

WHAT TO WEAR IN DECEMBER.

BY OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



IF you happen to have a store of good fur you are really in luck, for it is used on almost every outdoor garment, especially mink and astrakan. Parisiennes are apt to carry out an idea very thoroughly, and they have certainly done so with regard to the use of fur.

I think you will see what an improvement to a dress the narrow bands now used can make in the gown shown in the picture. It is of one of those admirable soft cloths which are much worn now and intermixed with velvet. The colour of the dress is of a deep rich blue, which accords admirably with the astrakan. The velvet is used for the revers of the jacket, for the full puffs on the upper part of the sleeves, and for the elegant side trimmings above the waist, which are made to resemble an over-bodice and are quite a feature in the cut of this particular gown.

I can tell you for a certainty that double skirts are coming in again, and you will perceive an inkling of it in the deep basque which covers the upper part of the skirt in this dress. The vest introduced here is of white cloth worked all over in gold, and if you examine the bonnet you will perceive how infinitesimal it is, and that the trimming must perforce be in front. These front trimmings to bonnets are altogether wonderful. They are made to appear like donkeys' ears or butterflies in feathers and jet, and other upstanding ornamentation; the brim in front, as in the second left-hand figure, stands upwards.

French women affect capes a great deal, or, at all events, mantles which end at the waist, and very frequently they do not meet in front, as you will perceive by the sketch. This style has much to be commended so far as becomingness is concerned, for it shows the front of the bodice and the waist; but French women wisely supplement such garments when out of doors in cold weather with long fur-lined mantles. Short gowns, or, at all events, those that just touch the ground, are the mode. The trimming consists of bands, as in the present instance, placed several inches from the hem.

The mantle is trimmed to match, and the three frills at the neck are each bound with velvet; the great novelty, however, here, is the full bodice confined at the waist by a Swiss belt of velvet. It is made of a

checked silk—red on white—which is trimmed with a lattice work of green velvet, intercrossed here and there with gold bands.

Bodices end at the waist; skirts are full, and often in Paris are kept out on the hips by pleatings of horse hair; this looks like a return to paniers, but the most remarkable change in the modes is the fulness with which the skirts are gathered all round. The sleeves would seem to grow larger and larger; I ought to say wider and wider, for they are no longer high, but slope down from the shoulders, so that the women of the present day measure a good yard or more across the shoulders, making the waist appear exceedingly small.

Capes are narrow at the waist and widen on the shoulders; indeed, all the Fashions point to a return to the modes of 1830, and to the most severe of the Empire days. Parisiennes are affecting waists which end beneath the bust.



CALLING A CAB.

Now for a few hints on other subjects, for example :—

Lingerie.

The newest nightgowns are trimmed with the Pierrot frills, which have found their way on to most under-linen. Chemises are ornamented to the waist with horizontal bands of lace, and whole sets of under-linen—namely, nightgowns, drawers, and chemises, have frillings hemmed with a colour in the open hem stitch. Coloured flannel nightgowns have deep frillings embroidered at the edge in the shape of leaves, and some of the chemises are cut down almost to the waist and have wide revers that turn back from the neck. The drawers with the very wide legs are now cut up on the outside almost to the waist, and united by ribbon rosettes, being trimmed with frillings of esprit net, which is one of the newest adornments of all kinds of under-linen. Parisiennes are always clever in finding what is really novel, and they have invented a petticoat which seems to combine all the requirements. It is made of white cambric embroidery and lace, with one deep muslin flounce fully trimmed. This falls over an equally deep silk flounce of the exact colour of the dress, and gives firmness to the petticoat, and the rustling which French women affect. Flannel petticoats are trimmed with broad lace insertion and braid, heading flounces made with French hems. The lace used is always wool secured with feather stitching; but on this woollen lace the pattern is outlined by a thick cord.

Children's Fashions.

The modes for little people are more captivating than usual. A great effort is being made to popularise Tartan, which is to be had in ribbons, silks, and more especially in velvet, in such combinations as dark blue and red, with satin lines of straw. Such a tartan I have seen used, for example, for the top of the bodice and the large sleeves of a fawn cloth dress. This had a pointed belt cut in one with the skirt; it was, indeed, arranged as a triple belt, the three points, each piped, overlapping each other. The skirt was edged with fur, and was closely shaped to the figure with many seams at the waist. Reps are used for the juveniles also, and one costume in green and gold was made up with a green velvet collar and top to the full sleeves, bands of this same velvet forming a deep belt fastened at the back with rosettes; a fulling of the velvet at the edge of the skirt. The new homespuns flecked with colour are also used for children's frocks. A black ground had rough red and yellow knickerbocker effects, and was made up with a Zouave edged with a multi-coloured ruche, which also bordered the belt and edged the sleeves. From beneath the jacket peeped a full yellow bengaline bodice. The blouse dress has been adapted to children's wear, and a pretty grey and yellow shot rep has a ruche of the material at the rounded yoke, also gold-spangled trimmings. Ribbon surrounded the waist and, crossing, passed on to the shoulders, a similar trimming bordering the gauntlet sleeves.

Feather stitching in deep broad bands is a favourite

trimming on the little skirts, and a light fawn-coloured cloth thus treated had a yoke and belt of checked velvet. This dress, like so many others, fastened at the back, an inconvenient mode which is likely to return to us.

The Russian style is adapted in many varieties, the blouse fastening at the side with large gold buttons and secured by a belt of gold with a large buckle, the collar turning downwards. Tucks border many of the skirts. For outdoor wear three-quarter jackets for children are made in beaver cloth, generally brown, edged with astrakan and double-breasted. They have turned-down collars and Marquise cuffs and large horn buttons. A little outdoor garment which is to be made in many materials I admired, in pink silk, gathered into a square point-lace yoke matching the gauntlet cuffs; narrow beaver bands at the hem, the back made *en Watteau*. Coats of warm comfortable frize are loose, and trimmed with natural coloured marabout, the collars large and the cuffs wide. A vivid baize-tinted green had been intermixed with black in a mantle for a child of ten years old; it had a broad pleated cape, edged with astrakan, the strap belt of silver; a stylish little garment. Many triple capes are each edged with cord.

II.—FROM OUR LONDON CORRESPONDENT.

THERE is so much to tell you about this month that the difficulty occurs to my mind how I can say half as much as I desire. I shall begin by explaining the illustrations, and then proceed to give you some of the necessary details of the several departments of dress under their headings; you will then see at a glance what the modes really are.

The lady who is shown on the next page wears a black cloth dress trimmed with green figured silk, which is introduced down the skirt in the centre of the back. The bodice opens to display a festooned piece of silk, which covers the neck and reappears again under the arm. It is trimmed throughout with astrakan, and has a sleeveless jacket of the same material lined with green silk. A band from the dress passes through the jacket at the side, and crosses at the back of the waist. The hat is of felt, trimmed with green feathers.

The mantle worn by the young girl shown on page 73 is cut in the new bell shape, very full in the width, and falling in graceful folds. It has a high collar and is bordered with feather trimming and handsome passementerie galon. It is worn over a skirt made in the new diagonal cloth, bordered with a simple pleated flounce.

Millinery.

The revolution in millinery this winter is complete, and the caterers of Fashion have deemed no innovation too marked. The hats have double crowns, one of black velvet resting on pink felt, for example, secured with steel buckles and ornamented with a new kind of aigrette of a brush-like stiffness, quite unlike the ordinary soft osprey. This goes by the name of "The Colonel." The crowns of bonnets measure about three inches across, and are hard and



DRESS AND SLEEVELESS JACKET.

(By permission of Messrs. Dickins & Jones, Hanover House, Regent Street, W. Photographed from life by Messrs. W. & D. Downey, 57 to 61, Ebury Street, S.W.)

stiff. Round them, some of the many gold-embroideries are employed. Pretty little toques are made more attractive by an accompanying collar of the same satin or velvet, lined with a contrasting colour and edged with fur.

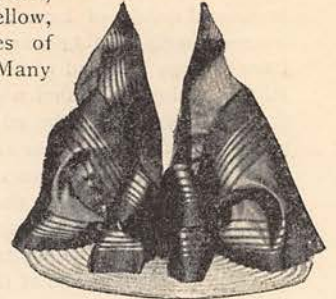
One of the newest toques is made in pleated velvet, singularly becoming to a young face. A large bow in front, and huge jet pins are thrust into it, of exactly the shape of the pendent ear-rings worn by our grandmothers. (I advise those women who possess these ancient relics to have them mounted on long pins—the broadest end upwards.) Black guipure is frequently wired so that the bows and pleatings may stand erect. Emerald green and leather colour are often combined; tufts of soft downy yellow feathers being introduced here and there, recalling nothing so much as a gosling. Palm leaves gilt, or dyed a rich dark green and formed into a gigantic Alsatian bow,

are often introduced on hats. There is a marked change in the feather bordering employed in millinery. Some of the ostrich feathers are totally uncurled and cut close, so that no weather affects them. Others, again, are half curled and half uncurled, while many are composed of two colours, such as white and yellow, or with diagonal lines of yellow on the white. Many are tipped with marabout, which gives them a soft appearance.

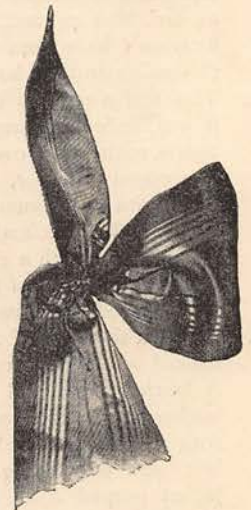
I am sure my readers will be glad to know how to make one of the fashionable butterfly bows, especially as it is in itself almost a sufficient hat trimming without any other addition. It will take two yards of ribbon all but an eighth, and it must be of good width—from seven to eight inches. If you look at the sketch of the hat with the bow upon it, you will see its aspect when complete. Cut one end, as in the picture, leave it the length you see there, for in making these and other similar bows you always start from one end, and bear in mind that you do not sew, but bind the several loops with No. 16 cotton double, as firm as you can, and only use a good ribbon. Do not break off your thread, therefore take a good long needleful. In the first illustration of the bow in progress, you will see one loop and one end which have been strongly bound in this way. Do not cut the loops, but make the entire bow with one length of ribbon. The next state of progression illustrated is the making of the two smaller loops, which are brought well to the front.

For this turn down the ribbon, making it narrower, and in constructing the loop twist the ribbon before looping it. This makes it stand out well. In the third stage, a piece has been twisted across, the necessary additional bow is completed, and for the first time a few stitches are necessary at the back to keep the centre piece and the bows compact. When you begin to sew it on the hat, you must not put your needle through the ribbon, but only through the straw, carrying at least one thread across each loop—this makes the ribbon set

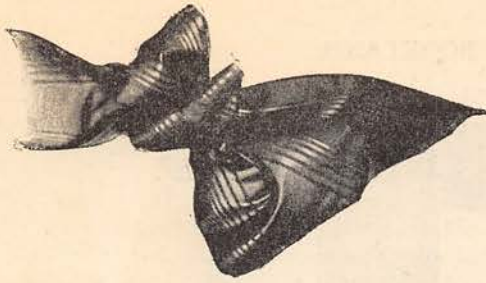
close and neat; then pull the loops up straight with the fingers, and if you have to connect loops and ends or a loop and end to the hat, you must draw the thread through both and tie it. This bow emanated from the establishment of Madame Nella, 52, Maddox Street, W.



THE BUTTERFLY BOW.



FIRST STAGE.



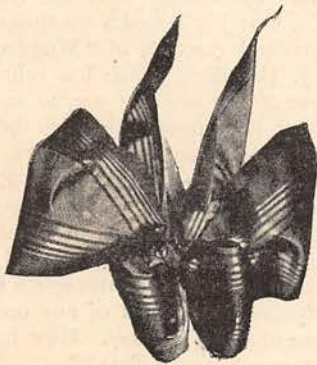
SECOND STAGE.

Now I am going to turn to another topic.

Mantles.

The choice in these lies between the three-quarter length and the long ones which reach to the hem of the dress. They are all quite new in style, and last year's garments cannot fail to look out of date. Most of them, whether long or short, open at the side for the arms to pass through, and distinct vests and fronts are a marked feature. Brown and fawn are the favourite colours. A fawn cloth mantle, three-quarter length, had drop fringe at the edge, matching the jet embroidery on the cape, which was full and reached to the shoulders. The front piece, much trimmed with jet, was quite distinct, and the cape-like trimming is carried to the back, where it falls full, indeed, the width of mantles as of skirts is greatly on the increase. Cloth and velvet are the materials most in vogue.

Corduroy has been thickened for winter wear, and called into play for mantles, most of which are made with a Russian vest, and whenever the Russian style comes in, a certain amount of gold finds its way into the trimming. Such mantles are slit up at the side of the basque, and nearly all the long ones are treated thus. Gilt studs and black jetted studs frequently



THIRD STAGE—AND LAST.

cover the material, and fringes match them. I have also seen coloured pearls, red, mauve, and green, appearing on the same mantle.

Trimmings.

Multicoloured Paisley mixtures interblended with tinsel are some of the many new trimmings which our present craze for brightness, smartness, and

brilliancy have necessitated. The majority of the new coloured galons are mixed with silver or gold thread and edged with fur; open braid trimmings also. The floral guipures, of which there are so many as galons and distinct motifs, often take the form of conventional leaves united by various lace stitches. There is a great variety in all this class of trimmings, which is employed on the skirts and bodices of gowns as well as on mantles, and all the new fabrics which show such a curious and unaccustomed mixture of tone can be matched exactly. But we may lay it down as a law that the majority of galons have straight edges. There are many worked to represent



BELL-SHAPED MANTLE.

(Specially photographed from life by Messrs. W. & D. Downey, 57-61, Ebury Street, S.W., by permission of Messrs. Dickins & Jones, Hanover House, Regent Street, W.)

old tapestry, others again are a combination of shaded braid, or silk cord with satin tinsel; the beaded galons are apt to look theatrical from the fact that they combine so many colourings, and nearly all these are made in two widths for the bodice and for the skirt. The half-inch width, with a couple of rows of straight braid in the centre, and a twisted scroll on either side is sold in all kinds of plain braid, gold braid, and intermixed colouring: to edge velvet tucks, to divide sleeve puffings, and to border the bodices at the waist; and the Paisley effects assert themselves here. Ribbon velvet of unusual thickness is embroidered in every style conceivable, and even flannel and cloth show the Cashmerian, Russian, and Oriental colourings.

WHAT TO WEAR IN JANUARY.

BY OUR PARIS AND LONDON CORRESPONDENTS.

I.—FROM OUR PARIS CORRESPONDENT.



“ARE you a good pinner?” proved to be a crucial question the other day when it fell to my lot to be choosing a rather smart teagown at a well-known Paris house. Time was, when it was considered sufficient for a woman to know how to put on a dress; that, however, does not suffice now,

for she is expected to have mastered the art of arranging lace on a bodice with all the skill of a professional trimmer, and to be able to arrange the folds of material to the figure with the adroitness of a dressmaker. Unless she can do this it is absolutely necessary that she should forego the wearing of many new and elegant dresses now in vogue.

In England I notice that you adopt one style with a faithful persistency: that, for day wear, all the skirts are severely plain, with just a foot trimming, and the teagowns invariably open in front, showing a contrasting material. Not so in Paris; our leading dress-makers seldom make two dresses alike.

I will describe the special gown which elicited the inquiry that heads this chapter. It was a long-trained voluminous skirt of black velvet, shot with heliotrope, the heliotrope having a pinky tinge. This was bordered throughout with a full band of blue fox fur, but it did not open down the centre of the front; it was only as the wearer moved that you discovered a pink panel slightly shaded by a drapery of lace. This lace was a family heirloom, and exquisitely pretty, fine as Queen Mab's web. It fell in long ends from the throat, and required the most careful adjustment to make it set well amid the soft folds of the velvet. In my opinion it needed Parisian fingers to adjust it to perfection, but it was a beautiful dress and its grace was much enhanced by the lace falling at the back *en Watteau*.

I always recommend those who have not too much money to spend on dress, to choose everything of a fashionable make and cut, but not in any extravagant style; by ensuring the best materials and the best workmanship, and by dealing at good houses, it is quite possible to follow sufficiently the current mode without any extravagant outlay. It is on this account that I have chosen the outdoor jacket for illustration. It can be made in black, fawn, electric blue, petunia, and deep green cloth. The sleeves are plain, and fairly high but not extravagantly so. It fits well, and is calculated to display a good figure to perfection. The bodice has wide revers lined with silk, and between them a vest covered with braiding, which finds its way also on to the collar. It is simplicity itself; it might have been worn for the last two winters without being either remarkable or unfashionable, and it possibly will be suitable for appearing in for the next two or three years.

How curiously the caterers of Fashion intermingle the various styles in the fashions of our day. No dress hardly now seems to be really *à la mode* without a zouave jacket; and a Watteau pleat is equally necessary, but they appertain to totally different periods of dress. You see, however, they have been combined in the costume represented on the left of our engraving. The dress is made of a bold-patterned brown and fawn tweed, the jacket of a brocaded velvet of the same tone. It has a high upstanding collar and the gown is cut, as so many are now, in the Princess style.

I have spent some time in examining the new materials. In silk there is an irregular, corded, horizontal stripe, which presents an aspect of being covered with tinsel or snow-flakes—an appearance simply produced in the weaving. Occasionally this is brocaded, and it has firmness and much resistance. In woollens, very rough serges and tweeds, shot reps and a new tinsel corduroy. They are used alike for dresses and mantles. Everything is shot, whether it be silk, wool



AN UNEXPECTED MEETING.

or velvet, but the newest introduction is the mirror velvet, which is also shot and moreover appears to be ironed. The colourings in which this is woven are of the loveliest, and it makes the most beautiful cloaks and sleeves and cape trimmings for dresses. Lace is frequently intermixed with metallic feathers, giving it much lustre and brightness. The trimmings used in Paris are singularly magnificent, and often are prepared in such a way that they form an excellent garniture to the dress itself, with very few stitches. Metallic threads have been shaped into collars, capes, and gauntlet gloves, the patterns are near akin to old point lace. Zouaves made in the same style want only large sleeves to render the dress perfect, and many of the Eastern and Munresque colourings assert themselves here.

Frisé bands, which show the groundwork through, of some vivid colour, are quite novel, and much used. We are determined to adopt belts of all kinds, many of them made of jointed and perforated plates of silver. The jewellers' shops are most fascinating; there is an endless range of small brooches and ornaments, made of turquoise and paste, taking the form of interlaced hearts. Silver is certainly coming to the fore again, not only for trimming, but for ornaments, and on the plea that women are to "have music wherever they go," the newest bangles have Swiss cow-bells attached, which ring every time that the hand of the wearer moves.

French women are now getting their way in the matter of tartan, for they are not only wearing it themselves, but in consequence of their example our English market has been flooded with it; still English purchasers are not enthusiastic. The Forty-second, the Stuart, and other well-known tartans have been utilised for a few dresses and more jerseys, but they have had their chief success with children, and tartan velvet is playing a somewhat important part in their frocks and pelises. Many a little tweed and rep gown has sleeves and the upper portion of the bodice made of the tartan, in that curious fashion which gives the appearance of one dress over another. Pointed belts of tartan encircle children's waists, some of them made in the triple shape, with points, each piped and overlapping the other. Plain velvets are employed for the cape, collar, and the upper portion of the sleeve, and the children now too often look like the miniature representations of their parents. They are wearing much vivid colouring, dark homespuns flecked with yellow, and full yellow bodices underneath jackets are almost a livery now with French children. Feather-stitching is applied to many belts, tucks, and yokes; indeed, I do not think at any period that good stitchery has shown to greater advantage. Tucks appear on skirts, and these are improved by feather-stitching, where fur is not used, and a great deal is employed on children's outer clothing. Black fox on baize green cloth is considered a most excellent combination. Felt hats are large and are much trimmed with feathers, many having a rough beaver bordering; but I greatly prefer the hood bonnets for little girls of tender age—they are much prettier,

and warmer and more cosy for wearing during such months as January.

Balayeuses of silk find their way into most skirts, but ingenuity has devised a combination of utility and ornament: namely, a waterproof material which looks like silk, but is in no way affected by damp. In fact, while it is an ornament to the edge of the skirt, it answers all the purposes of leather, or of the waterproof lining which is frequently used for binding the insides of skirts for damp or muddy weather, and for country wear. An English invention has met with the approval of the French dressmakers, namely, the "Amazon" velvet skirt facing, which, being translated into ordinary language, means nothing more than a band of black velveteen introduced into the hem of the skirt by way of binding. It is firm, and, like most excellent ideas which are successful and make money, merely a clever adaptation of an everyday material to a new use.

II.—FROM OUR LONDON CORRESPONDENT.

There is nothing so fashionable this winter as fur, and in the accompanying illustration of a tippet, from the Grafton Fur Company, 164, New Bond Street, I have shown you how Fashion can adapt itself to that now favourite period of 1830. It is, in fact, a revival of the kind worn by our grandmothers, elongated into boa ends, but fuller on the shoulders. It is made in sealskin, Persian lamb, mink and sable. A high collar protects the throat, and the depth of the cape shields the shoulders. With the large sleeves we are now wearing this kind of outdoor wrap specially commends itself, for it is almost enough outdoor covering without any mantle at all, especially when accompanied by a muff to match.

