

aggravating this habit was till I saw how many customers it lost me.

"Had I made an effort to stand on my own merits, I might have succeeded, but I expected too much from the kindness of my acquaintances, and forgot that there are two sides to every bargain.

"The worry of bad debts is terribly wearing, and seemed to take all the art out of my fingers. I could no longer invent new designs. I fell back to copying Bond Street milliners, and all originality departed.

"Every lady who has been in business will agree that bad debts are more distinctly their portion than that of the ordinary shop-keeper. It is difficult to pester a friend for money, and you hardly know how long to let an account run on; while, in addition to

customers, there are always people with whom we are on business relations, some of whom are ready to take advantage of the very fact of our ladyhood and ignorance of trade. Even women who have succeeded admirably have told me that at times they have felt overwhelmed in the sea of their own ignorance.

"I am earning my bread now, but not in any fashionable manner. I am first hand in a shop in the High Street. I do not get high wages, but they are sure, and I sit in a work-room which, in comparison to mine in Sloane Street, is a paradise. My name is unknown, and I make hats and bonnets for people I neither know nor see; but though the life is an obscure and weary one, I feel that I am earning my living more honestly than when I set up for myself."

WHAT TO WEAR: CHIT-CHAT ON DRESS.

DECEMBER.

THE cheery month of December has come round to us again with its exhilarating air keen with frost, that brightens and freshens the beauty of our fair English maidens. It is the month when heart and hearth glow with warm hospitality toward the welcome guest, and a cosy chat anent our winter garb will help to while away a winter's evening.

The three favourite notes in the scale of colour harmony this season are undoubtedly brown, green, and red.

Brown, of a warm tint of chestnut, red-brown named "dos de lièvre," and beige. *Green*, bronze, a quiet leaf-green and "emerald;" let this word summon to your mind's eye the exquisite colour of the jewel or the equally lovely tint of the turf of our Sister Isle, as best may suit your fancy. *Red*, "Amaranthe"—a beautiful purple shade, and "tomato," a red with just a suspicion of yellow in it. The materials, combined with handsome furs, recall the extreme richness of the costumes worn in the fourteenth and sixteenth centuries.

Millinery.

It is essentially a velvet season, particularly in the millinery department; the "Picture" hat we have chosen for our illustration is one of many lovely specimens that almost defy description. The shapes are varied, culled from different periods in history: Cavalier, Louis XIII., Gainsborough, Rembrandt, etc., all in exquisite taste, and made in rich velvet, lace and lovely plumes, so daintily put together one could imagine they had been so placed by the west wind's lightest breeze.

I will describe one; a very broad brim of black velvet, faced with purple-orchid tinted velvet which again appears in the crown, covered with cream-coloured Venetian lace, black ostrich feathers, and a big jet stud fastening the narrow satin ribbon that

encircles the crown. The accompanying illustration is the same design but in black throughout.

These picture hats are a good investment. They always look charming, and with care may be worn through several months, only requiring a little judicious alteration in bows or feathers—which at



THE "PICTURE" HAT.

(By Messrs. Russell & Allen, Old Bond Street.)

(From a photograph by Messrs. Walery, Regent Street, W.)



AN ORIGINAL DESIGN IN A TEAGOWN.
(By the Author.)

present Fashion decrees should be upstanding—and they appear resuscitated, retaining their charm, at garden-party or wedding in the summer.

Another favourite form of headgear will be the velvet toques, fitting well down on to the head; these are made in a daring contrast of colour to the costume, and are often accompanied by a deep full collar or shoulder cape also in the velvet, full at the edge, with upstanding collar edged sable. In the centre of the front of the toque are little sable tails drawn through jet rings.

Thus, a black costume had a toque and cape of emerald green velvet, jet and sable.

The bonnets are quite fascinating! A fair girl, I saw, wore her hair waved from the centre parting, into which the peak of her little black velvet bonnet fitted, the tiny crown was of ermine, with large "bat's-wing" bow of black velvet across the coil of hair at the back; this coil was worn broad at the top, and tapered slightly to the nape of the neck. This is quite the acknowledged style.

Another bonnet was shaped like a miniature "casque," and made in shot gold and green miroir velvet, sable tails, and gold ornaments, the narrow velvet strings being tied in long bows and short ends.

Seasonable Costumes.

Fashion is kind to us, and has decreed that our walking skirts shall be one inch off the ground all

round, close-fitting to the hips and set into three flutes at the back, otherwise only moderately full. A pretty costume was made in blue cloth—the blue tint of distant mountains—with chestnut-brown oblong dots woven on the surface, a deep square collar, and pointed revers of brown velvet, edged with fur, sleeves also of velvet, formed with a double puff, and deep cuff fur-edged at the elbow. The basque was full and seamless.

But we cannot hope for a month of sunshine, and without doubt "some days must be dark and dreary" when we shall sigh "Heigh ho! the wind and the rain!"

However, there are those of us who are energetic and enjoy exercise in all weathers—it is they who will appreciate a costume of waterproof cloth in blue and several other equally becoming colours (by Messrs. Marshall and Snelgrove) which makes a delightfully inexpensive dress, light in weight and most useful; one thing it lacks—warmth, but this can be remedied by wearing a plain under-bodice of chamois leather.

