and multicoloured on a white silk foundation.

The cloak and dress are of fine heliotrope ladies' cloth, trimmed with cabochons of jet of a diamond form. The cloak is three-quarter length, with a pointed yoke and high collar, and is puffed on the shoulders with rows of jet: this is *à la* François Premier, and for slender figures is most becoming. The cabochons are carried in a double row down and round the cloak, and appear at the hem of the skirt above the broad band of velvet encircling it. The bodice is laced at the back, and comes just below the waist line, where it is outlined with velvet which also forms the fulness in front. The hat has a broad brim, is of fancy straw, surmounted by a large feather aigrette of the two shades, for the velvet is darker than the cloth and is intermixed with jet cabochons mounted on jetted stems. The bonnet on the accompanying figure is of fancy straw, the brim pointed over the face, an



aigrette quite at the back, and a wreath of roses in the front of the lace: it is, as most fashionable bonnets are, of infinitesimal size.

For country wear, and most of us English folk are in the country now, I recommend either Italian chevrette Suède gloves for daily use, or the four-button real Russian ones. Those ladies who drive should have a pair of the new waterproof driving gloves, which are quite worth buying; for they do not spoil in the rain, and as no one can hold up an umbrella when driving, ordinary driving-gloves last half the time they ought. For slipping on to go into the garden, soft doeskin gloves are as good as washleather ones, which is saying a great deal. They fulfil the great need of such gloves: they slip on and off easily, and leave free play to the muscles.

#### II.—FROM OUR PARIS CORRESPONDENT.

OUR century loves glitter; and when we do not wear diamonds, we wear jet. Have you ever noticed how closely jet produces the effect of diamonds if made of the best kind and cut very finely?

The pretty satin gown in the illustration on the next page is worked in jet. The seams are outlined with jet in the narrow skirt, which boasts of a small back and front breadth, and two narrow gores on each side. The bodice has every seam fastened in the same way. It is really rather more of an elongated jacket-bodice than a coat, and has a full all-round basque, as it is called, though in the front it ends at the waist line, and is finished off with jet fringe matching the deep graduated fringe at the throat. The back is cut in the new French style, with a centre seam and side seams, and there is a high collar. The sleeves are covered with jet florets, that is, the material which constitutes the sleeves is embroidered all over with a flower in jet. There is a jabot of black lace down the front. This is the kind of gown which a Frenchwoman wears in the evening for demi-toilette. A jet circlet is introduced on one side of the hair. The other gown is of black lace over light yellow silk. The skirt is the exact depth of the lace, which has a scalloped border at the hem. The close-fitting bodice is made with a V-shaped vest, outlined with jet, and is very full. The sleeves are formed with three full puffs. There is a full lace basque covering a yellow silk flounce, and this is gathered and carried *en jabot* down the skirt, with dainty bows on the hips. The hat is of black lace, with yellow plovers' feathers, and a black aigrette; and the parasol is covered with lace. The style is more generally useful than black lace over a colour, for it serves for a summer and autumn fête dress, and a winter demi-toilette gown.

That "We always come back to our first love" may be doubtful, but there is no doubt whatever that sooner or later we come back to the fashions

of the past, not in their entirety but approximately. I never remember one revival where the old cut of gown, if preserved for years, could be resuscitated and re-worn. We are in Paris beginning to revive the gored skirts, lined and without foundations. We wore them thus twenty years ago, but not exactly; now front breadths and sides are both gored, and with advantage. But most frequently the backs are gored too, and the cross-cut breadths are joined down the centre, giving the appearance of a duck's tail. I prefer the straight full breadth between the gores gathered at the waist, but it is not so new, and is better suited to the skirts, which only touch the ground, whereas the others trail on the ground. They will grow longer as the months roll on. I fear that in Paris short gowns are a fashion of the past. This latest cut of skirt needs little trimming. Most of them have the inevitable gathered flounces, which are from six to eight inches deep, and nothing more. There must be some substance and firmness in the material of stuffs thus used. This style is bringing back the wearing of silk, as nothing looks so well thus arranged, and rich brocades for dinner and evening wear are far too handsome to be draped and tortured into bouillons and ruches. Plain silks are coming



ON THE LEES—FOLKESTONE.



in again, for which we may be thankful, for practically they last for years without getting dingy and shabby as thinner fabrics will and do.

