

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN DECEMBER.

I.—FROM OUR LONDON CORRESPONDENT.



THE approach of Christmas makes us bethink ourselves of fur. There is nothing warmer or more comfortable when the cold weather sets in, but it is necessary to take weight into consideration and the present style of the three-quarter cloak materially assists our efforts in that direction. The initial vignette shows the very latest make of sealskin mantle. It falls, you see, well below the knees and is somewhat a replica of the fur capes worn by our grand-

mothers. It opens, if you notice, like the Russian circulars, for the hands to pass through, but to not more than three-quarters of the depth, so there is no fear of the cold being unduly admitted. It is gathered very full on the shoulders and the high collar turns down with a sort of revers in the front. One of its many merits is that it can be slipped on and off in a moment. The hat is made of similar fur and has a low, flat cloven crown with an upturned brim.

Sealskin has become so costly, that many women will be deterred from buying it. Manufacturers, ever on the alert, are bringing out some excellent woven plushes, so closely resembling sealskin that it is difficult to tell the one from the other. There is also a Mexican seal which is a veritable skin, but not equal in texture to the best kinds, and naturally it will not last so long, but it has a very good appearance, and will stand a vast amount of wear and tear. It should not, however, be allowed to get wet, nor indeed should any kind of sealskin, for it has always been dyed, and wet will not improve it. I admire this style of cloak in our picture much more than some other fashionable shapes. For example, the cloaks made with a fur yoke and a deep flounce of fur gathered round it, gives a bunched and inelegant appearance to the wearer. In the long jackets and long travelling coats sleeves are introduced of completely distinct fur, and for this purpose sable is in favour, and mink for those with more slender purses. Cloth jackets and coats have these fur sleeves

which match the large Russian roll collars generally introduced upon them. Fur boas and feather boas will be much worn and so will feather capes, but the latter are larger than formerly and are becoming a more important garment, reaching to the waist and often below it. They are always made high on the shoulders and generally with high collars.

There has rarely been a season with a greater choice of charming materials which have been brought out to suit all tastes. Those who like smooth cloths can wear them, and be in the fashion, and nothing lasts better or are more ladylike than the fine faced cloths of various colourings, either braided or trimmed with fur. I find that the tailors are principally using brown and drab tones, but petunia greys, heliotropes and dark greens are well worn also and many tones of red; the most fashionable having a bricky tinge. The latest introduction rejoices in the objectionable name of "ox blood red," but its tint is prettier than its name and it looks extremely well braided in black. For the smooth cloths I recommend to your notice the



FAREWELL.

make of a dress worn by one of the figures in our illustration. The skirt is of the usual umbrella shape, which means that it is cut with only one seam, the width of the material forming the depth of the skirt. It is fitted to the waist with almost as much care as a bodice, and the seam at the back is joined on the cross, giving a sort of fantail effect. To be effective it should rest on the ground, but this length is not at all advisable for useful wear in the country, as it necessitates holding up the dress. It is on that account that so much more attention is being paid to petticoats which are often made of brocaded silk or satin, trimmed with pinked-out silk flounces covered with black lace. The dress in our picture is of stone-coloured cloth, and is ornamented round the hem with black, which turns upwards in points or pyramids and is sufficiently deep to be effective. The bodice fastens invisibly, and is drawn across the bust in soft folds. At the throat there is a graduated necklet of jet, and the junction of bodice and skirt is hidden by a jet trimming, commencing from under the arm and uniting in front in shape not unlike a Bolero jacket. From this falls a graduated belt of jet, deep in front and narrowing on the hips. It is one of the newest introductions in the way of trimmings this winter. There is a great disposition to return to the coat sleeve as we see it here, only slightly raised on the shoulder, and having a band cuff at the wrist. Fur is much employed for trimmings on dresses, and it generally takes the form of a couple of narrow bands carried round the skirt and introduced jacket fashion on the bodice.

But rough and figured materials are newer than the plain-faced cloths. I recommend to the notice of all those who desire a strong wearing gown, combined with a good-looking one, the thick coarse make of serge, which is now much worn. Grey checked waistcoats, and all those curious checked cloths which rejoice in the name of "Tattersall" because, I suppose, they resemble horse cloth, are used for waistcoats with black coarse serge costumes. Black waistcoats as well as blue and other tints as well as white are used with the now fashionable brown, but besides these plain-toned serges there are many bordered materials being worn, with rough edges or rough selvages, which form trimmings, and many zebra-striped cloths and others with interwoven rings, as in the other dress illustrated here. The effect of this in the present instance is enhanced by a mixture of plain white cloth; the tint of the dress in the model being cinnamon brown, the effect is elegant and simple. The straight band collar is not too high, the pointed bodice opens on one side, showing a little bit of white which is toned down by the straps of cord of graduated length which fasten over it. The white panel at the side of the skirt has similar cords across, and this is the only trimming to the otherwise plain skirt. There is an added basque starting from each side of the point of the bodice, which is not too deep but gives the impression of flap pockets. This only needs a good figure, and the costume is not at all difficult to reproduce.

A word or two more as to petticoats. This is a

season when we need warmth, and the new flannel petticoats give it with a minimum of weight, for they are made of a novel fleecy wool in very light shades which are of feather weight. They are generally scalloped and worked at the hem which is headed with the new chenille embroidery. I use the term "chenille" because this is what the manufacturers call it, but indeed it does not look at all like it. It resembles leaves cut out of a stiff woollen plush and appliquéd on the flannel. It is of the same colour as the ground and is very durable. It makes a pretty trimming also for flannel dressing-gowns. Those who can afford them wear shot and plain glacé silk petticoats with pinked-out flounces, but they wear out in a couple of months. Plain woollen petticoats are often lined with flannel or wash leather, and so are richly embroidered satins. The brocades are, however, more luxurious, but quilted Italian cloth looks almost as well as satin, at half the cost, and lasts twice as long. It is frequently trimmed with silk flouncings and lace.

II.—FROM OUR PARIS CORRESPONDENT.

THE French capital is suffering from a bad attack of Russomania, with the result that it is hardly possible to wear too much fur, but this is not the only form which the mania takes. Bodices are being cut like those worn by the Russian peasantry, and the curious, quaint red-woollen brocades, associated on the stage with the Russian habits, have been utilised for cloaks which are so ample and voluminous it is impossible to tell what the dress is beneath them. Of course this mantle is lined with fur, and has a roll collar which well covers the shoulders, and furthermore is adorned with as much gold braid as the Czar would care to wear at his coronation. And yet with all this there is much severe simplicity in the fashions of the day. Skirts are becoming severely simple, and the one aim would seem to be to diminish their size at the waist as much as possible and increase them in proportion at the foot. Pleatings and gatherings at the waist are going out of date, and the desired effect is produced by goring. Princess shapes have come back to us, and you can hardly have a better illustration than the dress in our picture, which gives much apparent width to the bust, and renders the waist to all appearance infinitesimally small. The skirt is most carefully gored, a black piping being introduced at every seam. The only other trimming is a deep band of fox fur at the foot, which makes the skirt look wider. Narrow bands of similar fur form a point in the centre of the waist, and descend to the pockets, which are secured by three buttons. In the collar there is an indication of Russian modes, for at the top of the straight collar-band there is another one of fur, reaching close up under the chin, proving most becoming to slender throats. The sleeves form one puff to the elbow, and then are tight to the wrist, being edged with a band of fur. The hat, which is of velvet, shows exactly how very high feathers are worn at the back. The favourite shape for ostrich is the Prince of Wales's plume, and this appears in many forms. You will see the effect of it in the companion figure. It is placed on the hat

there in the rear of a liberal display of flowers, the hat itself being a mere flat circle of felt, embroidered at the edge and bent into any shape needed. The dress worn by this figure has the new and favourite coat, and I think you will agree with me that it is decidedly smart. The *basques* which reach below the knee are attached to the bodice at the waist line, and are trimmed all round with three old-fashioned folds of satin. The folds and *rouleaux* in which our grandmothers delighted, when they wore short and scanty skirts, have come back to their degenerate descendants. The jacket fastens with three straps and gold buttons on the left side, and the wide *incroyable* revers are secured with gold buttons. There is a little pointed vest of a lighter shade, but the collar and deep gauntlet cuffs are of velvet. The skirt is of striped silk of the same light shade as the vest, and has a gathered flounce at the hem. Both these dresses are of the butcher-blue tone, which is very much worn in Paris now.

Leather is being used for waistcoats and for trimming dresses. The untanned skins are carefully matched with the gloves, and sometimes worked all over with fine gold cord. They soil easily, but cannot be worn out. Bands of leather border some of the skirts, and appear to be nailed on to them with metal discs, but more usually the leather simply binds the hem, and is carried up inside the skirt.

I am wondering whether you, in England, will adopt the French bonnets in their entirety. Some of them are mere circies with snail-like rows of gold braid or cord on the surface, and an enormous tuft of upstanding feathers at the back. The hats grow larger and larger, and more fantastic in their shape. Many of them are covered tightly with velvet, which is one colour outside and another in, the edge bordered with cord. But it is difficult to calculate the amount of feathers which a hat of this kind can often be made to display. They require arranging with rare skill or they appear vulgar.

Flowers are few and far between, but large bows of very wide ribbon often cover the entire top of the hat, and in nine cases out of ten the ribbon is shaded. The shaded effects in silks and velvets as well as chiffons play an important part in Parisian dress. Comparatively little of these *ombré* fabrics is imported to England. Shaded ribbons very frequently are made into revers for woollen gowns, and many a dainty little Parisian bonnet is tied with broad ribbon strings, for they are superseding the narrow ones we have been wearing of late.

Some of the leading milliners are trying to resuscitate the square lace veils, which used to be worn years ago, but they need the open-fronted bonnets, and some of these find favour in dark velvets with light velvet linings. They are not unbecoming and they are new. Americans have adopted them largely.

The richest brocades and the plainest fabrics are mostly cut on the cross for skirts, and the

back of nearly every dress shows the cross-cut seam, but they need to be most carefully arranged.

Tulle evening gowns are being made up for the winter festivities in Paris, and some of the prettiest are embroidered and have artificial flowers let into the pattern.

The short Eton jacket has been adopted by the Parisiennes, but not with the same avidity as the short-waisted, double-breasted *incroyable* coat, with long coat tails often made in a completely different material from the skirt, but naturally in unison with it. If you have the opportunity of buying short lengths of good material do not lose it, the fashions of the day help you to utilise them to advantage. Sleeves are frequently dissimilar to the rest of the dress. Vests and waistcoats are introduced in contrast, and the style of skirt, which appears to be drawn up on one side over another, is much *à la mode*, for, truth to tell, Parisians find it a difficult matter to diversify skirts sufficiently, and there is nothing so obnoxious to fashion as monotony. Perhaps that is why the milliners have chosen so many curious additions to their usual stock of materials. Many of the smartest hats and bonnets have a jet swan in front, its neck proudly arched; tiny round spangles of every conceivable bronze hue are clustered together for bonnet crowns.



EXHAUSTED PATIENCE.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN JANUARY.

I.—FROM OUR LONDON CORRESPONDENT.



WHAT a revolution there has been of late years in our ideas with regard to hats. I dare say many of you remember when it was not considered at all "the thing" to be seen in a hat in London, and in those days, no lady thought of putting on anything but a bonnet for outdoor wear when she was over thirty years of age. Now, women of all ages wear hats, and with the

consequence that additional efforts are being made to obtain novel and generally becoming shapes. This year quite the newest hat is that with the square crown, which forms the initial letter of this chapter. The particular model is made in felt, surrounded by a band of velvet, fastened with a diamond buckle; not a small one, but a large and important clasp, which might have served to adorn a waistband. Over the edge of the brim falls some white lace, and this also is a new idea. It would be accompanied by a white veil, of lace or embroidered net. The feathers are placed as a plume at the back, resting on the edge of the crown, and this notion has been in a measure derived from the cockade, which women have now elected to honour. Some of the newest and smartest winter hats have a cockade at the side intermixed with ribbon.

This shape looks somewhat different when it has not the lace bordering, that tends to soften it. It is most fashionably made in silk beaver and in felt, and is rather severe in style. The crown is always hard and square, the brim shallow and turning slightly upwards.

Treasure any sable tails you may happen to possess, for they are now extremely useful in millinery. Sometimes the hat in the vignette is known by the name of "Four in Hand," and one of the prettiest I have seen this year had the crown surrounded by tawny orange velvet, as a background to two somewhat long sable tails. There is another form of fashionable square crown, which is quite different because it is soft. This is made of velvet and pleated at intervals into the brim. It hails, I am told, from Paris, but it has

been eagerly adopted here by bridesmaids, who could hardly have anything prettier when it is made in white velvet, with a band of white ostrich feathers at the edge. Crowns of a distinct colour from that of the brim form one of the novelties in current millinery: for example, a red or a pink velvet crown appears on a black hat. It would have the three tips at the side, formed like a Prince of Wales's plume. The large brims with a mass of ostrich plumes on the outside, and either fine cord or satin cording at the edge, are just as fashionable as they have been during the past eighteen months for those whom they suit, and they are capable of an immense variety of shape. Sometimes the brim stands up from the face like an aureole, sometimes it is cloven in the front or at the side, and on other occasions at the back. These are not so generally becoming as the new sailor hat, which is low in the crown, has the brim turning up like a man-o'-war-man's cap, the crown often encircled with



AN INTERRUPTED LESSON.

a wide fold of bright coloured velvet. Long lace veils suit the present hats, and there is every likelihood that the old kinds, worn by our grandmothers fifty years ago, will be coming in again.

This winter's materials and colours are so charming and so varied that they certainly ought to prove an incentive to dressmakers. Skirts remain so simple, that, try as we will, it would seem to be impossible to introduce any novelty, and consequently all the ideas are centred in the bodice. The points that are new in the skirts are invisible, still they exercise a potent influence. We are quickly banishing all foundations, but this in no way diminishes the cost of the gown, which, to be in the fashion, should be lined throughout with silk, and have a silk balayouse. Gowns hang much better with this treatment. The great object of the dressmaker is to produce as much width at the feet as is consistent with the upper portion below the waist, which should fit almost as closely as a glove. To effect this, the fulness is cut away and the material gored and pleated to the natural outline of the figure. The cross cut seam joining down the centre of the back gives a fan-shaped aspect to the train. This just touches the ground, and, when desired, can be easily held up, as the rest of the skirt being of a walking length, without foundation, it is absolutely only necessary to curtail the length of the centre of the train when walking. These remarks apply to both the gowns in our illustration. In one figure the skirt is bordered with rich deep embroidery, headed by a couple of rouleaux, the same class of embroidery appears again on the long tab basque, on the front of the turn-down collar, and on the cuffs of the sleeves, which are tight to the elbow and then form one long puff to the shoulder. This bodice is full from the neck to the slightly defined point, which appears to be tied in the centre with cord. Waist frills have gone out, and bodices either end at the waist or have a basque joined on to them at the waist line.

In the second figure the back of the skirt is sewn on to the bodice at the waist. This fabric is brocaded and has a band of velvet carried round the hem, the entire dress being blue, which I am inclined to think, although many colours have come to the fore, is, in truth, the most fashionable, whether it be navy blue or a dark tone of a powder hue, which is newer and certainly brighter. It is the tint of the "blue" compound used in washing. The front of this gown appears to be cut in one from the neck to the hem; the junction is really hidden by one of the many bands of velvet carried up only a few inches apart horizontally the entire length. The only other trimmings are the lozenge-shaped buttons, four on either side of the skirt and two on either side of the bodice, one on each sleeve, the cuffs being finished off with a double band of velvet. Other bands of velvet, carried from under the arm to the front, make the waist look small and the revers that end on the bust give width to the shoulders; the collar is not unduly high and is finished off with a silk pleating. This is a satisfactory afternoon gown and might be worn on almost any occasion. The little child standing by her mother is dressed much

like her elders. The model is in pink brocaded and plain woollen stuff, with a band of black velvet defining the yoke, or rather the division of the yoke in front from the rest of the full bodice, which is rather long in the waist, and finished off with a belt of black and pink ribbon. A band of fancy material is placed above the hem of the skirt matching the sleeves and yoke. This is a simple style, well suited to children, but they have also many extremely picturesque fashions just now. White corduroy is a favourite material for little cloaks and gowns, and one of the prettiest mantles I have seen was made of this, falling full from the shoulders, where was a yoke. A deep frill of Irish point bordered the shoulders, edging the yoke, and another frill formed the collar.

Little boys this winter for evening parties have been wearing coats and breeches of white corduroy, the coat cut in the same fashion as the jacket of the Dauphin of France, Louis XVI.'s unfortunate little son. Under this is a soft silk shirt with turned-down collar, edged with a frill, carried also down the large centre pleat. It looks very pretty in navy blue with a red jacket. White, however, is best suited to children, and the new white felt hats, edged with a band of ostrich feathers and trimmed with a triple pompon, are becoming to them. A newer trimming for hats is made up of a series of loops of ribbon which take the place of the feather borders and do not so easily get out of order. They stand the atmospheric changes better. White tricorne hats trimmed with beaver are novel.

II.—FROM OUR PARIS CORRESPONDENT.

JANUARY opening with *Jour de l'an* is a period in the year when Paris is seen at its best. Present-giving creates an impetus for many new ideas in knick-knacks, *bijouterie*, and other adjuncts of sunny lives.