No woman who respects herself, as far as dress is concerned, would, of course, just now ignore the necessity of wearing fur. Fashion demands that cloaks, coats and gowns should be adorned with it, and many white satin evening dresses are rendered more ornamental by the addition of either beaver or sable bands. All this has given a great impetus to the fur trade. Sealskin coats are so warm and comfortable that they never really go out of fashion; but this winter there are many fresh styles of making. We have jackets, long paletots, and round capes, some reaching to the waist, some to the knee, and others to the hem of the skirt; but they are all arranged full on the shoulders in order to give breadth to the figure. Many of the sealskins even are cut to fit as closely as a dress bodice. Individually I prefer the tippet in our sketch to the large fur capes, which are placed on mantles of velvet, cloth, and fur, for they are heavy and cumbersome, especially in sealskin. However, as Fashion has decreed that this revival of that particular period is to be the rule, women, as is their wont, blindly follow it, and some are brave enough to adopt the coal-scuttle bonnet, in marked distinction to the small bonnets which are the general mode. Imagine, however, a coal-scuttle headgear made in fur—these are worn sometimes.

The most beautiful linings are introduced into this

season's fur mantles, the richest brocades, and many lovely tints of shot silk. They are rarely quilted now, but show in the wide hanging sleeves, some of which (but they are exceptional) fall over the hand. Watteau pleats and pleated capes have been adapted to velvet and sealskin mantles, though they are apt to be heavy and cumbersome. Lovely tones of grey cloth are edged with wolverine, which is greatly



LONG FUR TIPPET.

(By permission of the Grafton Fur Co., 164, New Bond Street, W. Photographed from life by Messrs. W. and D. Downey, 57 to 61, Ebury Street, S.W.)

in favour, some of it closely allied to sable. The greatest ingenuity has been called into play in order to bring a diversity into the treatment of fur, and sable tails are now frequently laid on round the hem of garments, so that they seem to rest between the folds of the material. Those who cannot afford sable have to be content with Baum marten, which, however, is by no means an inexpensive fur.

The shot velvets so much worn this winter season are a constant delight by reason of the beauty of their colour, but where money is an object I would suggest that women should fall back upon the shot

plushes, which are considerably cheaper and yet almost as lovely and as useful. These fabrics are employed for capes trimmed with narrow bands of fur, for cloaks that are lined with fur, and for sleeves and pelerines of contrasting material. A pretty set of a bonnet, cape and muff to match, made of shot velvet edged with bands of fur, is a gift which would delight most women.

In 1830 long boas were worn, and, as a matter of course, in 1892 boas are worn also; but our English climate must have been warmer then, for many of the prints of those days show women with low bodices, long sleeves and hats, and no other protection for the neck than a boa twisted twice round it. We should fare badly in such gear now. Our old friend the squirrel is much in demand, and for the first time squirrel tail is used for trimming. I much prefer it to skunk, which is always evil-smelling, do what you will, and it has a better appearance than the natural genet.

Furs really require an education, for there is much to learn about them. Certainly one of the prettiest novelties is the Persian lamb, or astrakan, which is now to be had as smooth as satin. Tudor mantles are still worn, always provided there is a full cape. Waistcoats of fur are introduced into many of them, and a favourite tone of cloth, which shows off fur to great advantage, is a colour known as "Columbus," for of late many things have gone by that name in honour of the great discoverer of America. One fact is certain, the more voluminous the folds in which the mantles hang, the more fashionable they are, and the amount of material used in one cloak is quite wonderful. Snuff-brown cloth shows off fur well, also the new Russian chenille velvet. Fur muffs are large for carriage wear but much smaller for walking, and pockets are an essential part of them.

The cloak in the picture, made by Messrs. Peter Robinson, of Oxford Street, is long and voluminous, made somewhat after the form of the Russian dolman in rich brocade trimmed with Thibet goat, either white or tinted, to match the silk—a new departure; and few furs adapt themselves so well to dyeing.

The capes of many of the cloaks are movable, and can be worn apart from them for evening. A new feature of the capes is that they open at the centre of the back. To meet the requirements of the large dress sleeves the sleeves of the jackets are lined with silk and are of unusual size.

Tinsel corduroy is employed for mantles and dresses, and is quite one of the newest fabrics; the ground is black, and on it are close-set rows of what appears to be Russian braid, in pink, blue, or some other colour, in which are flecks of tinsel thread, the whole being interwoven in one piece. It is one of the most effective fabrics now worn.

Young girls favour more silk than any other material for evening wear; such dresses are simply made with plain skirts which just touch the ground. They are sometimes not trimmed at all, sometimes bordered with bands of velvet, sometimes with twisted rouleaux of velvet. Now these are quite easy to make when you

know how, but that knowledge is necessary. The material used is generally velvet, cut on the cross and folded, with a slight layer of wadding in the centre; it should have a twist in it, which enables it to show soft folds in the material, and this is very effective. Two such rouleaux are intertwined very loosely. Short waists are *de rigueur*, they end mostly in a wide belt or a band of the material on the cross. It is the upper part of the low bodice which, however, should be stylishly trimmed; the newest treatment is a turn-down cape overshadowing a large puffed sleeve. The effect desired to be produced is sloping shoulders.

Women have, however, taken kindly to the veritable make of bodice which is often called the "Josephine." It ends immediately below the bust which is sometimes outlined by a band of trimming crossing back and front. A year ago we should have imagined that such a bodice was certainly pretty, but, curiously enough, we learn to admire not everything that is *à la mode*, and,



BROCADED CLOAK.

(Specially photographed from life by Messrs. W. & D. Downey, Ebury Street, S.W., by permission of Messrs. Peter Robinson, Oxford Street, W.)



FELT AND VELVET HATS.

(By permission of Madame Argentine, 54, Brook Street, W. Photographed from life by Messrs. W. & D. Downey, Ebury Street, S.W.)

truth to tell, the dressmakers are so skilful in the way in which they contrive to show off the figure to advantage that young girls are accepting it with avidity. Some of them modify it in this way. An ordinary short-waisted bodice, silk or satin, has over it a fulling of either beaded net or embroidered tulle, which, gathered to a band at the top of the bodice, falls to the feet. This has all the effect of the "Josephine" style, without interfering with the natural line of the waist, and it is associated with all the pictures of Pamela and her day—the spinets, the long couches, and the beautiful forms in furniture which we are only too glad to resuscitate now.

The hat illustrated herewith emanates from Madame Argentine's pretty show-rooms, 54, Brook Street. It is of felt bound with velvet; the new upstanding satin ribbon bow at the back and ostrich feathers in front—a fashionable and most becoming style.

Hats are nearly all large and picturesque, save a few toques, and the Hussar busby with a feather aigrette at the side. The astrakan busby is evidently borrowed from Hungarian sources, but is much in favour now in London. Sable tail and mink tail are introduced into the winter hats, and match the trimmings on the cloaks. These generally take the form of large lapels.



promised visit to an old blind aunt in Dublin. It would be dreadfully dull, but she would go, and seemed to think it a sort of penance.

Dr. Conelly said nothing, but a fortnight later he was in Dublin. He was not at first allowed to see Eleanor. She was ill, but representing that he was the family doctor, he was admitted.

The strain had been too much for her; a chill caught on the boat had dangerously complicated matters.

Slowly Eleanor got better, and slowly she regained her strength. Then Dr. Conelly had another inter-

view, and, as Eleanor always declared, bullied her into accepting him.

"Are you not ashamed of me?" she asked him one day. "Do you never think of it now?"

"I should have been ashamed of you, my poor child, if you had not confessed; but as it is, Eleanor, I can only think of all my own faults, and wonder whether you would ever have accepted *me* if you knew how unworthy I am of my Queen Eleanor!"

"Ah, Jack!" said Eleanor, kissing him; "I love you so much. I couldn't love you more if you were perfect."

WHAT TO WEAR IN FEBRUARY.

CHIT-CHAT ON DRESS. BY OUR LADY CORRESPONDENT.

"WHAT to wear" becomes an important question when February dawns upon us. We have not, as yet, begun our preparations for bidding farewell to winter, and yet spring is approaching with stealthy steps, and spring sunlight makes the garb of winter dark, shabby, and sombre-looking. Still, there is no month in the year when fur becomes us better or is more thoroughly in request. The two beautiful cloaks illustrated on pages 232-233 from Messrs. Jay's establishment in Regent Street give the

best impressions of how fur garments should look.

cloak. It does not quite reach to the hem of the skirt: an advantage on the side of comfort.

Fur.

Under the head of "Fur" we must remember that skins of natural colouring are the mode: mink tail, for example, made of the tail split up and joined, which gives a variety of tint, the dark shading to the light, like the single sable tails.

Canadian sable skins are utilised in their entirety for the small boas that encircle the neck, and, as in our illustration, are fastened beneath the head of the animal. To my thinking, it is too like a ferret to be altogether a suitable appendage about the throat of a delicate woman. Baum-martin and stone-martin are both employed, but wolverine has the preference in Paris, both for dresses and mantles. Here also the musk rat has been favourably considered, and the Russian musquash, which for the first time is being used in its natural state, shading from grey to black—a really pretty fur. The unplucked musk resembles beaver. And for the first time this season the furs taken from the different portions of the animal are allowed to show their natural distinctions. For example, the so-called saddle of wolverine is dark, while the sides are light. Guanaca fur comes from an animal not unlike a goat, and the sloth has contributed to Fashion's needs, as well as skunk, racoon, bear, and the black and white Thibet goat. They serve for boas, made large and wide, encircling the throat, but having only one end falling in front. The majority of these, however, are made from the Isabelle bear; but it must be cub bear fur, for when taken from an older animal the pelt is coarse and hard.

The old shape of boa with the two ends is, however, by no means discarded, nor are the rounded tippets which end in boas. Squirrel has fallen into evil odour, because when used for lining cloaks the hairs are apt to come off. The secret of this is that the lining consists of many small pieces, and if not very carefully joined, the hairs will sometime come off at the edges: so that, in fact, it is more the worker than



THE OLGA COSTUME.

(By permission of Messrs. Redmayne, New Bond Street. Specially photographed from life by Walery, Regent Street, W.)

The sealskin cape is warm as warm can be, and yet not heavy; it is bordered with sable, which, when the necessities of the purse render it advisable, can be replaced by mink. A fur boa, with the head visible, encircles the neck, and the muff is in unison with the rest. The other cloak is quite a new departure. It is of the finest brocade, mingled with satin, with a huge roll collar of fur, like those worn in Russia by men; but this is not by any means the only masculine footsteps in which women are wont to tread. The waistcoat is loose, so that the whole garment is easily slipped on and off, and handsome embroidery appears on the cuffs of the sleeves, which are gathered full and high on the shoulder; lace figures on the cuffs, and it is indeed *un vêtement de luxe*. Everything that material can achieve has been combined to produce a magnificent

the skin which is to be blamed. A new treatment of the popular astrakan is the use of strips with the black in the centre and the grey on each side; seal also is often sandwiched between two bands of musquash.

The "Terry" toque, which has been sketched at Madame Yorke's, 51, Conduit Street, shows the application of fur to hats. This particular hat is made of black felt, bound with sable, tails of the same fur are introduced at the side, with clusters of velvet roses. The colouring is red, pink, and mauve, a most happy contrast to the fur.

Millinery.

With regard to Millinery, the modes are constantly changing, and we seem to find it difficult to make up our minds whether we are going to wear bonnets the size of the hand, very little more than a morsel of material and a handful of feathers, or the large, heavy poke bonnets which belong to that 1830 period which a section of the fashionable world seem determined to resuscitate. It is difficult to know why, for the modes of that time have very little to recommend them on the side of beauty.

How our views alter as the years roll on; and how easily we accustom ourselves to admire anything that Dame Fashion favours! Not so long ago a coal-scuttle bonnet was considered so comical a head-dress that we never saw it save on the stage, worn in the character of an ancient charwoman or some equally insignificant person; now there are plenty of women found to rave of its beauties. At present it is



DETAIL OF THE OLGA COSTUME SHOWN ON PAGE 231.

more affected by Americans and Parisians than by English women, who are slow in adopting anything new; and it certainly wants some courage to return once more to the old shape; and yet one of the prettiest bonnets I have seen recently was made in pink satin, with bands of black velvet and fine black lace with a high crown.

Feathers are treated in quite a new fashion this year. They are covered with paillettes, and then are arranged as large bows, or as birds with outstretched wings, or as rams' horns sufficiently large to grace the mountain sheep of the most approved order. Ostrich feathers are frequently edged with jet, and the kingfisher is set on hats and bonnets; so is the bird of Paradise. Its tail is there, but the head which accompanies it is not its own. Some feathers are mounted in a fan shape, and wired bows of chenille are large enough to cover the entire front of a hat or bonnet. Paisley mixtures of colouring have been introduced with ostrich feathers for edging the brims of hats, and are being sold by hundreds of yards.

Felt hats are now worn of a bright magenta pink, of sea-green, reddish peach, and scorpion green, while some are of two colours; the crown red, for example, and the brim black. The last novelty is the "Mascotte," a sort of sailor hat with a sunken crown, round which rises above it a band of another colour: brown and pink, grey and blue, amber and brown. Then there is the saddle crown, the top blocked in exactly the same shape as the top of a saddle. White felts and shaded beavers vie with each other in Fashion's favour. Brims are waved in the most extraordinary fashion, and sailor felts are trimmed with tartan ribbons.

The Olga costume, sketched at Messrs. Redmayne, New Bond Street, is made of a shot rep, the skirt



SEALSKIN CAPE.

(Specially photographed from life by Walery, Regent Street, W.
By permission of Messrs. Jay, Regent Street, W.)

bordered with velvet headed with gold and jetted galon ; the sleeves of velvet also have a large upstanding puff on the shoulders, caught in at the back by a band and bow of the velvet ; beneath this the sleeves tighten to the wrist, and then expand into a turn-down cuff, which falls over the hand and is covered with rows of the black and gold galon. The front of the bodice displays the Bolero jacket, and is bordered with gold trimming. A rope of velvet edges the skirt, and large revers emphasise both the sleeves and front of the bodice.

Materials.

The caterers of Fashion are busy with the large number of new stuffs by the yard, and sold in skirts and panels. An original Empire skirt ready for making is of black tulle, with emerald green goffered ribbons carried across it, seven at the edge, four above, and then three with gold thread embroidery between it. This makes up into a most effective dress with silk and satin beneath.

The Parisians are showing their determined approbation of tartans by forming the same with narrow ribbons of different colours, threaded through black frosted tulle, a clever treatment which produces a great effect. Lisse has been printed with pines and cashmere and Paisley designs. As the Spring advances plain woollen will be worn ; and fine soft serges suitable for summer, as well as fine reps and diagonal cloths, diminutive weaving and yielding fabrics, are the mode. Everything will be shot or *changeant* as the months go on, the colours will be blended in a charming fashion ; grey and fawn being among the newest amalgamations, and blotting-paper pink will be one of the most favoured colours. There is a great deal that is new, and one of the effects which pleases me most is that of white lace on a coloured ground, and a watered effect on some of the crêpe cloths. Very large checks are produced in silk and wool, and while the battle rages as to the respective merits of silk *versus* wool, we seem to be splitting the difference by adopting woollens which present an entire surface of silk. Sackings, that is, loosely woven woollens, are both shot and have borders ; in these tan and mauve, pink and fawn, and grey and fawn are frequently mixed. Many *voiles* in plain colours have printed cashmerian pines for borders, and in other materials the shot ground displays tiny pin spots and lozenges. Some of the new weavings are a most faithful reproduction of basket work, and reps have tiny pompadour coloured sprigs all over them. Metallic colouring is likely to come well to the fore, especially greens and pinks, not forgetting coppers. Tape borders, in violent contrast, will be made to assert themselves strongly in our Spring dresses. For example, a fawn ground with a brilliant orange border.

Silks.

The one great advantage in the new silks is that they are exceedingly wide, sixty-three inches some of them, and the skirts can be cut thereby to the best advantage, also the full circular mantles

that have no join at all, but are cut on the cross simply by describing a huge circle with a piece cut out for the collar, and split up in the front to the necessary opening.

Peau de soie has been one of the most beautiful fabrics we have had for some time ; but peau de chevrette is an improvement on it. It is thicker in texture and more lustrous. The colourings are *eau de Nil*, the most delicate pinks, and the deepest clarets, full rich terra-cottas, primrose and peach, indeed, a number of all the most charming tints which have been worn of late are congregated about this lovely fabric, which has all the softness and rustle of silk, and the firmness and texture of kid. The brocades are of the damask order, thicker and richer, and more ornate than we have had this century. The patterns stand out in bold relief ; we copy Nature in leaf and flower, and are now trying to produce in our silks the effect of clouds, the reflection of water, and the ripple of the waves.

Englishwomen hesitate to reconcile themselves to



BROCADED CLOAK.

(By permission of Messrs. Jay, Regent Street, W. Specially photographed from life by Walery, Regent Street, W.)

plaids on account of the bright colours, so we have split the difference, and our richest black silks are woven in plaid lines and tartans. The soft silks are likely to be worn by young girls a great deal this year, and they are being printed to imitate the graining of wood, and in many close designs after those that appear in cashmere shawls. But in silks, as in everything else, there is the dominant idea of shot, and certainly this treatment enhances the beauty of the colour.

Mantles.

A word more as to mantles. These are sometimes lined with foulard, but woollen linings are the newest, and we are to become so sensible—we have hardly acted on it as yet—that rich brocades are kept only for the outside. Among other pretty models I have seen of late is a cloak of cream chiné brocaded cloth, with flowers in grey and coffee ground. It reached to the ground and had three fully gathered capes, two of mushroom velvet and one of cloth, all bordered with white fleecy fur. The back of this garment was so gored that it fell in large folds, and was of exceeding fullness. Velvet on jackets and cloaks is so cut that the pile shades upwards, giving a lighter aspect. Velours du nord in black shows up well in some of the new mantles which have under-sleeves of rich brocade and plastrons of the same. There is a new cut by which long pendant velvet sleeves can be buttoned up over the brocade to resemble large puffs. Black satin is being used for many of the new jackets trimmed with astrakan. Travelling cloaks, circular in shape, have exceedingly large collars edged with rows of fur, so that the maximum of width is seen on the shoulders and the minimum at the waist.

Children's Millinery.

Children's hats are large and many of them are trimmed with shot velvet which forms the upper crown and a huge pleated bow all cut in one, a couple of ear-like ends standing on one side. Coral pink and black, and sea-green and black are well worn. I have seen a sea-green felt hat edged with beaver, and trimmed with velvet in four loops, with a jewelled trimming round the crown, which was fully gathered, a quill thrust through the bows. Shot plushes in such mixtures as heliotrope and brown, pink and yellow, have watered ribbon bows, holding up the Prince of Wales' plumes. The *Padré* shape of hat has simply the crown represented by a large bow made with four loops tied in the centre. White felt hats are much worn, edged with dark feathers and gimp. Some of the newest ribbons are interwoven with ostrich feathers, and rough beaver felt brims are attached to many of the felt crowns. A hood bonnet is the most suitable of all headgears for little girls. I greatly admired one in shot green and pink striped velvet, made with a curtain which formed itself into three capes. It was pleated over the face, with ribbon rosettes beneath and lined with pink.

Hair-Dressing.

Any lady coming from the country at the present moment, and desiring to have her hair dressed in the

latest mode, would, I am inclined to think, be sorely puzzled to decide which style to adopt. The general notion is that there should be a suspicion of a parting amid the curls in front, that the hair generally should be waved and dressed in a low coil at the back.



THE "TERRY" TOQUE.

(By permission of Madame Yorke, 51, Conduit Street, W. Specially photographed from life by Watery, Regent Street, W.)

But some of the most fashionable hair-dressers are trying to bring in the styles of 1830 with large upstanding loops and bows at the top of the head. The coils and the bows need some accessories, and there is a clever little invention which greatly assists in the hair-dressing. It is a slight framework of wire, a few inches in circumference, round in form, smaller at the top than the base, with a hole in the centre. The hair of the wearer at the back is slipped through this, and then it is possible to dress it in almost any style, with a coil or even the fashionable bun-shaped chignon. To produce this, the tail of hair is divided into four, each piece being rolled into a curl and pinned round the framework. There are many inventions for waving the hair, the coarser the wave the more fashionable; and in the way of head-dresses the right thing is a twist of velvet on a wire with upstanding ends before, or a small tuft, equally erect, placed in the front.

Gloves.

Some of the new black gloves are not only sewn with a colour, but have coloured welts and broad and decided stitchings at the back. Gauntlets without any fastenings, slipped over the hand and drawn in at the wrist with elastic, are now often lined with fur or have soft woollen linings which add greatly to their comfort, and some have borderings of fur.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

(With Illustrations photographed from life by Walery, Regent Street, W.)

WALKING DRESS.

(By Messrs. Howell & James, Regent Street, W.)

I THINK it was Juvenal who wrote that "We do not commonly find men of superior sense amongst those of the highest fortune." That may be all very true as regards men, but alas! I fear among women that it often requires a little money to develop certain latent talents, keen perceptions, and a knowledge of how the world moves; all which are greatly needed in that all-absorbing topic to the feminine mind—dress. I do not for a moment wish to advocate giving too much care and thought to the subject; but it is certainly a woman's duty, when devoting her attention to the duties of the toilette, to realise that beauty, grace and comeliness exercise a most refining influence, not only on men, but on all the surroundings of our home. Life is hard enough and cruel enough; and it needs that all the poetical side of existence be well developed, and this depends mainly on women.

I am inclined to think that there is a certain amount of vulgarity in slavishly following every change of mode, and I may astonish my readers if I say that the best dressed women rarely, if ever, do this. Few of our sex understand the art so well as the Princess of Wales; I have never seen her arrayed in the height of the fashion, though her clothes are always fashionably made.

At the present moment women are wearing preposterously large sleeves, and enormous capes by way of bodice trimming, whatever their figure may be. Now this particular style suits a tall, elegant form to perfection, but it is altogether unsightly on a broad, close-set build with a short neck, for it develops all the defects in the appearance.

I have sought to illustrate in the accompanying pretty walking dress, made by Messrs. Howell & James, of Regent Street, a sort of gown which is likely to be worn for some time and never to be unduly



WALKING DRESS—BACK VIEW.

(By Messrs. Howell & James, Regent Street, W.)