In Paris, the Princess style is coming in and the coats are going out. Many of the fashionable bodices are ended with ribbon, and very pretty it is; ribbon seems a natural ending. In England fashionable women have accepted for the present time the back of skirts and bodices cut in one, the front distinct with the coat flaps or deep pockets. Coloured silk fronts, different from the rest of the gown, brighten up vastly the new cut of dress, and in France we are contented now to accept vivid contrasts, not the inevitable black and a colour only, which has become wearisome from its monotony.

Crépon is the fabric of the summer of 1891, and next to it wool corduroy. Possibly the manufacturers will continue this by bringing out the same class of goods thicker and more suited to cold weather.

Real lace is now used in preference to any other, and the current fashions enable us to utilise any morsel of any shape or description. Full collars fall downwards from the neck, three bands of narrower width come from beneath the arm to the waist in a diagonal form, and lessen the apparent size of the waist. Epauettes, or pointed pieces which are let in and heighten the sleeves, are contrived of any small pieces at hand, and even scraps, that are worn and worse for wear, can be pleated into folds for stay

bodices and Swiss corselets. Some few industrious women lay morsels of old lace on net foundations, and outline the patterns with gold cord of the finest description, thereby creating a most effective trimming. The Bolero jackets imported from Cairo, and made

of pieces of lace, are utilised in the same form. Guipure of every sort and kind, silk and metal, is employed to trim and cover bodices, and a make of écu crochet modelled on circlets, and another kind like Venetian point, are much worn as epauettes, and to cover the bodice from the throat to the waist. A comfortable way of clothing the throat is with the new necklet, which has now taken the place of both Medicis collars and ruffs. These necklets are formed of folds of velvet or any contrasting material and colour, with a row of gold or silver braid, a large loose rosette at the back. They are often made of soft chiffon, and are movable, so that they can be passed from one dress to another.

Ribbon is coming greatly into

favour for trimming. It is applied in flat bands of many kinds and in long ends; the kind most in demand is one inch wide. Sometimes the new necklaces are made of this, then the ends are frequently brought from the back and looped across the bodice.

Full low fronts are kept in place by ribbons. Sleeves of quite a distinct material and colour from the bodice are in fashion, many are richly embroidered, and sometimes costly brocades are used for them.



LISTENING TO THE BAND.





## WHAT TO WEAR IN OCTOBER.

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

## I.—FROM OUR LONDON CORRESPONDENT.



THERE are few months more thoroughly enjoyable in England than October. We frequently have a second summer, and, as a rule, we see all kinds of dress worn. Children enjoy the outdoor life, and, if they have only something warm to put on so soon as they feel chilly, they can wear light woollen frocks throughout the month. Stripes are not much in favour, but they are used in so many ways on the same garment that it is often difficult to believe only one class of pattern has been employed. The figure in our

vignette illustrates this point, and, moreover, is so admirable an example of what the frock of a child from six to about nine years of age should be, I am tempted to describe it minutely. The short skirt is cut on the cross, and is quite flat in front, fitting the waist with as much precision as a bodice. But the join at the back being also on the cross, great care is needed that the hem be folded in such a manner that the length is straight and even. The shirt, by way of contrast, is on the straight; it is made with a running string which ties at the waist, allowing the surplus length to fall comfortably without any belt. There is a vest of plain colour, in a V form, which apparently buttons on both sides, but actually only on one side. A row of embroidery in self colour embellishes the collar-band, and immediately below it there are square revers of the same material, ending on the shoulders. The sleeves are full to the elbow, and then have a gauntlet piece to the wrist. The hat has a low flat crown, the brim well shades the face, and there are stiff wings holding it up at the back. The hat is black, the feathers white. It is no longer thought necessary for the hat or bonnet to match the rest of the costume either for grown-up people or children; they must accord and be in unison, that is all. The colouring of this particular little frock may be either white and blue,

white and brown, or white and heliotrope, or navy blue and red, fawn and brown, or black and brown, which last, by-the-by, is to be the favourite combination for the winter and autumn.