I would suggest a tight-fitting jacket with long basque, opening over a vest of

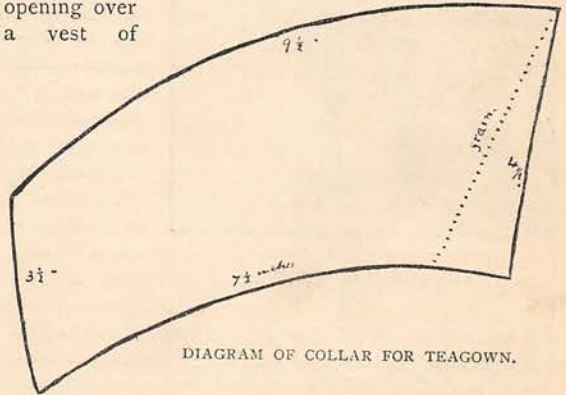


DIAGRAM OF COLLAR FOR TEAGOWN.

beige-coloured cloth, or red would better please the fancy of those who "love a bit of bright colour"—braided in horizontal lines of blue. The skirt should be cut as described above, with balayouse, or deep hem if preferred, of shot waterproof, resembling silk, in divers colours, off which the splashing of mud can be washed. Add a close-fitting cloth hat and waterproof gloves, and one might set the elements at defiance.

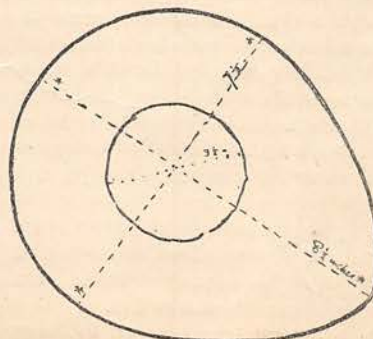


DIAGRAM OF CUFF OF TEAGOWN.

Teagowns.

How indispensable has become the gown which, for want of a better name, we call the tea-gown, whether it takes the form of a loosely graceful



CHILD'S PARTY FROCK.
(Designed by the Author.)

net-mesh gauze, the hue of a robin's wing. Yet again for a brunette, the whole scheme of colour, even to the jet embellishments, carried out in brown and gold. However, my object is not so much to expatiate upon the charm of harmony in colour, as to give a few useful hints to facilitate the making of this gown.

For a figure of 5 feet height, and 41 inches in front of skirt, 9 yards of 22 inches brocade, and 5 yards of gauze would be required.

Cut a plain "Princess" lining: the word *Princess* infers that the lines of the figure are followed with exactness to ensure a perfect fit. Mark out on the lining a square yoke, centre front, $6\frac{1}{2}$ inches, back, 6 inches; from this yoke place a width of material on your lining, with the selvedge straight down the centre of the front—this will allow sufficient for fulness, as shown in the design—and cut to shape the whole length at under-arm seam. Place the next piece of bodice lining on another length of brocade two inches from the selvedge towards the front, cut to shape, and gore off towards the hem.

The foregoing only describes half the gown, face the material to duplicate. One full width from yoke to hem will form the back "Watteau" pleat, and the pieces will cut collar, cuffs, and shoulder frill.

For a tea-gown allow the gauze front to hang straight from neck to hem, fulness to come from

dishabille in cashmere and silk trimmed with fur, or a handsome brocade, cut "Princess," and draped in gauze or lace, thus forming a compromise between the home afternoon gown and the dinner dress. The accompanying design would look charming for a fair matron, if made in blue silk or velveteen—that becoming shade of blue like the reflection of the summer sky in water—with front and sleeves

draped in the same way. The jet trimming "neatens" the outline of the square, which is the same shape back and front. For a dinner dress sew a jet belt at one side, and fasten it across the waist to the opposite side with hooks and eyes, a little in front of side seam.

A more economical way of making up this design would be to use cashmere in place of the brocade, and silk instead of gauze, but with much less fulness, trimmed across the feet with a narrow border of fur, which should also be used round the outline of the square and neck. One inch bands of silk on the sleeves in place of jet would complete a pretty and useful gown. Of double width cashmere, $4\frac{1}{2}$ yards would be required. Allow 2 yards of silk for the sleeves, 3 yards for the front, slopings will cut square at the back of bodice, plain to lining.

Children's Party Frocks.

Social gatherings, home parties, and school parties being the order of the day, the children's dresses claim attention, particularly little evening frocks; so the accompanying design may prove of use. It would be a very charming style for a child of seven or nine years of age, and could be made in cr  pon, silk, or cashmere. This season there is such a wide range of colours to choose from, sufficient to satisfy the most exacting fancy; for example, pale yellow cr  pon, with heliotrope velvet "Baby" ribbon, which heads the tucks on skirt, and edges the yoke, put on in three rows in the favourite Vandyke pattern.

The embroidered muslin pinafores have the sweetest



EVENING PINAFORE.

effect girdled with ribbon, as in the small sketch; the ribbon—about 4 yards, 2 inches wide—is doubled and passed over each shoulder to hang in a V shape down the centre of the back to the depth of a short-waisted bodice, the rosettes are next formed and sewn on either shoulder, then the ribbon is passed across the front (see sketch) under the arms through the loop at the back, and tied firmly with the ends allowed to hang down.

Another pretty style for velveteen, is the "pinafore" shape worn over a little blouse or smock frock—a silk

frock that has been worn during the summer would do very nicely. The velveteen is cut quite low in the neck, back, and front, also very much cut away round the armhole; this leaves a narrow strap to fasten on each shoulder with a rosette of narrow ribbon, it is cut in one with the seam under each arm well gored, and is worn without a sash. For example, a pale pink silk under-blouse with petunia-coloured velveteen pinafore, and rosettes to match.

In our next number I purpose giving a sketch of a fancy dress which will serve the double purpose of gracing tableaux vivants or bazaar; also a walking costume for a young lady.

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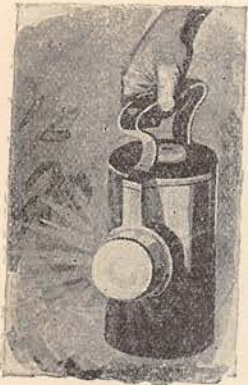
Cut paper patterns for making costumes from the original designs published in this article may be had on application to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.