GAINSBOROUGH HAT IN BLACK VELVET.
(By Madame Valerie.)

remarkable. It is made in fine-faced cloth of a fawn shade, but of course the colour must be a matter of choice. The skirt is cut short, and is of the new shape which is likely to be the leading one during the Spring and Summer. It measures five and a half yards in width, and has no appearance of being overfull; on the contrary, it is particularly becoming to the figure, and falls in a remarkably graceful manner. We are no longer to go about in the narrow sheath-like skirts which were so singularly unbecoming to women of middle age. We shall have to be more liberal in the material; for a skirt of this kind we need more yards of material than for the narrower one.

You will notice that the bodice is double-breasted, made with folded cloth finished with large pearl and steel buttons; the deep revers are so cut that they can be made wide or narrow to suit any figure. The collar is high, a fashion which Englishwomen invariably affect. I would specially call your attention to the sleeves, which have velvet revers at the elbow, a treatment that we shall see largely adopted throughout the coming season. These, as well as the collar and the revers on the bodice, are all of a deep shade of velvet, and so is the waistband, arranged in folds. The long gauntlets to the wrist, Fashion decrees, are to be well worn for many months to come.

What a complete revolution there is in our notions with regard to hats! Time was that it was considered altogether bad style to wear a hat in London, but now everybody does it, even women who have passed the meridian of their youth; and the milliners are so clever that they are able to produce the kind of hat which will suit even the faces of women of mature age. But let me speak a word of caution to any so situated: they must make their choice with care.

The hat which accompanies Messrs. Howell & James's dress is of a shape which can be made to suit almost any face. It is composed of fawn velvet, with ostrich plumes.

Madame Valerie, of 17, New Burlington Street, is the maker of the hat and bonnet in our sketches. The hat is of the Gainsborough shape in black velvet, and the huge bow is fastened with a buckle in paste and jet. The quills are composed of very fine ostrich feathers of a vivid emerald green; it looks equally well in fine chip or straw, or in black lace. It would not be at all a difficult pattern for the home milliner to copy, and I advise her to study the make of the bow, which is easily seen in our photograph, and to do her best in reproducing it.

The bonnet is of a modified Empire style. We are certain to adopt this during the forthcoming summer, the only fear is—a fault Englishwomen are prone to—we shall do the mode to death. A huge coal-scuttle bonnet suits but few faces; but our model is more generally useful. It can be made in velvet or straw, and has a triple tuft of Prince of Wales's plumes, a large bunch of Parma violets by way of trimming, and a bouquet of violets beneath the brim.

The toilette would not be complete without a cloak. I have shown you as yet only a fashionable dress and a fashionable headgear. Now I desire to present to your notice a cloak which would suit most women. It is made in black broché vicuna, the pattern either in black silk or worked in gold thread intermixed with black and gold, edged with black ostrich feathers. For a less ambitious garment you might make the lining of a darker shade, but our model has gold-coloured silk. The yoke is of black velvet. In our model this

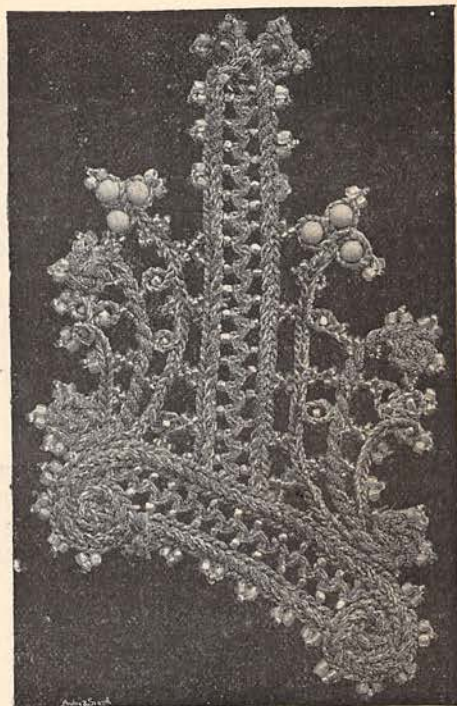


NEW COAL-SCUTTLE BONNET.
(By Madame Valerie.)

is embroidered in jet and gold tinsel. There is a black velvet shoulder cape, which is pointed and opens at the back, and is edged with chenille fringe, tipped with gold bullets. It is a handsome Paris model, but it can always be simplified; the high collar is made of ostrich feathers. It has this great advantage, that it can be worn over any dress, without the fear of spoiling the under-sleeve.

Now I am on the subject of cloaks, there was an error in the January number, page 153, of this MAGAZINE. The brocaded cloak was sketched at the Grafton Fur Company, 164, New Bond Street, and not at Mr. Peter Robinson's, as there stated. The cloak opens but slightly at the neck and contracts at the waist.

I should like to glance cursorily at the prevailing styles of the day. The most marked feature is, of course, the cape, which the make of dress has necessitated. We are in March, but it will be another month or two before we abandon furs, so I shall scarcely err in telling you that some of the most fashionable three-quarter capes are arranged to fit well on the shoulders, with a rounded triple fold at the back. There is a broad bordering of fur at the extreme edge, and then some embroidery, headed again by another band, introduced likewise on the shoulders in the form of a rounded yoke, and also on the edge of the high upstanding collar. This can be much simplified as an all-round cloak, with a full-gathered cape reaching to the shoulders, pointed back and front, edged with ostrich feathers arranged to fall in flutes, the high upstanding collar reaching almost to the ears. Sealskin cloaks



THE NEW PEBBLE PASSEMENTERIE.

are being trimmed round the shoulders with sable tail fringe, a band of the sable round the neck. A cloak for a middle-aged woman after the order of a cape is cut high on the shoulders, being made in rich matelassé, the centre of the back falling in folds, being of velvet, and entirely covered to the waist with handsome jet passementerie.

The new pebble passementerie, of which we give an illustration, is made of gold tinsel, studded with crystal and steel beads, enriched with coral, malachite, etc. It was much used on the mantles made for the trousseau of Princess Marie of Edinburgh.

Outdoor Garments for Girls.

Girls for outdoor wear favour the Russian pelisse, which can be made in a good rich vicuna, or in any other thick woollen stuff, sometimes of the same material as the dress. It is slightly full and drawn in with a belt, a band of embroidered braid or Russian galon carried round the neck and in the centre of the front, the same forming the buckled belt. The full sleeves are set in a band at the wrist. The loose paletôts, double-breasted, with full sleeves or coat sleeves, are always inexpensive and singularly stylish. This same make may be greatly diversified, and looks effective in brocaded cloth with full velvet sleeves and capes. A style that I greatly admire has the leg-of-mutton sleeve with a turn-back cuff of velvet, a high crescent-shaped collar, and bands of velvet crossing over the shoulders united by points in the middle of the back; the material of which the cloak is made falling in Tudor folds at the back. Occasionally a band of fur simulates a yoke, and the fulness falls below that.



NEW CLOAK.

(By Peter Robinson, Oxford Street, W.)

Jackets.

Close-fitting jackets are too smart to ever go out of date. Care must be taken to choose them with sleeves sufficiently large not to crush the dress sleeves, and they must be lined with silk. A full-gathered velvet cape would seem to be an essential part of them, but these are as various as the fabrics of which they are made. Occasionally they only start from the shoulder, beneath a velvet revers, the upper portion of the jacket fitting the slope of the shoulders. This is a style in which braiding shows up well, the entire sleeve and the front of the jacket being thus ornamented. Some of the tight coat sleeves have a short over-puff sleeve of velvet, and this treatment, by the bye, would answer to renovate a last year's jacket.

Pelisses.

Many women like to wear a garment which entirely covers the dress, and a few are thus made under the name of pelisses. The most remarkable are the 1830 ones, with full skirt, the large cape, narrow in front and



OPERA CLOAK IN BLACK BROCHÉ VICUNA.
(By Peter Robinson, Oxford Street, W.)

back, and wide over the shoulders, the sleeves in one large puff to the elbow, then forming gauntlets falling over the hand. The less remarkable are the pelisses that fit on the shoulder, show handsome embroidery at the back, and fall in soft folds to the hem of the skirt. They have high collars, tight sleeves from wrist to elbow, and then a large puff.

One word as to

Mackintoshes and Travelling Capes.

The waterproofs are to be had perfectly odourless, in tweeds which are impervious to wet. Some envelop the figure, have a cross-cut seam down the back, are gathered on the shoulders, and possess a hood. These are excellent for walking. Another shape is, in fact, two garments—an ulster which can be worn alone, and an over-cloak of three-quarter shape, which is movable also, and can be put on separately. Two favourite travelling cloaks are the short Scotch capes, and a longer Tudor cape, which is gathered to a yoke.

Children's Fashions.

Schoolgirl frocks are being made with perfectly plain skirts, a hem of six inches put on the outside and piped. The bodice is bordered with a *rouleau* at the waist, the upper portion and the sleeve puffed to the elbow are made in velvet or velveteen. This latter material is so improved in the manufacture and in the colouring that I cannot help recommending it. For schoolgirls it would wear excellently well. From the waist the material matching the skirt is brought up in a double point back and front, a strap of the fabric attached to this point being carried over the shoulders. This is neat and smart-looking.

It is sound advice in March not to forego "A clout," for March winds are stern, so that the outdoor garments I recommend for children are warm and comfortable. There are the double-breasted paletôts, with double capes on the shoulders and fur revers at the throat, bands of the same being carried round the gauntlet-cuffs. The Russian paletôts are modified in many forms for children. I like them best with the pointed band fastening on the left side, and having upper sleeves to the elbow over tight under ones, all edged with double rows of silk trimming, easily mistaken for fur. For younger children a similar garment appears to have a full front piece, over which the outer one opens with revers, and there is a full-gathered sleeve.

We have to thank the Americans for many dainty notions in dress for children, especially for the American hood made in either silk-velvet or plush, upstanding at the back like a Quaker crown, and framing the young face delightfully.

We cling to the smock, which is variously interpreted. For some children a broad band makes the bodice to appear full and short-waisted, rows of circular smocking surrounding the neck. This looks quaint, but not so much so as the square yoke which ends in a straight line on the bust, the skirt of the frock falling from this.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

(With Illustrations photographed from life by Walery, Regent Street, W.)

LAST season general attention was particularly directed to the bodices of gowns, but now our minds are exercised about skirts, and, though there are many changes in the make of sleeves and in the trimmings of bodices, the radical innovation in the outer garments of women lies in the matter of skirts. In Paris dress-makers are making them eight yards wide, but we have not followed such a preposterous plan in England, and do not seem likely to do so. Our attention, on the contrary, is directed to obtain the appearance of amplitude of skirt without the use of too much material; but it is absolutely necessary to be in the fashion that circular folds should be apparent all round.

Make of Skirts.

In Paris the dressmakers frequently introduce a straight breadth into the centre of the back; in England the back breadths are cross-cut, with plenty of fulness overlapping each other. There are many ways of producing the effect desired, and one of these is to lay the material out flat with just one join, and thus to form a large circle. Then just sufficient material is cut away at the top for the exact size of the waist, so that the skirt fits at the hips and radiates outwards in fulness towards the feet.

Crinolines.

There has been a great deal written and much energy expended on the subject of crinolines. Those who remember when they were worn in years gone by know that it was their abuse and not their use that was so objectionable. But we are not likely to be called upon, at present, at all events, to show any feminine heroism in foregoing fashions dictated by the wearing of crinolines, that is, skirts distended by steels. The word crinoline, however, is also applied to a horsehair cloth, and with this many of the skirts are lined up at the back to a depth of from twelve to fourteen inches.

Fashions in Skirts.

There is also a great change in the trimming of skirts; the double skirt is coming in again, which consists of a plain skirt, and over it another reaching to the knee. When it is in one piece, it is frequently trimmed with only two or three bands arranged wide apart, reaching to the knee.

Trimmings are to be flat, such as braids, cords, and ribbon galons variously treated; moreover, the materials are woven with borders that form a garniture in themselves. I have seen a skirt composed of five flounces overlapping each other, but put on with no fulness whatever, and edged with a woven border of contrasting colour.



A CHILD'S FROCK.

*(By Messrs. Debenham & Freebody.)**Children's Fashions.*

The accompanying picture of a little frock photographed at Messrs. Debenham and Freebody's will without doubt be a useful model to mothers who are anxious to arrange spring garments for their children. It is made in fawn-coloured bengaline, and the skirt is trimmed with a cluster of some eleven infinitesimal tucks, a similar treatment of the material forming the waistband, the collar, and the cuffs. The bodice is full, and is trimmed with a couple of braces which fall on to the skirt; they are formed of cream braid laid on mousse-coloured ribbon velvet, and ornamented with gold. It reappears on the back, and it is buttoned down the centre. The sleeves are trimmed with similar galon and puffed.

Full bodices are worn, mostly for little girls, and many are trimmed with the 1830 capes like their elders, some gathered in the most old-fashioned but quaint and pretty style. The basket-woven cloths find favour for children, and their frocks are much trimmed with velvet.

Happily mothers now realise that fashion is only secondary to health, and the dresses of young people

are allowed to be loose and unconfined; the return of the Empire modes has helped in this good object, and a yoke with the fulness falling thence to the feet in an unbroken line is a pretty and favourite style of frock; moreover, it has this advantage, that when desired it can be drawn in at the waist by a Swiss belt, or a loose sash of soft silk which is frequently done in the case of girls over nine or ten.

A simple dress for a schoolgirl is a plain full skirt sewn to the bodice, the junction hidden by a soft silk sash with a rosette at the side. The bodice is slightly full, the fulness drawn into flat stitched pleats at the waist, and velvet revers are placed on the front. The sleeves are full to the gauntlet.

Others, again, have a yoke edged with a thick ruche of ribbon or the material, the full bodice is gathered from this to the waist, and the skirt plain or sometimes made with a double skirt, which may be all round or cut up into four distinct battlements.



A NEW WALKING COSTUME.
(By Peter Robinson, Oxford Street, W.)

A Walking Costume.

As seeing is believing, I think I cannot better represent the current style of dressmaking than in the accompanying new walking costume of fancy crepon, and photographed at Peter Robinson's, Oxford Street.

The skirt is made quite plain of bright blue crepon, having three small frills at the hem, the two under ones of black silk, and the upper one of crepon. The back of the skirt is rather full, having two broad bands of crepon, which resemble a sash, carried down the centre of the back, and embroidered with sprays of forget-me-not in fawn silk. The bodice has large leg-of-mutton sleeves of black silk, the cape being of the crepon and the shape altogether new.

New Materials.

We have every reason to hope that this coming season will be most prosperous and gay, in marked contrast with that of last year, when trade languished. Inspired by this hope, manufacturers have been unusually active, and a number of beautiful fabrics have been introduced into the market. The leading ideas in these are shot effects, shaded effects, and chiné effects, and I am about to describe to you how these assert themselves. Crepon is the material of the year, and it is shot as well as plain, the *changeantes* effects being the newest, and the mixtures of colour are perfectly charming, but often so startlingly vivid that a year ago we should have thought it altogether impossible that fashionable Englishwomen could wear them. At all the most fashionable weddings lately and other gay gatherings of the *élite* of society, there has been a striking indifference in this respect; the most glaring colours have been worn in the same toilette, and, I am bound to say, not always in the purest taste. One of the favourite mixtures of the present time is almond green, and the new pink peach, which is more vivid than the colour of the same name worn a few months since. But in the new crepons charming tints are frequently blended, as well as black and colours, and there is a new kind of grenadine which has a coloured ground, say blue or pink, with loosely-woven threads of black over them. The effect is most excellent. Crepon is made of various thicknesses, and it wears extremely well, so that the public have no reason to quarrel with its popularity. To bring it to your mind in order that you may realise it, I must tell you more as to its colouring. The newest introduction in the way of tints, "Eminence," is a rich, red violet peach, with a great deal of light in it; we might a year or two ago have called it "petunia," but it possesses more brightness, just as satin has more sheen about it than silk. This is mixed with mousse, with black, and sometimes with almond green, a new tinge slightly more subdued than grass green. It is also intermixed with gold, red with blue, pink with green, and heliotrope with gold, and other shades. White crepon is admirably adapted to evening gowns, especially when embroidered in gold.

I have another fabric to describe which has almost every charm but cheapness, and this is

satin cashmere. It looks like the softest make of bengaline with all the silky surface, and is uncrushable, but it is made entirely of wool, though no one would think so by its appearance. I consider this one of the best plain materials of the year. Lace effects and brocades are much worn, both in silks and wools. One of these is called "Venetienne;" it has a shot ground, with a black-and-white pattern all over it, a reproduction of Venetian lace. The surface is silky, and it looks different in every light. Some of the handsomest satins to be used for Court trains and dinner gowns are of some solid colour, with three-inch stripes of brocaded white lace, like lappetings, waved at either edge.

The *ombré* effects introduced into silk are delicate and exquisite. Imagine a rich cream poult de soie, on this pink toning to green, but of the faint nebulous hue of the rainbow when it is disappearing from the sky. The white ground is perfectly apparent throughout and so are the delicate shaded tints. You remember the mirror velvets which were so fashionable last season; they were velvet, but the pile was slight, and they had all the sheeny aspect of having been ironed, hence their name. They were admirable, but are displayed to greater advantage this year when shaded, and some of the most beautiful—which are used for trimmings and to mix with other materials—are green toning to pink, and peach toning to green.

There is a new silk, "Ondine," soft and curiously woven. One of the most charming examples I have yet seen had an eau de Nil ground scattered over with pink picotees, and a white ground sparsely covered with pink wild geranium. *Ondine moiré* is new; but this is watered in quite a new way. Have you ever watched a grainer at his work? Now, having a damp oil colour before him, he takes a comb and draws it downwards in order to represent the graining of wood. Well, the lines in this *Ondine moiré* are perfectly regular, but have this same appearance. The chiné silks have generally shot grounds, but sometimes black, with detached sprays of flowers,

such as clover and sweet peas in chiné effects. Canvas woven stuffs will be much worn.

Trimmings.

Here again canvas asserts itself, and many of the most beautiful galons, about two inches wide with straight edges, have a gold canvas ground. Some of these display a pattern in what appears to be white muslin embroidery, intermixed with coloured Pompadour tints. Some have appliques of leather of

every colour possible, intermixed with gold spangles and gold thread, while others are worked with cork, and I had no idea how beautiful this could look thus applied. Large leather daisies on a lace foundation form a fashionable trimming for light gowns and cloaks, and all these galons are made in three widths, so that they can be used graduated for skirts. Metallic threads in the most delicate shades, find their way into nearly all the new trimmings, and the success of garnitures depends on colours and their proper blending. Silk cord of the finest description is used for gimps, and cable plaits which are to head folds and border frills in the coming season, and narrow ribbons half an inch wide with pretty little floral brocades are set together in rows of five and seven, kept in



THE NEW 1830 CAPE.

(By Messrs. Dickins & Jones, Regent Street, W.)

place by metal buckles as a trimming for skirts. Metal threads are crocheted into galons to be worn with all the pretty shot fabrics of the year. Jet will be used alone, and treated in a new fashion laid on a colour, introduced into the centre of shaded ribbon, and applied in a variety of ways. Fashionable dressy dust cloaks and evening cloaks will be made of shot crepons, and trimmed with close-set rosettes made of gold braid set on a narrow foundation. More costly cloaks and dresses will be trimmed with beautiful laces and gimps, composed of gold thread set with turquoise, for the day of turquoise has returned to us again.

Our other illustration, taken at Messrs. Dickins and Jones's, Hanover House, Regent Street, shows the new 1830 cape. It crosses in front and is made full on the

shoulders, and may be rendered in any of the new materials now in fashion trimmed with velvet.

Outdoor Jackets.

In Paris it is said that nothing will be worn in the way of outdoor mantles but capes, because the dress sleeves will be too large to pass into any other sleeves; but English women are conservative, and with them, at all events for young girls, a jacket would seem to be a necessity. These are being made shorter, and are often trimmed with triple capes but arranged in quite a novel way. They start from beneath wide lapels which are often continued to the waist, narrowing to a point. These capes are so full and pleated over the shoulder that they form an epaulette, and sometimes there is but a single cape which forms part and parcel of the rever, but this also widens considerably over the sleeve. The lapels are sometimes of velvet, and the capes of cloth like the jacket, but frequently all these additions are velvet edged with jet. Black cloth of a thin make and velvet are used, and fawn with brown velvet or sometimes green. Many have velvet sleeves. They are not at all costly, and will fill a general want, especially as they are cut somewhat shorter in the waist to accord with the dresses.

Mantles.

The more costly class of mantles are made in velvet, which in our climate can be worn almost all the year round, especially when they are cut in the Empire style with a deep kilt pleating of lace starting from the bust, and reaching to the hem of the skirt. Plain cloth capes in Eminence and other colours are trimmed with lace insertion. Occasionally the capes appear to have sunk into a jacket by the addition of a little more lace and full elbow sleeves with lace ruffles. Pleated lace collars, standing up high round the throat, finish off most of these garments, and there are deep capes for older women, and paletôts, very richly trimmed with jet and showing large bows on the shoulder, and occasionally pleated epaulettes with plain coloured velvet and cloth. Shaded velvet sleeves are frequently used, and the principal part of the ornamentation centres on the shoulders and the line which ends at the bust. Here in the middle of the front there are often large bows, radiating from a circular ornament, and beautiful passementerie is used. Black poul de soie is trimmed with iridescent embroidery, and many mantles have wide belts arranged in this way. Moiré is intermixed with silk, velvet and jet, and many beautiful colours in velvets are likely to be used for the spring mantles.

Empire Modes.