I want you to have a just idea of the dresses now worn in the French capital. The Princess gown and the polonaise would seem to have shaken hands. Neither one nor the other has returned to us in its entirety; separately, they have had no great success; together, they are among the prettiest modes of the day. The first figure in our picture gives a favourable impression of this particular style of dress. The model from which it was taken was a soft, camel's hair vicuna of the new pinky violet tone, which is neither red, heliotrope, nor petunia, but a charming combination of the three. The dress shows no fastenings, but crosses in the same fashion as the habits worn by Turkish men. It overwraps from the left shoulder to the right side, opening to the feet to display a rounded fold formed of mouse-coloured velvet. The edges are bordered with a wavy line of black and gold braid. This is carried round the throat and the shoulders, crosses the bodice, borders the side panels, and gives substance to the hem. Special attention should be directed to the make of the sleeves for they illustrate a leading idea in current fashion. There is a close-fitting undersleeve to the wrist; the oversleeve falling below the elbow is simply a full piece of material edged like the rest of the gown. This idea,

which is really a full all-round oversleeve, finds its way to mantles, jackets, and tea-gowns, as well as to many other kinds of dresses.

The other figure wears the inevitable long basqued coat which most women affect who have not adopted the Princess style. Before selecting this make, the figure of the wearer should be considered, for these basques, if not the proper length, diminish your apparent height. The dress is made in a light tobacco brown, a shade which has been particularly popular with Parisians all through the winter. It is trimmed with some of the new silver embroidery worked on cloth. This coat bodice is cut in one with the basque. One side of the front is full, the other fastens over it with one revers. The little hat is of the paysanne form, trimmed with ribbon, ruched round the crown and forming a bow in front. Like most of the prettiest hats of the day, it has strings which are tied under the chin—for we can no longer distinguish a hat from a bonnet by the presence or absence of strings.

The favour with which everything Russian is now regarded in Paris, has given a great impetus to the fur trade, and many inexpensive skins are dyed in the hope of their being mistaken for their more costly fellows. It is not every woman who can afford sable, or even Thibet goat, but the latter is so much in favour now, that it is dyed in various colours to match the brocades with which it is worn. Charming opera cloaks of light and delicate brocade have been lined with this tinted fur, which is visible here in the large roll collar. Those who have any chinchilla laid by should bring it to the light, for it is one of the favourite trimmings of the season applied to several tones of grey. Mink and various kinds of fox fur, including the pretty blue fox, are fashionable. French people have never shown the same favour as regards sealskins as Englishwomen; but a few of the new Mexican seal coats have been recently imported and sold well. They are much cheaper, and look fairly well, but are easily spoilt by the rain. A few of the extremely elegant Parisiennes are having their dresses made after the idea of the Russian habit of past centuries, but this is too extreme a development to be likely to find its way to England. I am told that English dressmakers when they come over here in search of fashions, frequently take back with them only the Russian names, which they attach to less fantastic raiment.

Corselets of velvet and of handsome guipure are introduced on many morning and evening dresses. Black gossamer fabrics worked with gold, are often made with simple skirts edged with a frill, amid which velvet roses nestle in various colourings, while on the



AN AMUSING TALE.

bodice there is a corselet of velvet that matches the richest tone of the roses.

Bodices are worn low for evening, but are brought up high on the shoulders and very frequently the sleeves reach just above the elbow, where they are quite narrow, but widen upwards towards the shoulder. Chiffon, crêpe de Chine, and many kinds of soft materials, are used for folds and draperies which rest on the skin, softening the effect considerably. Balls of ribbon, made up after the fashion of a rosette, frequently hang like a chatelaine from the waist, and, like a footman's tags, from the shoulders. Dark fur is frequently carried up the fronts and sides, or round the hem of light coloured evening gowns.

Many of the bodices, both high and low, are trimmed to resemble one dress over another, the upper one being carried over one shoulder and under the opposite arm. This is very graceful, but requires some skill in its arrangement. Many sleeves are made of a distinct material to the bodice and generally of a contrasting colour, which suggests a capital way of refurbishing up a last year's gown, a task which is now by no means so difficult as it has been of late years.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN FEBRUARY.

I.—FROM OUR LONDON CORRESPONDENT.



WE have just had the opportunity of learning more of that most delightful Pepys. Up to last year only a fifth of his famous diary had been published. Now almost the whole has been given to the public. Few men have ever offered such an opportunity to their fellow-creatures of reading their inmost thoughts, and one portion is interesting to women, throwing light on the monetary side of masculine existence. Pepys tells us that one year he found, on casting up his accounts, that he had spent £55 on his own clothes, and only £12 on those of his

wife. It is encouraging, you see, for although £12 then represented much more than that sum does now, dress was richer in texture and altogether more extravagant in its character than in our time. We hear much of feminine extravagance, but I am inclined to think there would be two sides to the story if accounts were looked into with the same faithfulness as on the part of our friend Pepys.

The vignette to this chapter shows the most useful style of dress for February. It admits of either long or short cloaks being worn over it, takes but little material, and is a most elegant cut. The Princess style is, without doubt, the fashion of the immediate future. The material of which the gown is made is one of the newest of the season. It has the appearance of being gofferred, but in truth there is a thick upstanding cord on a groundwork of another colour. In the present instance the cords are pink, the foundation deep-dark green. Bodice and skirt are cut in one, the opening being at the side, which in the skirt widens toward the foot, showing a panel of green velvet. Large handsome cut steel buttons are used, four at the foot (two on either side of the skirt), six on the bodice, three on each side; those on the right, where is the veritable fastening, are supplemented by four others. There are revers of green velvet on the bust, a narrow double band continued to the waist, and an inner fold of the same inside the revers. The high straight collar is made of velvet, and above it, is a thick ruche or lace coming close under the chin, such as was worn years ago when Marie Stuart was hated by her cousin, clever Queen Bess.

The sleeves are wide at the top and diminish towards the wrist, being buttoned on the outside of the arm. The bonnet is a close shape of velvet with blue bows. This corded material is made in many mixtures,

and is elastic in its texture, for it can be drawn to the figure, and it can be allowed to follow its own will so far as the skirt is concerned.

Another curious cloth has bands of black braid, interwoven like tucks headed by rows of beads. Yet another has fringe, which is interwoven so that it forms part of the material also.

According to troublesome and dry statistics, the number of marriages increases just as the nation becomes more prosperous, and if this be so our prosperity is great, for marriage-bells would seem to be ringing gaily all days of the week.

Simplicity is the order of things in bridal array, and in our picture you will see a class of wedding dress which would be alike suitable to the bride of moderate means or to one of high degree.

The dress could be made of soft muslin or chiffon, fine cloth, brocade, soft silk, velvet, or satin, for all are worn, on the great occasion of woman's life. Satin is, however, the favourite fabric. Where money is no object, much silver thread is introduced into the



SISTERS.

brocade, which is frequently used for a distinct train with a satin skirt.

There is, however, no such train to the gown in our picture. The skirt is as simple as all skirts are now, and is bordered with a ruche of ostrich plumes. Where this is too costly, a tulle or silk ruche or a bouillonne of chiffon may be substituted. The bodice and skirt are put on together, the front being crossed with soft folding pieces of the fabric; there is a band at the waist. The only lace employed, is for one of the fashionable double frills which almost cover the upper portion of the bodice. A ruche of feathers encircles the throat. The sleeves are of the form our grandmothers called the "leg of mutton," wide at the top and narrow at the wrist. A voluminous veil of tulle covers the head, and in lieu of wreath there is just one tuft of orange blossom bud with narrow ribbon at the side of the head. Corresponding sprays are placed on the bodice on the right shoulder and waist.

Watteau trains are coming in for brides. The daughter of one of our most distinguished painters had such a one when she was married. It came from between the shoulders in a large knot, the outside being of brocade, the inside of satin.

Bridesmaids have been wearing white at many recent weddings, but another and curious custom would now seem to be coming in, viz., the introduction of black into bridesmaids' costumes. Some years ago no one ever wore a black silk gown at a wedding, but "*Nous avons changé tout cela*," and at most of the fashionable marriages of the day, the majority of the guests display a little black in their toilettes, if they are not entirely of that sombre hue. But it is only during the past year that black trimmings, black hats, and ribbon have been adopted by the bride's immediate surroundings.

The simple little gown worn by the bridesmaid in the sketch is of a terra-cotta pink oriental silk, shot with white. The skirt is somewhat scanty. At the hem there is a Louis XV. flounce of chiffon. It is spaced, and each division headed by a pompon bow. The bodice is made full, and there is a corselet belt, lined and well boned, of white silk, which fastens under the arms with three rosettes of narrow baby ribbon. The sleeves form one puff to the elbow, while the lower portion of the arm is swathed in white silk. Round the throat the black appears in a deep full silk ruche, and in a tuft of black ostrich feathers at the back of the flat Tudor hat, which has a soft silk crown.

Small brooches and bangles are the favourite gifts for the bridegroom to bestow on the bridesmaids, and they always carry flowers, mostly as posy bouquets, but occasionally in baskets.

II.—FROM OUR PARIS CORRESPONDENT.

FRENCH women have fewer dresses as a rule than the English, but they are handsomer and more thought out.

Fur plays an all-important part now in cloaks and gowns in Paris, and there is a great deal of magnificence in the trimmings.

The mantle in the picture has a narrow band of fur

round the yoke and pendant sleeves. Indeed, hanging sleeves find their way on to most of the new cloaks, and, in diaphanous materials, to tea gowns and other garments, a mode which cannot certainly be accepted on the score of convenience.

Velvet is the material of which the cloak is composed, and the lining is a rich and lovely pink. Finely-wrought embroidery is used on the yoke (which is round in form), and on the pendant sleeves; there are long stole ends, also embroidered, edging the fronts. These are mitred at the ends, and fall in three long tassels. The collar band is of fur, and at the back the cloak is cut to the figure, though it is very narrow, for skirts would seem to diminish each month in width, and to increase in length. They are cross-cut down the centre of the back, and are easily held up by means of a button and loop placed sufficiently below the waist to allow them to clear the ground.

Stole-like ends of rich embroidery also appear on the sides of dresses.

Parisian dressmakers rarely allow gowns to be inexpensive, for if there is less material used there is more ornamentation.

Skirts now have no foundations, but are lined with silk; ruches and fringes are most frequently applied to the edges, or very handsome passementerie. In the present instance it is a close ruche of ostrich plumes. The gown is made of a handsome brocade of the new tone of silk, in which there is a great element of red. The trimming is a brocaded velvet, with the design outlined in gold embroidery spangles and tiny cabochons. This is employed for the side trimming on the skirt, and ends in a fringe of silk to match, and gold threads quite half a yard deep. The sleeves are also made of it. They are smaller and less high than they have been; indeed, there is a decided tendency to diminish the proportions of sleeves. They are gathered into a pleated cuff-piece six inches deep. The pleats are perpendicular, and have a soft silk ruche at both edges. The front side pieces are of the same embroidered velvet, also the collar band. This is a Princess dress, but at the waist in the centre of the front the velvet band displays a triple row of gold cabochons; the front is a full crossway piece of the plain brocade.

Hats are greatly in vogue among the fashionable women of France, who dress their hair to assimilate with the style of head-gear. Felt is the ordinary material for winter hats, and some shapes are covered with velvet. But we are beginning to look for the advent of Spring. Straw hats are appearing in the milliners' show-rooms. The shapes depicted here are among the most fashionable. The one accompanying the brocaded gown has the brim bent downwards in the centre of the front, a style becoming to the soft curls or turnback Pompadour roll most generally in vogue. The torsade of velvet surrounding the almost invisible crown is emphasised by a twist of velvet in front, and is thrust through at one side by a gilt dagger. The brim turns up at the back and has a triple ostrich plume with osprey in the middle, soft bows of ribbon being introduced beneath, meeting

the coil of hair. A black straw hat is worn with the mantle, the crown is bordered with jet vandyked trimming, and a couple of ostrich tips are introduced in front, longer ones falling on the hair behind, and these are surmounted by a jet ostrich and osprey aigrette.

Square black hats of medium proportions are now

Carriage cloaks of fine-faced cloth have velvet collars embroidered all over in beads of this style, and thence fall either three-quarter length, or to the feet; they are fully gathered, so that they wrap well over in front. They are frequently bordered to the depth of half a yard, with scrolls of velvet appliqué, and edged with cord. Pink and red is in favour for cloaks, also stone



A CONSTITUTIONAL.

lined with a colour and bound with astrachan. There is a point in the centre of the back and front and at each side. Crowns are very varied in form, some are round and but slightly blocked, some are formed of a gathering of silk from a button in the centre, others are soft and pleated like a Tudor cap, while others, again, have a mushroom crown or are kilted in accordion pleats. Sometimes the crown is entirely formed of ostrich feathers.

French modes abjure high collars, which, unless they are skilfully managed, are apt to be disfiguring. Cloaks and dresses generally display a close-fitting band round the throat. But, frequently, starting from the base of this band there is a collar from four to five inches deep, lined with buckram, so that it can be rolled back.

colour, and watercress green, which is equally suitable for evening or day wear.

Fawn has held its own for the last ten years. It has been worn with cream, gold, brown, heliotrope, and now mostly with green. So many brides select the mixture for their going-away dresses.

Black silk and velvet gowns, and red silk and velvet gowns, are elaborately trimmed with jet, and some of the old Medicis puffed sleeves, with perpendicular bands of velvet of huge proportions, are once more to the front. On a tall and stately figure they are imposing.

Some of the great dressmakers are employing three brocades of the same pattern, but of different colour in one dress—brown, pink, and yellow, for example.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN MARCH.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



WHEN March winds blow there is generally a touch of Spring in the air, and in the Spring-time, a woman's fancy "lightly turns to thoughts of"—millinery. In the vignette, I have attempted to show you what is the newest notion in Paris, and I think you will agree with me that it is altogether novel. The crown is quite open, adorned with jet

mounted on wire, and perfectly transparent. The only attempt to cover the head is with the ribbon which forms strings, and then, being laced through the open crown, is employed for a large bow over the forehead, supplemented by ostrich plumes. I notice that in England the feathers on both hats and bonnets are mostly at the back of the head. Not so in Paris where the trimming is in the front and seems inclined to grow in height. The material of which this bonnet is made is fine Tuscan, and straws in minute plaiting are to be much the fashion. This model is bordered at the brim with jet, and the white ribbon strings are narrower than on many other bonnets. I would have you notice that white ribbon with black trimming is a marked feature in the early Spring modes; and the hair at the back of the wearer's head is another point to which I would call your attention. It is twisted carelessly and not at all tightly on the crown of the head; the sides and back are waved. Small curls, neat and not at all frizzy, rest on the forehead, and the hair on the top is either curled or waved. It is a simple style, but requires some nicety of arrangement. I have illustrated two other Parisian modes, and I would have you notice in the accompanying figures the bonnets worn by both. You will see in one of them a bonnet—made for the English market. It is exceedingly flat and has the upstanding tuft of feathers at the back arranged like the plume on a helmet. From the brim falls some beaded vandyke lace. The cloaked figure has a rush bonnet intermixed with rows of the new bark material, trimmed with a deep tone of terra-cotta. This matches the lining to the hood and the

lining to the sleeves. The shape of this cloak is quite new; it is particularly voluminous, especially at the back, and it is drawn into the figure by a belt at the waist, while much additional grace is given by long sleeve-pieces braided at the edges, both back and front, and fully gathered on the shoulders. This is one of those exceedingly useful garments which, covering the entire dress, makes a toilette of itself. It can be made in velvet, brocaded silk, or wool, the last being preferable; and it will serve for almost any purpose, for walking, as an evening wrap, or for a carriage.

Gowns are likely to be severely plain, though dress-makers are wont to tell you that drapery is coming in. They merely say what they hope, because if nowadays you possess one well-shaped skirt it is quite easy to copy it any number of times and have them made at home, whereas in drapery much variety and skilled labour are required. The bodice in the accompanying sketch ends at the waist-line, and the skirt either fastens over it or meets it so closely that it appears to be cut



"WHAT IS YOUR ADVICE?"

all in one. It is a style that is most becoming to a fine, well-developed figure, and it is almost impossible to tell where it is fastened; there is no visible fastening either back or front; in truth, it is hooked on the shoulder and under the arm and is moulded to the figure. The stripes are so managed that there appear to be no seams; the back is cut all in one on the cross, with the necessary additional fullness gathered at the waist. The trimming is a satin galon embroidered in chenille; it is used for the collar-band, and for the three mitre-pieces, which are laid on the front of the bodice perpendicularly, the longest point on the left side, the centre one shorter, and the right side shorter still. The sleeves, which almost fit the arm, save that they are slightly large on the shoulder, have no trimming whatever. But I have something else to call your attention to, and that is the close-curl'd feather ruff round the throat, which is arranged like those worn by Marie de Medici. This suits young women well, and has an advantage as far as older women are concerned in that it hides the lines under the chin. Feather boas grow in favour rather than diminish, but they are less closely curled and are exactly what most women want for the

Springtime. I have been investigating lately the nature of the new materials, and I may safely tell you that the leading idea is crape and *crépon*. So many of the new woollens, though firm and substantial, embodying plenty of warmth, are *crépé* in the weaving and after the weaving. Brocades of the same colour as the ground are well worn, also poplins, and there is a new stuff altogether—that is, new in common parlance—which has the finest cords possible, but I have by me some fabric worn by my grandmother which is not unlike it. People who have to cater for the fashion are doing their best to resuscitate the modes at the beginning of this century, so that its end may be allied to its commencement.