THE GATHERER:

AN ILLUSTRATED RECORD OF INVENTION, DISCOVERY, AND SCIENCE.

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

A New Miner's Lamp.



The electric miner's safety lamp, which is shown in the figure, is a thoroughly handy and practical appliance, introduced recently. It gives a light of one candle-power for eight to twelve hours, at a cost of about 3d. The lamp weighs 4 lbs., and the primary battery it contains can be replenished for another spell of work in two minutes. The materials for charging the battery are arranged in a simple form,

and the lamp is as easily managed as an ordinary safety lamp.

Wood Ashes for Cattle.

Wood ashes are recommended by an American agriculturist, Mr. J. M. Stahl, as a good medicine for cattle. He keeps the ashes, with charcoal mixed with salt, accessible to his hogs, and he administers them to his horses by putting an even teaspoonful with their oats twice a week, or by keeping the above mixture before them.

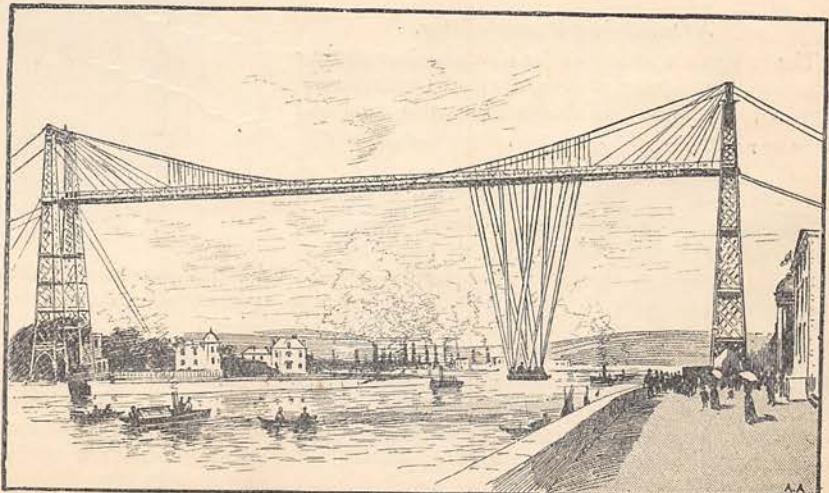
A Transporting Bridge.

The singular bridge shown in our engraving

has been erected across the Nervion River, at Las Arenas, near Bilbao, and is the invention of Señor Arnodin, a Spanish engineer. It is really a suspension bridge, but there is no foot or carriage-way in the usual place. In fact, the horizontal platform serves only as a railway, on which a trolley runs, and from this trolley a second travelling platform, or cage, is suspended as shown. Passengers, freight, or cattle are in this way ferried across the estuary of the Nervion without interfering with ships passing up or down.

Lesueur's Lizard.

Visitors to the Reptile House in the Zoological Gardens, Regent's Park, have now, for the first time, an opportunity of seeing this rare lizard from New South Wales. The species made known to science through the specimen brought back by the French



A TRANSPORTING BRIDGE.

"The fellows see these things every day," observed Captain James, "and so they get into their very flesh and blood. We ourselves turn out a lot of maps in our lithographic department, which are used for Staff College and Military History Examinations."

Captain James then took me into the geological rooms, chemistry laboratories, physical laboratories, and the like. The whole system appeared to me not only to be established upon a very thorough basis, but also upon a very interesting and a very attractive one. It is one which appeals pre-eminently to the ingenuity and skill and to the imagination of a young fellow, as well as to his merely mental capacity. He is thereby taught to be interested in, and to be fond of, the profession into which he is about to enter.

The whole establishment is conducted on a military basis. The heads of houses are under orders to send in daily a report to the chief.

"No nonsense is allowed here, I can assure you," said Captain James. "All my success is due to strict discipline. I allow no slackness in dress. A fellow

here cannot loaf about outside the house in his slippers. Every young fellow under my charge is required to attend church on Sunday. A tutor who cannot keep order gets his *congé* at once; a boy of bad character is immediately expelled.

"We have a capital cricket and football club, and an admirable ground only a short distance from here, for I am a great believer in athletics *in moderation*. I have been rather severe on the public schools in this respect; at the same time, I gladly admit that they invariably send me my finest fellows. All I say is this: I pass many who would fail if they went up straight from the public school, and if I get a boy early enough I will ensure his getting into the army; but I don't pretend to work miracles, and it is useless for parents to ask me to do in two or three months what previous places of education have failed to do in double as many years. Lots of good—really good—boys can pass straight in from the public schools, but the ordinary boy—and most boys are ordinary," added my host, with a smile—"have a fifty times better chance with me."

WHAT TO WEAR : CHIT-CHAT ON DRESS.

WITH HINTS TO HOME DRESS-MAKERS. JANUARY.

TO the whimsical dame, Fashion, we will accord the praise that is justly her due, for although she has elected to choose as her favourite of the season the colour brown, yet she insists upon our outdoor garments being relieved by a brilliant beam of colour—vying with the gorgeous plumage of the humming-bird—in either headgear, muff, cravat, or bow. And when the cruel east wind raises a corner of the sombre brown coat we catch a glimpse of a bright coloured silk lining, truly cheerful to the beholder in this grey month of January.

The Blouse.

The oft-praised blouse shall occupy our first attention. For evening at home, or concert wear, it is both charming and appropriate, brightening up and utilising many a simple skirt, which otherwise would be consigned to oblivion; for instance, a black *crépon* skirt, either accordion-pleated or simply finished at the hem with a gathered frill, is raised to the importance of an evening gown by the addition of one or other of the following blouses.