The Empire style is a reproduction of modes which extended from 1791 to about 1814, including, in fact,

the period of the Republic, the Consulate, and the Empire. We have revived these styles, but adapted them to the present day; some of them are full skirts, with short waists that meet the bust, low and rounded at the neck, and a short puff to the sleeve. A tea-gown after this period has a close-fitting sleeve overhanging the hand, and an epaulette caught up under a rosette or button on the outside of the arm. There is an under-dress pleated to the throat, and a scanty over-dress cut low, buttoned in the centre of the front.

Other gowns in the Empire style show a narrow front breadth and frillings on the shoulder, while many cross in the front and are kept in place with the girdle; but the most fashionable reproduction is a close-fitting under-bodice from which a gossamer material of some sort, perfectly transparent, such as gauze or lace, falls from the bust to the feet, but does not disguise the figure, and this mode has given rise to the introduction of a number of beautiful thin stuffs.

Millinery.

The changes in millinery are more marked than in almost any other department of dress. In Paris, bonnets are small; in London, Empire styles are prepared and sold. They resemble the old coal-scuttle bonnets of our grandmothers. They stand out boldly above the face, often bringing to mind the sun-bonnets. The straws are made with shot plaits, the shot armure chips being quite novel. Many hats and bonnets are trimmed with a satin-like plait of straw in an admixture of many colours, used especially for the large upstanding bows like a flying bird or butterfly. Both the straw hats and bonnets have a crown of one colour and a brim of the other, the inside of the brim being in frequent contrast to the outside. A black bonnet or hat, for example, would have a pink crown and under-brim. Green and Eminence are often combined. Hats and bonnets are closely allied, it is almost impossible to distinguish the difference untrimmed. The crowns of hats are low and small, as well as of the sugar-loaf form. Open work insertions of straw are introduced into many of the brims, especially those of the new coloured straw called "Champagne," the faintest tinge of *café au lait* with a dash of yellow in it.

It is rather difficult to accustom the eye at first to the amalgamation of colours which appear in the plaits themselves; brown, pink, green, and gold with a dash of heliotrope is no uncommon mixture. The Marie Stuart shape in bonnets prevails, and the brims of hats are bent in almost any fashion you can imagine. Artificial flowers are being worn on bonnets and on evening dresses, but the feathers are loaded with tinsel and jewels, and nothing would seem to be so fashionable as mistletoe with pearl berries. The newest-shaped aigrette resembles a fan, and all the bows are broad.



WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

(With Illustrations photographed from life by Walery, Regent Street, W.)

THE old-fashioned Mays must have been vastly different from those of the *fin-de-siècle*, judging from what one reads of the doings of our grandmothers. How gay they were, with their outdoor parties! How entirely they abjured fires, and what thin gowns they put on when the pleasant May season set in, and everything was lucky except marrying! But though we may not be able to don our most summer-like attire or quite forego our winter garments, yet, now as then, the young women's thoughts turn towards new bonnets. To assist their choice I have selected a bonnet, and also a hat, from Madame Argentine, 54, Brook Street, to show what the fashions really are.

Both have been photographed from the veritable articles. The hat is composed of brown rock straw, has a bow of maroon velvet with painted eagles' quills and bouquets of yellow velvet flowers. The bonnet is of black Venetian guipure, edged with jet, and has a bouquet of yellow narcissus. The bow of yellow satin ribbon is of that peculiar square shape which Dame Fashion has declared to be the right one, and it has this advantage—that it is quite different from



BONNET OF BLACK VENETIAN GUIPURE.
(By Madame Argentine.)



HAT OF BROWN ROCK STRAW.
(By Madame Argentine.)

anything we have had for years. There are an osprey aigrette and satin strings.

Millinery.

In Paris lace and ribbon are only slightly supplemented by feathers and flowers, and some of the great novelties there are the lace hats made on the very slightest foundation of wire, or sometimes jet. One that I specially admired had battlements formed of jet, with the black lace brought over it so that it fell in points beyond the brim, and over this at the back was a full curtain of écreu lace, which is another decided novelty. The brim in this case stood upright in front, and was trimmed with triple roses and a green velvet bow.

Plateaux are well worn, for they can be twisted into any shape that is needed, and some of the wire frames covered with black lace are simply trimmed with a rouleau of cerise velvet, a colour which is much in favour, and a couple of ostrich plumes with rams' horn tips standing erect in front. This bonnet had strings, which is curious, seeing that French women are showing an inclination to give them up.

In bonnets there is, indeed, almost a revolution. Some of the new straws are used in the basket-work plait, and I have seen one bonnet made entirely of cork, but

whatever material is used, there is either a bow or feathers, made broad enough across the face to resemble a bird in its flight. The particular bonnet I am describing had a bow of brown ribbon, secured by a couple of pins, made pear-shaped, of what seemed to be an amethyst. This model displayed another novelty—a wreath of roses carried across the back and falling down the sides as ears. On a Tuscan bonnet the large bow in front was made of accordion-pleated straw, and had a fulling of lace which came well beyond the brim, with a bunch of shot hyacinths at the back. In the cork bonnet to which I have alluded the bow was made of cork. Many of the coarse-plaited straws have a tinsel thread run through them, and a shape which fitted the head closely was trimmed with green wings, each one fastened with an emerald ornament. The lace trimming used to drape over the brim was covered with shaded sequins.

Children's Fashions.

The young people are to be congratulated on very pretty fashions. They have taken kindly to the Empire mode, or their elders have taken to it for them, and it suits their slight frames to perfection. The majority of little frocks start from a yoke bordered by a ruche, and fall very full to the feet. The shot and fancy grenadines are particularly well adapted to this style of dress, and are often made up over shot silks, the yokes and the sleeves being made of either checked or brocaded silk, in pink, green, or some bright colours. For more dressy occasions lace is gathered round the yoke and falls full over the shoulders. The favourite shape of sleeves is still puffed to the elbow and the close-fitting gauntlet at the wrist. String-coloured crépons, as well as violet and green tones, are greatly in favour with children's dressmakers, and apple-green is considered an admirable contrast to the tan shades. When the sleeves are made with double puffs these are frequently divided by bands of lace, and the upper portion of the bodice is often trimmed with broad pleatings on the shoulders. A pretty little frock for a girl up to thirteen was made of shot poplin, with three crossway flounces at the hem, an Eton jacket and cape, lined with shot silk, and a full silk vest, with the fulness below the bust drawn in with a couple of straps, having a large button at each end. The sleeves were joined inside the arms in such a fashion that they appeared to open over another sleeve of the same silk as the vest. There was an accompanying cape lined with the same silk, and the skirt was made perfectly plain, but wide.

No one who studies the subject of dress must for a moment ignore the importance of accordion pleating, for it finds its way even to velvet and straw, and most of the little frocks for very young children have the

entire skirt thus treated. Many of the blouses have plain yokes, and all the rest of the dress, sleeves included, are accordion pleated. I saw that a frock for a girl of fifteen was made with an accordion-pleated skirt, having a full bodice opening over silk, and one for a child of nine, in pink and white, was accordion pleated also, and had a cape treated in the same way, rosettes of black merveilleux developing the colours.

Young people are wearing capes for out-of-doors made in pink serge, with double capes on the shoulders, edged with brown velvet and trimmed with shot silk, and occasionally out-door garments of woollen materials have a couple of velvet capes. The jackets also are made with capes, and fawn and petunia are a favourite mixture; tiny little children are wearing accordion-pleated coats and small plain coats with shoulder capes.

Children's hats can hardly be too large. They are made in open straw, Leghorn and Tuscan, as well as chip, and have an extravagant number of feathers. Sometimes they are bordered with ruches of lace, and



NEW DRESS.
(By Messrs. Reimayne.)

the shaded feathers are remarkable in the way of colour. Soft velvet and satin crowns accompany many of the straw brims, and a very pretty pink hat with shaded roses had a large pink satin bow the same colour as the straw, and a ruche of roses inside the brim; while a blue-and-fawn straw had a blue velvet crown.

Blouses.

Blouses are made in rich materials and in pretty colourings. Those that come from Paris frequently display yoke pieces of distinct tones, formed of the minutest perpendicular stripes, the rest of the material crossing back and front. A novel model, intended for evening wear, to replace the ordinary tea-jacket, is made as a close-fitting bodice of some bright colour, such as Eminence, with a sash band round the waist, while from the bust falls a full-gathered flounce of black lace à l'Empire. Others are made of silk, with cloth or embroidered Zouaves, and the colours are remarkably vivid in their blending, such as gold and mauve. Shot silks are found to be particularly suited to this kind of bodice. Flannel shirts and others of washing material never go out of date; they are so useful they are sure to be in demand. Some are in either cambric or crépon, are gathered fully on the shoulders, and have Swiss belts made of velvet, while the silk ones are frequently made with a collar band, and yet left open in a V-shape on the throat.

Gloves.

The novelties here are few, but I notice that a buttercup tint is often used in the evening instead of white or tan. Most of the Suède gloves have small stitchings down the back, and for good, hard wear there is nothing like the reindeer, though they are costly at first. Chevrettes are now made with gauntlets, and both white and grey are sewn with black. It is possible to procure gloves in most of the art shades, but I would say to those who contemplate doing so that they had better follow Mr. Punch's advice to those about to marry—"Don't."

Parasols.

There does not appear to be any radical change in parasols this season as to shape or size, but they are liberally trimmed with ribbon carried across the cover in devices with rosettes at each point. Black lace trims many shot silk parasols, and others are ornamented with lines of ribbon, radiating from the centre. Goffered ribbons frequently trim the edges of the new sunshades, and I can cordially recommend a new invention—namely, a "tip cap" for holding in the points when the sunshade is closed. It consists, like the familiar umbrella cap, of a rim of metal fastened to the handle, and a movable ring, which slips up and down. "Moire or not moire" is a question which has not as yet been settled, and I see the material is still used for sunshades.

There is a revolution in handles, one of the newest being modelled like a frog; others are formed of celluloid in dark tones, and many of the balls are handsomely enamelled. Tea-wood has been employed for the first time; and some of the handles open, holding

bon-bons or smelling-bottle. The tea-wood has the advantage of a pretty green tint, and tassels are shaped like mulberries of Brobdingnagian proportions. They are generally made in either soft silk or chenille. As the season advances, however, there will be more novelties under this head.

Mantles.

Mantles, I think, resolve themselves into capes—at all events, the majority, which are of a champagne tint, when made of a fine cloth, which is a fashionable material in our chilly climate, even in the summer. This is a colour which accords well with green, and also with a black guipure insertion frequently introduced upon capes. They generally have high pleated collars, and while some end at the shoulders, the majority finish at the waist, and some are continued to the knees. Nearly all consist of three capes; the long ones of four, with three on the shoulders. Soft corded silk is suitable for elderly women, and there is a well-worn shape with sleeves that come in one puff to the elbow with lace ruffles falling below. This consists principally of a handsome yoke, and then a fall of lace to the knee, with festoons of jet over it, and it is a shape which is repeated in velvet and jet. A shawl pattern, pointed at the back, made of velvet, embroidered in silk, is new, and generally boasts of a tinsel thread running through the embroidery. Our grandmothers wore such a one, but it is brought up to date now with the inevitable shoulder cape, visibly lined with shot silk. Velvet is fashionable, and with the small capes, which are so easily movable, there is no fear of their being cumbersome.

Silks.

"How pretty!" is the involuntary exclamation when we take up a bundle of silk patterns in 1893. The



SHOULDERS OF MANTLE.
(By Messrs. Redmayne.)

brocades have nearly all satin grounds, and the patterns are either large and much scattered or infinitesimal, but the smaller designs do not, as a rule, appertain to the more costly fabrics. Coarse corded silks are generally of plain colours produced by aniline dyes, which found favour in 1870, three-and-twenty years ago—vivid greens and pinky reds that owed their names of "Magenta" and "Solferrino" to the all-important struggles that were going on in Europe at that period. Every woman will not care for these, nor are all purses equal to the brocade, but I think most women will need some of the charming serge-woven silks, which are silky and soft, and have the most delightful little patterns thrown upon their shot surface. The coarse-ribbed silks are known as "cotelé," and a beautiful specimen in white has just been despatched to her Majesty. Plain velvets are used for dresses and mantles, but there is a great deal of fancy velvet brought out for trimmings, many of them being checked. A long range of shot velvets, in iridescent Impian tones, with small sunk diamonds at intervals, are employed for the same purpose. The manufacturers pride themselves on the beauty of many of these colours, producing effects which have never before been attempted. A costly class of velvets, plain and shot, has large scrolls stamped upon them, and these have been brought out principally for capes in charming mauve tones, bird's-eye blue and fawn. Entire dresses are also being made of frisé velvet patterns thrown on satin grounds. But without doubt it is a season when shot effects are paramount, and these divide the public favour with *mirroir* and *ombré* effects. Velvet capes and mantles need lining, and no lining could nowadays be anything but shot; and how pretty it is! Celadon blended with mauve, Eminence with black, black with green, green with petunia, and hundreds of other combinations in *puré glacé* silk, are used for petticoats.

Many evening dresses are made of *onduleuse*, which has a waved cord, and every art shade and every other charming colour now in vogue are to be found in this make of silk. Every want has been met, and as the wide width of silk with the present fashions is eminently economical, both satin and silks are sold wide enough for the width to make the depth of the skirt.

When we choose our dresses, and have once decided on the class of material we mean to have, our minds must of necessity be still exercised as to colour. There are many new ones—*Bouffon*, for example, a little darker than *Eau de Nil*; *Cleopatra*, the new name for *Magenta*; *Neptune*, which is blue-green, one of the innumerable shades visible in the watery kingdom over which the deity presides; *Vestate*, bright pink; *Samson*, grass-green, and *Glacière*, a tender blue-green; peach, and *Parma violet*.

Young girls at this season are sure to be anxious to know what to buy, and for them there is a long range of shot *surahs* and *serge de Lyons* with small patterns, in either white or shot grounds, or sometimes in colours, or in black varied with spots and in handsome printed designs, the price very moderate. For bridesmaids



NEW MANTLE.
(By Messrs. Redmayne.)

there is a delightful bright-faced serge satin, with pin-spots and the narrowest stripes, at intervals having infinitesimal brocaded flowers, just the sort of pattern we should associate with Marie Antoinette at the *Trianon*. Satin is the leading material of the year, and the colours are perfect, both in plain and shot. It is likely to be a great silk season, and we shall have no difficulty in reconciling ourselves to this fact, for the mixtures of colour are perfectly charming, and there is a long range of pretty shot *foulards*, which are used for vests and waistcoats, and for blouses, giving great brightness to the dress. Some of the *foulards* are shot and tinted so charmingly that they are really equal to painting.

The gown photographed at Messrs. Redmayne, of 19, New Bond Street, has a pretty cape, trimmed with jet, and can be made of almost any kind of silk or woollen material. Its style needs no description.

The mantle from the same establishment is made of a black and red shot ottoman silk, the yoke of black velvet edged with jet, slashed with silk puffings of black lace over crimson satin. The mantle is bordered with new *ruchings* and bows of baby ribbon.

WHAT TO WEAR: CHIT-CHAT ON DRESS

BY OUR LADY CORRESPONDENT.

(With Illustrations photographed from life by Watery, Regent Street, W.)

IN the leafy month of June dress is at the height of its glory, and the fashions this year are in many respects so original that those who make a study of this all-important subject have a wide field of interest.

I will begin by describing some of the illustrations. The dress and jacket from Mr. Redfern's well-known establishment in Conduit Street and Bond Street have, as you will see, a skirt slightly of the extinguisher shape, which is a *sine quâ non* of current modes. It is trimmed to within twelve inches of the waist, with folded tucks cut on the cross, and laid on the material, headed by a darker shade. The jacket is made of the same fawn cloth, with a turn-down collar, trimmed with jet and gold. The cape is left with a raw edge, and is closely pleated, falling gracefully over the wide sleeves; but the great novelty in this garment is that the wide belt, which is formed of gold braid and jet, is not, as it would seem, a part of the dress, but of the jacket, and is fastened at the side seam when the garment is on. The lace tie seen in front appertains to a silk shirt, and the hat is prettily decorated with flowers. This season silk shirts and bodices of all kinds, in contrast to the skirt, are much worn. Even in June we have cold days, and a cloth jacket of this light make is a most essential possession to a woman. The sleeve is calculated to admit of any large dress sleeve beneath it. This pretty outdoor garment rejoices in the name of "The Muriel."

Hats continue to be more in favour than bonnets, except on the smartest occasions, by all whose age admits of their being worn. The flat, all-round brim shades the face and is becoming to almost all women. This particular instance (on page 551) is made in the fine armour straw, which formerly was called "cocoanut," and is of a chestnut tone. The bow is of miroir velvet of a pale fawn tint, which contrasts well with the pale blue ribbon and shaded ostrich plumes. Miroir velvet is often shot. The pile is short, and it has a bright surface, looking as if it had been hot pressed. Kilt-pleated velvet is quite a new treatment in millinery, but albeit most successful. It is introduced alike on hats and bonnets.

Skirts are cut somewhat fuller in the front than we have recently been accustomed to see them; but often, as in the photograph (on p. 553) of one of Mr. Winter's beautiful gowns, at 56,



THE MURIEL COSTUME.
(By Redfern, Conduit Street, W.)



NEW HAT OF CHESTNUT STRAW.
(By Heath, 105, Oxford Street, W.)

Brook Street, the skirt is as carefully shaped to the waist as the bodice itself. This particular costume is of beige Curzon cloth. The broad passementerie at the foot is a combination of green and gold, and narrow trimming of the same kind borders the bodice, is carried up the front, and covers the lower portion of the sleeve. A lovely tone of green velvet encircles the throat and forms the cape over the shoulders.

Gauzes.

Shot silks form so admirable a background to thin materials that it is not surprising a great impetus has been given this year to every kind of gossamer material. Lisse, chiffon, and mousseline de soie are made in dark colours. Some are shot, and rainbow effects are introduced on to others, with puckered stripes and bouillonné effects. Many of the grenadines are double wove; that is, they are striped, and the portions intervening between can be drawn apart, the lower being silk, the upper gauze. Chiné patterns, printed on the warp, look lovely in cream and black grounds, and so do the floral stripes. There is an attempt

in Paris to continue the use of tartans in mixtures, which they introduce even on these thin fabrics, but I cannot say that I think it meets with the measure of success. Silk grenadine displays extraordinary colours in the ombre effects—black toning to éminence, and heliotrope to gold, and many of the black grounds have Chiné flowers upon them. Canvas gauzes, in double widths of forty-four inches, are much worn, for they are brought out at such moderate prices; nor are the grenadines costly, and the cashmerian printed stripes on mousseline de soie give it substance, as do also the Oriental printings. Crepon, with coloured and plain stripes, is difficult to weave, but the difficulty has been surmounted, and there are also Pekin stripes, which give substance. I have much studied colours this season, but find it difficult to classify them. Petunia and all shades of violet take



HAT.

(By Heath, 105, Oxford Street, W.)

the lead, and one fashionable tint is called Chicago. In these double-width materials it is safe to reckon that seven yards would be enough for a dress.

Lace.

Those women who happen to have Maltese lace by them may be content to wear it, for several kinds of guipure after that order of pattern have been introduced by leading French houses.

Most of the laces are made in three widths. The twenty-fifth inch is mostly used for mantles, and wider still for dresses. The Bourbon laces, with a sustaining cord, are most durable, and nearly all kinds have an accompanying insertion. It is difficult to meet the demand for straight-edged trimmings. Admirable imitation Duchesse and Bruges laces are procurable, and many effective flounces and trimmings with Bayadere stripes.

Mantles, Jackets, etc.

Velvet trimmed with jet is much worn this season but there is also a great demand for black satin heavily trimmed with lace and jet. It is difficult to describe the newest models, but many of the shapes have large revers in front and are arranged with jet on the shoulders. Nearly every mantle that is not black has some green about it—generally green velvet. Heliotrope looks admirable in cloth with velvet shoulder capes, and every jacket boasts of a cape also. Miroir velvet is used for many of the sleeves to mantles, and the colourings are lovely. Black lace is mingled with velvet, which often forms revers in front, beneath which a frill of lace is introduced; it is gathered all round the back of the neck, and then tapers to a point at the waist, beneath three rosettes, made in any coloured silk desired. There is an endless variety of these useful additions to dress, which are generally blended with pretty rosettes, either of satin or chiffon. Zouave jackets in lace and velvet still serve to make dress becoming, also pretty jabots of lace and coloured chiffon.

Pretty Tea-Gowns.

One of the most beautiful tea-gowns I have seen for some time was made of Chiné silk brocaded with flowerets. It was trimmed with rare old point lace, and cut in such a fashion that it could be made either high or low, for it was filled in at the neck with a chemisette of fine lace. There was a full over-sleeve of lace insertion, and crêpe de Chine mingled on the bodice, and the lace formed scarf ends from the waist. The Empire style is peculiarly well adapted to this class of dress, especially when it is accompanied by a pointed Watteau pleat at the back.

Infants' Clothes, etc.

Children of very tender years soon leave off long robes, and there are such pretty little frocks awaiting them, made after the smock order, with wide frillings falling over the shoulder. Children's dress was never more tempting or pleasing, and the materials appeal as much to our good taste as the make of the little garments.

This, however, is a period in the year when the *make of dresses is all important*. Many gowns brought over from the leading French houses are of huge width in the skirt, and these great dictators in matters appertaining to Fashion seem to have fallen back on many styles which were in vogue 30 and 40 years ago. Double skirts are sewn to the bodice quite full, and there are other not by any means objectionable revivals; but they also have looked further backwards, and resuscitated the universal rouleaux that appeared on dresses fifty years ago.

A convenient novelty is that skirts and bodices may be worn in contrast, and now some of the Parisian gowns have sleeves and skirts in contrast—for example, a black or dark navy-blue skirt and sleeves, and a grass-green of deep tone will be employed for the bodice, sometimes subdued by being overlaid with braid interwoven like the cane seat of a chair. Black satin is the favourite of all trimmings, and bands can be introduced on to almost any fabric.