Young girls are wearing most substantial silks for evening, but they are made up to look juvenile by the addition of a liberal trimming of ribbons. The bodies are so arranged that the figure seems swathed with ribbon bands, and at the foot loops of ribbon are superseding ruches. Tulle has always been a most suitable material for evening dresses, but young girls know to their cost that it is an expensive one, with none of the merits of durability. However, now they can no longer complain on that score, and I do not consider that, even at the commencement, silks and satins are



LONDON IN MARCH.

more expensive. Sometimes the dresses open down the centre of the back to show a slight gathering of tulle, but more often a contrasting colour of the same material, or satin if the gown is of brocade. There is a new idea which has met with much success, namely, to have a woven brocade of one tone printed subsequently in bouquets of flowers; this looks well and is really durable if the material itself is good, but this is not always the case, and it has brought the particular class of goods into disrepute. Parisian firms are directing their attention to creating many beautiful cloaks of a decidedly new shape. Many of them are copied from Venetian models, and while they fit the figure about the shoulders, simply widen out towards the feet, the only fullness being in the centre of the back, where they are often cut up, and pleated velvet is introduced.

II.—FROM OUR LONDON CORRESPONDENT.

It is a curious fact that whereas for years Paris has dictated the modes to England, we are now beginning to dictate to the French capital. Our tailors are finding a home there, and Parisians are ordering freely from them. Tailor-made dresses are the leading feature in our English modes. There, without doubt,

we excel and are unrivalled. We seem to have exhausted all the different styles of men's garments in adapting them to women. We have had frock-coats, and even Eton jackets, and now the evening coat is inspiring the dressmaker with fresh fields of conquest. We used to be content with short jockey basques; now they must be as long as a tail-coat, as you see in the accompanying picture ("London in March"). This particular dress is made of a brown check, with rough knickerbocker spots thrown on a lighter ground, and is trimmed with the new Spanish ball fringe, which is carried round the throat and down the front of the rounded jacket, and in double stripes on the side of the skirt. All skirts now seem to be simple, and this is no exception; the novelty lies in the additional fulness introduced into the centre of the back.

At this early season simple styles find favour. There seems to be but little trimming worn and only plain gowns, but we shall be better able to judge next month. In the other figure the skirt is trimmed with silk embroidery in relief and of the Empire style; carried round the coat. This is frequently worked with a mixture of beads. In our modern days no want arises but it is immediately met, and it is possible to buy such embroidery, and appliqué it on to any material. In the present case it is black on a speckled grey and black ground, the cloak is also grey, but richly embroidered with large flowers. Should this prove too costly, a brocade with an important design would answer. We cling to the short three-quarter cloaks, and they have come back to us this Spring in much the same fashion that they left us last year; the only real difference is in the yoke, and in a disposition to return to the Russian style, that is, the actual cloak opening over a plain front, the arms passing through the sides. In the present instance, a band of fur is carried down the centre of the front and down each side of the cloak, forming a revers at the neck beside the yoke, bands of the fur encircle the throat. A hat is worn with this cloak; it has a flaring front and a domed crown. It would be a bonnet if it had strings, and many women who are travelling or who would like to diminish the number of their belongings add strings to hats and so convert them into bonnets. At present cowslips appear on nearly all headgear. Narrow satin ribbon is another feature in millinery. It is made up into rosettes, and into loop ruches.

Many of the early spring dresses have the cross-cut trained back and are bound at the hem with a cross-cut piece of contrasting material. This forms the crossing waistcoat in front, which is so arranged that it falls in soft folds that end in a folded waistband, and the long jackets open over this. I do not think they are likely to have any long continuance, but they are found to be useful at this season, as they dispense with any outer covering, save a boa or a loose wrap-cloak for driving.

Tea-gowns are made with a princess back and a flowing train opening over a distinct front breadth, which for useful, inexpensive wear is most generally made of crêpe in a lighter tone than the rest of the dress. Crêpe de Chine is the most fashionable

material for the entire garment, but then that is only suited to rich people; it is costly, but it hangs in most graceful folds and lends itself to the soft draping which, even in these days of plain skirts, is the fashion. Velvet is much the mode even for tea-gowns, and then the front is mostly of satin or brocade. There are such very excellent velveteens now that it is encouraging to try how they will look, and it is quite possible to have a really handsome dress in the plain velveteens or in the brocaded ones, which is the last new idea. Tea-gowns have always been made without foundations, so they now adjust themselves to current styles.

No sensible person would advocate cosmetics, but there is no doubt that in the world of fashion a great deal of extra thought is now bestowed on the complexion. Washes and pastes and powders have not been totally ignored; but more than this, women are beginning to learn the structure of the skin and the benefit of proper manipulation, and we owe a great deal in this respect to our American cousins, who devote special attention to the subject. A simple method they recommend is to wash the face only once in the twenty-four hours with soap, and then to be careful to use the best kinds. After this the skin should be well rinsed and then rubbed with chamois leather until a glow is produced. There is no doubt that as Time goes by we must accustom ourselves to the fact that lines will come, but by directing our attention to their prevention we may lessen their number. Who shall decide where doctors disagree? A great many skin doctors are recommending the use of cold cream, and others friction in the contrary direction from the indentations with eau de Cologne. Before Drawing-Rooms and other State functions take place, those who are expert in face massage have a busy time of it, and certainly they are well rewarded for their trouble. There is no doubt that cleanliness and good health are the best preservatives of personal beauty and that we cannot do better than direct our attention to our health. Forethought and care prevent decay, and when mischief is done it is far more difficult to counteract its effects than to prevent it. The culture of the hand is another new business on which women are spending a good deal of money, but it would be better to invest in a little powder and a wash-leather, and, having cut the nails carefully, to polish them in this fashion.

Long jackets for out-door wear will continue to be worn for some time longer, they are well suited to the present skirts; but there is one extravagance which women who dress well should incur, namely, a silk petticoat, for it is so difficult for plain dresses to hang well except over this material or the old-fashioned moreen, which helps to keep the skirt out.

White flannel petticoats are always adopted now, but they are embroidered in colours with tiny florets, and many beautiful silk flounces are trimmed.

The latest idea in jewellery is the Louis XV. style, and once more our watches are to be *en evidence*. They are generally suspended to the side by a short chain or ribbon, and to be in accordance with this mode crutch sticks are often carried.

"You're not going to give 'em to the nation, then?" cried Bloggs, licking his lips.

"No. What was it you offered me?"

"Fifty pounds; but I'll make it seventy," said Bloggs.

"Can't sell my birthright for a mess of pottage," said the professor. "Old Branders" (Bloggs' rival) "would give me more."

"Make it a hundred," said Bloggs, drawing out his cheque-book.

"I'd rather have it in notes."

"Very well." Bloggs rang for the club secretary, who obligingly gave the money in exchange for Bloggs' cheque.

"Where are they," chuckled Bloggs. "I'm to do what I like with 'em?"

"Of course. Palm them off as your own, and achieve undying fame," said the professor bitterly, as he produced the bundle of recipes.

Bloggs joyously clutched the bundle. Then he noticed that the professor was very pale. "How are the butterflies getting on?" he asked.

"Oh, very well," indifferently said the professor. "I cared more about these than the butterflies."

He momentarily buried his face in his hands, and then placed the latter in the region of his waistcoat as if all the world would henceforth be a hollow mockery.

Bloggs looked at him curiously. "Don't want to seem inquisitive" (they had been friends from boyhood), "but what induced you to part with them?"

The professor hesitated.

"Oh, only a trifle," he said, a little unsteadily. "I muddled away the money I ought to have saved for my daughter's trousseau. The poor girl was fretting

her life out about it. This was the only way I could think of to make her amends."

Bloggs stared, but he only said, "Good-night," and the professor went back to Camberwell.

He came in very quietly. Arnold had not yet arrived. Gretchen was looking better. In his remorseful eagerness, the professor could not stay to take off his coat. He fell on his knees beside the sofa, and fluttered the crisp bank-notes into her hands. "There, Gretchen!" he said.

Gretchen gave a happy little cry. "Papa, papa, where did you get them?"

"My recipes," said the professor, with mournful satisfaction. "I've sold them to that beast, Bloggs. He'll publish them, and be known as a second Brillat-Savarin."

But he was unjust to "that beast, Bloggs." Bloggs thought the matter over, and when he published the recipes, did so in the professor's name as well as his own. He deducted his hundred pounds out of the profits, and sent on the agreement to the professor, who is now drawing a handsome income from it.

Gretchen looked very sweet and beautiful in her bridal array. The little rose-decked bower of her dreams became a reality, and Belmour Gardens knew her no more. It is needless to say that the professor's great work on butterflies has not yet appeared. In the meantime, he is compiling a work on mushrooms, and in his anxiety to invent more varieties has nearly poisoned himself several times. "There would appear to be no infallible test," he is reported to have observed to Gretchen, after the nearly final nature of his last experiment: "no infallible test. If you live, it's a mushroom; nothing but an inquest conclusively proves that it isn't."

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN APRIL.

FROM OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.



ALL the fashions this year point to a strong predilection for pleating, goffering, and gathering. You will understand my meaning better when I proceed to describe some of the new spring materials; but I have chosen for my initial sketch an accordion pleated dress, in order that you may see how excellently this same idea can be carried out. It would be difficult to imagine a more simple or elegant little costume for a young girl or a young married woman. It can be made in either soft silk, wool, or muslin. The skirt touches the ground, and is kilt pleated all round.

It needs an under-petticoat, or a foundation if you will, but has no trimming whatever, save two long sash ends, which fall from the waist band over the back of the gown. The bodice ends at the waist beneath the belt, which is about three inches deep. On the shoulders the bodice is full, as well as at the waist, and opens in a V-form both back and front, without the addition of any lace or chiffon whatever. The sleeves are composed of two voluminous puffs, which end at the elbow, where there is a ribbon rosette formed of four loops. A little aigrette of narrower ribbon and osprey nestles in the hair, the fan is white, indeed there is not a touch of colour in the whole costume.

We are beginning to hope now for more sunshine and warmer days. There is a distinct inclination in the spring modes towards Princess gowns; some of them are really cut in one, while others are only simulated. An example of the latter in the illustration, is a pretty fawn coloured dress which appears to

have stole ends falling on the skirt, and these are really part of the bodice. The petticoat is made of woollen material with stripes, and the stuff is so cut that these lines run diagonally. They are irregular, the wider being of a darker tone than the ground, the narrower of a distinct gold shade. At the back the cross cut seams form an accentuated point on the ground. The skirt opens at the side to show a broad pleat of silk, and a rouleau of the same silk borders a cross cut band of green velvet, placed at the edge. A similar fold encircles the collar, and the hat is of the same green velvet trimmed with green quills and ostrich feathers to match, but tipped with gold. The shape of this hat will be one of the most fashionable during the year. The brim is flat and covered with velvet on both sides. The feathers are placed high above the crown, while immediately in front, a cross-way fold of velvet is pleated into a fan shape.

I have, however, a good deal more to tell you about the dress. The bodice is made of silk of the fawn shade and is elaborately trimmed, as you will see, with cord and bead passementerie, from which falls a fringe of silk and chenille. The bodice is invisibly fastened beneath the tapering revers placed on either side, and the fronts are elongated to resemble braces, the ends showing the trimming which reappears on the cuffs and on the immediate centre of the front, below the all-round collar band. The sleeves are ruffled, wide on the shoulder and tapering towards the wrist, where is another band of green velvet. The back of this bodice is cut without any seams save under the arm, and is continued to the hem in a couple of stole ends. This is a sort of dress which ought to be worn out of doors without any mantle or cloak.

Feathers are replacing fur as the season advances, and I am happy to say for economy's sake the bands used in trimming the skirts are placed some six inches from the edge, as in the third figure illustrated. The model from which it was taken was black velvet, but many of the smart dressmakers are reproducing it in fine Lady's cloth. It is an all-round skirt, you notice, rather fuller than we have been wearing, and the folds are brought well to the front—a good plan where there is no drapery. There are triple rows of black feathers divided by gold embroidery which may be worked on the material or be appliqué to it. It is introduced on the front of the long jacket, on the pockets, and the cuffs. There is nothing remarkably novel in the cut of the jacket, although it is of a shape which is now generally worn, but the all-round basque is somewhat longer. The front trimming tapers towards the bust, where it ends and is met by a boa of ostrich feathers sewn on in a V



“WHERE IS OUR CARRIAGE?”

shape, leaving the collar exposed in the front. The sleeves are also edged with feathers, and are very large at the top. The pocket is a novel feature. It starts from the waist line and has the advantage of diminishing the apparent size of the figure. It is cut in the trefoil shape. The bonnet is larger than we have been wearing, and is composed of pleated velvet trimmed with gold feathers; the strings are tied on one side, and there are no ends to the bow.

The colours which will be worn directly we are in the full enjoyment of spring are to be unusually light. Pale heliotrope, reséda, a pinky brown, grey, a more decided green than we have had of late, veering on peacock tones, and a bright powder-blue as well as the navy blue revived from years ago. It is in these colourings that the wonderful new fabrics of the year have been brought out. Nearly all the woollens are crepé and often diagonally waved and crimped. Many of them have tape stripes, divided by material which appears to have been gathered to them, but the effect is produced in the weaving. Stripes assert themselves in preference to checks, save and except in tweeds, and tailor cloths, where both checks and stripes are relieved by curious fleckings of colour in

silk. Bright orange, for example, seems to thrust itself in a coarse knickerbocker knot, between the fine fibre of stone, grey, and other coloured weavings. Shot materials in these tweeds, especially for light summer makes will be greatly worn, and the faint colourings have also been brought out with quaint vandyke and diagonal patterns in shot mixtures, carried quite across the stuff. Most curious combinations of tones have found their way into new woollens. Bronze-green and silver, for example, blue and black, grenat and green, and dark blue and black.

A good deal of silk is mixed with all the more costly kinds of woollen, and some of them have moiré stripes which divide the crepé and crinkled material. Whether these will catch the dirt or not remains to be proved, but they have the elements of durability. Sometimes diagonal stripes of silk are carried across these wool foundations, and these are a sort of material which would serve a double purpose. They are hardly too smart for country wear, and yet they are admirably suited to almost any occasion in town, always supposing they are fashionably made.

Borders have not gone out, and many vicunas and thinner makes of woollens, have broad tape

edges in white, or some solid tone, while the rest of the ground is speckled. But there are many other varieties; indeed it would seem that there is a plethora of choice, that everything will be worn, but it is likely that among the most fashionable women in England, greys, helitropes, and black will have the preference.

It is to be hoped, however, that this notion will not permeate all classes. There is a time to grieve and a time to rejoice, and undue grieving means, in England, ruin to a large proportion of our retail trading community. Dresses countermanded, stuffs not purchased, and a lack of entertainments produce a stagnation in commercial circles which involves the loss of many thousands of pounds to some of the most industrious and painstaking of Her Majesty's subjects.

II.—FROM OUR PARIS CORRESPONDENT.

In the Parisian capital there is no inkling of the dismal tones in dress which seem at the present moment to be troubling England, and one of the pretty figures in our picture which I am about to describe wears a light apple-green velvet over a tender lemon tint, but seems to be a component part of it.

It is a singularly uncommon and elegant gown. At the back it is cut *en princesse* as far as the shoulder, where it ends all round like a corset. In front this opens in the centre to show a stomacher. There is a flat band of the material at the edge, ending in a button about the size of a franc piece at the top and waist line. In the immediate front the skirt shows a widening box pleat of light yellow silk and is gathered beneath this button, forming a sort of panier where the stomacher ends. To be in the fashion in Paris you must wear, or appear to be wearing, two dresses, one over the other, and you see in this case how it is carried out. The green velvet appears to be put over the light tinted yellow silk, the full shirt peeps above the corset. It has a wired turn-down collar. Below, it has horizontal gatherings which form the stomacher, and the front of the skirt is continued from that. The sleeves, however, are of velvet, made with a full puff from the shoulder enclosed in a band, and close-fitting sleeves below.

The other figure wears a more useful gown. An excellent combination of fawn-coloured striped woollen and brown silk. The brown silk is seen in the front of the skirt and bodice. It peeps through the slashings at the side, and constitutes the lower portion of the sleeve. A soft pinked-out ruche of silk edges the skirt and the upper sleeves, and borders the collar-



AN EXPLORATION PARTY.

band. The gown appears to be made as a Princess; but, in truth, though it is slipped on all together, bodice and skirt join below the waistband. The material of which this dress is made is quite novel. The foundation is wool; on this are close set horizontal lines of a lighter tone of silk, through which the foundation appears to be seen like a network. This style finds great favour in Paris and is repeated in every kind of colour.