The colour of the blouse we have illustrated is a becoming shade of pink relieved with lines of jet in which the favourite "paillette" is introduced at intervals. A key-note of novelty is struck in the design with peculiarly happy effect, by the tasteful arrangement of the black Chantilly lace veiling the full-frilled *basque*, thus in a subtle manner breaking the sudden transition from the black skirt to the pale pink silk.

The absence of a belt round the waist has a smart

effect, and comfort in wearing is ensured by having the lining close-fitting to the figure. The sleeves are fully pleated at the shoulder and form a puff to the first row of jet, thence to the wrist they fit exactly to the arm.



AN EVENING BLOUSE.

By Messrs. Marshall & Snelgrove, Oxford Street, W.
(Photographed from life by Walery & Co., Regent Street, W.)



AN ORIGINAL DESIGN FOR A
WALKING-DRESS.

with lace. The sleeves, arranged in a large puff at the shoulder, trimmed at intervals with insertion put on horizontally, fitted tightly from a little above the elbow to the wrist. A plain silk waistband confined the waist.

For very young girls nothing could be prettier than the simple Surah silk blouse, in bright colours—yellow, heliotrope, green or red, becomingly made “gigot” sleeves, and large square collar edged with a narrow frill, finished at the neck with a folded tie and rosette.

New Year's Gifts.

In the 16th century there was a quaint custom prevalent, which is not altogether extinct in

our own times, of giving gloves as New Year's gifts; “but being more expensive than all could afford to purchase, money was given instead, which was called glove money.”

For another a beautifully - shaded silk was used, the lovely “green of the tender leaves but newly born,” and palest mauve with a shimmer of silvery white, successfully effected a fascination of colour which was increased by the handsome insertion of Nottingham lace—a good example of the charming way of utilising one of the “home industries” which now deservedly holds its own in the competition with foreign manufacture—see sample.

One row of this lace crossed the figure back and front, forming a square; a second was placed three inches below, following the same line but passing beneath the arms. The silk was drawn into fulness, at the waist and neck, and finished with a high collar-band encircled

our own times, of giving gloves as New Year's gifts; “but being more expensive than all could afford to purchase, money was given instead, which was called glove money.”

This latter clause, however, does not apply in this 19th century, as no considerable outlay is required to ensure a charming present, whether it takes the form of glove of Suède, kid, or chevrette, or hosiery with its delicate colouring, following in every instance for evening wear the same tone of colour as the gloves and ribbons or ornamentation of the dress. The fan, too, is almost as necessary an adjunct to the evening dress of young ladies as that of the Spanish beauty. A favourite design in them is a group of miniatures; another, large flowers hand-painted in natural colourings, and in many instances the irrepressible “paillette” appears.

The hair, although dressed simply in a high coil, and waved in front and brushed upwards from the forehead—which in the case of high foreheads is softened by a few stray ringlets—is always graced with an ornamental comb or pin, or tiny coronet of twisted velvet worn across the upper part of the coil of hair, with a dainty butterfly bow of lace, in the centre of which nestles a scintillating ornament, the whole design minute and graceful, befitting the youth of the wearer.

Another pretty gift is the lace cravat, which adds a charm to the plain collar of either blouse or bodice, and is often an accompaniment to a cape of velvet and fur. The lace is folded to the width of two or three inches around the neck, and finished in flat-pleated ends drawn through a paste or oriental buckle worn under the chin, the ends standing straight out to right and left in a novel manner.

Costumes of To-day.

The varying climate of our country is proverbial. To-day Boreas challenges us to a brisk walk wrapped in our warmest garments and furs; to-morrow brings a west wind and rain showers, or an east wind with accompanying fog. A costume to suit all weathers has long exercised the brain of the ingenious, with what success the following original costume will illustrate. It is designed by the tailor of a West End firm noted for his excellent “cut.” The material employed, of warm woollen texture, is reversible, on the one side



NOTTINGHAM LACE.

(From a photograph.)



AN HISTORICAL COSTUME FOR A
BAZAAR DRESS.

plain blue, and the reverse showing lines of red at intervals. The skirt is gored into the waist in front where it sets quite plainly, and fully pleated into the back. The long coat reaching to the knee is cut at the back without a centre seam, and finished with a box pleat—a style much worn at present—with ample sleeves cut “gigot” shape. In front the coat is turned back with long revers, opening over a waistcoat bodice made in warm fancy cloth of a contrasting colour and cut double-breasted. This waistcoat is seamed under the arms into a plain, tight-fitting silk back; the sleeves of silk are finished at the wrist with deep cuffs of cloth, in shape like a gentleman’s shirt cuff, lined with fine

wool lining, and is complete as described. The skirt and jacket are so exquisitely finished at the seams that the whole costume—herein lies the novelty—is capable of being wholly reversed and worn with red lines revealed, thus adding a warmth and cheerfulness to the costume if worn on a dull grey day.

I will describe one or two costumes for young ladies commencing with the design illustrated. Seven yards of material forty-six inches wide will be required, and six and a half yards of narrow mink fur. The skirt is gored into the waist in front and put into fulness at the back, forming two flute-shaped pleats; this will necessitate a lining in the centrepiece of material either of book-muslin or even horsehair. The width of the skirt at the hem should measure three and a quarter yards, made to clear the ground by two or three inches. The fur trimming is sewn one inch from the edge and headed with a line of jet.