Yellow has come much to the fore, and no wonder, seeing how generally becoming it is to the wearer. We are mixing it in vivid contrasts, with brown, blue, and even green, and in the light shades with heliotrope and blue. The cloth gown in the accompanying picture is made of very fine faced cloth, of a deep dark blue, printed with sprays of yellow flowers and foliage. The style of making is simple and exactly indicates what the modes will be for some time, so that those women who are already beginning to think what they shall do for winter gowns may safely copy it. The skirt just rests on the ground, and opens on one side only from the hem to within twelve inches of the waist. The opening is filled in with a fan shaped kilt pleating of yellow cloth, matching the colour of the flowers. These printed cloths are quite a new departure. The



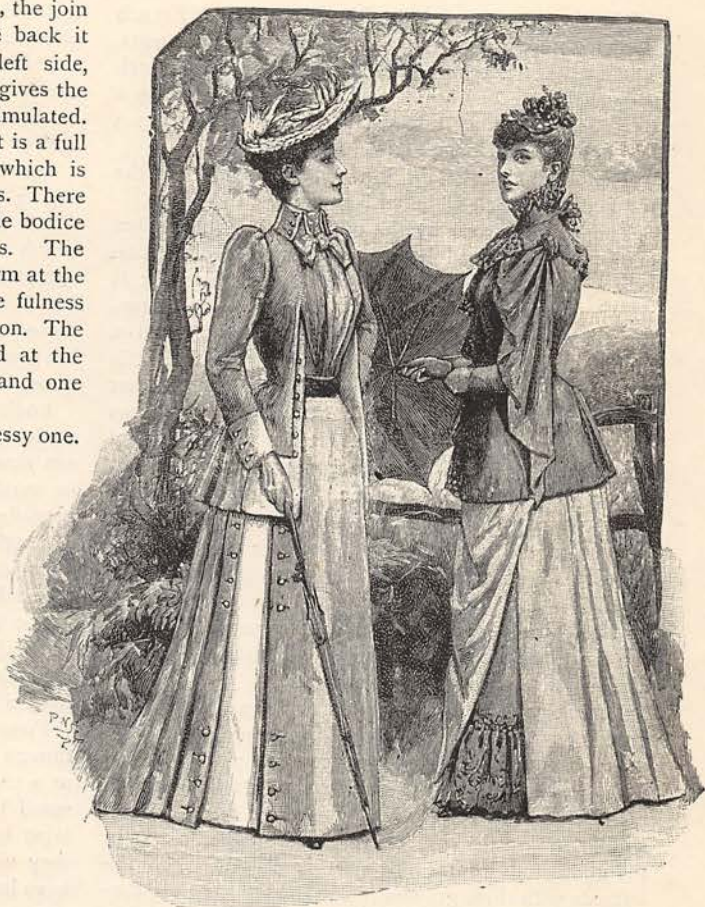
"GUESS!"



bodice ends at the waist; beneath the arms, the join is hidden by a pointed velvet band; at the back it is cut all in one with the skirt. On the left side, however, there is a piping inserted, which gives the impression of a basque, but it is entirely simulated. Note, again, however, the bodice. The front is a full yellow vest, with frill from neck to waist, which is universally worn on shirts and vests of all kinds. There is an upright frill also at the throat. The blue bodice opening over it is made with velvet revers. The sleeves are high and full, cut up outside the arm at the wrist for the insertion of yellow pleats, the fulness being kept in place by a velvet strap and button. The straw hat is large in the brim, but goffered at the back, with just a bouquet in the front; and one beneath the upturned brim behind.