Everybody is longing for summer, and certainly when it comes we shall be rewarded by having most seasonable materials to select for our dresses. Manufacturers will not be daunted; "Hope on, hope ever" is their motto. Notwithstanding the discouragements of past seasons we have a larger choice of thin muslins and cottons than I remember for a long time. The greatest novelty in muslins are those with spotted foundations, white—but printed with important floral designs in one solid colour. Convolvulus, hyacinths, wild geranium and many other favourite blooms are thus treated. The cottons have generally also white grounds, and are printed with tiny little flowers and are most useful in their appearance; but spots of the pea size, and smaller, in white on plain pink and blue, are finding their way into the work-rooms of many of our best dressmakers, possibly for the English market; which just now is being principally catered for. However, the gem of all the selection of summer fabrics I have yet seen is in delaine. They are printed in the most artistic fashion, in lovely bouquets which look as if they had just been gathered and thrown on the material. The delightful patterns of Louis XV. and Louis XVI. periods, when so many good artists contributed their quota to feminine adornment, have been consulted and reproduced. One of these designs shows a basket of flowers suspended by long ribbon bows, and accompanied by arrows, quivers, and garden implements, such as a rake and a watering-pot. But the colouring is so good and the design so skilfully managed, that there is nothing the least *bizarre* in the effect. Some of the delaines have dark blue, deep red, and petunia-tinted grounds, but the majority are white, and are singularly summer-like and rustic looking. Nothing could be better suited to garden *fêtes* and country parties.

Some of the cottons have a feather-like effect, and so have the woollens. You would almost fancy the feather down had been interwoven with the thread.

We have by no means done with the corduroy element which has been playing an important part for the last twelve months in fashionable dresses, but some of the newest cotélé cloths have a Jacquard effect in the form of lozenge-shaped silk designs.

Pompadour patterns have been introduced on a long range of crépon cloths which are sure to be worn all the summer through; some of these have certainly been copied in dresses worn a hundred years ago, and the colouring is curious and often crude; for example, on a grass green foundation there are silk flowers and running patterns of foliage, very small but of a decided tint, such as red, pink, or heliotrope, and these stand out in bold relief. They are likely to be made up in *paysanne* style with large paniers accompanied by broad-brimmed hats adorned with flowers, for we are nothing now unless we are picturesque.

Everybody is not blessed with too much money, and silk petticoats with the present style of skirts have so much to do with good dressing, that possibly many will be glad to hear that they can replace them by a rustling stuff which has all the effect of silk with three times its durability. It is like most good things, a revival, and will be more and more extensively worn—I allude to moreen. It is more silky and a little less heavy than the stuff of the same name we wore, or possibly our mothers used to wear, twenty or thirty years ago. I have seen it generally made in a dark blue colour, and it is certainly better when it has coloured satin stripes. The width of the material makes the depth of the skirt, and it takes two yards and a quarter in your English measure. It costs here about three francs, so it is not expensive; and whereas a cheap glacé silk skirt soon rubs into ribbons, this will look well to the end, and does not need any trimming whatever.

French dressmakers are having a great success with a new garment which serves a double purpose—the Manteau robe. It is suited for a cloak or wrap as well as for a tea-gown. It is always made in rich brocades, and I note that there is an inclination to produce most tea-gowns of costly stuff. Its style is inspired by Tudor fashions, upon which we appear to have fallen back a great deal of late. Bodice and skirt are cut in one, the sleeves are high and it shows the lining, generally of some delicate tint, which matches the petticoat. Handsome girdles are worn with this and all other tea-gowns, and French women are favouring all that is massive and important-looking. It is said that women are gaining in stature from generation to generation, and they will need to do this if such styles are to continue. Most of the new trimmings are equally elaborate and suited to be worn with such rich stuffs. The colourings in silks are deep and brilliant, while in lighter fabrics they are paler and more subdued, but brightness is now a feature in fashionable colourings.



CHIT-CHAT ON DRESS.—WHAT TO WEAR IN MAY.

FROM OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.



THERE must have been a great change in the seasons since those merry days when May was all warmth and all sunshine, when fires were discarded, and muslin dresses donned. But still as this month comes round we all begin to have a hope of spring and we endeavour to prepare for the summer days that are coming.

Our children are certain to occupy some of our thoughts. In the figure at the head of my chapter I have put before you a make of frock that should be useful for our school-girl daughters. It can be made in any sort of soft woollen, and is so simple that there would be no difficulty at all in producing it at home. You will see that the skirt is full and plain, sewn on to the bodice so that the costume can be slipped on at once. There is a narrow belt of the material at the waist simply finished off with a bow, in the middle of the back, which is cut, as far as the bodice is concerned, in one piece, without any seam, except beneath the arms. The sleeves are high on the shoulders and somewhat broad, being of a modified leg-o'-mutton cut, tapering at the wrist. In front a full blouse of blue silk is introduced, and care must be taken that the tint assimilates well with the dress. The band round the neck is somewhat high and is composed of six folds of the silk cut on the cross.

For wearing out of doors there is a long-basqued jacket, quite plain at the back, opening in front with velvet revers, sufficiently wide to show the full silk blouse. The velvet revers end on the bust, and four large-sized buttons are placed on either side of the jacket to the waist, where the two sides are united by a band of velvet. This is suited to warm spring days, but would not stand the ravages of a cold wind, when a fur tippet would be necessary.

The exact style of making dresses which is likely to be the fashion this coming summer time has been a moot question. The truth is there are almost as many modes as leading dressmakers, but I have selected two useful gowns which I think my readers might be quite safe in copying, if they want their dresses to last on well towards the end of the year.

Figures are so cultivated now that the dressmakers take every opportunity of showing the waist and shoulders as much as possible. We are much dependent upon stays which are made long-waisted and come up well in front; indeed, a new make of stay has a distinct pointed piece brought up over each breast, and shoulder straps are coming in again. All this

tends to produce the appearance of great length of waist. The open jackets worn alike for indoors and outdoors are not likely to be superseded entirely, but they are better suited for wearing in the country with changeable waistcoats and shirts. For town wear the long all-round basque has a close-fitting bodice without any seam at the waist, but cut in one with the basque, as you see in the sketch.

This particular jacket is edged with a silk *bouillonné* and so are the cuffs—a new style which is likely to be a great deal worn in many ways and on many dresses. In the jacket in question it is supplemented by a charming arrangement of lace carried down both fronts from the throat, and forming a long deep lace jabot. The jabots of to-day differ from those of the past years in being much wider, fuller and more important. This is supplemented by a full cascade of lace edging each side. The material of which the dress is composed is a soft grounded woollen with sprays of flowers and silk brocade. The skirt is made long, but is not difficult to hold up as it has no foundation, and the train is light. An invisible loop in the back seam, only large enough for the finger to slip through, carefully placed so that it is raised the right length, makes the dress easy to wear out of doors. It is trimmed round the hem with a wide band of velvet to match, having *bouillonnés* of the silk at either edge. This may be replaced by feather trimming or a silk bordering like feathers, though this would not be so durable.

The small bonnet which accompanies it is a good indication of what is likely to be worn, generally, throughout the summer. You will see that it is little more than a plateau, bent to shape, with a bunch of ribbon bows intermixed with osprey, immediately above the forehead, and the same at the back. The strings are tied beneath the chin, and have short ends. An attempt was made to introduce bonnet strings which reach to the hem of the skirt, but the public would not have them, nor will they, I am inclined to think, adopt the coal-scuttle form of bonnet, which is of gigantic proportions, stands well up above the face, and is the excuse for introducing almost any amount of ostrich plumes placed erect. It is this kind of bonnet which we so often come across in the original sketches illustrating Dickens's works, but I think they do not commend themselves on the score of being becoming. But you may take it as a rule when the skirts become close and sheath-like, as there has been a tendency to make them of late, with a lack of drapery, an attempt is always made to enlarge the head-gear.

The other dress in the illustration is a modified Princess made in new colourings, or rather a mixture of colourings—a pinky fawn and over it a pinky brown, something between deep Rose du Barri and mahogany. This costume gives the idea of one dress

over another. The under-gown would appear to be a Princess of fawn cloth embroidered in a Renaissance scroll at the hem above a soft silk pinked-out ruche, which is now much in fashion. The large ruche has gone out, replaced by one, or sometimes two narrower ones, made as soft and mossy as they well can be. The over-dress, you note, is cut in sections, and edged with black cord, giving plenty of space for the under-dress to be seen. On the hips are large square fawn pockets, secured by four large buttons. The bodice opens in front showing the under-dress, and is secured at the waist by two bands, one fastening with a buckle to the right; the other with a buckle to the left. There are large wide revers of fawn colour at the neck matching the under-bodice, which is visible, and the straight collar band is supplemented by a black silk ruche coming well under the chin. The sleeves are of the darker tone, exceedingly broad at the top and narrow at the wrists, where they are embroidered with a pretty scroll ascending the arm, worked in black silk; and the same style of trimming outlines the front of the bodice of the over-dress, from below the revers to the waist.

In dressmaking care must be taken to produce if possible the effect of great breadth across the shoulders,



PERSUASION.

which tends to diminish the size of the waist, and I think the model I have been describing indicates this leading feature. The hat is a new form of sailor, likely to be very popular both for the ordinary river wear in the summer time and for more dressy occasions. Its speciality is that the crown is low and the brim turns upwards. In the present instance the brim is slightly indented at the back, and is surrounded by a feather ruche with a tuft of bows of the darker colour in the dress placed on one side.

Some of the most fashionable hats are exceedingly large and bedizened with feathers. Many have double crowns, viz., a flat plateau crown, superpoised on the actual crown of the hat. The effect is more curious than charming, but being novel it is sure to find adherents. Moire ribbons are being greatly used, some plain and some with mother-of-pearl effects, others brocaded. Reversible satin ribbons are the fashion too, and a novelty not likely to be common is straw flowers, introduced on the silks. Hair lines in several colours on solid grounds are new, and you cannot do wrong in having shot ribbons. So goes the wheel of Fashion.

II.—FROM OUR PARIS CORRESPONDENT.

PARIS, with all its ups and downs of fortune, still continues to exercise a most potent influence on the Fashions of the world. I think you will agree with me that the figures illustrated in our third picture indicate pretty modes which the women of England would do well to follow, especially as they have the merit of simplicity.

The figure in the hat wears a woollen gown of a green hue, with curious flecks like lightning in blue and brown. The skirt is perfectly plain, save that the hem has a double row of stitching above a hem of silk of the same shade. Perhaps I should describe it more correctly as a binding of silk some three inches wide, a style which is being introduced largely on most of the spring dresses. Silk is also used for the lower portion of the sleeve and for the corselet bodice, which is of a pretty shape, having acute points at either edge in the centre of the front and back. It is made with great care, and is as scrupulously fitted as the bodice itself. The fancy material appears as a yoke at the neck, and over this is a full low bodice of plain material drawn in on a double cord with a wide pleated heading. The sleeves to the elbow are the same plain green stuff, and so is the frill which falls over the elbow on to the silk gauntlet, and a full gathered *bouillonné* appears at the wrist. From under the silk corselet comes a full pleated waist frill of the plain green fabric, and a pleating is also introduced beneath the chin, heading the straight collar band—a style borrowed from the Medici period. The hat is of velvet with a straight all-round brim and flat crown, and has a large aigrette of ostrich feathers in the centre of the front with a couple of tufts emerging from the top, known in Paris as the "Prince of

Wales plume." These tightly covered hats are in great favour with Parisians, but the material they most affect is satin, and many pink satin hats, softened by frillings of black lace, are worn by the most elegant women of our day. In the other figure, there is an illustration of the fashionable cloak. It is made of electric blue cloth with a triple cape. These capes, which are really full frillings, are quite the mode. It is three-quarter length and lined throughout with silk. It has a high collar and wide revers made of velvet, worked in gold.

The dress is quite simple. It is of soft pink silk with perpendicular lines of black, mere lines, not stripes. It is made as a short jacket bodice ending at the waist, and opens over a full under-bodice of guipure, with a black velvet collar band and Swiss belt. The bonnet is made in fancy straw, much larger than you have hitherto worn in England, the brim coming well over the forehead. It is trimmed with silk to match the dress, formed into high bows in front.

To be successful nowadays, a French milliner must make her bows as stiff and erect as quills "upon the fretful porcupine." Millinery is an art, rather than a business, so subtle are the combinations of colour, and so beautiful the blending of tints in all the materials to hand. The tide of Fashion is certainly setting in the direction of fancy straws, which now are taking the form of curious plaits in oriental tints: soft, but requiring the eye to be accustomed to them. Parisian colours are subdued but daring in their combinations, and it is possible now to buy a bonnet with so many tints in it that it is calculated to suit any style of colouring which prevails in the toilet.

Those curious crowns which have so many names, Boulevard, Charbonnier, etc., closely resembling the top of a chimney-pot, appear on many of the wider brimmed bonnets, and are placed rather at the back than the usual position of a bonnet crown. Heliotrope and scarlet are mingled together in Paris now, and scarlet straw bonnets trimmed with ribbon to match are edged with violets. There is a revival of the beautiful colour we used to call "cerise," but which is now known as "toreador." It has an exquisite bloom upon it.

Ribbons are greatly in demand, and feather boas, so useful in the spring, are tied with moire ribbon, having ends long enough to reach to the feet, thus replacing the fur boas.

Home dressmakers in England who attempt to reproduce French fashions must be careful how they copy the present style of skirt. Nothing is more ungraceful than the plain skirts, fitted as they are to the upper portion of the body, unless the cut is perfect.



PRIVATE VIEW DAY.

The outlines of the figure are unduly displayed and all the weaknesses revealed. Moreover, the cross cut seams at the back are apt to be most untidy-looking unless the train is well supported. The best petticoats for wearing with the present style of dress are moreen, which, having a certain firmness and stiffness, keeps them out. Skirts should also be lined either with silk or with some firm woollen cloth like alpaca, which does not give. The most careful tacking is necessary in order that the two (the outside and the inside) should go well together. It is not a difficult matter to hold the train up, and if well arranged, a button in the centre of the waistband at the back and an invisible loop on the skirt will effect the purpose.

Fine cloth is the favourite material for spring mantles. One pretty shape gives a jacket at the back with square pockets, the sleeve-piece formed with triple capes, long ends falling in front. This is what is called the "Visite." Three-quarter length is the fashion. Transparent black guipure plays an important part, and many jet trimmings. Russian and other coarse makes have the preference over finer laces. The spring mantles are decidedly novel in most points.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN JUNE.

FROM OUR LONDON AND PARIS CORRESPONDENTS.

I.—FROM OUR LONDON CORRESPONDENT.



THE women who dress the best have generally only just the number of gowns that they actually require, exactly suited to the different occasions of their lives. This sounds an easy arrangement, but it means much forethought, much care, and continual mending and keeping in order.

A great deal may be done by re-arrangement, and present fashions lend them-

selves most kindly to the work of restoration. Bodices of different material from the skirt are much worn, as you may glean by the figure in our illustration (on the next page) holding up her trained skirt. This will put quite a new face on last year's garment, which may have rubbed in front or at the elbows; and a judicious purchase of remnants at the annual sales will enable you often to have a really handsome piece of brocade, suited for a bodice, at the price of a plain fabric, and twice as durable.

Give attention to the figure to which I have just alluded, and you will see that the best portions of the old bodice might possibly be made useful for the fronts over the brocade. The skirt is quite plain save for a beaded galon at the hem, but the sides of the brocade, shaped in points, are bordered with a fringe of beads, costly to buy, and extremely easy to make. I speak with the assurance of experience, for I have made many. The beads are to be bought by the pound for very little, at most drapers'. Provide yourself with double coarse cotton and a long needle, place a good quantity of the beads in the lid of a card-board box. It is not at all necessary to apply the needle to each bead but, waved sideways among them, it takes up many at a time. This is easy work in the evening for women with poor eyesight. You begin at the tips with one bead through which the needle passes twice. Be careful to have exactly the same number of beads on each thread, if you want the strands to be equal, or if graduated see that the graduation is regular.

Sleeves are another most convenient feature in the present fashions. They may be of quite different materials and colour from the gown itself, and as they are generally the first to wear out this is an economy. For example, if you need a smart dress for occasions and have a black one by you, velveteen of a mousse

green shade will make a fashionable sleeve, and revers of the same on the bodice, and a binding at the hem about two inches wide, will help to make it uniform.

It is in skirts that the great revolution in dress-making has taken place this year. Foundations have been abolished, but this is no economy, for the material has to be lined; and, moreover, in *arranging* a dress, the petticoat has to be thought of, for it shows when the dress is raised. Women of fashion have silk petticoats trimmed with a couple of pinked-out flounces, to accompany each new gown. This is an extravagance for ordinary folk, but care should be taken that the petticoat and skirt should either harmonise or contrast well in colour.

The cornet skirt for dresses is one most easily cut. If the width of the material will allow, it can be made in three pieces only: a cross-way seam down the back and on each side. The pocket is inserted in the right opening, the placket hole on the left. The width of the front piece at the hem is forty inches, sloping to twenty inches at the waist. The two back pieces measure across the hem twenty inches; at the waist ten inches. But the edge is rounded and rests on the ground, and I am giving you the straight width at the hem in case you wish to have a short dress; a long one is more the mode and then it is rounded below this. You will find that being so light, if you catch the material *low down* on the train between the finger and thumb it is quite easy to carry. I have given you the measurements for a medium size; but remember that there is no fulness at the waist, where the skirt is fitted to each individual figure as carefully as a bodice.

I think the cornet is a decided improvement on the umbrella skirt. The latter was cut five yards six inches round. It was made quite plain at the waist by means of darts, but the fulness was all concentrated in the box pleats at the back.