French dressmakers are arbitrary in their use of colour, and a fawn gown trimmed with black satin would often have a collar band of bright cerise velvet.

Charles the Second sleeves, formed with one deep puff to the elbow, having perpendicular detached straps of material carried downwards and placed close together, accord well with dinner dresses, and many bows are used on sleeves and waist-bands—indeed for all the purposes of dress—and they are wired so that they remain in any form that may be required.

This reminds me that I have discovered a capital means of making last year's dresses appear more *en règle* and stand out at the feet. It is called the Extenda, and is, in fact, a cross-cut band of material made double, with a row of wire at each edge; it is tacked in at the hem. This tends to produce an hour-glass aspect so much in request, and furthermore helps to render walking easy, and to prevent the clothing interfering with freedom of movement.

Flounces.

Flounces have come back to us. We are wearing lace in three slightly-gathered flounces so that they cover the skirt almost entirely. Morning gowns are made with narrow flounces, cut on the cross, laid one above the other all over the dress from the waist to the hem; and, if you can get it, each of these flounces should be edged with a stiff make of exceedingly narrow white lace, for which there has been such a demand that the French store has been almost exhausted, and we have not as yet succeeded in making it in England.

Still another flounce, however, I have to tell you about, and that is perhaps the newest. It comes up to the knee, where it is headed by a ruche, or by a deep heading pinked at the edge; and this flounce is gored like a skirt, therefore it stands out well. Some of the Parisian dressmakers are so skilful that they are able to arrange the flounces without any lining or the introduction of any stiffening in the skirt beneath, and yet the dress stands out quite as well as if distended by crinoline.

The demand for horse-hair cloths can hardly be met, for most of the dresses are lined up with something of

the kind either to the knee or well above the hem. The peculiar property of horse-hair which renders it so valuable is that fold it as you will it still has a flat edge, and all other materials made of fibre to replace it fail in this essential; but a new invention is being extensively used now, called "fibraire," which appears to possess many of the requisite qualities, and in appearance it is exactly like the actual horse-hair.

Ribbon.

This has taken a position of more importance than it has hitherto done, and is being used in wide widths, horizontally, to form the swathed bodices; and in perpendicular stripes it is introduced for high bodices, where it certainly makes a most pleasing diversity. I have lately seen a truly beautiful dress with bodice and skirt formed entirely of ribbon intermixed with lace insertion. It was of the wide sash width, and was made up in perpendicular lines alternating with the lace all round. The bodice was arranged in the same way, the lace on it being draped to a centre buckle on the bust. Yes, I speak advisedly, on the bust, and not at the waist. The lace was caught up over this, so that it formed a sort of Zouave bodice, which would seem to be a leading idea in all the bodice trimmings of this season.

Spanish Jackets.

In these there is much variety. Some are cut square and reach to the waist, some end in a line with the armhole, while others are rounded and fall a full four inches longer. They are made of lace and passementerie, and are often richly embroidered.

Lawn-Tennis Dress.

I am now going to tell you of a new make of lawn-tennis costume. House-flannel and kindred diagonal woollens, plain and shot, are fashionable materials for this class of gown; and they are bordered at the hem with three or four rows of either velvet or broad braid, from two to three inches deep. The skirt is cut in one, with a Swiss belt, and from the centre of this comes the centre bretelle, back and front, to the throat band. It is intended to be worn over any kind of skirt, and has this great advantage: that however much exertion the game may necessitate, the skirt and the bodice cannot come apart, nor can the skirt be very much disarranged. This is certainly one of the great desiderata of a tennis gown. For golf the skirt must be short, and not over full; and we shall soon have to be planning dresses for croquet, a game which every month seems to revive in favour; only now it is not by any means as easy as it used to be, and every difficulty is put in the way of the players, which doubles the interest in the game and concentrates skill.



NEW MORNING DRESS.
(By Winter, 56, Brook Street, W.)

WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

(With Illustrations photographed from life by Walery, Regent Street, W.)

SUMMER HAT.

(By Redmayne, New Bond Street.)

WE feel so uncertain as to weather, with heat and rain in the immediate present, that it is difficult to choose any raiment we may need. The accompanying four articles of dress in our illustrations would seem to meet every want. They all emanate from the well-known firm of Redmayne in New Bond Street, and I am inclined to think it would be difficult to find a more generally useful headgear than the accompanying summer hat. It is composed of drawn lace trimmed with red and pink roses, and the shape is excellent. It would accord well with the costume in the next picture. This is composed of pale fawn rougeant trimmed with guipure and velvet. It is in the style which, after all, has found most general favour; not extreme in any way, but a becoming make, adapted to a large number of women.

At this time of year, however quiet our lives, it is scarcely possible to live without an opera cloak. The one shown in No. 3 illustration is made of cr epon, with a yoke of Ondine silk trimmed with passementerie and lace. The crossover blouse (see page 631) comes from the same firm, and is a most useful garment.

Jewels.

Every woman may not boast of hereditary gems, but nearly everyone has some kind which she has

pleasure in wearing. It depends entirely how they are put on whether they give satisfaction to on-lookers.

In the first place, it is a sin against good taste for ornaments to be anything but scrupulously clean, and as bright and brilliant as they can be. Gold ornaments with no stones are best washed with ordinary soap and water, rinsed, slightly wiped, and then thrown into boxwood sawdust and set in front of the fire. When perfectly dry the boxwood falls off, and the gold is as bright as new.

A little *eau de cologne* rubbed on with silver paper will restore diamonds to their pristine freshness. But there is as much art in taking care of these ornaments as in cleaning them. When taken off they should always be slightly rubbed, and when lying by they should be protected by paper or set in a case and kept away from the light.

There is a number of pretty new designs in small ornaments. A note of interrogation in diamonds, starting from a pearl, is a novel idea. A small daisy in diamonds and pearls is prettier; while bees and arrows never go out of fashion. A diamond brooch in the form of a flame is one of the most effective ornaments you can have, and a rosebud is quite original in its present form.

Now that diamonds are so much worn every woman seems to have them, and it is an open secret that they are to be bought in imitation stones so wonderfully like the real ones that it takes an expert to discover the difference.

I noticed at the Drawing-Rooms this year that many other stones besides brilliants were coming to the fore. The fashionable heliotrope tint has made amethysts in demand, and turquoises mingled with pearls and diamonds are the ornaments to wear with light blue, now so much *  la mode*. Chrysoprase is a stone of a light green tint, which has delighted the heart of many bridesmaids during the past year. Green is not looked upon as a lucky colour, so it is somewhat curious that it should be much in demand at marriages, but so it is.

Tailor-Made Dresses.

Sweeping assertions are generally wrong, and it is far from true to imagine that severe tailor-made dresses have gone out of fashion. What has happened is that they are relegated to their proper position. They are worn in the country, in the morning, on the river and similar occasions, but not throughout a July day everywhere in London, and it is not now considered sufficient to put on a thick or thin cloth dress in the morning and wear it till dinner-time. The Durham dress, made by Messrs. Benjamin, of Conduit Street (see illustration on page 631) will show what is an admirable instance of a truly useful gown made by a

tailor. Those who are fortunate enough to start on their travels earlier in the year than those who wait for the advent of grouse shooting, will find how useful it is, as also the Universal cape which accompanies it.

Linen Gowns.

There is one particular branch of the sartorial art as adapted to ladies, that specially appeals to us on a hot June day, namely, linen gowns, which this year are in great demand. They are of the real duck and other linens, to be had in white and many colours—blue (light and dark), brown, pink, grey and fawn being most in demand, the latter often trimmed and intermixed with white.

Of course these are most useful, and with moderate care last clean some time, but they require to be exceedingly well-made.

The long open coats with waistcoats and shirts have by no means gone out of date; there is, however, a novelty in the make of some of them, a novelty which fashionable women would seem to have affected with avidity, namely, jackets made with a full Russian back and a belt round the waist. This, however, covers both basque and bodice at the back as far as under the arms, then it is attached to the basque only, the front of the jacket being severed at the waist line, the upper portion forming a sort of Eton jacket, and the long basque becomes apparently a part of the skirt. It is possible, however, if you desire to alter the character of the dress, to place the edge of the Eton jacket under the belt, too, when it seems to be an ordinary cut with an outside belt. This is certainly smart and pretty.

Shirts.

Shirts are worn with or without jackets, and I notice that a most dressy effect can be produced by an infinitesimal zouave, made of some bright-coloured cloth or velvet, cut quite low back and front, indeed, only a few inches in depth at the back, coming between the shoulders, and ending well above the waist band. In front they do little more than surround the armhole, but over the shoulders there is always a wide-gathered frill, viz., an epaulette and not a portion of either braces or revers. With a well-cut black skirt, three or four shirts of various colours, and a couple of jackets of this description, you may produce an infinite variety of toilettes. But for outdoor wear it will be necessary to take into much consideration the all-important question of

Hats.

Young girls are wearing these trimmed more with roses than with anything else, and the deep rich Provence rose tones look particularly well with black, and with a bright, vivid grass green which Fashion has much affected this year. This season's hats, held in the hand would, a year or so ago, have made us laugh. They are gigantic, funnily and irregularly waved in the brim, often with such preposterously large bows placed in the front, made generally of some kilt-pleated lace, velvet or ribbon. When they are

on they prove most becoming to the maidens of England. And moreover now, with fashionable strings, there are many shapes in hats which are not unbecoming to women of middle age; only a wise woman chooses them with care, after a consultation with her looking-glass. When roses are introduced on to these hats there are only one or two used, and they are made to stand erect as a rule, as though they were growing there. In the slang phraseology of our day the fashionable hats are often called "mad" hats, and the term is not a misnomer.



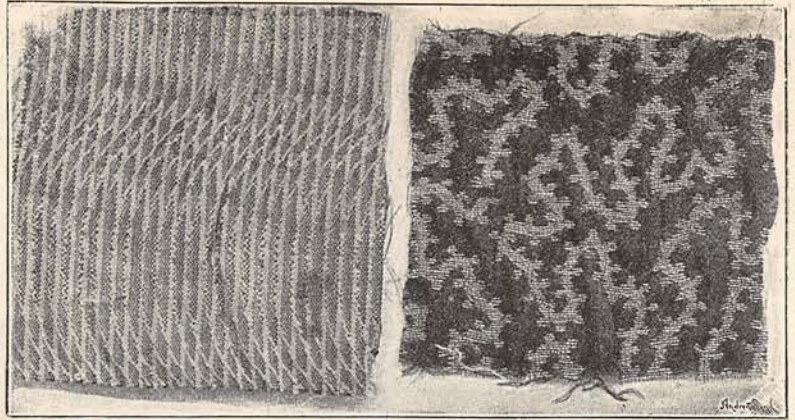
COSTUME IN PALE FAWN ROUGEANT, TRIMMED WITH GUIPURE AND VELVET.

(By Redmayne, New Bond Street.)

1830 Styles.

We are all apt to think whatever is fashionable is becoming and right, but the most sanguine appreciator of the things that are, will hardly deny that we are adapting our current fashions from the ugliest period of dress in the present century, and not improving them in resuscitating them. What grace can there be in a skirt which aims to resemble an extinguisher, or in the trimmings and sleeves which double the natural width of the shoulders? Society is literally suffering from a plague of sleeves. They crowd the dinner-tables, they diminish the pleasure of driving with a friend, and they spoil the beauty of outline in the female form divine.

It is perfectly true that women of fashion have rebelled against wearing the preposterously wide



NEW SUMMER MATERIALS.

(By Messrs. Howell & James, Regent Street.)

skirts, but, wide or not wide, the cut of the present skirt is ugly. Horsehair and most of the distending mediums are being abandoned and not always wisely, because in abandoning them we still keep to the skirts that widen at the feet, and we trim them with bands which, without some understiffening, become an eyesore.

However, it is not my duty to moralise or to create fashions, but to show them to you as they are, to reflect the passing modes of the hour in my looking-glass.

Well, then, if you will look in my mirror, in front of which the fashionable women of the day are passing, you will note that skirts are nearly all almost plain at the top as far as fulness is concerned, but are gored so that they stand out at the feet, where they are trimmed either with graduated rows of cross-cut material or with minute pleating of satin ribbon. These may reach to the knee, but it is perhaps newer and more original to have a pleating or a founce at the edge and another at the knee.

The Parisian skirts are inspired by the 1830 period, but they mostly have a founce which starts below the knee, and this is even more carefully gored than the dress itself, having a narrow little founce just at the hem. It is cut to stand out well at the feet, and so successfully that many people at the first glance imagine that a crinoline is worn.

Crinolines.

I dare say you have read that numbers of women have signed a paper binding themselves never to appear in crinolines, and Princess Christian herself has authorised a fashionable tailor to inform his customers that she will never herself wear, or sanction the wearing of distended skirts; and yet I by no means feel



OPERA CLOAK (see p. 628).

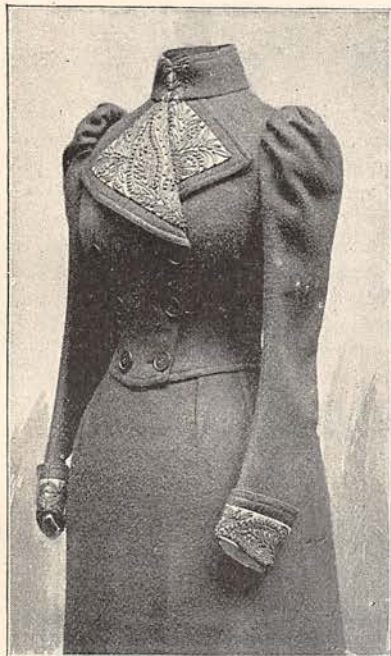
(By Redmayne, New Bond Street.)

certain that the crinoline is not creeping in slowly but surely. Many of the gowns at Her Majesty's Drawing-Rooms were kept out by horsehair petticoats, though I am bound to say that you rarely at the Palace see anything that is *outré*, because the modes are carried out by the best dressmakers, who do not sanction what seems to be preposterous.

More than that, there have been selling pretty freely at one of our leading outfitter's silk petticoats with three steels underneath the flounces. People who study the politics of our country will remember how many Acts have been carried through the Houses of Parliament against which petitions have been numerous signed by the people of England, that the members who had to carry them in and lay them on

the table of the House of Commons have positively staggered beneath the weight of the rolls of paper; and yet that very session the Act so appealed against became the law of Great Britain, and I am inclined to think that something of the kind will happen as regards the crinoline.

I am no advocate of it, but there are some points in its favour. It is



THE DURHAM COSTUME (see p. 628).
(By Messrs. Benjamin, Conduit Street.)

so far good for trade that it promotes many new industries, and leads to the use of stuffs which otherwise would be neglected. The women of England should try to remember that in promoting the welfare of trade they are stimulating the welfare of their country. I trust, however, they may find other means of doing so than by wearing hooped petticoats.

There are other subjects in which it would be well that women should exercise their influence, and one of these is

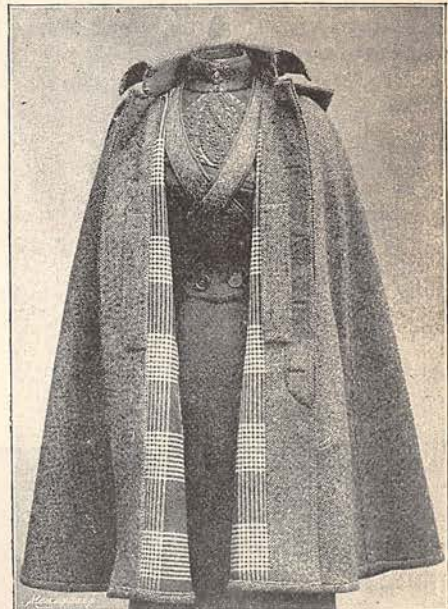
Immoral Cheapness.

To give everyone a living, to promote happy homes for the lower classes, and self-respect among those whose lines have not fallen in the pleasant places of easy circumstances, a fair wage is absolutely necessary. When you buy underlinen at a price which barely pays for the material, women ought to know, if they do not,



CROSSOVER BLOUSE IN MAUVE SILK (see p. 628).
(By Redmayne, New Bond Street.)

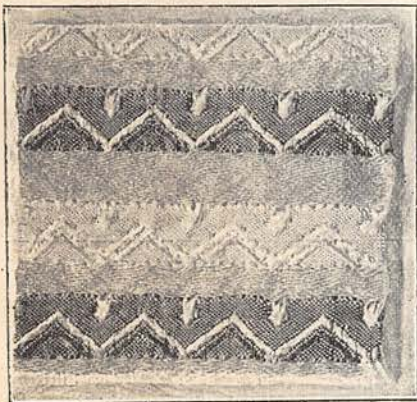
that they are grinding the poor sempstress down to the lowest level of hard labour and poor pay. It means working from morning to night, finding thread and using up the vitality of existence for not enough to keep body and soul together. My attention was directed in this channel by seeing a good deal of beautiful



THE UNIVERSAL CAPE (see p. 629.)
(By Messrs. Benjamin, Conduit Street.)

Underlinen,

all hand-worked, for a trousseau. The prices were fair, not exorbitant and not cheap, but the work was of the best, and all done by hand. I tried to discover some leading novelties in underwear, and I culled the following facts—that women are happily abandoning very thin materials for nightgowns and articles of day wear, a move in the direction of health, and that nightgowns, at all events, are now made extremely becoming, with large Pierrette frills that turn downwards from the neck and fall in a cascade in front. These frills are mostly five inches deep, and should be put on half as thick again. Some of them have a hem with an insertion let in above it,



NEW SUMMER FABRIC.

(By Messrs. Howell & James, Regent Street.)

while others are edged with lace. The sleeves are made much fuller, with a band some six inches above the wrist, to which there is a fully-gathered frill. They are generally drawn in with a ribbon at the waist, quite loosely, of course, but it adds to their pretty aspect. The chemises are made in the 1830 style now, namely with a fulling introduced over the bust and joined to the rest of the garment by an open work insertion. Do you remember when this garment was made with flaps back and front, which turned down over the stays, the flap being kept in place by tapes, an arrangement that had common-sense on its side?

We have not come back to the hard, crude flaps, but we are having pieces daintily trimmed with lace and insertion made also to fall downwards and add to the beauty of the stays. A trimming also turns upwards on the neck, for under-garments are more



HONITON POINT, FOR PRINCESS MAY'S TROSSEAU.

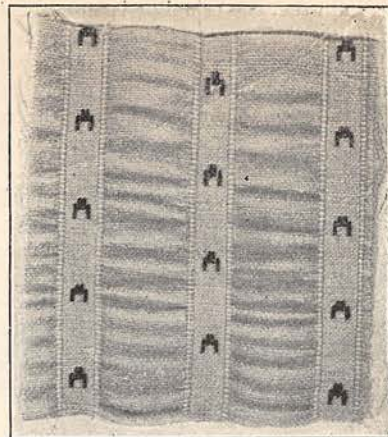
(From Miss Herbert, Exeter.)

carefully thought out than they used to be, and are rendered as becoming as possible.

Stays.

I am glad to see a good many well-cut stays are made in pretty-coloured linen. They are cleanly, because they

can be easily washed and they wear well, while at the same time, from an economical point of view, they are quite as pretty as satin, which too quickly rubs out and does not easily clean. There are almost as many different corsets as there are dressmakers and milliners, for each one would seem to bring out a special patent of her own. Long waists, short waists, thin figures, stout figures, weak backs, protruding shoulders, all these are provided for. You have only to find out exactly what you want and where to get it, but whatever you do, be sure that your stays are well-cut and well-fitted, for this is the foundation of all good dressing.



NEW SUMMER MATERIAL.

*(By Messrs. Howell & James, Regent Street.)**Cloaks.*

Of course, every lady has a cape, that goes without saying, but you also want a comfortable over-all cloak to protect you from rain and dust, and also to prove



ROSE POINT, FOR PRINCESS MAY'S TROSSEAU.

(From Miss Herbert, Exeter.)

becoming. If money is no object, you can have a silk one made with triple capes, and certainly secure an elegant outdoor garment beneath which the dress is quite immaterial. But there are other fabrics, such as crêpons and thin makes of wool, which are fashionable and useful, and one of the newest forms made of these is a modification of the Russian cloak, the hands passing through an aperture at the side. It is brought up to date by means of a full and triple cape of contrasting colour or material, which gives the

necessary height to the shoulders and breadth to the figure.

Boots and Shoes.

In the country tan-coloured shoes with stockings to match are being much worn on all smart occasions, and boots are laced for hard wear and buttoned for ordinary occasions.

New Materials.

Puckered cloths of the Matelasse order have been brought to a rare perfection. They appear to be quilted, and are used for skirts. The surface is silk, striped or brocaded, in such mixtures as pink and black, blue with Oriental tinting, red and drab. There is a warm woollen layer beneath many of them, while in others the effect is produced in the weaving. Crêpes and cotton are still fashionable, woven with a puckered stripe and one not puckered; and they not only make up well, but wash well. The materials illustrated are from the firm of Messrs. Howell and James, Regent Street, W.

The Royal Trousseau.

The wedding of the Princess May of Teck and the Duke of York is giving a great impetus to trade. The may-flower is finding its way into silks specially meant for gentlemen's neckties, and in blue and red this particular pattern is, it is said, to be adopted by the Guards. Some liberal orders have been despatched to Ireland, and poplins with the bride's own special flower appear among the handsome trousseau. Scotland has contributed homespuns and tweeds. The wedding gown is a masterpiece of weaving, the work of English hands, woven at Spitalfields; it is made by an English dressmaker of the finest silk that can be produced, interthreaded with silver. Furthermore, it is trimmed with English lace—rare Honiton—the pattern full of interest. The bride goes away in a tailor-made dress (white cloth embroidered with gold), soft and becoming to her stately figure. No firm with whom the Princess has been in the habit of dealing

appears to have been forgotten, and all our centres of silk industry have contributed to the exquisite gowns which signalise the trousseau. Spitalfields, Manchester, and Leek have done their very best. Dublin has supplied many beautiful dresses and materials, and Luton straw has not been forgotten. I have spent some time over some charming shoes exquisitely made of pieces of many of her gowns—some in light blue, with bouquets all over, are certainly suggestive of the costume of the pretty Pompadour period in which the Princess May looks so well. Among the boots is a new make of Russian leather Balmorals, high on the instep, and some in patent leather and French kid, buttoned. Many of the newest have French kid tops, with a calf golosh, while others are entirely composed of Russia leather.