The other gown in our picture is a more dressy one. It is cut in the new style called "umbrella," and has only one seam at the back. Note the arrangement of the hem flounce, it is the key-note for all flounces now; a graceful mode, borrowed from French upholstery. The round puffs at intervals rest on a row of lace insertion, interthreaded with ribbon. There is no drapery in the skirt, and neither this nor the blue dress I have just described needs a foundation. We are coming back to the old skirts which were cut in the same fashion thirty years ago. There are no seams at the back, but the fulness which cannot by any possible deftness in cutting be dispensed with, is caught together at the waist, and two straight untrimmed tabs fall in the centre, and are met on either side by a waist lace frill, headed by insertion, threaded with ribbon, and arranged like the foot flounce. The sleeves are the modified gigot, buttoned from wrist to elbow, a row of ribbon in the insertion appearing in the inside seam. The bodice fastens on one side, and is similarly edged, a jabot of the material finishing off the other side. The collar is high. This style is suitable for any silk or soft woollen gown, which could not be tailor-made. It is accompanied by a chip bonnet with white and coloured wings, a torsade encircles the crown, and there is a bow of narrow velvet in front.

It is early as yet to talk of furs, but wise women are already ordering, for autumn prices are much more reasonable than winter ones, and many furriers will carry out renovations more reasonably when there is not a pressure of work. Sealskin has gone up terribly in price, but some of the shopkeepers are offering it at a cheaper rate now (on account of the stock they have in hand) than they will be able to charge for the future. Persian lamb is used for trimming, and the greatest novelties I have seen are yokes and sleeves of different fur from the rest of the mantle or jacket. Short Tudor capes, made of fur with a double frill heading the flounce from the shoulders, recall the German Burgomasters' cloaks of mediæval days. The newest sealskin cloaks are just sufficiently long to reach to the top of the fashionable foot frill of the skirt.



"IS IT GOING TO RAIN?"

## II.—FROM OUR PARIS CORRESPONDENT.

FRENCH women wear jackets, but they form a part of the dress, so that, in truth, they are worn indoors and out. If greater warmth be needed, then they have recourse to a short and generally most stylish cloak. The two accompanying illustrations give a very fair impression of the modes in this respect.

I will begin with the jacket. The whole costume is made of grey cloth and white, which admixture holds good in the jacket as well as in the skirt. The latter, you see, is perfectly simple. The front breadth is made fashionably narrow, and the side panels are fastened on with some eight buttons arranged in double sets of four. At the back there are pleats, and the hem rests on the floor. The jacket behind is quite close-fitting, with a long basque having a double row of buttons down the centre. It is in the front that the great novelty of the dress is notable. In the immediate centre there is white cloth outlined with galon; this and the grey cloth are all fullled into a waistband of velvet—like an old style which used to be very popular. The rest of the close-fitting under-front is white cloth, but from the dart seams the actual jacket falls in a straight line, the grey on white, grey buttons being introduced on to the narrow white margin.



The sleeves are not extravagantly high, for French women abjure exaggeration in tailor-made garments. There is a white turn-back cuff buttoned to match the panel, and the upright collar-band is covered by a roll collar, with a little white showing in front; a large chiffon bow beneath.

The only bright colour is a red *en tout cas* and the red feathers which blend with the grey on the hat.

The mantle worn by the other figure is grey, but combined with a red heliotrope dress, a combination now well worn in Paris. The material throughout is very soft, supple, lady's cloth. The cloak is the three-quarter fashionable length, slipped on and off in a moment, and draped with true Parisian taste. It is indescribable. I should quite despair if you had not the picture before you. The back has two side seams and one seam in the centre. It fits the waist, and the basque is pleated. In the front the actual foundation merely follows the outline, but not closely. The piece of material carried across the back, and forming a point in the centre, is drawn up on the shoulders beneath a loop, whence it falls in most graceful folds, forming a sleeve. The jacket front meets some five or six embroidered frills carried horizontally across the chest, one making a Steinkerque tie at the throat, flanked by two small guipure revers.

I think you will agree with me that the collar is most graceful with its inner lining of lace pleating. The dress beneath is severely plain, cut entirely *en Princesse*, with no trimming on the bodice, which fastens with an assertive row of grey buttons on one side, having a similar row on the other; a very shallow grey vest is in the immediate front. The skirt is caught up on the left side with three grey buttons, showing a grey underskirt with a full gathered embroidered frill.