The trimmings placed at the edge of the skirt are a matter for consideration. Either silk ribbon an inch wide having a satin edge pleated in close double pleats, is used in single and double rows, or bands of velvet, or ribbon edged with narrow bead galon, and for young girls narrow baby ribbon in three or four rows. Occasionally tucks are headed by rows of braid as in the other figure of the illustration. Here you see the bodice ends at the waist in a buckled belt, the trimming being horizontal bands of white braid on fawn woollen. The sleeve is made, as they mostly are, with one seam inside the arm, the material measuring eight inches round the wrist and twenty at the arm-hole, the fulness being gathered in a space of five inches, beginning in the front seven inches above the seam under the arm. It is width not height that is now aimed at. The other fashionable make of sleeve consists of one puff from the shoulder to the elbow, and there the fulness is gathered into a close fitting gauntlet piece to the wrist.

This make of sleeve is introduced into the Russian jacket, which, curiously enough, is also called the Watteau, and is perhaps more worn than any other. It is loose back and front, three-quarter length, with a Watteau pleat at the back, and has a turn-down collar; a bow of ribbon falls the entire length in front. In serge this is a singularly useful and inexpensive garment. Good serge double width can be had quite inexpensively, and three yards would be ample. Patterns of this jacket can be had from any depôt where such things are sold. No trimming is necessary.

The bodice in our initial letter is most simple, all round in the basque, and well suited for woollen stuffs. Cottons are mostly made with full bodices, back and front brought down in a slight point, and bordered with a fold of ribbon velvet or plain ribbon, a couple of loops and ends falling on the cross-cut back seam of the plain skirt. For linens, zephyrs, and any cotton with firmness of texture, no lining is necessary, and there should be no undue length of skirt. The new puckered muslins, which are so pretty and are sold in such charming shades, the tape-like white stripes being divided by puckered blue, pink, or fawn material, need a light lining of thick muslin. As these materials stretch in equal proportions they will wash together. The hats this summer are easily trimmed. They are generally quite flat and are either well covered with flowers, or display merely a wreath, the crown being replaced by a large bow of ribbon and ostrich tips, and osprey or stiff wings. A small outlay only is necessary.

Leather belts of the ordinary kinds, with leather buckles as wide as those worn by a groom, are the mode, and glacé kid and crocodile leather, cut like a Swiss belt, are laced up the front. Elastic metal, oxidised silver principally, have handsome *repoussé* ornaments in front. We all know that a belt well drawn in is a most becoming adjunct to a good figure.

II.—FROM OUR PARIS CORRESPONDENT.

"WE only learn between whiles, we are forgetting all day long," says one of our greatest writers, and we do well nowadays to forget last year's modes quickly, they are so completely set aside. But the Paris modes differ greatly from the English ones. On your side of the Channel you have abjured drapery and dress foundations, while many of the good gowns here have both. Our picture (page 436) shows a simple arrangement of skirt which is cut with the width of the material, so that there is but one join, and that is no join at all. Forgive the bull though I am not Irish, for there are Irish bulls and bulls not Irish. One end of the fabric is drawn over the other, caught up at the side a little shorter than the rest, giving a graceful flow. This is a Princess

dress or feigns to be one, the union of skirt and bodice being hidden by a band of green ribbon, tied in a bow at the side. The sleeves come to the elbow, and a double frill of lace surrounds the shoulders. This style commends itself to those who desire to combine a day and morning dress; for a movable habit shirt of dress material with a high collar suffices beneath the lace, and when that is not worn the gown is half high.

I have been over in England of late, and I was really horrified to see the grotesque aspect presented by English women of every size and form adopting the skirts cut to the shape at the waist. This is all very well for the slim, but it is anything but *comme il faut* in the case of most matrons, who have passed their climacteric. We in Paris get over the difficulty by hip trimmings, which have the aspect of side basques. In the picture this is brought about by two deep loops of green ribbon, continued in a green stripe under the arms. This effectually softens the outlines. Passementerie trimmings mixed with fine gold threads are arranged for the same purpose of combined concealment and adornment. Their form is ladder-like, and they end in fringe. Fringe is used on mantles and dresses generally in plain strands. There is certainly



"DAMP GRASS."

a disposition to have dresses fastened at the back, the skirts and bodices being in one. If buttoned with fairly large buttons the wearer can possibly fasten her own dress, otherwise it is a fashion to be avoided. What can be more undesirable than to be at the mercy of someone else every time you dress?

Checked materials are combined with plain ones in the same dress, as you will see in the accompanying figure. The model was yellow and grey with the new make of sleeves, and the pretty under-vest has rows of gold braid matching the rest of the trimming.

There is quite a passion for gold in the French capital, and the leading houses are using gauzes made of gold thread, and gauze embroidered in silks and jet. Vests and cuffs are often made of thick gold cloth, like the stitch called "couching" in art embroidery.

As soon as the sunshine took possession of Paris I began to see on all sides the most delightful green-tinted gowns of the lime shade and other light tones. Green in every variety has been best worn up to the present. The sun brought out the parasols also. The handles to be quite *en règle*, must be grotesque. A silver fox is seen emerging through a natural wood stick, sometimes cut from Scotch fir. Three faces, types of races, appear on another, or quaint gnomes, squirrels—everything, in fact, calculated to spoil your gloves. Either striped *moiré* covers the ribs, or *crépon* and *chiffons* are flounced and frilled till they look like whipped and pink-tinted cream. Rows of baby ribbon and rosettes of ribbon border the edges, and cascades of lace are used for trimming. This offers an easy mode of re-trimming last year's purchases, for the shapes are not altered in any noticeable degree; though for those who like something totally uncommon, there is the *flot de mer*, which is undulating as its name suggests.

Many easily made and most useful capes are sold to match one dress or to be suitable with many. They seldom reach below the waist. Some are cut like three petals, the centre the longest; the point falling over the shoulder, the two sets opening back and front. Each of these six petals is piped. Another form is a straight piece of material just long enough to cover the waist, and sufficiently long to be single pleated into the neck, where it is finished off with loops of ribbon standing upwards—the loops satin, two inches wide. Another is after the François I^{er} type, which the monarch wore slung from the shoulders. Women could hardly follow that plan exactly, but the cape does not meet in front, it is merely sufficiently brought forward to show itself and display a lace-trimmed vest. These capes are generally made of a thin velvet trimmed with jet, and bordered with silk guipure.

Guipure lace seems to be an almost ubiquitous trimming, and there is a decided preference given for Irish



IN THE PARK.

patterns. It is used much as pelerines on bodices, a revival of the quaint, formal, and not over-pretty mode of 1830. If you want to trim a bodice in that way, let me tell you it will need for each side one yard and twenty-four inches of lace about six inches deep. Fold this to a depth of less than two inches at the back of the waist, and for some twelve inches it is quite plain; then it is gradually allowed to widen to its fullest extent, and a yard of it is to be gathered and fall full over the shoulders, the rest narrowing into the waistband in front. I can remember pictures of the Royal Family arrayed in dresses of this make in England, and some of the French ladies of the same date accepted these modes with reluctance; now all such styles emanate from France.

American fashions have found great favour with us in Paris for children. The little frocks of satin and silk lined and fully gathered from a yoke, accompanied by a cape or not as occasion requires, are generally worn out of doors with the American bonnets, shaped something like a Quaker cap, close and nestling softly to the pretty faces. Let me recommend English mothers to adopt them, too, for they are easily made at home, and children of all figures look well in them.

"You will though, won't you? I'm sure you will. I think you care for me a little, don't you?"

"I think perhaps I do," she answered softly.

"I'm afraid I didn't ask you at all in the proper way, but then——"

"Of course I should never have expected you to be anything but original," she interrupted archly; "for, you know, the first time I saw you you were pointed out to me as an 'odd man.'"

ARTHUR T. G. PRICE.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN JULY.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



IN Paris there is a marked peculiarity just now in the current modes; a disinclination on the part of the dress-makers to show many seams, while they leave as much as possible to chance. At least they wish you to think so, but it is not at all the case really. Linings to bodices are most carefully boned and are fitted with more than ordinary care, so that the material worn over them can hardly fail to adjust itself to the figure when cut most carefully, but apparently it does so without any care at all, and every fastening is ably concealed.

Those of you who contrive your dresses for yourselves and happen to have a good fitting bodice by you, would be able to arrange upon it, after the sketch on the next page, a simple little *fête* dress which could be worn at home for quiet evenings or for many other occasions when very full dress is not a necessity. If the foundation bodice has a point this can be cut away or hidden by placing the skirt over it.

I want you to note carefully the cut of this particular skirt. French women are not wearing long trailing dresses, the skirts rest some seven or eight inches on the ground, so that they are easily held up if required. They are plain in front and at the sides, the fulness is all arranged in the centre of the back in single pleats, those on either side turning towards the middle. The upper portion of this model is covered with white muslin guipure, and the full sleeves reaching to the elbow are gathered over tight undersleeves of the material. In cutting your sleeves, remember that you do not need to produce an appearance of length, but only breadth; but, in this particular instance, the sleeves are made higher by a crossway frill gathered on the point of the shoulder and tacked to the under-part of the arm. The bodice is formed, both back and front, of two crossing-pieces, held in place by a couple of bands of ribbon, one round the waist and one a little higher above it. The ends of this sash are knotted, and fall at the side and have fringe at the edges. In hot July days this would be a most excellent style.

Pink is the colour that certainly has the preference over all others, but the materials are truly charming.

There is a host of pretty little mousseline delaines, with printed rosebuds meandering over the cream grounds, daisies, or forget-me-nots, or any other tiny floweret which is associated in our minds with china tea-cups and those happy days that Marie Antoinette spent at the Trianon, when she and the great ladies of her court played at being dairymaids, and certainly idealised the position if pretty dresses can do it.

We are reminded of the unfortunate queen in nearly every department of present-day dress. We wear the same dainty high-heeled shoes, and the muslin frilled fichus which bear her name repeat themselves in a hundred different ways, but I think I like them best in chiffon when the ends disappear in the waistband. If you want to make one, let me advise you to take a square of the widest make of the material. Fold it equally corner-wise across the centre, round off the centre points, and then ascertain the exact length you want it, and shorten your ends accordingly. The frills should have a heading cut five inches deep. Hem both edges and gather them so that they are twice as full as the foundation, and there is a heading of three quarters of an inch. Sew these at both edges of the double material, and drape the fichu on your own figure, tacking it here and there, in order that it may always adjust itself. You will have a useful adjunct to your wardrobe that will improve any dress you wear on almost any occasion.

I am wondering greatly whether in England women will adopt the elbow sleeves and long gloves for out-of-door wear. Our great ladies have had no hesitation in doing so. The full puff sleeve ends at the elbow in a frill of either lisse or lace, and the only coverings to the rest of the arm are the long ruffled gloves. If, however, you have not the courage to face such a great change in our preconceived notions, you can obviate the difficulty by having a tight-fitting piece from the elbow to the wrist, and wearing the long gloves over that. I fancy a good many Englishwomen are likely to do that this season.

There are many new styles in sleeves, one of which I have shown you in the initial vignette. If you notice, there is a fully gathered puff at the top of the sleeve, which is cut sufficiently large to draw into a band at the wrist, having a frill of the material below. It is trimmed with a band of black velvet which also hides the join of the puff, and three rows of the same form the waistcoat. The little girl wears quite the new style of dress—the actual bodice matching the skirt having only a narrow band on the

shoulder just sufficient to keep the sleeve in its place. It is cut V-shaped back and front. There are no seams under the arm, and the revers is narrow at the waist and deeper at the top. The vacuum is filled in with a full white shirt trimmed with a gathered frill which you can easily compass. You have simply to hem the material, and allow it to be of a depth of four inches. Gather it and sew it to the skirt in order that it may fall straight down from the neck, and then gather it much fuller to let it fall in a cascade down the front, which it will do naturally in the most easy folds.

Grown-up women and children alike are wearing shirts of all kinds, and I strongly recommend the belts and bodices cut in one, so that they can be slipped on over the shirt; and they are improved by straight braces of ribbon, carried from the side of the waist in front to the same distance in the centre of the waist at the back, with just a long flat bow placed on the shoulders. There is no difficulty in making these, it is simply a matter of fitting them on to the person by whom they are required. If, however, you wish to wear a belt, I will tell you of the newest French kind. It is made of a strong, firm satin ribbon, about six inches wide, which is fitted round the waist and fastened quite invisibly under the arm. But on either side of

the waist, back and front, there is a row of small rosettes made of narrow ribbon. This is improved by braces of either open-work jet gimp, or of ribbon, but they are not essential.

Long coat tails are still affected by Frenchwomen, and the right-hand figure in our sketch is a good example of this class of dress. The model is made with a band of green velvet round the skirt, and a green velvet bodice with plain wool or silk revers and cuffs to match the skirt. The waistcoat is of white silk embroidered in gold, and it is finished at the neck by a waterfall tie, generally made of chiffon edged with lace.

We are sending over to England from Paris any number of pretty hats trimmed with flowers. If you procure good flowers there is little difficulty in trimming, for the crowns are almost hidden by the blooms; indeed, a great many are nothing more nor less than a flat circle of straw, the aperture for the crown so arranged that the brim is wide in front and narrow at the back, the crown being formed of a wreath of roses with feathers, either of ostrich plumes shaped like a ram's horn, or of cocks' feathers.

II.—FROM OUR LONDON CORRESPONDENT.

In 1854 and 1855 England was at daggers drawn with Russia, but that is so many years ago that we have forgotten it all, and we are now so friendly with our Northern allies that we are following her fashions in a number of ways, and I have tried to present to you one of the fashionable Russian blouses which can be most easily reproduced, and I think is best suited to our slender English beauties. Almost any of the nimble-fingered girls among my readers could with an easily-obtained paper pattern make this garment for herself. It is full back and front, and there are only seams under the arm. It is not really cut in one as it appears at the first glance, but a straight all-round basque is sewn on to the waist-band, which is hidden beneath the belt. This belt as well as the collar-band and wrist-bands can be made of leather, or also just as well of the material bound with folds of brown red and blue combined. I dare say in London it would be possible to obtain a real Russian trimming, in Paris it would be quite an easy matter. It is a rough galon woven like the trimmings seen in a railway carriage after the nature of woollen terry velvet, and in the combined colours of which I have spoken. The buttons should be metal, silver worked with black if possible, in imitation of the so-called Niello



A LITTLE DIFFICULTY.



TO CATCH THE POST.

metal work for which Russia is famous. Russian shirts are simple and more easy to put on properly than many seen in England. They are generally arranged in white linen with three gathered bands round the neck and at the waist with a deep frill below. The sleeves form one full puff to the elbow, meeting the shaped armlets worn close fitting to the wrist. The bands are worked in cross stitch with Russian colours—red, blue, yellow, and brown. It is very easy work which anyone could do, and patterns, easily ironed off on to the material, are to be bought for a few pence. This sort of trimming can, however, be replaced by ribbon, velvet, or muslin embroidery, but the blouses fit the figure well and are easily slipped on.

There is an outdoor garment, also Russian in its origin, and to my mind exceedingly comfortable, for it is a dress in itself, and when the weather is hot it really requires no gown beneath it. It is made much in the same style as the blouse in the picture, but is simply carried down longer, and a few straps of the trimming with the buttons are placed in three or four diagonal lines on the front.

Princess dresses are to be worn both for morning and evening not only in the summer but in the autumn.

They can be slipped on in a moment, but they require most careful making. The picture shows a pretty style, which needs but little trimming. The front breadth is sewn farther back than the actual side pieces, so that a few inches of the material overlap, and have the appearance of being a dress over a petticoat. This opening on either side is bordered with lace which is carried on to the bodice trimming. The model was made of striped silk in two shades of blue, the lighter brocaded. It formed a fichu, the lace placed reverse ways being united by primrose ribbon, tied in a bow in the front. It also formed a pointed belt in the immediate front, and the colour was repeated at the throat and waist.

The new cut of skirts is certainly a great deal of trouble to people who wish to dress well and look their best and yet not spend a great deal of money. Very few of us can manage out of doors to hold up a long skirt gracefully, so I am sure you will be glad to hear that notwithstanding all that has been written, leading ladies of fashion in the country still wear short dresses, and that in town long skirts are looped up with one or more buttons, in the centre of the back, and even tailor-made gowns have the cross-cut back, and cotton dresses, when not sufficiently firm to stand by themselves, such as zephyrs, are lined with a thin calico, the two being stitched together at the seams, so that they stretch to the same extent in washing, and can be ironed perfectly well.

The make of washing dresses is extremely simple—a full front and a slightly full back with a point of about an inch in breadth back and front just outlined by a band of ribbon tied in a bow at the back. The sleeves are puffed to the elbow and tight to the wrist, and sometimes three bands of ribbon confine the fulness underneath the arms. The Eton jacket is the favourite kind. It is worn with shirts and over many sorts of bodices. It is exactly like those favoured by boys, and has silk revers in front.

I always like to tell you of ways to renovate the garments of a past season, so I am about to describe a new treatment of a bodice. Fawn and other kinds of corded cloths, and crépons in a plain tint, have the front entirely covered with a light coloured foulard—black printed in pink by preference. This addition is full, fastens at the side and ends in a passementerie trimming at the waist, which is carried up the back made of the same material as the skirt.

Parasols are trimmed with festoons of lace, while last year's lace parasols can be interthreaded with perpendicular rows of baby ribbon, and present quite a new face. Stockings have coloured feet united above the ankle to black tops. Grass green, for example, with a black pattern in cross-stitch is joined to the black uppers beneath pointed scroll work.