The coat is cut tight-fitting to a little below the waist line and made slightly double-breasted, opening out with large revers; a double basque cut on the curve is sewn on to the bodice with a tiny piping and the edges ornamented with jet. The back of the jacket is cut

without a seam in the centre; thus, the lining is made with a seam, and after being well pressed with an iron the crease seen in the material is tacked to the lining exactly on the seam, then damped and ironed to shrink it to the line of the figure at the waist, from whence it continues to the edge of basque as a single box-pleat, underneath which the basque can be neatened.

A deep collar, opening at the shoulders where it meets the front revers, is cut slightly drooping to the centre of the back, and an edging of fur and jet is carried around both, as in the plate.

For the under-bodice, the blouse illustrated on p. 150 would be a pretty design made in the material, but finished at the waist with a belt in lieu of the frill. A becoming addition would be a line of fur around the yoke, which might be of velvet.

The hat is of beaver trimmed jet pins, jetted quill feathers and watered silk ribbon.

Another graceful gown in shades of brown, with the skirt cut as described above, has each seam ornamented with a scroll design in narrow ribbon, sewn on with jet beads in groups of three. At the hem the design is seven inches wide, tapering to a point as it nears the waist. The bodice has a yoke of material of which also the pointed sleeve epaulettes are made with the design in jet and ribbon repeated. The bodice from this yoke to the waist is made in moiré silk, turned into three box-pleats back and front with a shaped belt finished at the left side with a rosette of bows.

An original skating costume design will be published in our February Magazine.

Fifteenth Century Design for a Bazaar Dress.

Describing the costume of the fifteenth century an authority states that “the bodice of this date—1465—was worn longer waisted than previously, and the corsage opened down to it, and displayed the stomacher, above which again was seen the gorget or chemisette.”* The sleeves were made close-fitting to the arm and terminated at the wrist in a deep hoof-shaped cuff of velvet to correspond with the revers or braces on the bodice. A broad belt encircled the waist, in some instances ornamented with jewels. The skirt was cut to fit plainly around the hips and made with ample fulness at the back, bordered at the hem with a deep band of velvet, or in some instances miniver, which also appeared on the bodice and composed the cuff. The skirt was trained to an absurd length and caught up at one side, thus revealing a short under-skirt of rich material in some shade of contrasting colour to the over-dress. The shoes appear with little or no heel, and were broad at the instep, where they fastened with a strap, and terminated at the toe in a long point.

The “Hennin,” or conical head-dress, a fashion imported from Flanders, was an erection of either silk, brocade, or lawn, with velvet coronet across the forehead, fastened with jewels at either side. A voluminous veil of delicate and transparent texture hung suspended from the head-dress at the back. The hair,

* Planché—Dict. Cost.

to be historically correct, should be entirely concealed beneath the head-dress, and only a tiny plaited tress appear in the centre of the forehead.

I will suggest the colours for the accompanying illustration (p. 152): bodice and over-skirt in yellow-green cashmere, bordered with shot black and dark grey velvet, repeated in the revers and cuffs; a stomacher of black velvet; lawn chemisette; the belt and under-skirt of deep red or shot red and yellow velvet; black shoes.

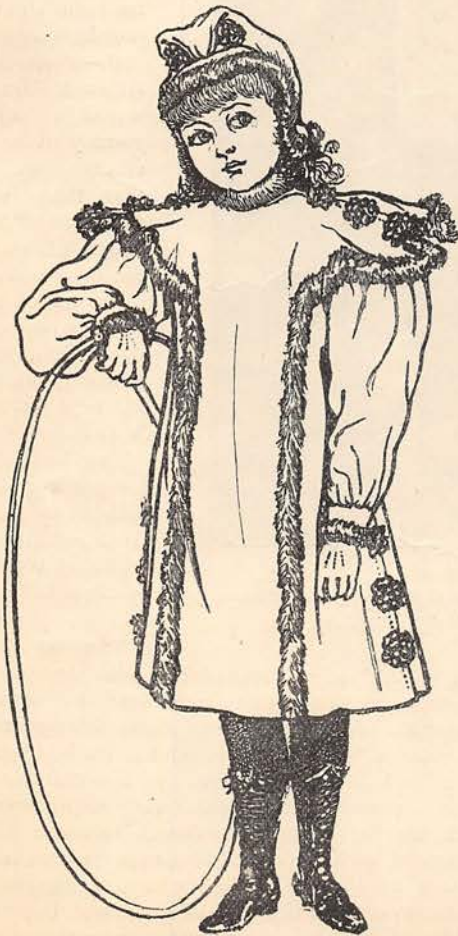
This costume could be worn at a Mediæval-Costume Bazaar.

Children's Coats.

The simplicity of the styles now prevalent for outdoor wear for the little ones enables a clever mother to arrange a charming and often quaint little coat and hood with her own deft fingers.

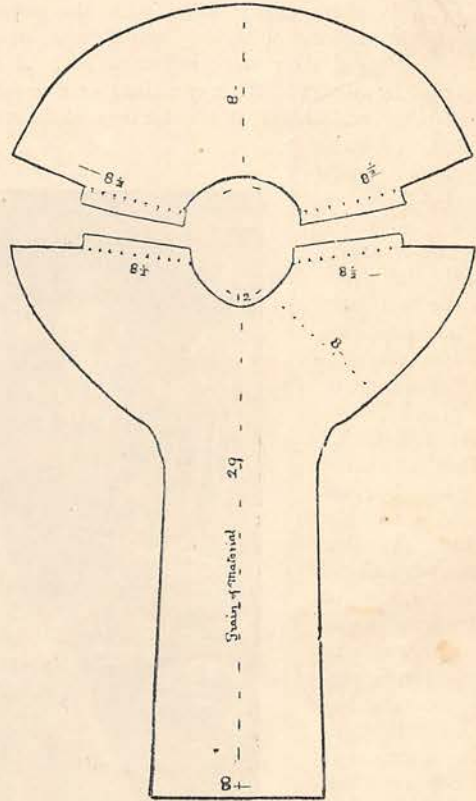
The coats pleated into a yoke and worn with double shoulder capes are still first favourites, made in to-day's colourings—viz., watercress-green or beetroot-red cloth, and trimmed with either mink or beaver fur; also red-violet velvet and ermine for wee children of three years.