The bonnet is new in form. The brim rests on the hair, and the crown, which is low and flat, comes forward on the top of the head, and is made of grey silk embroidery. There are pink flowers quite at the back in a close set bunch, and narrow strings are tied beneath the chin.

The umbrella skirt is most popular. Its name indicates the method in which it is cut, and, like most of the best worn ones now, it has a seam in the centre of the back. The great aim of the dressmaker would seem to be to have as much width as possible at the foot, and none whatever at the waist. During the summer, washing materials were worn, worked in the open embroidery known as *broderie Anglais*, and now that thicker stuffs are required, the same class of ornamentation holds good still. Silks and woollens are thus treated.

Corselets are universally worn beneath jackets, or with skirts without any outer covering. They need all the careful cutting of a low bodice, are boned, and fit closely. Some are covered with the very richest embroidery. Blouses and shirts in printed silks and printed woollens are a *négligé* style which suits the average Frenchwoman to perfection, because she understands how to put them on perfectly, and they need the greatest care or they become slovenly and untidy.

A double frill like the shirt frills of our grandfathers is nearly always introduced down the front.

The handsome linked buttons in many kinds of stones are extremely fashionable, not only for the throat and wrists but for fastening bodices, and a good deal of money is spent upon them.

For hard wear serge is the accepted material, and a dark grey takes the place of the navy blue which English folk affect so much; but the stuffs which emanate from Great Britain are particularly acceptable across the Channel, especially when made into a loose jacket and severely plain skirt. Sometimes these are in plain solid brown, grey, or beige, but more often they are striped or checked and have a rough surface.

Bodices dissimilar from the skirt are very convenient, and most fashionable. Sometimes they are made for demi-toilette in white embroidered silk or muslin, sometimes in plain cloth, velvet, or rich brocade.

Another feature in current modes are the stole ends, which come from the throat to the hem in front, over a corselet or an ordinary bodice.

For between the seasons, when a little additional wrap is often much to be desired, I can cordially recommend the Henry III. capes. They have high Medici collars, and reach to the waist.

Picturesque dress is greatly studied here, and though much jewellery is abjured, anything quaint or antique is the rule. Sometimes as many as three small brooches fasten one deep collar. The chate-laine bags are coming in again, and women jingle as they walk from the multiplicity of knickknacks they have hanging at their sides. An *élégante* nowadays is a perambulatory warehouse of wonderful trifles, and would be well worth robbing.

English tailors find such generous patrons in Paris that they are establishing themselves here and setting a number of novel ideas before their patrons, which are faithfully followed. The natural dyed woollens (all the stronger and more durable that no chemicals have been let loose upon them) serve for shooting dresses, and they are made up for "La Chasse" with pigskin and other leather waistcoats, so highly pressed that they shine like satin. Doeskin undressed is also worn. The newest jackets for such gowns are double-breasted, but not close-fitting, the fulness drawn in at the waist with a leather waistband—an improvement on the Norfolk jacket. Leather is used as a lining to the hem, but it is found to cut the figure when placed to a great depth outside. Leather buttons are used, to the exclusion of almost any other—buckskin I ought to have said, for they are the best kind.

Some new waistcoats are of fine woollen corduroy, with silk spots—blue and red, grey of two tones, brown and gold; and these form the long highwayman's waistcoat such as Dick Turpin and his *confrères* were supposed to wear. They are also cut beneath the jacket in a peculiar way, shallow as to width at the waist, but far deeper beneath the arm, giving much apparent width to the bust.



## WHAT TO WEAR IN NOVEMBER.

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

## I.—FROM OUR LONDON CORRESPONDENT.

A STRAW hat this autumn is rather the exception, and consequently all the more to be desired. The one that heads this chapter is large and cleverly twisted in the brim, thereby ensuring that it proves becoming to its wearer. Note that it is slightly arched over the face, turns up to a good depth at the back, and is trimmed outside with ostrich feathers and osprey. The jacket worn with it is after the Russian pattern. It is braided in a bold design with tubular braid, not only on the waistcoat, which is of a light

leather-coloured cloth, but on the jacket also. This latter is made of a dark tone in the shade of brown, which accords best with beige. The revers are of mink, tapering at the waist, the fur also borders the tight gauntlet piece at the wrist; one large puff extends from the shoulder to the elbow.