There were many popular superstitions rife at the time when Bacon wrote as to the mutual sympathy and antipathy of plants. That some plants thrive better and some worse in certain positions is, no doubt, true enough, but the Chancellor ridicules the notion of there being any such things as sympathy or the reverse between them as (indeed they were) "idle conceits."

One more fact should be noted with regard to the learned lord, and that is that he had a large share in laying out the grounds of the Inn of which he was so conspicuous a member. Much of the ground obtained through his instrumentality for this purpose still remains, but modern buildings have greatly narrowed the site.

"Physic-gardens" are institutions wholly unknown to us in these days, but judging by the accounts of them in the early writers, they were highly approved by them. They were, as the name denotes, plots of land set apart for the cultivation of herbs and plants famous for their medicinal virtues. Amongst those to which especial attention was paid were lavender, aniseed, camomile, and our old nursery friend, the rhubarb. Peppermint was also largely grown, but principally for the purpose of distilling a liquor from it; in the close of the eighteenth century upwards of one hundred acres were devoted to it. Evelyn mentions in his amusing diary that on the 12th of July, 1654, he went to inspect a physic-garden, and he notes as a great curiosity the now common "sensitive plant." He tells us that he also saw olive-trees, canes, and other plants in cultivation. The most celebrated physic-garden was at Chelsea. It had not only plants in the open air, but there were greenhouses in which tender subjects were grown. This garden is not of any great antiquity. It was rented, I believe, and laid out by the Apothecaries' Company in 1673, and eventually became their property by gift. Here also came Evelyn in 1685, and he tells us that he saw there a number of rare annuals, and the tree bearing Jesuit's bark, which had done such wonders

in cases of quartan ague. But that which pleased him most was "the subterranean heat, conveyed by a stove underneath the conservatory, all vaulted with brick, so as he has the doors and windows open in the hardest frosts, excluding only the snow." We afterwards learn that the keeper of this physic-garden was removed from his post: a fact not to be wondered at if these were the lines on which he worked.

From these early accounts we also learn much as to the prices of vegetables which obtained in those days. Many things, such as parsley, onions, garlic, beet-roots, lettuces, and green peas, were well known, but for some of them the most exorbitant prices were asked and paid. Hazlitt, in his charming book on the literature of the garden—a book always to be read with pleasure and profit—tells us that an entry under "The Privy Purse Expenses of King Henry VII. in May, 1496," notes that there was paid "to a man for a present of pescoddes (green peas) 3s. 4d." This was equivalent to £1 of our money. In another place we read that at a public dinner the sum of 3s. was charged for two cauliflowers, which would be about 9s. of the present currency. Many other vegetables were proportionately high in price.

It was not till many years after its introduction that the potato became largely used among the masses. Gerarde, the herbalist, citizen and surgeon of London, whose book was published in 1597, had some in his garden in Holborn, and in his "Herbal" he gives an illustration of one. From many indications we gather that a long period elapsed before the humble tuber ceased to be a dainty and a luxury. In the course of time, however, vegetables became more plentiful, and carrots and cabbages ceased to be imported from abroad, as they were so late as 1595.

Such are some of the points of interest which may be gathered from a perusal of these old records, and it is instructive to notice improvements which have been made in almost every department of horticulture since the days when Bacon wrote and Gerarde moralised.

H. ORMONDE.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN AUGUST.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



REVELLING in the August sunshine, I often wish that Addison and his *confrères* of the *Spectator* were once more in the flesh to discourse in their pure and perfect English on the walking flower gardens into which the fashionable hats are now transformed. But it must be admitted that youth looks undeniably

beautiful in the extraordinary headgear which fickle Fashion has decreed to be worn. And yet much of the current millinery would seem to be the outcome of a distraught brain. In the vignette I have portrayed one of the most simple head-dresses, but I think anyone would be puzzled to construct such a hat without a model of the materials provided. Required, a perfectly flat shape of fine straw, a few yards of ribbon, and two sprays of roses. To begin at the beginning, you must fashion the straw disc into form. In the present instance what is required is a box-pleat at the back. This draws down at the sides, overshadows the face, and leaves an indentation in the centre, where the crown is to be. On this a twisted piece of the ribbon is introduced. The

roses are put in erect, one in front, the other resting on the back pleat, and the opening at the back is filled in with bows of ribbon, a series of loops set somewhat close together. Every atom of trimming used is turned to account. There is no waste of labour. Where the straw is likely to catch in the hair, there is a soft muslin or silk head-piece, but no other lining is necessary. The inside of the brim is nearly always left in its natural state, save sometimes when a ruching of lace borders the edge, or a narrow rouleau of velvet is placed at a distance of about an inch from the edge. A bandeau of velvet occasionally outlines where the crown should be, giving a firmer purchase on the head. Some of the shapes have a slightly raised crown, but many of the newest French models have the crown formed of two wings, set side by side. Turn your classical knowledge to effect, and call to mind the helmet of Mercury, and you will see exactly how these wings are disposed. Hats are certainly worn by women of riper years more than used to be considered *convenable*.

I do not think it is at all necessary to pay large sums of money for any such head-covering. There are so many fashion plates to be had, and these have only to be followed; but be sure to buy good materials, and do not attempt anything too ambitious. Now, if ever, is the time of year when a flower-laden hat would seem to be most suitable, and, if you choose it well, one may be made to do duty with many dresses. Bright green oats, roses of every kind, and forget-me-nots would seem to be the favourite blooms.

Returning from the Madeleine on Sunday I noted a sweet young girl who wore a white grenadine made in the style of the dress here sketched, which in front, at all events, had all the appearance of an upper skirt edged with two rows of lace insertion over a deep-gathered flounce treated in the same way. The bodice was fastened at the back, and ended at the waist with a ribbon band, a rosette on the left side and pendent ends. You will notice how prettily the fulness of the front appears to be kept in place by bands of ribbon-like *bretelles* ending in similar rosettes. The sleeves form a puff to the elbow, but allowing a longer length of tight sleeve than we have been accustomed to de-

scribe as a gauntlet. How sorry I am, however, that we are falling back on that troublesome plan of fastening dresses at the back. Avoid it if possible, unless you are of so lissom a figure that you can manage to button them for yourself, or have a sister at hand ready to help you. Dressmakers are so clever now in devising the several ways in which the fastenings of bodices can be completely hidden—not that I can really see why we are ashamed to show how we have got into our gowns, especially as the terribly too close-fitting bodices are things of the past.

English matrons of middle age show a great deal of misplaced confidence in adopting the severely plain-cut skirts, which are so terribly trying to figures that are increasing in bulk. Long basques, you will see by the accompanying picture, are still well worn, and they mercifully shroud undue proportions.

I have selected the dress worn by the young child in our picture because the most inexperienced of home dressmakers could reproduce it, and it is as suitable to a slim figure up to five- or six-and-twenty. The model is made of check, cut on the bias, but any woollen or cotton stuff would answer. A band of either ribbon, or insertion or galon is placed round the simple skirt, about six inches from the hem; the bodice fastens



THE PEACEMAKER.

under the arms, and is simply a fulling, brought up in a point back and front. It needs a whalebone under each arm, and one in the centre, and the sleeves and the upper portion of the bodice may be put on separately like a shirt. There is a ribbon sash round the waist. The hat, you will note, has a Mephisto bow tied with upright ends, like the forked horns we associate with demons. The philosophers who laugh at women have plenty of food for their sarcasm now.

Belts of all kinds and wide sashes are the fashion, and a convenient fashion, too, in hot summer days, which we love to spend in the country. With a dark skirt or so, all kinds of changes are possible in shirts and blouses, but these must be put on properly, which means that they must be drawn down thoroughly and no vacuum should be visible between skirt and bodice. The easiest way of getting over this is to let the belt seem part and parcel of the dress, and fasten it over the skirt. I will let you into the secret of how to make a wide ribbon into a smart-looking belt. It must be long enough to encircle the waist twice. Divide it in the exact centre, and there, with invisible stitches, make a casing, and insert a whalebone, the precise depth you wish the belt to be. When you have it on, secure this firmly to the centre, then cross the ends at the back, bring them forward and draw them as tight as possible, turn in the edges, and secure them with ornamental pins. The effect is good and trim.

II.—FROM OUR LONDON CORRESPONDENT.

WE have every reason to be proud of our English summer this year, and we are taking advantage of it to adopt the prettiest styles of dress that have been in vogue for some years. Bright colours have been worn by the majority of women, the exceptions being the many who, for family reasons, are obliged to wear mourning. The favourite tints are perfectly charming to the eye, and yet in a manner resonant. Vivid peach mauves, lightest greens, or eau de nil; light tones of maize, and that delightful colour which we call "maize pink." Not content with silks and satins and light fashionable grenadines, we are affecting an admixture of velvet, which certainly has the merit of being most effective. Never was anything more becoming to the ordinary Englishwoman than the full Empire sleeves which they have added to their evening gowns, mostly in contrast to the rest of the dress, and for day wear the mousse greens, and other tones have been effective and, at the same time, charming.

Loose gowns are a great comfort for evening. Happily, Englishwomen do not as a rule adopt the



"WHAT SHALL I SAY TO THIS?"

French matinées, which are only an excuse for wearing an untidy gown in the morning; but for what is called a "tea-gown" a certain amount of thought and care is necessary, and I think you will agree with me that the accompanying model is one which has no appearance of a dressing-gown. It is made in a light pink crêpon in the Princess style, trimmed with deep lace; one long continuous revers outlines the narrow front of piece lace with a cascade to the waist. A lace pelerine comes from each revers on the shoulder, and the full puffed sleeves to the elbow are continued to the wrist in bouillons of muslin. If you have by you old-fashioned Limerick lace, or other scarves, a couple of them is all you need for trimming the newest style of tea-gown. The oblong ends are allowed to float back and front, being kept in place in front with a ribbon belt, round the waist; but, passing over the shoulder to the back, they are gathered together there, so that they diminish to a small point at the waist. It is the mode now to make tea-gowns of figured washing muslins, chiffon, shaded and shot grenadines; indeed, the thinner the material the better.

In the country, even in August, "some days will be dark and dreary," and though I counsel every woman to wear washing dresses as much as she can, still she

must have in her wardrobe one or more substantial woollen gowns, and you will find the accompanying sketch a useful suggestion. It could be reproduced in plain cloth, serge, or almost any fancy woollen, check, or otherwise. The skirt is severely simple, with five rows of stitching at the hem, and it opens on both sides of the front breadth, the aperture rendered ornamental by straps and buttons as you see in the picture. The buttons on either side of the bodice are merely ornamental, and the belt is simply fastened with one. You can wear any kind of shirt with it, and thus produce a great variety in your dress. A young girl starting on a round of visits, with a black serge, has any amount of changes ready to hand if she will invest in a few shirts, blouses, and waistcoats. It would be a very comfortable style for travelling, reducing the luggage to a minimum.

No washing material is so fashionable now as linen, and some of the best caterers of Fashion are making up plain linen skirts and long open jackets in a variety of colourings. White and Holland tints find special favour with light blue or white shirts. Most of our leaders of Fashion have been seen in Hyde Park this year thus dressed, and a gown of the sort comes within the compass of the most moderate purses, only the dress needs to be well made—the more simply the better.

Sleeveless jackets are greatly in vogue, some made in the Eton form with a little point at the back, but more with a rounded turn-down collar, and a point cut up in the centre of the waist, with deep oval slashings on either side, through which a ribbon is run. This can be made to match the gowns, but the favourite material is velvet. They look well with bell-shaped skirts, a great improvement on the umbrella style, the lines falling straight without rendering the edge of the skirt unduly wide.

If you are once able to secure a good shape of

skirt, you may dismiss that part of the subject of dress with contentment. An evening dress looks exceedingly smart with one of the short Empire jackets ending at the bust and supplemented by a wide Empire sash. These have revers, and are ornamented with large buttons, and open sufficiently to show a full front of lace falling downwards from the neck.

Shot silks have been much used for parasols, and these tints appear in varied lights, chameleon-like, to assume quite a different aspect, and match curious colours with which they appear to have no sympathy whatever, but seen together the blending is beautiful.

Long gowns, even in London were beginning to be discarded towards the end of the season. In the evening they were found impossible, and in the daytime out of doors ungraceful. If any of you happen to have by you a long skirt, unduly tight about the hips, let me advise you to shorten it by undoing the centre seam, thereby allowing a wider edge to remain in its original position, removing the extra length from the top, leaving it wider. Make use of all this fulness to the best advantage; do not heed what any second-rate dressmaker tells you. Introduce a little fulness in the front of the skirt. This will break the lines and give softness and grace, in lieu of a hard outline. I explained in the spring how the umbrella and cornet skirts were made, and now we islanders are becoming so nautical in our tastes, that the newest skirt and the newest bonnet rejoice in the name of "Nautilus." The point into which the centre back breadth of the skirt is cut is carried up from between the shoulders as a sort of Watteau, for Watteau pleats in all sorts and materials, both for day and evening wear, are the vogue. In the evening they often start from a large paste buckle, and they must not be too bulky, but must show the outline of the waist, which gives a deal of grace and yet much dignity to the figure, but with a Watteau pleat height is essential.

AN AUGUST AFTERNOON CLIMB.

BY ALFRED J. BAMFORD.



THE climb is a good test of one's lungs, for the moor lies high above the busy town from which it takes its name, and the path is often steep. But how amply repaid is he who climbs! How rich a foundation colour the brown peat affords, out of which the bright and ever-varying greens of the whinberry, the heather, and the many different kinds of grass stand in bold relief! How the clumps of moss, brighter still

—some of them almost golden—delight the eye, while they warn the feet from the treachery of boggy places! The heather is just beginning to burst into colour, and the air, fresh and invigorating, makes the blood run a quickened course.

It is "The Twelfth;" but the moor is silent. No report of guns disturbs its quiet. The owners have passed a self-denying ordinance, or, at least, are postponing their onslaught on the grouse, for the young birds of the season, that should by this time be strong on the wing, are not. Disaster overtook them, and the "first eggs" were chilled while they spent a necessarily prolonged time in foraging for food, or—the landmarks being covered by the snow—vainly resought the nests they had left. So the young birds of this season are both few and backward, and the sportsmen must wait.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN SEPTEMBER.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



"SIMPLICITY" was a favourite butt of the satirists on dress a few years ago; now there is no lack of simplicity intermixed with a great deal that is loud and resonant. But there never was a period to my thinking in the history of costume, when a sweet young girl could display her charms to greater advantage, even in France, where the *jeune fille* is a personage who is not allowed to put herself *en evidence* at all, and has to be entirely guided by her pastors, masters and mistresses.

But even in France there are *jours de fête* and red letter days in young ladies' existences when a simple frock is a necessity, and I have sketched for your benefit a specimen which I consider simply delightful and, moreover, quite suited to home dressmaking. I have really nothing to point out to you with regard to the skirt, except that it is severely plain, and with a certain amount of fulness introduced into the front breadths at the waist by the simple method of gathers. They are not sufficiently marked to assert themselves, but they give a certain flow of grace, which, with what I have seen of English dress-making, is often lacking in skirts that emanate from London houses.

It is quite true in France, that the skirts are plain and simple, but they do not show the outline of the limbs in the undesirable manner in which I notice they so often do in England. This skirt has a simple trimming at the edge—namely, a plain ribbon gathered in the centre, and sewn on sufficiently

full for the satin edge to be visible. The bodice is full and gathered into a band at the neck, but the form of corselet is new. It is arranged with accordion pleated silk, wide at the left side, and narrow at the right, so that across the front of the waist it is carried up diagonally. A pretty young friend of mine had this model made up in soft woollen with white silk; the original model from which the sketch was made was fawn colour trimmed with vieux rose.

But mark the sleeves; they end at the elbow, being formed of a puff of the fawn colour and a couple of pink frills set in a pink band, and the long gloves meet them. Now whether we like it or not, and whether we consider it convenient or not, I am afraid we shall have to reconcile ourselves to the fact that these short sleeves are coming in again, and we can only hope that the low bodices which were worn out of doors by our grandmothers at the time when these short sleeves were in fashion at the beginning of this



"LET US GO ON THE BEACH."

century, are not to be our fate also. I have by me a picture of my grandmother dressed in a short white muslin skirt, the bodice ending just below the bust, the sleeves at the elbow, a black silk frilled scarf thrown lightly around her neck, the ends reaching to the hem of the skirt, the bodice reaching only to the shoulders. She has long ruffled gloves without any buttons, her hands are encased in a large muff, and we shall soon be following that fashion at all events. Family tradition tells that she wore this particular costume at a large family gathering preliminary to a wedding, which took place in May, but I am quite sure that we are justified in thinking the seasons have greatly changed since then. A low bodice out of doors and a white muslin gown in May would at this end of the century mean an early death.