I am particularly struck with the sensible nature of many of the everyday gowns and jackets. A charming tan-coloured gown, for example, was trimmed with crossing lines of velvet, the vest and revers of shot fancy silk, a V-shaped piece at the neck, worked in fancy cord, matching the waist trimming. The skirts appeared exorbitantly wide. Many had the shaped flounce from the knee. A coat, called "The Conspirator," in tan cloth faced with velvet, turned up at the corners of the basque in front corresponding with the revers and gave a great deal of style.

There are some becoming hats. One is of the boat shape for travelling, made in fine English straw and entwined with navy-blue silk. Another hat is of the capeline order, made in amour chip of an écreu colour, trimmed with buff silk and roses with foliage of the darker hue. The roses are appropriately called after the "House of York."

The number of the cloaks is legion, and the dust cloaks come in for much admiration, with their silk linings, large double capes, and huge buttons. No item of splendour is lacking, neither has elegant simplicity been forgotten, and the trousseau of one of the most popular Princesses of the day is worthy of the greatness of the occasion.

WHERE'S ARCADY?

BY ROBERT RICHARDSON.

IN Arcady, in Arcady,
When all the world was blue and gold;
When hope was young, and speech was free,
And love itself had not grown old,
It came and stole our hearts away,
Upon a budding morn in May,
When ladysmocks starred every lea
In Arcady.

In Arcady, in Arcady,
The world, I think, was greener then,
With bluer sky, and leafier tree,
And clearer sang the brave lark when

Upon a dewy dawn of spring
He shook the pearl-drops from his wing,
And stormed Heaven's portal fearlessly,
In Arcady.

In Arcady, in Arcady,
I too have lived there, long ago,
And knew its joyous liberty,
And heard its magic bugles blow.
Where lies the land, in Spain or France,
Or but in realms of old romance?
Ah, no! the world of memory
Is Arcady.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

(With Illustrations photographed from life by Walery, Regent Street, W.)

WHEN August comes, we celebrate the advent of St. Grouse in the general holiday month of the year. There are few people who either lead leisure lives, or work with their brains who are not able to get away at this particular season, therefore in the accompanying illustrations I have endeavoured to show costumes suited to all the occasions when we are enjoying ourselves away from home.

Tailor-made garments are, of course, essential; and Messrs. Benjamin, of Ulster House, Conduit Street, have always been famous for useful travelling clothes that combine fashion and grace with utility. The garment in the accompanying illustration shows a most useful skirt with four bands of braid; the bodice is made with a cape, and there are full puffs to the sleeves. It needs but little description, so faithfully is it delineated here.

A jacket and waistcoat are what almost every woman wears; but it is not everybody who is able to get one really well cut, as in the accompanying sketch on page 713, which also emanates from the firm of Benjamin & Son. It has, as you see, a silk-lined revers, and the sleeves are fully gathered on the shoulders. The waistcoat is of the newest cut, double-breasted and pointed slightly at the waist. It can, as occasion requires, be replaced by shirts or blouses which are so much worn this year.

Linen dresses of almost every hue have been the fashion all the summer long, but in travelling they have this drawback—that they are apt to become too quickly soiled, and it is a capital plan to replace them with some more substantial material: but in the country and on the river there is nothing so pretty as the white duck which has been used for the jacket in the illustration on page 714. The front is cut loose, the back close-fitting, and the lapels seem to form a portion of the large frilled collar, which turns down from the neck, and is so cleverly cut that it has a sufficient fulness to rest comfortably over the top of the sleeves, and thus proves becoming to the shoulders. It can be worn with a duck skirt and blouse, or, indeed, with any skirt; and in the present instance is accompanied by a cream-coloured straw sailor hat, having a band of pink and cream ribbon round the crown, and a small bow on the left side. This emanates from the firm of Messrs. Redmayne & Co., Bond Street.

Every year some one garment is intro-

duced which is perfectly and entirely new, and the one that signalises 1893 I have attempted to portray in the costume shown on page 715.

It is a grey alpaca coat and skirt cut in the new style—namely, with an all-round basque on the cross, almost long enough to form an upper skirt, which in the front is sewn to the waistband and not to the upper part of the jacket. This is cut straight at the waist, like an Eton jacket. In the present instance the alpaca is of a grey tint trimmed with black; the jacket is cut all in one at the back, and the lapels, fronts, and waist-line are all trimmed with black, matching the triple band on the sleeve, which is cut



A USEFUL HOLIDAY COSTUME.
(By Messrs. Benjamin, Conduit Street, W.)

full, and high on the shoulders. The shirt is of soft black silk with a frill in the centre. The hat that accompanies it is made of black chip slightly bent at the side, with a few flowers under the brim and a bunch of roses outside in front, supplemented by feathers and Chantilly lace.

After a good deal of personal experience in summer travelling, when the weather is hot, I am inclined to think there is no material like alpaca. It throws off the dust, stands any amount of knocking about, and is light and cool. It is not so durable as tweed, nor will it stand the same amount of hard wear ; but tweed is not always bearable when the barometer is high. One word of advice, however, I would give to those who are starting for the Continent, bent on much walking, and that is, to wear either silk or woollen stockings, the latter preferable, for silk soon runs into holes ; but whichever is chosen, they should be well soaped on the inside with a piece of hard, dry, yellow soap, which prevents the feet getting rubbed or sore.

The illustration on page 716 is of a pretty new blouse made in pink and green shaded serpentine silk, with cross-over fronts, the ends passed to the back, brought round again and tied together in a bow at the side. They have the high fashionable collar, the sleeves puffed at the top, and the triple cross-way bands at the wrist. The hat which accompanies this blouse is a cream chip, having at the edge a bordering of fancy straw trimmed with green and pink chiffon interspersed with pink roses and green wreaths.

Collar Bands.

I want specially to draw your attention to the band that encircles the throat of this blouse, to which, of course, it belongs ; but women this year have been having a number of such collar bands in different colours and materials made to attach to their dresses. It is only the very best dressmakers who are able, it would seem, to make a deep collar band set round the throat if sufficiently high, but these detachable bands get over the difficulty. They are constructed of a cross-way piece of material, which, with the turnings-in, should be cut six inches across, the edges tacked down inside. The exact size round the throat must then be ascertained, and the material cut sufficiently long, so that when the ends are gathered perpendicularly into the depth required, the tiny piece that is left when the band is hooked together forms a sort of fraise down the centre of the back or front ; for, of course, it becomes a matter of choice where you fasten it. In our sketch the join is hidden by rosettes, which is an admirable plan, but not so agreeable to the wearer as the mode I have been describing. Bands of this sort, made of white, pink, or any other coloured chiffon, or green or red velvet, give a dressy appearance to the throat at once, and are a vast improvement to the toilette.

Sleeves.

When the London season began this year an attempt was made to introduce broad, full sleeves having a sloping effect, but they proved so unbecoming that,



NEW DOUBLE-BREASTED WAISTCOAT AND JACKET.
(By Messrs. Benjamin, Conduit Street, W.)

though we have abandoned the egregiously high shoulders of last year, we still show a predilection for height. I have noticed that home-made blouses were often defective, as regards the sleeve, when made of soft silk or other thin material, because they at once became limp, and utterly refused to stand up according to regulations ; but when a blouse came home from a very good dressmaker, I found this was obviated by inserting inside the sleeve a little frill of black silk. I can tell you exactly how this is made. A piece of silk is cut out in notches at the edge ; it is ten inches long and four and a half deep, gathered into a band at the top four and a half inches long, and so sewn into the armhole. It makes all the difference in the world in the set of the blouse, and it is so simple that anybody could manage it.

Jacket Bodices.

I am now going to ask you to turn your attention once again to the alpaca dress on page 715 and the new form of jacket bodice. You will note that the basque is made of a double piece of material, both cut on the cross ; and there are such a diversity of modes of making these jacket bodices, that during the many gay gatherings of the season I have paid special attention to them. For out-door wear, capes have been done to death, but they remain the fashion, and will, I think, continue to do so throughout this year. But there is a pretty make of useful jacket which will be so much worn this autumn that I think you ought to realise it. There is either no seam at all at the back, or there is only one down the centre, and it is made full, the fullness being gathered beneath the waist-belt, which

sometimes encircles the waist, but more frequently ends under the arm, or is passed through a slit there and is hooked under the open front. The vest, as in the jacket in the illustration on the opposite page, is cut on the cross at the back, but in front it is generally on the straight. The fronts do not meet, but turn back with revers, either allowing the front of the dress to be visible, or there is a deep fall of lace or silk, the fulness of which is kept in by the belt; or, for smart occasions, an embroidered vest, such as white cloth worked in gold, is to be seen. But for country wear and for travelling this sort of jacket will be found invaluable, and stylish-looking to boot.

There are also many jacket bodices which are worn indoors and out of doors besides. Some of the newest of these have a triple flounce at the waist, about five to six inches deep, cut on the cross, not very full but overlapping each other, and generally edged with black baby ribbon or velvet. It is a style which is particularly attractive for light-coloured shot-silks and crépons. The fronts are turned back with large lapels, but are cut to the figure, and below these are shown three large buttons on each side of the waist in a perpendicular row.

These buttons are a matter of much importance in

Paris. Many of them are exquisitely painted with the beauties of the period of Louis XV. and XVI., others are made of repoussé silver or finely-cut steel; but they are mostly the size of a florin.

Among the other revivals from the time of Louis XV. there is a similar jacket which has a short double cross-way flounce at the back, but it ends under the arm, the fronts being cut straight at the waist-line. When this is made in the shot and striped silks now so fashionable, it really is exceedingly pretty.

Skirts.

Englishwomen have refused to adopt the over-full skirts, but they have taken kindly to the extinguisher shape, and both double and treble skirts are worn; while many of the black, grey, and shot grenadines are made with a full gathered flounce sewn to the waist, which is really a basque, and nearly reaches to the knee. It is edged with bands of satin ribbon alternating with lace insertion let in to the material. The flounces, which come from the knee in one depth to the hem, where they are edged with a gathered flounce, are certainly a new and well-worn style. The severely plain skirts are out of date.

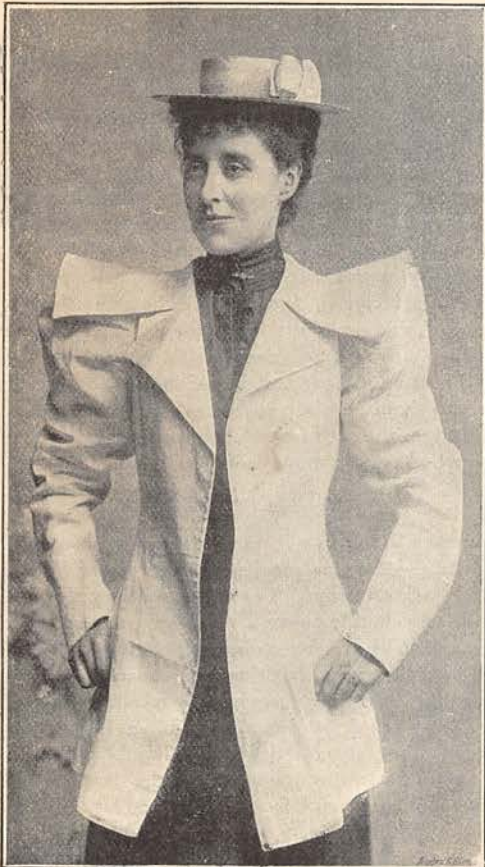
Trimmings.

The one form of trimming this year which has been most fashionable I can recommend as not costly, viz., the insertions of a heavy make of cream lace. The usual width is from one inch to an inch and a half. At Ascot and other large fashionable meetings I saw a number of dresses which had horizontal rows of this sort of lace carried entirely up the skirt and bodice. The latter was made full, and black grenadine especially displayed bands of this sort round the hem of the skirt and round the capes, and black lace of the same nature was used on shot and chiné silks. One of the newest ideas is a sort of over-skirt of black lace, or rather black net, worn over a complete shot or check skirt, the over-skirt being frequently of just the same thin materials which a year or two ago we should have considered only suitable for ball-gowns.

The very hot weather we have had this year has caused chiffon and mousseline de soie to be almost universally worn. Many white chiffon dresses have been made up for day wear over a thin silk, and a great many bodices of light green colour, plain pink, or shot-silk have been covered with accordion-pleated black chiffon, falling also over the sleeve, and sometimes drawn in at the wrist to a band, for the Bishop form of sleeve has been a new fashion.

Lace.

Lace of every kind is worn for day and evening dresses. The marriage of the Duke and Duchess of York has given a great impetus to the Honiton lace industry, and, curiously enough, morning dresses have been trimmed with rare Old English, Flemish, Spanish, and Italian Point. Not only have these been employed for the capes and braces on the bodices, but they have been festooned on the skirt, and I would strongly advise women who have any



WHITE DUCK JACKET.

(By Messrs. Reimayne, Bond Street, W.)

store of lace by them to look it up, and to use it without stint, for they will never have a better opportunity.

Pockets and Bags.

Without doubt our sex will go through any amount of inconvenience if they can only be in the fashion, and this is illustrated forcibly by the daily inconvenience they endure in finding their way to their pockets. It could hardly be imagined that anyone would think it reasonable to place a pocket, containing a purse and keys and all the odds and ends that civilised beings are apt to want, beside the placket-hole, which can only remain permanently closed by a button or a hook and eye that fastens across the pocket, leaving no room for the hand; moreover, it becomes absolutely necessary for the wearer of such a dress to rise before she can obtain access to this pocket.

It is not surprising, therefore, that a great many women who have anything to do should carry bags; and a novel one has of late been patented by a member of our aristocracy, which contains four divisions, one reserved for a purse, and another for card-case and notebook. When the bag is opened the purse cannot be reached without undoing an intermediary barrier, thus rendering it absolutely thief-proof. You often see fashionably-dressed women carrying a velvet or brocaded reticule. These are made sack-shaped, with a heading drawn in with ribbon strings, by which they are suspended to the arm. A pretty little bridesmaid's dress found the greatest favour with the young people, from the fact that in front of the skirt a similar pocket had been sewn, so that the small hands could easily find it; and they at all events had the comfort of being able to reach their pockets on the instant.

Cotton Gowns.

For the benefit of those who make their own dresses I will describe a simple style of cotton gown. It is a plain

skirt with three bands of coarse lace insertion round the hem, a full bodice back and front, with a pointed belt edged with lace, and below it a deep flounce sewn on to the bodice and forming a basque, also edged with lace insertion. The sleeves have a full puff to the elbow, and are narrow to the wrist. There is an all-round cape on the shoulders, edged with lace, which opens in front and is sewn to a collar-band. It is not, however, movable.

In Paris some decided double skirts are worn, one over the other, and the upper one is frequently arranged at the back to open down the centre, the fulness forming a cascade at one end, tucked over the belt and not under it.

Fichus.

We have associated the name of Marie Antoinette with one of the most picturesque additions to our gowns that we have had for many years. These are made in lace, of a piece of the material, and of chiffon just frilled and crossed in front, tying at the back in a large bow. It depends much, of course, how these are put on; but even with a little care they cannot fail to be graceful.

Underlinen.

We always run our fashions to death, and now all kinds of underlinen appear to be trimmed with the Pierrot frills, which are almost a quarter of a yard deep, and are put on as full as possible. Some are edged with lace, others are embroidered in a colour. We are outliving many prejudices, and one of these is the general objection to coloured underlinen. The

very prettiest nightgowns with these new frills are made in pink French cambric muslin (that washes well), also in light blue and heliotrope (which do not).

Petticoats have deeper lace frills than of yore, and I have come across a capital novelty in the "Extendable" petticoat, which is made in colours as well as in white. It has what appears to be a wired cord



GREY ALPACA TRAVELLING COSTUME.
(By Messrs. Redmayne, Bond Street, W.)



A NEW BLOUSE.

(By Messrs. Redmayne, Bond Street, W.)

run in from the hem to the waist at the back and to the knee in front, that has the effect of keeping the skirt of the dress out well.

Dress Ornamentation.

A new dress trimming has come into vogue. Satins with brocaded stripes have these severally cut up and divided, and then embroidered in gold and tinsel threads, when the bands thus made serve to divide bouillonées or are placed horizontally on the skirt. They are also introduced as a heading to lace braces on bodices. It is an idea that is likely to be greatly enlarged upon as the Season advances, and I am inclined to think that amateurs might profit by the notion and carry it out themselves at home, only they must be careful to obtain good metal threads, or the result will be by no means a success.

Epaulettes are being formed of two straight frills edged with an inch-wide galon, and these very often match the yoke in colour, mostly in contrast to the bodice. For example, a fawn-coloured gown of some woollen material would be made with a pink silk yoke and pink silk epaulettes. The rainbow chiffon, in bright and brilliant tones merging into each other, is being employed on light silks and satins for morning fête dresses with the most excellent result. For example, a light pearl-grey satin would have a deep flounce of this round the feet, and braces on the shoulder, the upper portion of the sleeve covered with flounces of the same.

Veils.

A novel idea in veils attached to bonnets is that they should be made of very thin spotted tulle, arranged in longitudinal pleats which, apparently, meet towards the mouth. The description sounds as if the features might be obscured, but this is not the case; indeed, the face is shown to greater advantage, but it requires skilful treatment.

Coloured tulle veils, with black or white spots, were being sold in large quantities in London during the July sale-time, and at very reduced rates, possibly because they have not proved a success; and I would advise anybody who had an idea of wearing a violet spotted veil to see the effect of it on a friend before they apply it to their own use.

Colours.

Green is one of the most fashionable day-colours this year, and it has proved a very excellent accompaniment to black. Many black grenadines, crépon and satin skirts have been worn with green bodices covered with kilt-pleated lisse. Dinner-gowns in light green satin have been bordered with rouleaux of darker green velvet, and the tender tone of the willows has been a great favourite for full dress. The bodices made of brocade, in contrast to the skirt, have shown very wonderful amalgamations. Eminence, which is the brightest of pink purple, has been worn as an accompaniment to both light green and pink, and light yellow satin has formed the groundwork to bunches of floral sprays, of every colour under the sun.

Cool Gowns.

The linen dresses have had such a great success that it is by no means wonderful that several varieties have been introduced in them. For a long time they were made all on one model—a plain skirt and an open jacket-bodice. Now the skirt has been retained, but in lieu of the jacket a silk blouse is worn and a linen cape cut on a new principle, namely, in three decided frills as full as it is possible to have them, the upper one cut up on the shoulder. These have a great element of simplicity.

Travelling Cloaks.

People who are travelling will find that they cannot dispense with a useful and comfortable travelling-cloak. Some of the newest are made in fine cloth, principally of fawn or beige colour, with a flounce at the foot, which is cut on the newest principle, namely, of a rounded piece of material, so that it is scanty at the head and extra full at the lower portion.

Coats are by no means out of date, whether the term is applied to a sort of ulster or to a three-quarter cloak, or to a long double-breasted jacket. The latter are distinguished by broad revers, from behind which rises a wide deep collar. This gives the necessary breadth on the shoulders, which is the inexorable law.

The best mackintoshes for keeping out the rain must display the indiarubber at the back, unless they are lined with silk.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

(With Illustrations photographed from life by Walery, Regent Street, W.)

IT is pleasant to get away from all the hurly-burly of London, to the full enjoyment of sport which the first of September brings to those who are enemies to the partridge. August is given up to the delights of the seaside; a merry time in the Isle of Wight for those who can compass it, and the destruction of grouse to such as can cross the Border for the all-important twelfth.

But life is not made up entirely of holidays, and there are thousands of her Majesty's faithful subjects who find home all absorbing for the twelve months of the year, while others turn their steps homewards after August is over. So in my account of what the world is wearing, and ought to wear in the future, I shall attempt to meet the requirements of all, whether they be pleasure-seekers or the hard-working folks to whom the world owes the best thanks. I am beginning the illustrations with a really useful hat from Messrs. Henry Heath & Co., 105, Oxford Street.

It is known as the "Beaufort" hat and needs no description, but I think you will agree with me that there are few women it would not suit. This firm have always been famous for the perfection of their headgear, especially in felt, and for those ladies who are likely to endure any stress of weather, I would recommend the thoroughly serviceable kind with waterproof silk galon, which cannot injure; while those who hunt should not neglect the soft-fitting kind, which even, in case of a tumble, would protect the head.

There are many new shapes in hats just now, but they generally adhere closely to the head, and those which are in the best style are fashioned on the idea of the boat shape. A good felt will stand any amount of knocking about, and should be capable of

being rolled up and put in the pocket when it becomes a question of travelling.

Waterproofs.

Besides hats, Messrs. Henry Heath have had a kindly care for those ladies who journey to the Lake districts and other humid quarters, and the waterproofs from this firm have a world-wide celebrity. The one I have illustrated here is aptly named the "Dreadnought."

It is absolutely rain-proof, and while it answers all the purposes of a waterproof, it is neither unbecoming nor unsightly.

Another useful little shape for a shower-proof cloak, which, however, will stand a good deal of wear, is made on the lines of the old circular, but is cut in three seams down the centre of the back, having a join in the middle, where it is formed into a box pleat giving the necessary fulness. It is amply gathered on the shoulders and has a triple cape, so that it fulfils all the requirements of fashion. The hands are slipped through side openings, which is its

only drawback, for if the hand emerges the sleeve gets wet, but it is quite possible to hold up the gown well beneath, and when it is buttoned down the front the wearer can defy wind and weather.