Princess dresses and Princess coats are much worn, but the ordinary mantle is three-quarter length, and only travelling cloaks (veritable wraps) reach to the feet. These are the essence of comfort; they fit the figure loosely, and are supplemented by a deep voluminous cape, cut on the cross and reaching to the knee. This cape is movable, so it can, if desired, be put on separately and worn apart from the cloak.

The Princess dress in the picture is elaborately braided, and falls in triple box-pleats at the back. In order to ensure firmness, many such dresses are lined to a great depth from the hem upwards with horsehair. The finest silk braid has been used in the ornamentation of this particular gown. The sleeves are elaborately worked on the outside of the arm, from the high shoulders to the wrist. The Medici collar and the upper part of the bodice, back and front, are almost hidden by the intricacy of the design, which is repeated on the pointed pocket, with its deep jet fringe. Fringe, by the way, is much in fashion, especially the kind composed of fine jet beads, threaded in single strands. It is to be had in widths varying from four

to sixteen inches, and sometimes deeper still. The short mantle is made of brocaded velvet, intermixed with feathers. It fits into the back and has no sleeves, but merely a sleeve piece let in at the shoulders, through which the arm passes. The collar is high—there appears to be no diminution of the fashionable height. The skirt is as plain as it can be, and the hat is of the new sailor form, but trimmed so that no indication of its original shape meets the eye. The brim turns upwards, and a rosette is cunningly introduced between it and the crown in the immediate front; at the back a tuft of ostrich plumes droops from the crown to the hair, but is placed sufficiently high to show in front.

Some of the new mantles are gathered to a yoke with a deep heading, and fall thence in ponderous folds. "Knife-pleats"—as the Americans call them, to distinguish the single from the box-pleat—are turned towards the centre of the back, and additional width is given to the figure by a deep fall of chenille fringe



A TIRESOME ACQUAINTANCE.



from the yoke. Any one uniform style of trimming is not now considered essential, and on some of the most costly cloaks jet, chenille, and feather garnitures are blended.

Long jackets, that is, the fashionable three-quarter length, are more elaborately worked than they used to be. Small floral scrolls in silk and beads are introduced all over them, black on black, or gold on black, and the leather coloured cloths with jet embroidery look stylish and are well worn.

Crochet has come back into favour under several tempting guises. Many handsome black silk and other trimmings used on mantles are worked in this style, and broad bands for trimming underlinen are crocheted in quite new patterns, closely allied to lace, such as torchon and other makes. This is a step in the right direction, for no lace wears half so well.

The new woollens of the season are quite unlike their predecessors. Rough surfaces are the fashion. Many woollens have such long upstanding hairs that they can be combed; from an inch to an inch and a half is no unusual length. Sometimes these hairs are a creamy white, but occasionally they are red, brown or other colours on white, or on a contrasting tint. Shaggy borders have been applied to several of the smoother makes of woollens, and many dressmakers are utilising these rough selvages. Black and white, shaggy ovals, Oriental letters, and other devices decorate the surfaces of some of the new fabrics. Very large checks are the fashion. They need most careful making-up, especially as regards the bodice, which could be soon spoiled if the lines were not properly united.

Rep is one of the best looking and best-wearing woollen cloths worn in our century, and now this has once more become popular. Many of the newest have a scintillating wavy pattern in silk, of a bright and contrasting colour. Stripes are not quite gone out of date, but they are mostly formed with curled rings on the surface. "Bouclé" is the term for this somewhat curious effect. Astrachan patterns and stripes are worn, likewise original plissé cloths having the appearance of close set corded stripes or narrow pleats in contrast to the ground—mauve or red, brown or fawn, and so on. Such cloths are often made up with the stripes running one way for the skirt, and another for the vest, thus doing away with the necessity for any trimming. Corduroy cloths are very fashionable still and they wear well.