September is a month when we may wear either summer or winter clothes, and so I will give you a new and pretty way of making up a black lace dress because if you elect to wear it in September you are likely to find it useful for home dinner wear all through the winter. We used to think it impossible to make up black lace over any but a plain coloured silk, but the underskirt here is a striped pink of two shades with a dash of heliotrope in it. I hope you admire the trimming on the skirt, for in Paris we have not abjured every kind of garniture as you seem to do in England. The bows are made in black moire ribbon; they consist simply of two loops and two ends united by a crossed piece, the bows turning upwards, the ends downwards. The bodice and skirt are sewn together, and the union hidden by a black band with ribbon tied at the side. The Zouave jacket of black lace is lined with the silk, and opens over a plain bodice covered in front with a thick make of lace. The model was *point de Venise*, but every woman does not possess this, consequently I would suggest that almost any other make of white lace would do. The sleeve is one of a new kind with a large lace covered puff, meeting a close-fitting undersleeve half way between the elbow and the shoulder, the white lace reappearing at the cuff. The neck is finished off with a Henri II. band of black ribbon surmounted by a ruffle, and I may mention in parenthesis that this should be accepted by women who have passed their *première jeunesse*, for it hides the soft flabby flesh and double chin which are apt to come towards the meridian of life.

French milliners trim both hats and bonnets principally in front, English milliners at the back, and the fan of lace which is introduced in the front of this hat is one of the newest styles.

Children we have always with us, and they have to be much considered when the question of dress is on the *tapis* in families. I have here given two styles, the one for warm weather, the other when the first touch of autumn begins to be felt. The elder child wears a pretty *mousseline de laine* frock, the ground is of grey scattered over with multi-coloured flowers, the skirt made perfectly plain and rather full at the back. Round the waist and at the cuffs are ribbons half red and half yellow. The little bodice is made full. For

out of doors a deep piece of white lace flouncing is gathered into a band and is sufficiently deep to cover the shoulders well. The hat is surrounded by a wreath of pinks of the same tone as the ribbons. I do not think I need attempt to describe to you the dress of the younger child; the sketch suffices, but I may mention that bands of woven galons are to be the fashionable trimming for the winter, and that one of the newest styles has been used round the skirt. The little coat is made of fawn-coloured lamb's wool embroidered in black.

The waterfall ties are a novelty this year. You can quite easily make them yourself if you like, for they are simply a fully gathered strip of material, say chiffon, about a yard wide, edged with lace, and sufficiently long to reach to the waist. Over this is another about six inches shorter, and at the neck they are drawn so closely together that they are easily secured by a brooch. These give quite a different aspect to a dress, and white with black lace—as well as white with *écru* lace—are extremely pretty. Women who dress well and inexpensively have been making a great variety in their toilettes by means of these ties.

II.—FROM OUR LONDON CORRESPONDENT.

STRIPES are likely to succeed checks as the winter and autumn approach, and the two friends in our illustration who are starting for the annual garden-party given by the squire at their pretty village home have both elected, you see, to appear in striped materials, and they are curiously coloured. The one is blue with a faint line of greenish yellow in it. This is among the newest colours of the season, and I have not been able to find that any dressmaker or fashion-writer has suggested a name that really conveys the actual tint. I have seen it sometimes in the young spring reeds which feather the edge of a pond, and I think that fact of itself would show you how extremely pretty it is.

It harmonises charmingly with the grey blues now so much to the fore, but if you wish to dress up to date you must cast to the winds all the old-fashioned prejudices as to colours. We have set them all aside. In fashionable society in London this year I have seen many pretty girls with dresses of light blue, trimmed with grass green, and what an extraordinary mixture we should have thought that some years ago!

The gown now in question is trimmed with a beautiful beadwork of exactly the same colouring. This is placed about six inches above the hem, and forms the belt. The skirt has no other trimming, and is severely simple, just touching the ground, for long dresses are neither worn in London nor in Paris. The belt is sewn to the top of the skirt, which is put on over the bodice. This has no seams whatever at the back, and is slightly full in front, the selvedge forming a cascade. A straight band of the material is placed at the neck. The sleeves are cut in the *gigot* form, and are broad rather than high. The vest is simply gathered, and made of silk of the same yellow tint as the stripes.

The bonnet is infinitesimal. It is made of butter-

cup, which border the brim, and is slightly pointed in the centre of the face. The crown is covered with a tiny piece of lace, gathered in the centre, and a perfectly flat bow of ribbon is placed in front of the buttercup aigrette.

The figure on the left wears a slightly larger bonnet, made of daisies and green leaves, and here the tuft stands up in the centre over the face. Her gown is rather more summer-like, and is made of striped blue and white cr epon, with a band of white guipure round the foot, a cross-cut piece of material, doubled and gathered in the centre, is placed not only at the hem of the skirt, but at the heading of the lace. The ribbon used here at the waist is of a rich claret-colour, tied in an endless bow at one side. The two puffs on the sleeves are divided by bands of the same, and a wider one encircles the throat. The white lace placed in front is draped, as you will see, in a rounded form.

If you happen to have by you any old-fashioned real lace veils, you will find that they can be turned to account admirably in this way. The pleated frill of the material indicates a change in fashion which wise women should do their best to avert: namely, a disposition for cuffs, etc., to fall over the hand as they used to do in the middle ages. A clever Frenchwoman, who was showing me some sleeves in this style, pointed out that nobody need object to them, because there was always the option of turning them back. They are much worn on tea-gowns, which are thus over-long or else end at the elbow, the elbow sleeves being occasionally supplemented by long pendant ones from the shoulders.

I am going to describe to you one of the most beautiful dresses of the tea-gown order I have ever

seen. It was made of a satin, gold-colour shot with pink, and any trimming that was used was some rich lace, headed by bands of mother-of-pearl, which seemed to reflect the different shades in the material. The sleeves were made high, ending at the elbow with long pointed lace ruffles, and a distinct Watteau train came from the top of the high bodice, and was almost entirely covered with lace.

If you have by you a store either of black or white lace, which so many women have, you might advisedly transform some old gown in this way.

In refurbishing up a half worn-out gown, the fashionable black trimming will be found to be of great aid. Black moire or black satin, or even black velvet, can be used on almost any colour, and moire is going to be a favourite material throughout the winter.

For driving in the country, for slipping on at tennis-parties when the weather turns chilly, and for the seaside, it seems to me that the Russian jacket has no rival. It is generally made of fine serge or a light cloth. It comes almost to the knee, has a belt round the waist and a band round the neck, the sleeves being gathered into bands also at the wrist, and it is generally trimmed with a straight-edged galon, in which red, blue, and gold ap-



A SEPTEMBER WALK.

pear. A clever tailor has recently invented an easy plan by which the whole-back jackets can be drawn into the waist at the back. A couple of loops are placed in the side-seams under the arm, and an easily-detachable belt hooks into these, drawing in the fulness in the Russian style, but when removed, the loops are almost invisible.

One of the newest hat trimmings for adults is a large bow of a stiff natural leaf, dyed—some say it is palm and others the leaf of the tobacco-plant. At all events, it will stand the wear and tear of weather, and is decidedly ornamental.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN OCTOBER.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



OCTOBER is come, a lovely month in France, but one when we find more to interest us outside Paris than within its pleasant boundaries.

You see by the vignette that French fashionable dames are once more thinking of tartans. The favourite specimens have enough black in the design to give a *raison d'être* for the universal use of jet trimmings.

We have never taken here to long gowns for daily wear, and the skirts only just touch the ground; but the back breadths are cut on the cross, the front on the straight, and are frequently entirely guiltless of trimming. There is

a decided tendency to adopt bright colouring; indeed, I am often tempted to wonder where this predilection is likely to end. The model from which the initial sketch is made is a fancy plaid, composed of broad red stripes and narrower black ones, on which a line check of bright yellow is thrown. The sleeves, like the skirt, are formed of this, and cut in the leg-of-mutton style, but the bodice describes a Spanish jacket in the front, over a yellow shirt, the fulness of which is confined by a pointed waist-belt of jetted passementerie. The tints have been chosen with rare French taste, but even under those favourable auspices the collar band of plain red silk united to the yellow shirt points to a daring combination of colours such as mulattos and dwellers in warmer climates have hitherto alone affected.

I have more, however, to tell with regard to plaids. Manufacturers have turned their attention greatly thereto, and have brought out an entirely new fabric, which has such familiar tartans for the groundwork as the Gordon, Forbes, Macleod, Sutherland, Murray, Leslie, 79th Cameronians, and Stuart. At first sight it would appear that the soft woollen stuff is knitted, but the appearance is brought about by an interwoven cord, matching the groundwork in colour, introduced on the surface at a distance of a quarter of an inch apart. This rejoices in the name of "tartan plissé."

But we cannot dismiss plaids from our minds only with this novelty, for Fashion has not been content with adopting the tartans of the ancient Scotch chieftains, but has developed much invention with regard to fancy plaids. The Scotch element is to the fore. The French always have had a predilection for fair Scotia;

and Montrose tweeds, Pitlochry cloth coarsely woven with knickerbocker effects, Balmoral tweeds, Shetlands, the speckled Bannockburns, the coarse, canvas-like Craigelloch, and the marbled surface of Glen Carron, nearly all have vivid flecks of colour thrown carelessly on the neutral ground intermixed with bold plaids.

Russiaphobia still holds its own, and the Russian jacket and the Russian colours have much to recommend them. We have to thank the jacket from the land of the Czars for the reintroduction of deep basques, which, fortunately, threaten to supersede the plain make of skirt about the hips that has proved unbecoming to many figures. Waistcoats will be worn throughout the winter, and I have chosen the accompanying sketch of an autumn gown because it suggests many leading innovations in the modes, and, moreover, I hope will be useful to those who are having dresses renovated.

Stripes are decidedly in vogue, and are frequently



"I'M GOING TO BUY THE TICKETS."

combined with plain colours. If you have a striped gown by you with a short basque, proceed to cut the edge of the skirt in vandykes over a band of plain cloth, and add a distinct, deep, all-round basque to the skirt band, over which the bodice is to be worn. The plain material at the hem is further carried out in the waistcoat, revers, and cuffs.

Plain cloths of two materials are still most fashionable, and should you be tired of the plain skirts, which, pardon me for saying, you have done to death in England, introduce the narrow front as in the accompanying figure, and let it be of a lighter tone than the rest, and be carried up the bodice. The model is trimmed with silk rouleaux—an old style revived from our grandmothers. They are made of silk cut on the cross and sewn over wadding, only a modicum—not too much. These in a triple row border the hem and sides of the skirt, and of the cascade arranged on the bodice. The lighter colour is trimmed with rouleaux of a still lighter shade introduced on the straight neck band and on the yoke and sleeves.

Colours must necessarily be much considered. I do not find so much that is actually novel, but the combinations are quite unique in many instances. It would seem that we have taken the artist's palette for inspiration, and blended all with a careless hand; yet there is much method in our madness. The groundworks are in nearly every case of neutral tones—grey, black, and brown. Mahogany is united with grey, nut-brown with crevette and grass-green, and the blues that are nearly blue and the blues that are mostly green are shown to advantage with fawn and reseda. Lightning flashes of colour are shot through the fabrics, basket-work checks are developed by the speckles which are suggested on their surface. Flashes and stripes commingle. Pink and black and blue and black are used for many of the newest dresses.

There are diagonal lines woven in two colours, speckled grounds with brilliant knickerbocker stripes coarse and loose. Yellow asserts its power by sparse stripes on dark grounds, here and there silk hair lines of lighter shades enliven many sombre stuffs, and tiny coloured motifs are brocaded in silk on black.

Some of the leading houses are making up a new and stylish woollen with a dark heliotrope ground, scattered over with lozenges of many tones, in plain weaving on a coarse kind of canvas-like surface. The infinite variety of the tints leaves much to the ingenuity of the dressmaker. Corduroy is worn, and so are shot chameleon stuffs.

Woollen muslin with checks and pretty bunches of flowers are used for loose, lounging gowns and tea-gowns, and these have frequently the threads drawn so that the silk linings are visible in the checks thus formed.

For the moment double capes and long jackets are the outdoor garments accepted, but next month I shall be better able to tell you of the style the best dressed women have adopted. We are content now with light wraps thrown on as required and not continuously worn.

II.—FROM OUR LONDON CORRESPONDENT.

I HAVE just been spending a couple of hours trying to reduce to something like a theory the curious collection of hats and bonnets which we are sure to wear, and which I hope will look less fantastic when they are trimmed. Felt hats are made with enormously wide brims and only an apology for a crown apparently springing up like a circular Esquimaux tent on the wide expanse of brim. Flop hats are becoming and, moreover, are sure to please, for their colourings are lovely. The choice, as far as shape goes, lies between the Gainsborough and the Capeline, made with light blue, pink, nut brown, and red brims.

Some have silk beaver brims, and in white, trimmed with beaver fur, they are most charming, and show off pretty, young, piquant faces to the best advantage. I must not, however, dismiss the subject of crowns too cursorily, for their name is legion. Some are square, have a blocked rounded ledge, curious to see and occasionally two semi-spheres seem to rest one on the other. These will look different when they are trimmed with the new ribbons which are to be mostly used. The lighter felts are adorned with an applique of lighter or darker flowers on the brims, the crowns fluted to a central button, like the German student caps, of picturesque aspect. Some of the brims stand up at the side, like wings.

Grizzly felt hats appeal to the economical, for they bear rough wear better than any other kind, but even these suffer from the comical fever which would seem to have beset the caterers of Fashion when they planned the new shapes. Jam-pot crowns have asserted their potency even here, and look more curious than with the broad brims.

For sea travelling, Scotland, and many other occasions, when the force of the wind has to be considered, the old cricketing cap with stiff flap has been resuscitated for ladies' wear; it is made in corduroy and puffed in the front, thereby effectually distinguishing it from masculine headgear. In France the brims of flop hats are frequently pointed over the face. In England we keep faithful to the sailor hat, but avoid a make which many fashionable milliners recommend, and which is composed of a double straw plait, which renders it so heavy and so unpliant that it is singularly uncomfortable.

Young folks will admire the boat-shaped hats, with Mother Shipton pointed crowns, which are always becoming. Hats are so universally worn that we are apt to neglect the subject of bonnets, but coarse straws, in uncommon colours, are to be worn; and the jam-pot and peg-top crowns will be some of the curious features which our modern-day enthusiasts have accepted with avidity and questionable taste; the brims which accompany them turn downwards, like the old Paysanne shape.

The Marie Stuart point is introduced into bonnets and also hats, but then it mostly accompanies the plated Beefeater crown. Wired lace will be used as trimming and many of the leaves of the tobacco plant,



A COIGN OF VANTAGE.

which goes by the name of "palm," but is so treated that it is alike useful and durable.

If you have by you any wide chiné ribbon, such as was worn some years since, you will find that you can turn it to great advantage. I was shown some delightful dresses, made by a first-rate firm, in which it had been used for sleeves, converting a simple fawn crepon into a most stylish evening gown. Sleeves nowadays are rarely of the same material as the dress, and any black gown for day or evening wear may be furnished up with coloured velvet, silk or satin sleeves, a little of the same colour appearing on the front. Bodices in their entirety may be also of a different fabric and colour from the skirt, so that it is possible to ring a variety of changes with a few yards of stuff. You can start for a continental tour with two or three skirts and the same number of bodices, but by means of movable sleeves, gauntlets, and waistcoats, to say nothing of a chiffon bow or two, you may seem to have twice as many, and be appropriately dressed for all occasions. The small fashionable Zouave jackets also make a variety of costumes, which is often most desirable. Woollens are eagerly sought for when the

weather is cold, but I advisedly say that tailor-made gowns do not now by any means have it all their own way, and that there is a greater demand than there has ever been for rich silks, which from their durable qualities last well.

Striped velvets, striped tweeds and striped silks are all being made up now, and moiré is used a great deal on woollens in the form of revers. Black satin, trimmed with white crêpe de Chine, is a strong contrast, but it is accepted by some of the best-dressed women of the day.

Pipings, in which the old-fashioned cotton cord is employed, have come in again. They edge not only the armholes and the waist, but the hem of the skirt.

Wise men, opposed to women having a finger in every pie, say that the sex would never do for soldiers—they would need such constant changes in the uniforms, and would never submit to being pensioned off on account of age. I am not prepared to combat the opinion on either point. Indeed, the constant variations and revivals in modes, both small and great, testify to the justice of the rebuke.

I do not think you need much explanation of the accompanying pictures, but remember that though the skirts are plain they need as careful fitting to each individual figure as the bodices. The Russian blouse is taken from a grey model; it is trimmed with yellow galon bearing a device in black. The Princess gown is made in a pink and green striped material; the waist-ribbon is green, and so is the band at the cuff. The frill at the neck needs careful adjustment, as

also the fulness over the left side.

Those who desire to blend fashion and charity may purchase some of the handiwork of Irish ladies. Nothing is more used for trimming than Irish guipure. I have lately seen a piece of point d'Aiguille which took some Irish ladies four years to accomplish, but all the most intricate stitches had been introduced, and it was a creditable heirloom to hand down to coming generations.

Astrachan fur, and cloths woven to resemble it, will be much in request as the months go on. Watteau ribbons are to be introduced between the shoulders, and waists are to be encircled by belts in tinsel embroidery with metal clasps.

Corded silk is replacing satin for many bridal gowns, and coffee-tinted lace is preferred to others; at weddings just now the bridesmaids have, in lieu of white or cream (which for a while seemed the universal livery), appeared in the brightest tints, such as vieux rose and grass-green, blush-pink and sky-blue, dark red and navy-blue, and the more faithfully the style of the dresses is copied from antique models the more fashionable are they considered.



SHIPP'S LOOT.

their ranks, and scattering them like leaves before the wind.

All was over in less than ten minutes.