A pretty sleeve is full from the shoulder to the



CHILD'S COAT.

wrist, with a narrow wrist-band and the fulness drawn into the arm-hole with several runnings. The coat is double-breasted and turned back with small revers. An epaulette frill completes the sleeve, and forms a stylish collar; at the back the coat hangs down in a



DETAILS OF CHILD'S COAT.

loose sacque. A three-cornered hat ornamented with rosettes is worn with this coat, which would be a very becoming style for a child of seven.

We illustrate a coat for a child of six years. White lamb's wool cloth, trimmed with beaver fur and beaver-coloured velvet rosettes are the materials chosen, the same being used for the little hood. Stockings, shoes, and gloves to match the velvet in colour.

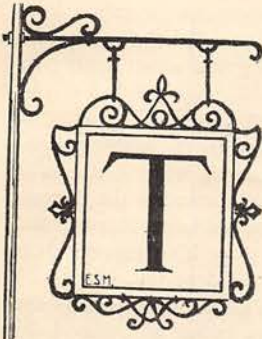
The coat is simply cut full to a V-shaped yoke, the back formed into a double box-pleat. The overcape is lined with sarcenet and sewn in with the coat to the neck-band, also fixed in places down the centre of the front, but *invisibly*; it then crosses to the left shoulder, where it is fastened underneath the rosettes, thus forming a double-breasted garment.

Children's hosiery, in a beautiful gradation of colouring, notably tan colours, adds to the charm of their outfits, and the high boots, laced well up the legs, are worn in shades to match the gloves. A. L. G.

Cut paper patterns for making costumes from the original designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each (and for one shilling in the case of the child's coat). Application should be made to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

FEBRUARY.



THE month of February has brought a lull in the whirl and change of fashion, and the ceaseless strife for novelty has somewhat abated, only to burst out with fresh vigour later on in the spring and early summer novelties. The designs, colours and materials in favour last month are still to the fore, and for

evening wear a becoming shade of deep yellow is much worn; this tint appears for young ladies in plain satins or brocaded silks in self colours with a simple design of buttercups, daisies, or tiny festoons of flowers, with garniture arranged in soft lace.

One very charming example was made in dainty yellow brocade, with the bodice both back and front cut in a deep basque-point, plain-fitting, the sleeve arranged in one large puff, finishing above the elbow and continued to the wrist as close-fitting as permissible with any degree of comfort. The neck, slightly low, showing a string of pearls worn around the throat, was cut round; from thence a deep frill of lace veiled bust and shoulder. The simply-cut skirt rested five inches on the ground at the back, and was relieved from severity by the small festoons of lace which trimmed the hem.

Tiny round bunches of purple violets gave a pretty touch of colour to the festoons across the front, and also appeared in the folds of the lace around the neck of the bodice and in the coils of hair, these latter bunches, being of the natural flower, gave a delightful fragrance and charm of youth to the whole.

The handsome richness of the moiré antique silks of the present day's fashion is admirably adapted to the importance requisite and so well becoming to those who hold the honoured position of grandmother in our generation, and when worn with a fichu and wrist frills of lace, and a dainty cap of the same treasured article with a couple of pink roses nestling under its soft folds, a successful completeness and picturesqueness is attained worthy the pencil of an artist.

Passing from the subject of evening musical or dinner gowns, our interest centres in the warm wraps or cloaks required wherewith to face the inclemency of the outside elements, and the one in our illustration is well worthy of our consideration. It is made in a material of the Cashmere order, presenting a silky surface broken by tiny, irregular ripples seen in no other cloth, and dyed in several reversible colours in harmonising tones: for instance, brown and amber, fawn and pale blue, thus obviating the necessity of a lining—an acknowledged advantage where warmth and lightness of weight are the essential requisites.

The cloak is circular, the front hanging straight and plain, and forming two folds at the centre of the back.

A deep collar graces the shoulders, forming a point front and back and set into pleats; a border of beaver-fur edges both it and the standing-up collar, which latter is of an exceptionally beautiful shape, and may be worn either curving over, as shown in the illustration, or standing up around the ears and across the mouth in the perfection of cosiness. Two short evening mantles were made respectively in grey-blue and pale flesh-tint pink, patterned over with a large check in soft, evasive colours. One of these had a deep frill forming a shoulder-cape made in single box-pleats, with strips of fine mink fur inserted between each, and a high soft collar, bordered with the same



AN EVENING WRAP.

By Messrs. Scott Adie, Regent Street, W.
(From a photograph by Walery & Co., Regent Street.)



COSTUME IN CRAPE AND VICUNA CLOTH.

The deep cuffs and large collar were of beaver fur—a most successfully stylish coat.

One in a similar design, but lined with handsome sable, was lately made by this firm (Scott Adie) for H.R.H. the Duchess of Fife.

Tailor-made Costumes.

Modified 1830 costumes have their merits; artistic gowns individualise the wearer, but the gown that is most becoming to a good figure, and has the advantage of looking "in place" either at outdoor sports or morning visits, is decidedly the tailor-made gown, with its neat, trim skirt, innocent of fold or drapery, and "tailor-built" coat modelled to the figure by the tailor's skilled manipulation—that in many instances for slight figures shows no seam in the back of bodice, with basque frill sewn into the waist line almost invisibly—made in homespun or Scotch tweed.