Neutral colours are the dominant ones in winter woollen gowns, but pink and black checks are much worn, and many browns, especially those combined with black. Dark plum is also to be recommended and any of the leather-coloured tones, trimmed with mousse green, which form a charming contrast.

Blouses and jerseys are much improved in style. Many of them are of serge silk with deep lace basques, and if intended for evening wear they often have lace sleeves. The basque frills remain the height of fashion, and many new laces have been specially made for them with a heading to enable them to be gathered on to the bodice without any additional trimming.

Jerseys, pure and simple, are made in thin and thick stockingnet, with deep basque and much beading and embroidery. Wherever it is possible a band is introduced, for it keeps them better in shape. But this cannot be done in the three-quarter length jerseys that are cut in one piece, which, after all, is the make of the most serviceable ones for daily wear.

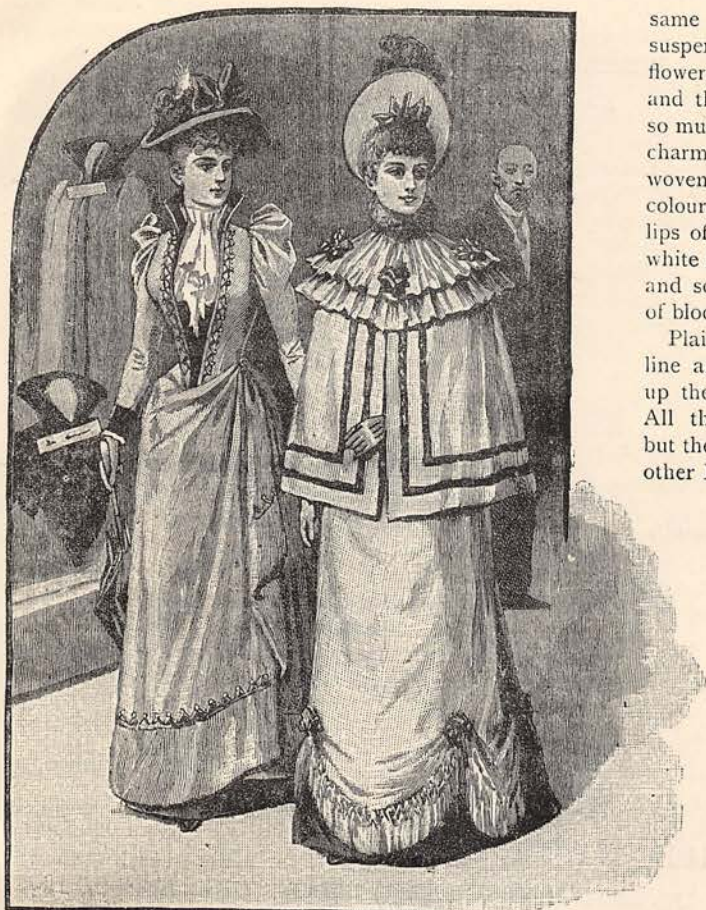
#### II.—FROM OUR PARIS CORRESPONDENT.

NO one visiting Paris at this season can fail to perceive that the style of dress in fashion here is totally dissimilar in many points from the modes as interpreted in England. To British eyes the toilettes are exaggerated, the hats excessively large, the skirts narrow to the verge of meagreness.

I would direct your attention to the two figures here illustrated, as they show the two dominant ideas in the make of skirts. The festoons in the one are edged with knotted fringe. The fabric is a plain soft woollen of a grey tone, made up over a brown velvet petticoat and caught up with rosettes of brown ribbon velvet. If you can make a rosette well you are in a position to prepare a most important adjunct to both dresses and millinery. The grey skirt fits the figure closely, with barely any fullness, being gored. The cape is cut on the cross, lined, and edged with a double rouleau of the velvet. Fur and feather bands are introduced in the same style far apart. Over this cape there is another reaching only to the shoulder, where it ends in a double frill, one falling over the other. It is gathered at the throat, and the fullness radiates thence to the shoulders, where it is adorned with rosettes. A close collar of feathers encircles the throat immediately below the chin, and is very soft to the face. The hat is of grey velvet, standing up like an aureole above the face. On the outside it is covered with brown velvet, and cord of this colour is sewn at the edge. Ostrich feathers constitute the crown and stand up well in front, a bow of the darker velvet resting on the hair. This is exactly the style of hat French women are wearing.