One other shape wins my approval. It has a detachable cape, so that for driving you can wear the cape without the rest of the cloak, and the arms are left free.

From some experience, I am inclined to think that it is impossible to have a really good waterproof that will stand an absolute downpour without showing the gutta-percha on the reverse side; others are shower-proof, but that is all.



THE "BEAUFORT" HAT.

(By Messrs. Heath, Oxford Street, W.)

Capes.

The Scarborough cape in the illustration emanates from the firm of Messrs Dickins & Jones, Hanover House, Regent Street. You will notice the new frill which accompanies it, and it is certainly most becoming to a slender figure. I have of late made a complete study of these capes, and each month they seem to grow wider and more important.

However, I now propose to tell you of a novel form, the idea of which I think we owe to the Puritans. It is a mere pointed kerchief, or rather half-handkerchief, the point coming in the centre of the back, and the two ends meeting in front without any fulness at all. This is the newest shape, and is being reproduced in silk, velvet and woollen fabrics, having no trimming beyond either a little embroidery or braiding at the edge.

Occasionally, however, the pointed kerchief is made much smaller, the points ending between the shoulders, and being supplemented by a deep frill of lace, which softens it and makes it more elegant. This comes certainly within the compass of the home dress-maker.

Accordion-pleated Gowns.

Whoever invented accordion pleating must be content with the result. I have presented to you an accordion-pleated dress made by Messrs. Dickins & Jones suitable for any light material, which will, I think, commend itself to your notice as much as it has to mine.

It is light, graceful, and most becoming. This year many gowns have had the bodice covered with accordion pleats in lisse, and I commend this idea to anybody who has a silk gown by her which has lost its original freshness; but the fashion was not at all brought in for that purpose. The richest new silks have been thus treated and always with success, and it is not only the bodices but skirts, mantles and sleeves that have been thus treated, and for the fronts of tea-gowns there is certainly nothing better. It is possible to have any material of almost any width treated in this way.

Hooks and Eyes.

We have of late, what with crossing bodices, and other inventions, abjured apparently any fastenings whatever, those that exist being skilfully hidden. Where they have been visible, buttons have been more generally represented than hooks and eyes, but judging from the number of new inventions, there is a reaction under this head.

First of all, a capital hook and eye have been brought out, which by means of a twist or bend cannot come undone, and this is the chief drawback to hooks; but they have another, namely, the tiresome way in which they are apt to catch in lace and material. Now, fertile brains have brought out an improvement, namely, the "Reform" hooks and eyes.

In these the heads of the hooks and eyes, instead of being close set together, are drawn out in a straight line, extending to the width of half an inch. They

have the usual circle at each end, and it is intended that they should be sewn side by side, forming a continuous line of metal down the front of the dress, thereby preventing the bodice gaping. They are to be sewn on at the junction of the eyes or the hooks with the cross stitch, and the hooks display a bend in them which prevents them coming undone. The English market has been flooded with them, and anybody can sew them on without any fear of the eye and the hook not being opposite each other—a common fault in inferior dressmaking. They certainly improve the fit of the dresses, and it is claimed for them that they will withstand the ravages of the washerwoman, and that is saying a great deal.

Seaside Gowns.

Serge is the most fashionable and favourite material of the year, and it is to be had, and moreover to be recommended, first in navy blue, then in white, and then in a long range of tints. Among the prettiest I have seen lately is an electric blue trimmed with black braid, a broad and a narrow one being perhaps most in favour.

Serge admits of great simplicity and admirable decoration. The open coat never goes out of favour nowadays, for it is capable of being worn with blouses



SHOWER-PROOF CAPE.

(By Messrs. Heath, Oxford Street, W.)



DRIVING CAPE.

(By Messrs. Heath, Oxford Street, W.)

and with waistcoats. Silver buttons, and buttons of many varieties add to the smartness of such gowns. Of course, a plain skirt is always useful, but it is newer to show a side opening with a simulated under-petticoat, a result produced by an under-breadth. Red is always effective on the river and in a country landscape, and on this account a crimson serge trimmed with white has been well worn in the Isle of Wight and at many other fashionable resorts.

A new cut of bodice ends like a low one on the shoulders with a deep frill, the upper portion being white or some other vivid contrast. Occasionally this upper portion is trimmed with close set rows of braid, a favourite style of adornment for the large, fashionable revers.

But these shoulder frills are newer, and white woollen waistcoats are preferred to white linen ones. The sleeveless zouaves are almost an indispensable adjunct to shirts, and smart women desiring smart garments trim white serge with gold.

Garden Party Gowns.

But in another few weeks it will be too late to wear white. For the moment there is nothing better than a white foulard, or a flowered foulard, on a white or cream-coloured gown. This gives an opportunity, if desired, of wearing brocaded cloaks of a richer silk in harmony, or sometimes velvet coats with handsome

lace ruffles—a perfectly charming style applied with marked success to bridesmaids' costumes.

Blouses.

The variety in these is so great that I am hesitating ere I enter on the subject. A useful stand-by in the wardrobe, second to none in the matter of fashion, is the black satin blouse, which may be quite plain or trimmed with écreu lace insertion. Some are a combination of embroidered lace and handsome velvet used for capes and epaulettes; and all shades and makes of silks seem to be pressed into the service of blouses. Many of the thin makes have bands of lace insertion across; a favourite style, by the bye, for trimming washing dresses, the horizontal insertions being then carried down the entire depth of the skirt.

Fashionable Gowns.

Just for the moment, cool dresses are a consideration, and nothing is so comfortable to wear as the inevitable linen suits, plain skirts, loose jacket, and wide lapels; but they are apt to become limp all too soon, and flannel is preferable, especially when cut after the order of a man's morning coat, which is a novel but an excellent notion. We have come back to muslins—pure white muslin of twenty years ago; and in the latter days of August I was present at a pretty wedding, where the bridesmaids appeared in white muslin gowns with a Valenciennes flounce at the hem of the skirt, the bodices trimmed with frills of the same lace, and pretty fichus of pink serpentine gauze, a colour which repeated itself in the roses (real) which nestled in the waistband and the (artificial) roses that adorned the hats, partly made of burnt straw. The brims were edged with the straw, but chiefly composed of Valenciennes lace, which was allowed to remain transparent. It was quite an ideal bridesmaid's dress.

I hardly ever go to a garden party in the country without seeing an embroidered muslin, and costumes of this material are generally accompanied by a black chip hat, tied under the chin with black velvet—the same sort of velvet being used for waistbands and any additional trimmings necessary on the dress.

Suitable Dressing.

Whatever critics may say, Englishwomen have learned to dress far better than they used to do, but they still err in the matter of suitability; and we have so suffered from the heat all this summer, that I am afraid we have been too fond of wearing the linen gowns, which were cool and comfortable, at functions where a fuller style of dress was necessary. In London it is a fair criterion to go by, that when men wear frock coats and tall hats, women should appear in full morning dress—that is, in a dressy style of costume. These ordinary morning dresses have taken more hold with us because it has become the fashion of late years to rise early and be in Hyde Park about ten o'clock in the morning, when the riders have bestirred themselves to put in an appearance also. The most curious carelessness is the order of that hour

of the day, and it is quite curious to see some of our smartest riders appearing in loose blouse bodices, with their habit skirts, sailor hats, and sometimes covert coats; and they look as if they were riding in the home paddock, having just for the moment dropped the dress skirt and slipped on the habit skirt. Nothing could be more unlike the trim smartness which used to characterise the riding gear in the Park a few years back. Men follow suit, and the party look as if they were bent on cub hunting. All this has its advantages and its disadvantages, too.

Hairdressing.

Coils at the back of the head are much worn, and I have lately been introduced to what is called the "nest" chignon, which had three twisted curls in the centre and a roll of hair on the outside. It is a good shape on the head, and is becoming. The parting



NEW FRILL ON "SCARBOROUGH" CAPE.

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



BACK VIEW OF DRIVING CAPE.

which was supposed to have been brought in as a matter of course a year ago, has really not found so many adherents, and we are inclined to keep to the fringes of soft curls, which suit most English faces. The newest feature in them is that they are brought down in a decided point in the centre of the forehead. It is impossible to fix any law with regard to hairdressing, because every woman would suit her own inclinations to-morrow; and while some still dress the hair high at the back, especially for the evening, so that it is seen well from the front, the general tendency is to place it low down, whether it be a twist of hair or the "bun," which is considered somewhat common, or the three perpendicular curls that are protected by an invisible net.

The Grecian coil has come back to us again. The way to effect this is to start the twist like the loop of a bow, which is allowed to stand out from the head, the rest of the hair being coiled round it. Those who predict on the subject of fashion assure me that we are coming back, not only to the real old chignon, but to the chenille nets of years ago. These are not put sufficiently low to spoil the collar, but we cannot say much in favour of the elegance or grace of this style. A chignon is bad enough in itself; it would certainly not be improved by the addition of the heavy net. "If beauty draws us by a single hair," consider how all-important this question of hairdressing becomes.

I should like here to raise my voice on the subject of

Hair Dyeing,

which is such a common failing among women now and so fatal to the preservation of their appearance.

Depend upon it, women pay either too much attention to their hair or too little. The coarser kind of hair, which is generally abundant, demands a great deal of brushing, but brushing is destructive to fine and weak hair, frequently pulling it out by the roots and breaking it.

In this case, the brushing should be confined to keeping it perfectly clean and bright. Too many washes are equally bad, and the simpler the concoctions the better. All scalps do not require stimulation, and a woman in good health should only aim at keeping the skin of her head perfectly clean.

The hair often becomes dull from a want of this ordinary care, and then in an evil moment its owner has recourse to some of those specious liquids which are supposed to brighten it, and give it just the fashionable colour which everybody desires. For the time the result is all that could be wished, but by-and-by anybody could detect the use of some restorer, and having once begun it cannot be left off. Unless the greatest care is taken, it is possible to detect the darkening line where the hair grows and the dye has not taken hold.

Depend upon it, Nature knows best. The natural colour of the hair is the tint that suits the complexion, the eyes, and the rest of the face; and even when grey hairs do come, they soften the effect of years and the lines and wrinkles that time will set. But with good health and a proper attention to the head, grey hairs are long delayed. They come sooner in our generation than they used to do in those of our predecessors, because we have dried up the natural moisture of the head with the use of hot irons; and it has been the fashion, in order to make the curls and waves in our tresses, to keep the hair too dry. A little grease at the roots is an old-fashioned treatment which should not be abused and should not be forgotten. There is nothing so common as the terrible red-brown dye with which society has elected to disguise the natural beauty of hair.



ACCORDION-PLEATED COSTUME.
(By Messrs. Dickins & Jones, Regent Street, W.)

THE TRUEST GENTLEMAN.

WHO IS THE TRUEST GENTLEMAN?

O, seek the homes of high estate,
 The ways and places of the great,
 And find him, find him, if you can,
 The noblest, truest gentleman.
 Go, seek him in the world of art,
 The camp, the senate, or the mart;
 And will you find him there? you say;
 I answer neither yea nor nay;
 The bluest blood that ever ran
 Makes not alone a gentleman!

Or would you seek a peasant's cot,
 To find him one of humble lot,
 Who wears a fustian coat, maybe,
 And deems it no humility?
 Who toils all day with willing hands,

And sings across his master's lands?
 Is he a gentleman? you say;
 I answer neither yea nor nay;
 For fustian coat and face of tan
 Make not alone a gentleman!

But if he true and tender be,
 It matters not what his degree;
 You'll know him, wheresoe'er he stands,
 By token of his heart and hands.
 He guards the weak, he scorns the proud,
 And follows not the fickle crowd
 Reveres true women gold above,
 And worships one with deeds of love;
 —'Tis he, 'tis he, since time began,
 He is the truest gentleman!

FREDERIC E. WEATHERLY.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

(With Illustrations photographed from life by Watery, Regent Street, W.)

THE SEPTIMUS CAPE IN MINK.

(By Mesdames Victory, 162, Regent Street, W.)

TIME flies. Here is October again, with its exquisite shadows, its glory of changing foliage, its bright autumn sunshine, and occasionally its dark days.

All the preparations, or nearly all, in the way of manufactured articles for women's dress during autumn and winter are complete, but there are many changes looming in the future, with regard to the mode in which they are likely to be made up; so I shall describe the

New Woollens.

Colour is the key-note of the season's new woollens; neither the jay nor the peacock can surpass us now in the gaiety of its plumage. Every colour under the sun would seem to have been introduced into the fabrics with which, for the last few months, the manufacturers have been busying themselves. "Hopsacking" has been brought out in two or three different kinds of weaving, but the generally conceived idea of what this stuff is has not been neglected; and real hopsacking is simply shot-cloth, woven like the ordinary

hopsacking. Varieties, however, of weaving have been introduced, such as huge basket-work designs and curious diagonal effects.

The drapers tell you that plain materials are out of date, but this is not at all so; plain colours are always worn, and well worn too; these, however, are not new. What is new is the marvellous combinations of all kinds of tints with which we have not only to familiarise our eyes, but our tastes. Seen in the piece, they seem garish and overdone, but in truth, when you come to examine them separately, you find that there is an element of beauty in the graceful manner in which the colourings are blended. I have been devoting some time to examining a large collection of the newest fabrics, and in them I find violet combined with green, brown with blue, black with pretty well every tint under the sun, electric with brown, and brown with green. Plums, peach-pinks, and Eminence shades will be a great deal worn, and are mixed with black. Blue and pink are frequently combined, blue and fawn, red and green, red and slate colour. In some of the new cloths three and four colours are combined; but, as a rule, we are content with green and putty-colour, blue and pearl, petunia and grass-green with white.

Every material is shot; besides this, round spots and oblique spots in silk of a contrasting colour are thrown on many of the new fabrics. Woollen crêpe in black and colours is sure to be well worn, and there are all kinds of interplaited lines and patterns which give substance to the cloth. The favourite make has upstanding loops and tufts in imitation of astrakan. The diagonal weaving and the basket-work are two salient ideas, but there is another: a long range of crochet cloths, which have a crochet silk design of a light tint carried over the surface. Shaded stripes and sombre effects of every kind are the mode, and some of these are thrown on a fancy ground. The chameleon cloths are truly wonderful, with their many tones of colour and their zig-zag lines of silk. Checks and brocades are in the minority, but there are many reps and many matelassé effects; and all the more costly kind of cloths bring to mind chenille, and show such curious weaving and such curious mixtures of colours, that words fail me to describe them. Sometimes we see lightning effects; and occasionally tinsel threads add to the redundancy of colour and smartness. Fancy weaving gives substance to some of the newer cloths, and the jardinière mixtures of colour in these more expensive kinds are altogether remarkable; and so are the marbled cloths. The manufacturers may certainly congratulate themselves that they have left no stone unturned in order to bring about a satisfactory result to their labours.

Modes of Making.

Short useful skirts, not overfull, are to be the fashion for tailor-made gowns. Skirts and blouses are the dominant idea, and some of the skirts are sewn to a well-boned well-fitting corselet, that reaches to within two inches under the arm, then a softer material in silk or wool is gathered to it, and set in a neck band, which fastens at the back. Jackets for both in and outdoors are made to be worn with them, having wide pleated capes over the shoulders, and coming from under double revers, which taper off to the waist. Another charming style is a bodice ending at the waist, and opening in a V form to the band with velvet revers. A short Laureate jacket peeps beneath back and front, and the sleeves are a puff of velvet to the elbow, and tight to the wrist. These open fronts showing no fastening are stylish, and give the opportunity of wearing bright colours under the chin: peculiarly becoming with neutral-toned gowns, and well adapted to display and emphasise a colour in the weaving.

Fur.

Wise women turn their attention not later than the present month to fur; and to aid those that are hesitating, I have illustrated two capes designed by Victory and Co., 162, Regent Street, W. The "Septimus" is of the pelerine order, made entirely of mink, and admirable in shape, the fulness on the shoulders being the special novelty. The "Marie" is of satin, bordered with chinchilla, a fur which has come once more greatly to the fore. How soft and charming it is, and how well it accords with all the grey tones in the material! Another old friend is *à la mode* once more—viz., ermine, which will be extensively used as the months go on for trimming mantles, a rival to the several sables.

Sealskin capes and jackets insensibly win our hearts, they are always becoming and warm. Large sleeves are *de rigueur*, and the best length for the jackets is a yard to forty-five inches. Skunk, beaver, and otter will not be banished, and those who have these skins may be quite content to wear them.

Hats and Bonnets.

I am indebted to Madame Lili, 7, Grafton Street, Bond Street, for the pretty hat and bonnet illustrated on the next page. The hat is of black coarse straw as far as the brim is concerned, but the crown is velvet and the trimming a shaded wing, a rosette nestling beneath the brim.

The bonnet is a combination of coloured straw and felt, trimmed with striped velvet, satin, ribbon, and white wing.

In Paris, toques are finding a great deal of favour; such a convenient fashion they are, for they can be adapted to young and old, and, by the addition of strings, can take the place of bonnets—a great consideration in travelling, or, indeed, at any time when but few packages are wanted. The resemblance is rendered all the closer from the fact that the bonnets are decidedly very small.

The gendarme head-dress continues to inspire the prettiest style of hats which turn upwards from the face and are often large, made of velvet. Indeed, velvet is used for everything, sometimes as a trimming, sometimes as a crown or a brim, or a lining to a brim; but it is always there. Satin antique is a favourite trimming also, especially for the plateaux, bent as they are into every conceivable form. Felt plateaux are selling by thousands, and many of the felt hats are of one colour outside and another inside. Black externally displays fawn beneath, matching the trimming, or perhaps pink, peacock, violet, or red. Rich royal blue and sapphire are the two newest colours; they resemble each other, but are not quite alike.

Trim your hats, bonnets, and dresses with steel, and you cannot do wrong. In millinery, jet is often combined with it in most important-looking ornaments.

The magpie mixture, black and white, is in favour, so are green and white. Wired lace will be introduced even throughout the winter, and guipure worked in gold.

Large bows of velvet in bright colours laid flat on the crowns are a new and simple mode of trimming.

But you must be wishing to know what to order for the country. For daily hard wear, a soft felt is



THE MARIE CAPE, BORDERED WITH CHINCHILLA.
(By Mesdames Victory, 162, Regent Street, W.)



HAT WITH STRAW BRIM AND VELVET CROWN.
(By Madame Lili, 7, Grafton Street, Bond Street, W.)

the best, black or brown, with a cloven crown, a black watered ribbon bow, and edge bind, the brim turning up at the side, and more or less wide, according to taste, with a curled black cock plume. These are the newest modes, and commendable on the score of becomingness. Brown is the favourite colour, but beaver, biscuit, and the exact tint of burnt straw are also included in the millinery manufacturer's store.

If you are by the sea, or going on the sea, get a waterproof felt, trimmed and bound with patent leather, having a band of the leather round the low crown, formed at the side into a bow. The brims are wider than those of most sailor hats. One class of felt is stitched all over with black, and this shows up a great deal in the fashionable light colours.

The open curled brims which are worn are eminently becoming in the deerstalking and travelling hats. Quills are thrust through many bows, and the newest have jet paillettes all over them.

Hats, like caps, are novel; the crown is firm, but the brim is all wired lace, recalling the cap in which brave Charlotte Corday has been handed down to us.

Patent Dress Clasps.

Blouses and skirts are apt to become unattached couples. This is prevented by a new brass hook about a quarter of an inch across (having four holes for sewing on to the waistband) which catches into the gathers of the skirt.

Feathers.

The feather ornaments are exceedingly handsome this autumn. In ostrich and fancy mounts, sometimes fan-shaped, small black wings are universal.

Colours are curiously amalgamated in these plumes, and I see a great many Paradise plumes, both alone and blended with others, in the newest millinery, yellow and white being one of the favourite mixtures. Peacocks' feathers are also worn—we are getting over the old prejudice as to their ill-luck.

Feather boas of the best kind are well worn, but they require from four to five thicknesses of feathers, and many mantle and dress edgings are composed of bunches of triple ostrich tips at intervals.

Children's Fashions.

Dress for children demands a certain element of the picturesque; and this is certainly to be found in the short-waisted frock, photographed at Messrs. Liberty's, 218, Regent Street, and composed of wool crêpe and velveteen; the colours may be greatly varied, and the materials also, if desired. But the two used for the model seem peculiarly suitable.

The accompanying cloak in pink wool is lined with silk, and has three frilled capes, being as dainty a reproduction of the delightfully quaint garbs of years ago as you would be likely to find. The Cecil hat would be a fit accompaniment; and surely never was any bonnet devised so well suited to children as the Dutch, which is one of the specialities of the firm.

Day and Evening Gowns.

Black satin, harsh and unbecoming as it is, is likely to be worn all the winter, and for evening dress is frequently trimmed with kilt-pleated silk crêpe as far as the knee, and headed by a band of ribbon. Bodices are frequently entirely covered the same way, not only black, but also coloured, the accordion-pleated crêpe or *mousseline de soie* being always black.



BONNET OF COLOURED STRAW AND FELT.
(By Madame Lili, 7, Grafton Street, Bond Street, W.)

Long ends of ribbon on the material of the dress are frequently introduced in front, and are allowed to fall to the feet.

I advise all the young girls to study this subject of

Accordion Pleatings,

for many thin materials in evening gowns are used for the entire skirt thus treated. White gauze, with black velvet sashes fringed at the ends, is a charming combination, and sleeves are often made in a succession of puffs, with bands of velvet between.

Tea-gowns, too, are made with Watteau backs and accordion-pleated fronts, kept in to the figure with bands of ribbon or galon.

Flounces and Double Skirts.