For country walking, or the healthful game of golf, I would advocate a costume in grey plaid, the skirt made in a kilt reaching to the ankle; plain-fitting waistcoat fastened straight up the front with many small buttons, and an overjacket, tabbed and buttoned in the time-honoured Scotch fashion, with a cap of the same cloth, and a heron's quill and cairngorm stud fastening it into place.

For the latter game the coat should be cut freely and the sleeves made with ample fulness. To turn to the inevitable "Zouave" jacket, it is now seasonably

made in fur; the lower portion of the cape was plain, and reached a few inches below the waist.

Another three-quarter cape had two box-pleats in the centre of the back, and a double shoulder cape set into box-pleats on the shoulders, reaching to the waist in deep points. These and the high collar were alike edged with the exclusive French martin-tail fur.

A beautiful travelling coat—such a one would be a delightful addition to a bride's trousseau—was made in putty-coloured cloth, cut semi-fitting to the figure and reaching to the hem of the skirt, fastening double-breasted with two rows of handsome buttons, and lined throughout with fur.

made in fur. A dark green cloth costume was trimmed with a border of chinchilla fur and narrow gold galloon. The coat had a deep basque cut away in front, large sleeves, and a "Zouave" entirely composed of chinchilla. The toque was Russian in character, with green aigrette and a rouleau of green velvet resting on the hair.

Mourning.

With us, garments of sable hue are the acknowledged form of mourning; but that of other nations is variously expressed. Gold was chosen by the Egyptians, typifying scattered hopes, as fallen leaves; and the Turkish, by wearing violet or blue, express their full belief in the happiness of the departed.

In France, in the fifteenth century, white was the regal colour worn by the Queen in her widowhood.

Of late years there has been an endeavour made to minimise the quantity of crape worn and diminish the duration of the period for mourning; much of the richness and dignity which crape imparts to the apparel of those the melody of whose lives has passed into the minor key of sorrow have thus been lost. It is now the indication of "good taste" for all the members of the family to wear crape both on indoor and outdoor gowns during the first twelvemonth, and after the first six months to lessen the quantity towards the end of that time. The orthodox mourning for a widow is silk, entirely veiled with crape; a small bonnet also of crape, with a tiny cap of white resting on the hair in front, and a long pendant end or veil of crape with a deep hem. The white collar and cuffs—or "weepers" as they are termed—complete this handsome and becoming costume. Her daughters will wear dresses of vicuna, a beautifully soft, silky-surfaced material, possessing the requisite "dulness" of black, trimmed with graduated bands of crape from hem to waist, the bodice cut to the newest shape, ornamented with deep frill or vest, and sleeve puffs of crape. For outdoor wear a tight-fitting jacket of dull cloth, with revers and cuffs of Astrachan or black fox; and pretty little crêpe bonnet with long net veil, worn over the face.

The little children of the family will also wear vicuna cloth



SKATING COSTUME.

frocks, trimmed with tiny bands of crape, which will also accentuate the outline of the square yoke or revers on bodice, and form deep cuffs on the sleeves; jackets of rough cloth with deep shoulder-cape made quite plain, and edged with stitching, and either felt or beaver hats ornamented with corded ribbon bows, or rosettes composed of bows. These latter look particularly well, confining the brims of the hats into the three-cornered shape which obtains at the present moment. Later, serge frocks trimmed with rows of braid, as the design shown with diagram, employing the braid in place of the narrow velvet ribbon.



FROCK FOR CHILD OF THREE YEARS.

Following the deeper mourning, serge gowns are worn, upon which is introduced handsome braid, put on in deep vandykes or seven rows of graduated braid sewn close down to the hem, which is edged with a border of astrachan or black fox

fur. As an alternative, a costume of cloth with a raised pattern simulating the lines seen in "watered silk," relieved with dull silk and galloon edging. The accompanying design for a mourning-costume (p. 232) has a draped skirt as now worn, put into fulness at the back, and showing a little of the trimmed underskirt at either side; a simple close-fitting bodice, fastened by means of lacing at the back; a soft draped collar of crape cut on the bias and finished with a bow; beneath, a series of narrow crape bands decorate the bodice. The upper part of the sleeves is formed as a puff, and armlet in crape. This design would make well in serge and braid to take the place of crape on drapery and bodice.

Skating Costume.

The pendent icicle, the moss-like covering of snow on bough and bramble, and the whistle of the black-birds, all indicate to those who are "keen" on skating that pleasant hours in the enjoyment of a merry skim across the frozen lake are in store for them. Our illustration (p. 232) represents a most wearable costume for such an occasion, arranged in a combination of soft thick woollen material, warm brown in colour, and velvet the deep tint of a ripe tomato; the fur may be either mink tail, skunk, or sable. This design is adapted to the very fashionable "pelisse" now worn by arranging more fulness in the front of skirt and attaching it to the narrow basque, opening straight down the front and lined throughout with silk.

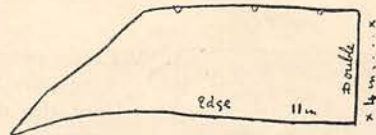
The costume under our notice is cut in a bell-shaped skirt, with deep hem or flounce reaching to the knee of velvet or velveteen, headed with a narrow line of fur which is repeated a few inches higher on the material. A shoulder-cape of stylish appearance is made in the red velvet outlined with

fur, and finished at the points with small mink tails. The cuffs and collar are also composed of velvet and fur. A charming toque of the same materials is arranged with a pretty bow, and two tiny upstanding fur tips clasped with a buckle. The muff, formed as two deep frills of velvet divided with a band of fur, is sometimes worn pendent from the waist by a fine metal chain. The whole design may be carried out in red cloth bordered with black velvet, or bottle-green cloth and velvet trimmed with astrachan. We shall illustrate a "Liberty" hat in our next number.