Equally popular, but of a totally different style, is the accompanying brown gown of plain lady's cloth. It has a wide cross-cut band round the skirt, piped at each edge and headed by a vandyke formed in cord. This is carried up the side, which is apparently drawn to the waist in order to show an under velvet petticoat. The caught-up skirts promise to find as much favour as did those in the time of Mrs. Primrose, when the vicar's wife drew all the extra fullness at the back through the placket hole, showing a quilted skirt beneath. The bodice and skirt in the picture appear to be cut in one; at all events, the bodice ends at the waist and opens thence in a V form in front, the aperture widening towards the top. The collar is lined with velvet, which also fills in the vacuum in front and finishes the sleeves at the wrists. These sleeves are very close-fitting at the lower portion of the arm, and are gathered full into the shoulders. The cord beading borders either side of the front, but it is a simple costume in its way. The hat matches the dress, is wide in the brim, which is pressed up-





DIFFICULT TO PLEASE.

wards at the back, and outside it is liberally trimmed with feathers and bows.

Great efforts are being made in Paris to bring silk gowns to the fore once again. There is every temptation offered to the public to follow this suggestion, for the prices per yard are low and the patterns unusually pretty. Brocaded velvets assume a new aspect. The ground is satin, of light and beautiful colouring, and geometric patterns are thrown upon it in black velvet. Toilettes composed entirely of black do not find any special favour, but black with colours is all-important. Many of the newest and richest silks—or rather, satins—have black grounds, but the sombreness is relieved by the colouring of the brocaded design thrown upon a shot, which gives them effect mingling with the black.

Silks of this class have nearly always floral brocades with flowing ends of ribbon. The bows of the Louis XIV. and XV. periods have been done to death; now we have adopted another idea from the

same date, viz., the pretty paysanne baskets suspended by ribbons from the arm, with flowers falling from them. The shape is perfect, and the belles of those days approved of them so much they used them for hats. Some very charming white silks display these baskets woven in black with blue ribbons and multi-coloured flowers overflowing from the long oval lips of the black baskets. The ground of these white silks is not plain but brocaded in white, and some of these fabrics have just one spray of blooms in natural colours at sparse intervals.

Plain pout de soie has yielded to bengaline and rich supple-corded silks which show up the new and lovely colours to perfection. All these silks pull a little at the seams, but the new Florentine bengaline less than any other I have yet seen. It is exquisite in delicate peach. Yellow is the particular tint which the Parisians delight to honour, from the deep tone of a buttercup to the lightest corn shade.

The new colour of the year is grasshopper green, vivid but pure, and it is blended with rose pink and other positive contrasts. The ombré silks and ribbons show the most remarkable combinations of tones. In one breadth vivid green, through many gradations, tones into heliotrope, which from light to dark shades again merge into brown, or rosy pink. Five such ribbons are treated in the same way, and the result is a most remarkable feature in fashions. Magenta has also come once more to the fore, so aniline dyes

are not abjured. Scrolls and garlands are likely to be more generally adopted than these remarkable ombré effects. The Cupids which seem so naturally associated with the floral festoons have been boldly introduced into the Chantilly lace patterns, as well as birds and figures of various kinds.

Dress caterers have this season been bold and original in their introductions. Some of the most beautifully embroidered lisse dresses, besides flowers in silks and gold threads, display birds formed of feathers which have a great element of beauty, especially when the plumage is pure white, the faintest pink, or light grey, the birds' heads, outstretched wings, and tails are clearly visible. A large cobweb is another new notion applied to the fronts of dresses. Crêpe de Chine is brocaded in self tints. Chiffon has been brought out with a crêpe finish which gives it solidity, and gauzes and mousselines de soie are printed with such fresh, charming bouquets they cannot fail to make up into pretty toilettes.