Flounces with French hems or simply closely gathered are showing innumerable headings, and are not put on plainly, but waved round the skirt. Double skirts are a feature in autumn dresses. The upper one falls just below the knee. Bodices get shorter-waisted as the months go on, and belts are wider.

A Novelty in Wedding Gowns.

Hitherto we have been content to trim marriage gowns with virginal white or silver; now, however, gold is beginning to be used: on satin in fine lines of gold thread, and broad bands of Venetian white silk passementerie outlined with gold.

In the shires a beautiful girl, of noble lineage, elected to be married in the exact *facsimile* of her great-grandmother's wedding-dress. The chiné silk was woven for her in England from the dress displayed in the old family portrait. The ground was cream, but there was a faint floral pattern which meandered all over it in many colours. The fashion of the gown was a sacque, completely concealing the outlines of the figure. It fell in heavy pleats back and front, showing

the throat; broad bands of the silk fell from the shoulders to the hem of the long skirt, the sleeves were of rare old lace to the elbow, and the rarest Mechlin trimmed the neck and front. The bobbin net veil, as thin as thin could be, was edged with the same. It was an ideal garment.

Shot Fabrics.

Shot silks, shot woollens, shot ribbon, shot gauzes, shot velvets, all these distinguish our current fashions; and very wonderful are the colourings. Plain materials are being trimmed with the *changeantes* fabrics, as the French call them. No one nowadays could say that it is easy to give a sure opinion or definition as to colours. Like the chameleon, they assume as many aspects as there are people to see them.

Directoire Coat.

Invest in one of these. It is smart for morning wear, and is well adapted to a tea gown. It makes up well in white poplin, black velvet, or any of the many brocades of the day; and the revers can be concocted of almost any class of embroidery, the productions of Eastern or Western art, in metal or in silks. Of course, the largest and handsomest buttons must be arranged on each side of the front. The coats are worn over black or white lace skirts, and the waistcoats are clouded with lace.

Serge.

At present no material is more worn than serge, and the public have much to learn about it—knowledge in this, as in other matters, being power. It is made in navy-blue of fine, medium, and stout textures in double and single widths, one specialité being the schoolgirl serge, which is to be strongly recommended for the rising generation, who, in these days of active exercise, need what is good-looking and durable. The



GIRL'S EMPIRE FROCK IN WOOL CRÈPE AND VELVETEEN.

(By Messrs. Liberty, 213, Regent Street, W.)



GIRL'S CLOAK IN PINK WOOL LINED WITH SILK.
(By Messrs. Liberty, 218, Regent Street, W.)

boys' wants are met, too, by the schoolboy serges, and extra strong government serges.

There is a long range of fine makes of serge in light weights suitable for ladies and children, such as the Bournemouth, Kensington, Carlton, and Princess, to be had in navy-blue and black, the Alexandra having navy and white stripes, or black with coloured lines. There are stouter kinds, such as the Wellesley, many broad-ribbed serges and many fancy kinds, which include hopsack patterns. Serges for riding-habits are sold waterproofed or not waterproofed, and there is a special kind in grey and drab, as well as navy, for ladies' wear on tricycles. Another special make is devoted to nurses' uniform, and these have established a most excellent reputation in many of the leading nursing institutions. Almost all the requirements of dressing in the daytime may be met by serge. For mourning there is an excellent range of black suited to men, women and children. Yachting

people can find nothing so good. White serges have this great merit, that while they look well for evening wear, as also in the daytime, they can be made to renew their pristine freshness by washing. It is a stuff that cannot be too strongly recommended for girls.

Remnant Bundles.

Wise economy is a virtue which rapidly brings its own reward, and I would remind those to whom a penny saved is a penny earned that many large firms sell remnant bundles which are a great boon to large families. They are offered at a fixed rate in useful lengths, and at very low prices. They often contain pieces suitable for boys' suits, girls' dresses and cloaks, and leave a margin for seasonable charity. I know many families, whose time is less precious than their money, that send every year for one or two of these, and not only equip themselves, but many of their poorer neighbours. Many of these bundles contain twice as much stuff as you could buy for the same money per yard.

Sanitary Clothing.

No mind can exercise its full functions without health, therefore it behoves us all to see how we can best clothe ourselves consistently with health. Happily, both the public and the caterers of dress have taken the matter into their serious consideration, and the sanitary side of clothing the human form divine has been well provided for. The sanitary waterproof cloaks can be chosen by illustrations issued, with patterns, by many large houses to the dwellers in the country, and there is a numerous and valuable range of sanitary underclothing woven from pure cashmere wool. They combine the usual

garments of all kinds for men and women, often at most moderate prices, as well as chemises and nightdresses not so often met with, and sanitary under-bodices. For men there are under-vests and pants and sleeping suits.

Placket-Hole Closer.

There are but few women who have not suffered at some time or other from the placket-hole of their dress opening on most undesirable occasions, thereby spoiling their appearance. A clever but simple invention has been brought out to obviate this. It consists of a couple of pieces of steel, covered so that they can be sewn on to the edge of the placket-hole invisibly. They are united by a screw, which permits them to move apart or together. The lengths are 9, 10, or 11 inches, according to the opening. The placket closer is sewn to the waistband, so that when that is fastened, the closer must perforce be drawn together also.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

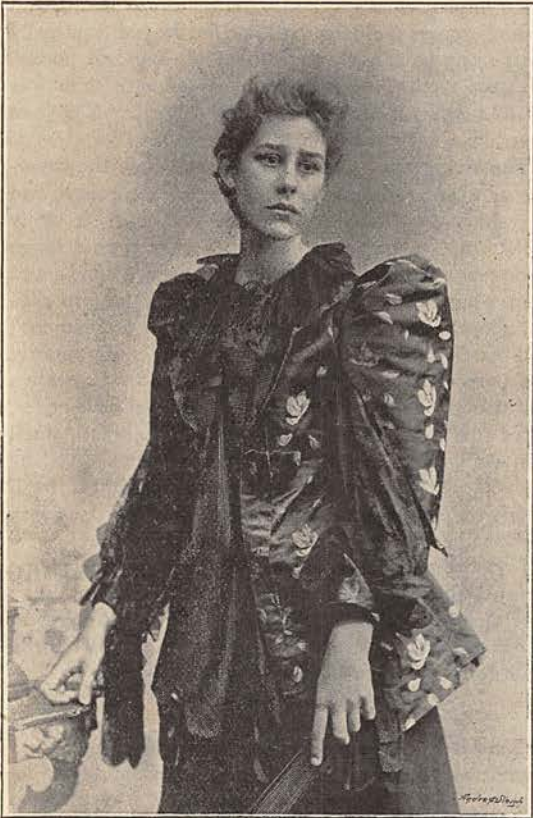
(With Illustrations photographed from life by Walery, Regent Street, W.)

THERE is an old saying, "Those who would be beautiful must take the pains thereof," and from a pretty long acquaintance with our sex, I find that few women refuse to make such sacrifices when they are required of them.

We have had such a glorious summer that a most severe winter is prophesied, and yet we are to wear silk more than we have done for some winters past, so it is to be hoped that coughs and colds will not be on the increase.

The Silks

of the season have, fortunately, much to recommend them, and much that is certainly new. There is a return to the small chiné patterns, and infinitesimal brocades that were in vogue when our mothers were young. But they have returned to us with a difference; some of these light-grounded chinés have narrow, close-set, black velvet Bayadere stripes carried across the material, giving it added richness. These chinés have shot grounds, for the shot or "changeant" effect, as the French call it, prevails in everything—woollen



BREAKFAST JACKET.

(Lady Brooke's Easton School of Embroidery, 58, New Bond Street, W.)

DRESSING JACKET.

(Lady Brooke's Easton School of Embroidery, 58, New Bond Street, W.)

and silk alike. We cannot complain of the colours: they are beautiful in themselves and exquisitely blended, and their brightness is calculated to enliven the often dismal darkness of the winter.

Young girls wanting evening dresses have been catered for in the most charming way with a thin, soft, white silk covered all over with a brocade either of jessamine, or baskets of flowers with garlands of roses, caught together by flowing ribbons and other such devices which young people love, and which are well suited to them.

For though there are many costly silks, there are others that are not at all expensive, and among these I must mention the washing silks, most suitable for skirts and blouses, twilled and shot, with checks formed of lines in several shades, as, for example, a shot white and gold ground, with red, pink, brown, and violet lines.

Satins,

plain and fancy, are the mode for evening wear, and second to none in beauty are the plain colours with the "Self" brocades, a term which means that the whole fabric is of uniform colour in peach and in pink: these are irresistible. If a mixture of tones be desired,

these satins can be trimmed with a contrasting colour.

There is, of course, a large variety of brocaded satins. In many the grounds are shot with white, and stiff conventional floral stripes appear between perpendicular lines ; then, again, detached bouquets are scattered sparsely over the foundation, sometimes only in white and the fundamental colour, while some of the newer and more remarkable patterns display natural tinted flowers : as, for example, peach primulas with green leaves on a grey satin. They have a great element of artistic beauty, and so have the bold feather patterns in marked contrast to the satin ground. But, as a broad rule, this winter the smaller the design the more fashionable.

Cream and light green are scattered over with full moons of many light colours, and crevette with yellow and grey close-set tear-drops. Still, the greatest novelty under the head of satin is the reversible ; green one side, yellow on the other ; tilleul outside, grass green inside, and so on.

Fashionable Colours.

Twill effects play their part in a long range of soft silks, which will be used for blouses, dresses, and linings, and their colours are so varied that if I detail them you will have an excellent notion of fashionable tones. The surahs are mostly shot : green with rose ; pink with blue ; grey with blue ; pink with gold ; and grey tones from the lightest pearl through a gamut of smoke and mouse-colour, slate and blue-grey, which is almost electric.

Have you ever sat by a river in the early autumn, and noted the various tints of green on its bank, in the meadows and the foliage that surround it? If you have, you can realise the variety of fashionable greens ; the deep emerald, the light willow, the blue serpent tints, the grass shades from rush to lettuce, the almonds and the mosses. The old violets are resuscitated side by side with petunias, peach and heliotrope, gold and every shade of yellow, even to tawny red, orange, and old gold.

Fawns shade with browns from chestnut and dark seal to tobacco and almond brown. Navy blue leads to turquoise sky and royal purple ; the pinks are roseate, and tread closely on the brightest of bright magenta and shade away into peach and are reconciled with scarlet, while pink blended with fawn has given us a new tinge.

Quite the newest of the new is the Malmsey shade, so called after that ill-fated wine. The old modes in

Glacé Silks

have been resuscitated. They are firm of substance, shot, and frequently striped horizontally, the stripes being spotted at intervals with a distinct colour. In others a matelassé stripe, with a tiny figure on the line, diversifies it, and distinctly novel are the combinations of green and gold and mauve and green.

All these, however, at some time or other we have seen before, but I have not—as yet—come across a corded, puckered, shot silk, which recalls the corded



CAPE OF BROWN CLOTH.

(By Messrs. Howell & James, Regent Street, W.)

sun-bonnets we used to wear as children, for the silk seems to be puckered on to narrow, close-set cords, blue and green combining in one pattern, and green and brown in another.

Quite new to me also is another range of silk, shot in such vivid contrasts as peach and green, woven with hair perpendicular, stripes on equally close horizontal cords ; the grounds are chiné, so that in every light it presented a new aspect. Other short and horizontal stripes appear on a crêpe ground, and a black mesh-like bobbin net is thrown on.

Chiné Designs.

If variety be charming, the new silks have, indeed, an added charm this season. There is a delightful range of corded silks, shot surahs with a broché pattern, infinitesimal in size but decisive in colour, and cheap poplinettes with "Self" satin brocades, singularly inexpensive. In

Velvets

there are even more decided novelties. This material has been watered in bold Moiré patterns. Moreover, it has been studded with pea spots in satin, which, instead of being in relief, are sunk into the pile. The miroir velvets, which are shot in charming mixtures, are also spotted and brocaded.

These many delightful materials have been turned to the greatest advantage, and in the accompanying

picture, photographed at Lady Brooke's Easton School of Embroidery, 58, New Bond Street, is an example of a most elegant

Breakfast Jacket,

made in pink doublé, lined with pink silk and trimmed with écru lace. The sleeve is turned up at the wrist with a bow of pink silk ribbon.

Sleeves in tea and breakfast jackets, as well as in dresses, are increasing rather than diminishing in size, and one of the great novelties is a circular cuff falling over the hand, cut in the form of a soup plate, with the hand thrust through it.

Jackets and Mantles.

Jackets are more worn than mantles this winter, but they have lengthened considerably, and now reach almost to the hem of the skirt, and have a square fur collar, but most importance is given to the upper part of the figure, and many have a band round the waist, and a square collar.

Capes

are so generally useful that the public are not likely to abandon them. The picture shows one made of brown cloth with a roll collar and full shoulder cape, trimmed in vandykes, with narrow and wide shaded braid, and made by Messrs. Howell & James, of Regent Street. But

Fur

maintains its importance. It has been introduced on dresses and cloaks alike, especially ermine, the particular revival of the year, of which the "Duchess of Fife" boa, herewith shown, is an excellent example.

This fur is also being employed on light cloths for evening mantles, and in pèlerine fashion on dresses and cloaks, the collar being continued to the hem of the gown in front.

The second fur cape, which, like that which bears the name of England's popular young duchess, emanates from the Grafton Fur Co., 164, New Bond Street, is made of broad tailed Persian astrakan, having a double frill of green velvet, edged with jet;

the stand-up collar trimmed also with jet, which in this instance is accompanied by ostrich tips. The lining is a rich black and gold satin.

The news from Paris with regard to

Millinery

is but scanty. The accompanying hat and bonnet from Madame Valerie, 17, New Burlington Street, will show

the prevailing styles. The hat is in brown felt, the brim caught up on the left side with two feathers and a panache of ostrich plumes standing up on the crown, intermixed with osprey. These show up well against the velvet and lace guipure, of which the crown is composed.

The bonnet is a useful one, made of jet and black velvet trimmed with metallic Mercury wings and rosettes. It has ribbon velvet strings.

Fireside Shopping.

Many large firms whose trade is specially devoted to the making of woollen fabrics, now deal direct with the public, and by a system of patterns despatched by post, are able to supply customers without the intervention of the middleman, and at moderate prices. Among these are Lutas Leathley & Co., Armley, near Leeds, who have a capital selection of plaids, homespuns, etc., in all the new diagonal and check

mixtures. The Wylwyrwell cloth and serges are to be had in every colour now worn, and are firmly woven; so is the Zuper cloth, which, with the smooth face of a lady's cloth, combines diagonal weaving, the ideal being coarser and more substantial.

There is a large diversity of well-known firms who deal with the public on these lines, and it is well occasionally to direct attention to them, for a choice of material can often be better made in the quiet of our home surroundings, with a liberal choice of patterns, than in the rush and bustle of a large shop.



THE "DUCHESS OF FIFE" BOA.

(By the Grafton Fur Co., 164, New Bond Street.)



BROWN FELT HAT.

(By Madame Valerie, 17, New Burlington Street, W.)

The Make of Gowns.

Short bodices have yielded to long basques and deep frills, and much fur will be employed in the way of trimming, as well as gimps, and whenever it is possible heavy makes of lace are used, such as antique point, and most excellent imitations; but the most curious current mode is that many gowns have bodices composed of a fur back, velvet or woollen sides, and silk full fronts. Deep fringes still fall from the bust. Skirts are to be made double, and coats open over a contrasting colour or material, that is, velvet and cloth will open over satin, often of vivid colours. The Brandenburg style of trimming is once more in vogue, which means that buttons, often barrel-shaped, are placed opposite each other and united by loops from each side, which cross as they fasten. Many of the new hopsack dresses are trimmed with chinchilla. Most of the new Parisian models show skirts more or less draped.

Mending.

The need of a stitch in time occurs in all well-regulated establishments, however perfect in their arrangements. And I am about to introduce to your notice a novelty which, while effecting the mending in the most satisfactory manner, yet necessitates no stitches whatever. It is an American invention, introduced into this country as the Universal Mending Tissue, and to all appearance is of the nature of gold-beater's skin, only it is soluble by heat. When there is a tear in either cotton, wool, or silk, in kid gloves, umbrellas, or even boots and shoes, the treatment is always the same.

Press the material to be mended together so that there are no frayed ends, etc.; lay a patch of the tissue at the back larger than the tear, and over that a piece of the stuff of the same size, press a hot

iron on the spot with paper between. The junction will then be complete, and will stand washing and ironing, but not contact with very hot water. It is also capital for using for the hems of gowns. Simply turn down the fabric, put the tissue between, and iron.

New Trimmings.

Beading in every form, width, and pattern, is applied to winter dresses, straight and varied, sewn on to the dress or shaped into patterns. Graduated rows of braid are frequently applied to the skirts, and inch wide braid is sometimes carried perpendicularly down the seams. Black on colour is most fashionable; so are shaded braids and embroidered braids, the devices in silk.

Jet is not at all likely to be banished. It is every year more beautifully treated, and now is applied in the form and designs used in braiding, as well as in long and important fringes. Crochet has been utilised for tinsel thread trimmings and silk. Jet mingles with gold beads and gold threads.

Leather, white and écreu, was liberally employed in Paris trimmings during the spring, and is again imported into England.

The cloisonné enamel has inspired some of the newest mediæval revivals, but they are too elaborate and costly for ordinary wear. The shot chiné and shaded effects have a great element of beauty; so have the jet fabrics set with brilliants, which on evening gowns flash in the artificial light.

All these, however, are combined, when desired, with fur for morning or evening; but fur would seem to be considered incongruous, and there is nothing so warm, and nothing that gives more graceful importance to a dress. It speaks of times of long ago, when men and women coupled it with rich damask silks, which, with all our machinery, we cannot surpass.



BONNET IN BLACK VELVET AND JET.

(By Madame Valerie, 17, New Burlington Street, W.)

SOME PRACTICAL HINTS FOR A HOME-MADE DRESS.



WE introduce the following chapter to our readers with the confident hope that it will prove helpful in its practical bearings on the pleasant task of home dress-making. The design under consideration is one which adapts itself to home everyday wear, or the more dressy occasions of a dinner party or musical evening. Our description is for a figure of 24 waist, 36 bust, and 42 inch skirt, but the design would be equally becoming to a sligher or shorter figure.

Materials.—Cashmere, 42 inches wide—6 yards. Surah, $2\frac{1}{2}$ yards. Bodice lining, $2\frac{1}{2}$ yards. Mull for skirt lining, $3\frac{1}{2}$ yards.

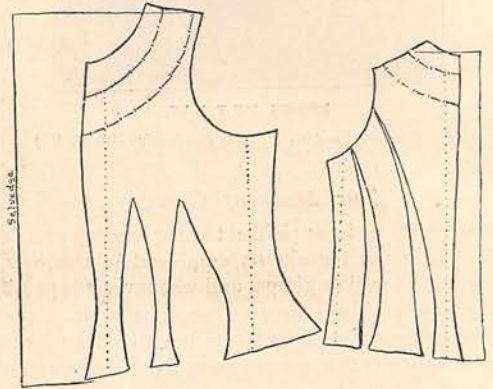
We will now proceed to give some practical hints for cutting out—

Skirt.—Two widths and a half lined throughout with mull, or, if preferred, the inexpensive art muslin would look well when the cashmere is of a harmonising colour, for instance, grey, pink, or pale yellow. This would be particularly successful if the material chosen were nun's veiling instead of cashmere. The front width must be gored, and the half-width arranged next to the back, the side that opens to show silk. It will give a look of richness to the silk if a piece of thin domett is placed between the silk and the mull—termed inter-lining. The three little frills are two inches wide, and the top one put on with a tiny heading of a quarter of an inch. Cut on the bias.

Bodice.—Lining made tightfitting (see diagram*). When cutting the material allow four inches extra width on each side of the front for fulness (if the figure is rather full three inches will be sufficient), and four inches in centre of back, which must be in one piece, and not showing a

* The dotted perpendicular lines show the "grain" of the material.

join as in lining. The fulness must be confined at the waist by four tiny flat pleats stitched down. Finish the basque just below waist line, and drape with folds of silk, not too full to appear bulky. Mark out the shape of the collar on the bodice pattern, allowing good turnings. The silk vest may be made detachable, the silk being very slightly gathered. A silk scarf should cross the front, from the left side seam to the right side, finished with a knot exactly where it meets the silk on the skirt. The bodice fastening down centre of front necessitates scarf and basque drapery being fastened over afterwards with hooks and eyes. The embroidered collar and bands on the



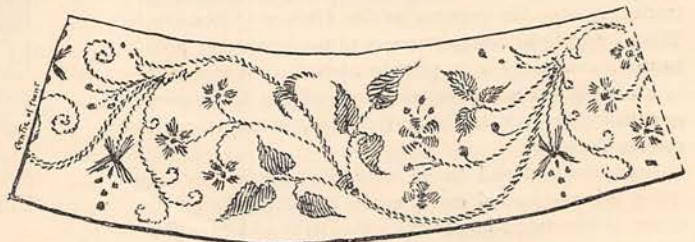
HOW TO CUT OUT THE BODICE.

sleeves are to be cut two inches wide, and slightly narrower on shoulders. Arrange the design to meet in centre of back and front, and reverse (see diagram).

Sleeves.—Tightfitting lining, cashmere puffs cut separately and neatened by the band of embroidery, the fulness is set into the armhole in a treble box pleat, which is *reversed* at the band; this is repeated in the smaller puff. No fulness underneath arm. The lower half of the sleeve can be made adjustable; be very careful that the silk is not too full. The little puffs are formed by six or seven runnings about an inch apart, and "mounted" on a tightfitting lining.

This design would prove useful in remodelling a velveteen gown. Thus, the sleeves and vest which should always have a look of freshness, could be made in silk or satin, the bands in velveteen, embroidered in keeping with that on bodice.

A. G.



DETAIL IN EMBROIDERY.