The victors returned slowly towards the camp. When they came up with the fugitive, their leader advanced to offer him assistance. Then he started backward, exclaiming :

"Shipp! Is it you? Thank God, my man, you are safe! We all thought you were rubbed out."

"Yes, captain, it is I. And, as you say, I thank God," Shipp faintly replied; for it was he.

The captain's eye had already perceived that Shipp carried a bundle pressed to his breast; and he said, with a smile :

"You are a strange fellow to have thought of loot at such a time as this. Most of us would have been only too thankful to have got off with life."

Shipp's face, haggard, blood-stained, and burnt as it was, lighted up with a smile as, drawing back a corner of a bundle handkerchief, he revealed to the astonished gaze of the officer a black baby sleeping peacefully.

CHIT-CHAT ON DRESS.—WHAT TO WEAR IN NOVEMBER.

FROM OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.

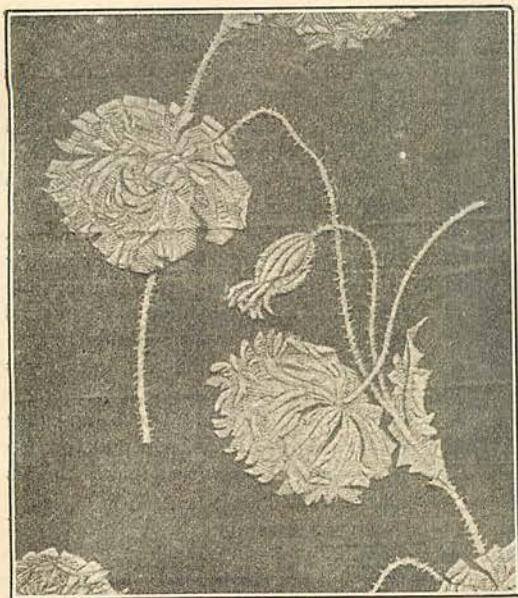


WHEN October wanes, winter's near approach is at hand, and winter clothes have to be considered. For the worst of this often inclement season I always advocate furbishing up the wardrobe in preference to buying much that is new. Old clothes, set well to rights, present a most respectable appearance in the dark days, and look uncommonly shabby in spring sunshine. Though, even when the sun shines in spring it is frequently cold, and a new warm gown then is not out of place.

Make your minds easy

about skirts, the fiat is gone forth that we are to wear them short, and their arrangement is so simple, when thick winter stuffs are concerned, that you can quite well make them at home. But whatever they are, line them. Three yards is the usual width at the hem, which, according to the figure, diminishes to about two at the waist, each breadth being gored at the top. Do not make it too plain in the front, gather it slightly here, but bring the bulk of the fulness into three inches of the waistband in the centre of the back, and so that there can be no fear of the skirt gaping there. Tack to the left side of the placket-hole a strip three inches wide, thirteen and a half inches long, and hook this to an eye on the right side, before fastening any other hooks. A gored piece still forms a point in the centre of the back.

Long jackets for indoor wear are not going out, but the Russian blouse is to be the particular fashion of the year, high to the neck, with a high collar-band. It fastens at the side, is belted at the waist, and has a



WHITE POPPY BROCADE.

(By permission of Messrs. Dickens & Jones, Regent Street, W.)

gathered all-round basque, the sleeves full to the elbow, and tight to the wrist. Nothing can be easier to put on, or more comfortable when on.

But we will suppose you have an open jacket or jacket bodice you wish to furbish up. You cannot do better than adopt the Breton vest, of white cloth, or, indeed, any contrasting colour, trimmed with half-inch-wide gold, black, or coloured braid, carried round the straight collars (which are worn very high in Paris), and continued below the collar in some seven or eight rows, placed in a rounded form. These vests are shaped to the figure and are easily tacked in when needed.

Frenchwomen are using a great deal of ribbon for trimming. About four inches is a useful width in satin or moiré. By means of a long length a black bodice can be quite transmogrified, always supposing the colour of the ribbon is well chosen. The mode of applying is as follows. Take one end, cut it diagonally and gather it, just as you would if you were about to sew it to a bow, pin this securely on the left of the bust, carry it across the figure, round the waist twice, and at the other end of the ribbon there must be a prettily arranged bow, which attach to the bust on the ribbon-end already there, by which means it will gracefully cross the figure. Sometimes such additions start from a bow on either shoulder, pass under the arm, cross at the back, surround the waist, and fasten at one side with another bow.

There is no doubt that the short-waisted Josephine gowns will be worn for full dress, and some charming silks are used for them, in the faintest pink, lettuce green, heliotrope, corn and turquoise tones. The ground is satin, with small dainty little bouquets which

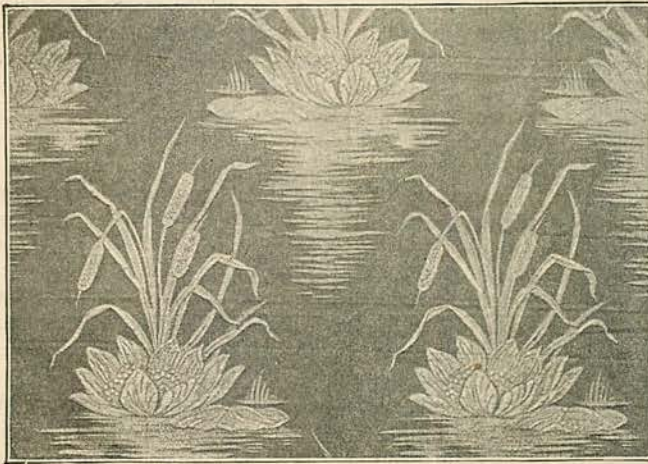
a shilling would cover, and in pretty contrast scattered all over them, they almost seem to be embroidered. Others, again, have similar sprigs divided by faint stripes in diagonal weaving, and in one piece of silk pink and grey are blended, or gold and tilleul, or pink and green. The contrasts are always pretty and effective.

The choice of cloaks this winter lies between the three-quarter jacket, of various widths, and those delightfully useful outdoor garments which reach from neck to heel, and make it a matter of little consequence what the gown beneath may happen to be. But whatever the length or style there must be a certain amount of fussiness about the shoulders, produced by capes or brace-like frillings.

The sac jacket, which has much to recommend it, is illustrated in the initial vignette; it is made of horizontally corded corduroy, of a new kind with cut pile. The trimmings are of black velvet accompanied by rows of Persian lamb, and a row of gold and black passementerie. The sleeves are enormously full, and the velvet frill which goes round the back, forming a deep point behind, is edged with the fur. Beaver and gold-braiding are much used on such jackets, but the Persian lamb is the most generally fashionable skin of the year, and somewhat costly. A woollen imitation



WAITING.



WATER-LILY AND BULRUSH BROCADE.

(By permission of Messrs. Dickens & Jones, Regent Street, W.)

can be substituted where the purse-strings cannot be made to open sufficiently wide, but it is only a poor replacement. Sleeves can hardly be too large at the top.

The two long mantles we illustrate are distinctive. The first has straight fronts and turn-back revers, trimmed with skunk, which shows to advantage in contrast with the drab-toned cloth, and the semi-fitting underdress of darker velvet, edged with drab cord and gold passementerie. The sleeves are close-fitting, but fall over the hand, with bell cuffs, a fashion which the Parisians render more adaptable to daily use by lining the cuffs in such a decorative fashion that when they interfere with the free use of the hand, they can be turned upwards and assume the appearance of quite another make of sleeve. In the present instance those points are embroidered. The strips of fur pass from the front to the back, where they end in a V, and the capes, which add so much importance to the upper part of the sleeves, finish with the fur. The other figure wears a grey faced cloth, trimmed with silver fox-fur and ruches of cloth, which give the requisite fussiness. This garment has a box-pleat in front and a Watteau back, or two box-kilts at the back of the skirt, the bodice close-fitting. There are elbow bell sleeves and tight ones beneath. The cape-like trimming on the bodice makes the shoulders look broad. The hat is felt, with velvet bows.

Drop fringes are being used at the edges of skirts and mantles, and those who have any treasures of the kind laid by could resuscitate them to advantage. The same style of adornment was employed only a few years since. Sealskins are made up into three-quarter jackets with astrakan square collars and mousquetaire cuffs, but the all-round Tudor sealskin mantles are never made with the full cape. Sometimes the sealskin is left unadorned, sometimes sable, mink, or astrakan bands border it. A most excellent seal plush is manufactured which stands rain and weather, is exactly suited to hard wear and knockabout travelling, and can be made up into any shape that sealskin is known to assume.

II.—FROM OUR LONDON CORRESPONDENT.

THE demon fog so permeates our life in London in the winter, that it is really a comfort to know that we are to have bright colours in our millinery and our gowns. I have been seeing useful dresses for all sorts and conditions of women, and the dark colours are, in nearly every case, relieved by bright red spots, or weaving of some light colour; even the reps have threads of coloured silk at close intervals, grass-green being a favourite tint. A new double cloth, in black, dark brown, and myrtle, is so woven that there are open spots, through which an under-colour peeps—orange, red, pink, or heliotrope—and the contrast makes the hues all the warmer.

Do you remember the old corded muslin petticoats? Possibly you are too young, for I speak of twenty years ago, but the fashion has come back to us in both silk and wool, and some of the newest bridal gowns are made of corded silks, with heavy upstanding cords, while several of the most stylish season gowns have black wool cords, of strikingly large proportions, separated by horizontal silk threads—blue and drab, pink and grass-green, and so on. Most of these fabrics are forty-eight inches wide, so that the skirts need few seams.

I like the new corduroys extremely; they differ from the corded cloths in so far that the lines are perpendicular and not horizontal—very coarse and much closer together, with just one thread of contrasting silk between.

The rougher winter stuffs are extremely rugged, often as thick as a blanket, some woven with loose, coarse threads, like basket cloth, with curves and most unexpected flecks of colour—grey, of a bluish tint, or bright pink or light blue. Velvet stripes, erect and diagonal, are introduced in diagonal cloths. As an example of colouring, I mention one—blue and brown—with diagonal ground stripes, formed half of brick red, half of sea-green plush. Even ordinary serge is made brilliant by cord stripes of royal blue, apparently sewn over with blue. Everybody, possibly, does not see all these, for they are the newest of the new.

Some of the season's colours are paradise yellow, greens (like nickel and platinum), varec or mossy green, aloes (the new shade), and angelique, like apple. Flescine is a reddish slate, for all the colours blend into each other, and are enhanced by the admixture. Tucks of velvet, cut singly on the cross, and bands of fur, are used as skirt trimmings; but there is an immense deal of braiding, and the plainness of many gowns is relieved by panels introduced on either side of the front breadth, as in the sketch—a pointed vest on the bodice carrying out the same idea. This style gives length to the figure, whereas the horizontal bands diminish it. Such braiding suits plain materials best, or stuffs of a dark tone, relieved by bright spots or

other figures; then the ground of the braiding matches the dress, and the braid is of the contrasting colour.

In my pursuit of knowledge I read much of the modes, and my sympathies are certainly greatly excited on behalf of those who are blessed with *embonpoint*. They would look stately and comely if you could reduce the redundancy of flesh which most of the fashions of to-day display only too forcibly. I have, however, found two styles of bodice which, I think, meet the difficulty—the one was cut *en Princesse* at the back, but in front the side pieces were elongated into deep ends, edged with drop-fringe, which broke the undue size of the hips. The other was a loose jacket, with plain fronts, like a man's coatee; this fastened at the neck with a button. It was not ungraceful, but quite new, and effected its purpose admirably.

A favourite form of trimming on all dress bodices just now is a full frill revers, arranged to form an epaulette on the shoulder; and loose *Senorita* jackets and bodices trimmed in that form are really smart.

Double skirts, coming straight from the waist to the knee, are creeping in on the heels of the Russian modes, but they cut the figure terribly. A man's dress coat with silk lapels has been faithfully copied for women's wear. Swiss belts are represented by an overbodice of contrasting material such as velvet, which ends at the bust and forms the top of the sleeve.

Smocking will never go out of fashion, but there is something newer—viz., congregated tucking. This has been used for the yoke belt and gauntlets of the pretty child's dress in the picture, which is so daintily embroidered on the turn-down collar and the hem of the skirt. Many of the English leaders of fashion are discarding the high, straight, all-round collars which, when worn at all, are

unusually high, but are now frequently replaced by a turn-down collar, or a Toby frill, both of which, some years ago, were banished with perfect disgust; they had been so badly worn, everyone was tired of them. Sleeves are nearly tight from the elbow to the wrist; the huge dimensions are relegated to the upper part of the arm, in one or two puffs.

Capes are being worn in cloth and fur. A good model is to be seen with the braided dress. It is made in green faced cloth, edged with black moiré ribbon. There are, in fact, four capes united, and the stand-up collar is a favourite shape for sealskin jackets, as well as cloaks.

To facilitate home dress-making, I am going to tell you a little as to the quantity of stuff needed for various articles of attire. Five yards of double-width material will make an ordinary dressing-gown. Five yards are needed for a petticoat with two narrow frills, and two and a half of wide woollen stuff, if a foot frill is needed. A dozen yards of calico must be reckoned for half-a-dozen chemises, and nine yards for the same quantity of knickerbockers. I do not recommend the following plan, I simply tell you that it is much adopted. Many women wear no underlinen save

woollen combinations, and over these, in cold weather, full flannel drawers and woven woollen petticoat bodices.

They reduce the washing bill in this manner considerably, for with several of the new preparations, woollens can be cleansed at home most speedily.

Dressing jackets take two and a half yards. Six yards of serge, double

width, are required for a winter dress; three and a half yards of silk are needed for a satisfactory blouse.

Some of the blouses imported from Paris fasten invisibly at the back beneath a small box pleat, which allows the trimming of lace and baby ribbon to fall undisturbed in the front. Wide cuffs of lace give a dressy appearance, enhanced by gold embroidered *Senorita* jackets, which are to be recommended because they are not likely to go out of fashion, and



TIME FOR LESSONS.

the untarnishable gold is so well worked it can be adapted to other decorative purposes when the original object is of no further use. The Empire style is the prevailing one for evening dress—scanty skirts and extremely short waists. It will have its following, but will be worn by some and ignored by others, for it is trying and requires the best of good dressmaking.

The brocaded satins are exquisite this season in design and colouring as well as in quality. The two

illustrations give an idea of the patterns most in vogue for trains for dinner and evening dresses generally. They are floral, and stand out well in relief from their sheeny satin backgrounds.

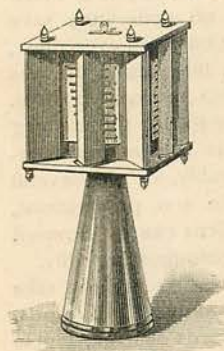
In the water-lily and bulrush brocade, the flowers float naturally as if in water, the rushes forming a graceful appropriate addition. In the white poppy brocade two full-blown flowers, with their buds and leaves, form handsome trails, producing the richest and most attractive effect.

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 New Æolian Harp.



The old-fashioned Æolian harp was usually made about 4 feet high by 18 inches wide and 9 inches thick, and contained from seven to twenty-one strings, which were apt to get out of tune. In the "Æolia," as it is called, there are no strings, but eighty sensitive metallic reeds divided into harmonic chords of twenty notes each. The apparatus is shown in the engraving, and is 20 inches high by 8 inches wide and 8 inches

deep. As the upper part revolves it plays one chord after another, no matter from which direction the wind is coming. All the reeds keep in tune and sound into one common organ tube which harmonises the chords. It is intended to be hung on a tree, or fixed on a post, say in a garden or by some ruined castle.

An Automatic Telephone Exchange.

An American inventor has boldly attempted to dispense with the assistance of operators in telephone exchanges, by introducing an automatic mechanism to take their place. At present when a subscriber to a telephone exchange wishes to speak by telephone to another subscriber he calls up the operator in the exchange, explains to him or her what he wants, and the operator then connects his telephone with that of the other subscriber. With the new Strowger apparatus, which is on view in New York, the subscriber can make the desired connection himself. He is provided with five keys or contact makers for opening or closing electric circuits. Four of these are marked "units," "tens," "hundreds," "thousands"; and if we suppose that the number of the subscriber he wishes to speak with is 131, he presses the unit key

once, the tens key thrice, and the hundreds key once. In so doing he transmits corresponding electric currents to the exchange where they actuate a small automatic apparatus which connects his line with that of the subscriber No. 131. The connection can be made although there are thousands of subscribers to the exchange, and when the conversation is over the subscriber, by pressing the fifth key, breaks the connection and restores the original condition of the circuits. The automatic circuit-connector is only a small instrument six inches long by four inches broad and thick; nevertheless, it can establish the connection between any two of the thousands of subscribers on the exchange, by means of wires running to it and internal mechanism, which it is unnecessary to describe. There is one for every subscriber to the exchange, and so long as these are kept in working order no staff of operators is required. If the invention satisfies practical telephonists it will effect a revolution in the present method of managing telephone exchanges.

An Electric Water Level Tell-Tale.

An electric tell-tale for giving an alarm when the water in a steam boiler sinks below a certain level has been devised by Mr. M. S. Matthews, of Montreal, Canada. As illustrated in the figure, it consists of a tube or casing supported in the water and containing a ball float which rises or falls with the water. When the level of the water becomes too low the ball bears on a spring contact, C, thus completing an electric circuit, W W, in connection with a bell or gong which is thereby sounded.