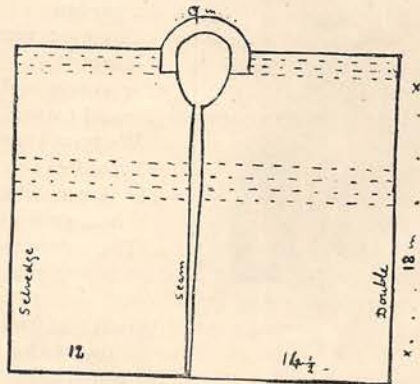
Children's Frocks.

Before proceeding to the explanation of the designs I must mention soft satin ribbons are worn as sashes, tied in a large bow and ends at one side of the front, giving a dressy appearance to an evening frock.

The design for a child of three years is made in white cashmere, embroidered in pale gold silk, a design of feather-stitch and triple dots at intervals. The front width is cut with material on the double, and the under-arm seams slightly shaped in to the waist. The back piece may either have a seam down the centre, or open seven inches to the lowest row of running threads at the waist. The dotted lines in diagram indicate the runnings, which should be mounted on to a narrow band at the neck, allowing a tiny heading. A pretty effect is attained by drawing narrow yellow gold ribbon through the "casings" at the waist, and tying in a bunch of bows at the back; the skirt has a hem with a tuck, above which is the embroidery, the latter repeated above and below



EPAULETTE.



DIAGRAMS OF FROCK FOR CHILD OF THREE YEARS.

the waist and across the square. The epaulettes are shaped into the armhole, pleated into a triple box-pleat, the edge ornamented with feather-stitch.

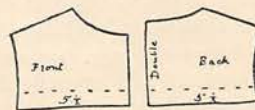
The addition of a velveteen yoke and sleeves to the wrist makes this a serviceable frock.



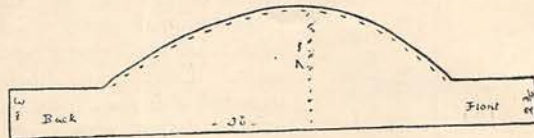
DAY FROCK FOR CHILD OF FIVE YEARS.

The day frock for child of five years is composed of two widths of material thirty-six inches wide, gored in to the waist at each seam, and put into full gathers at the yoke. A deep hem is headed with rows of tiny velvet ribbon. The lower portion of the sleeve is full, sewn into a short sleeve of lining, across which the two puffs are "mounted"; the wrist is finished with a two-inch band and rows of ribbon and a rosette of loops. The square yoke is lined with silk or sateen put into a narrow neck-band, open in front. The dots across the front—see diagram—are placed one inch up from the edge, and indicate the line that the shoulder-cape frill is sewn, thus allowing for the flat appearance of the same. On the shoulder the cape forms deep epaulettes sewn at the dotted lines into the armhole. The yoke, collar, and cuffs are trimmed with rows of

ribbon, and two pretty rosettes conceal the fastenings in front; otherwise, the back is exactly similar. This



HALF OF YOKE.



HALF OF CAPE AROUND YOKE.

(DIAGRAMS OF DAY FROCK.)

design, made in woollen material, would make a pretty outdoor garment for late spring or early summer wear.

A. L. L. G.

Cut paper patterns for making costumes from the original designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each (and for one shilling in the case of the child's frock). Application should be made to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.

M I K E .



MIKE.

(From a photograph.)

SWEET peace was ours, my Micky,
Until the day you came,
But neither home nor garden
Can ever seem the same!
O'er couch and chair and carpet
We trace your sportive feet;
The lawn with holes you garnish,
The flowers that bloom you eat.

Wrath fills your heart, my Micky,
And growlings swell your breast,
When in your path comes straying
Some uninvited guest;

But rolling, rolling over,
"Wot larks!" you seem to say,
As both of you together
Rush headlong down the way.

What are your thoughts, my Micky,
The joys that fill your mind,
When o'er the waves victorious
You sniff the salt sea-wind?
Or Tabby's tail pursuing
Across the wall you fly,
Then pause to watch her slumber
With puzzled, doubtful eye?

Oh! bold and black-nosed Micky!
Life is not wholly free
At times from dews of trouble,
My doggie! e'en for thee.
Yet Love doth make thy sunlight,
And long may years renew
The heart-links that unite us,
My comrade tried and true!

M. S. HAYCRAFT.

At this moment Miss Buss returned, and placed in my hands the School Magazine for the month of June, 1893. It began with an essay by one of the girls on "The Term's Motto":—

"For knowledge is a steep which few may climb,
But duty is a path which all may tread."

"We were talking a short time ago on our Debating Society," said Miss Buss; "and here you see is the record of a Parliamentary debate which was held recently on 'The Payment of Members.' Here is the opposition offered by one very vigorous damsel. 'The effect of the salaries,' she contended, 'would be to produce a class of political adventurers, who looked on being members of Parliament as a very comfortable way of earning their living, and that the government of the country would fall into the hands of unworthy men, who would establish a class tyranny. The manual labourer could not be expected to make any thorough study of the laws of Economics; and the kind of people to profit by the arrangement would be briefless barristers and doctors without patients. But should we pay men when we give them the high honour of

representing the nation? As well pay them for their love of duty, of honour, of glory. Let us keep our Parliament free from such a stain!"

There, mothers and fathers, is the simple product of a simpler day; there is a specimen of the rising generation! Who could conceive one of Jane Austen's heroines, or the damsels of Miss Burney's day, or the merry-hearted girls in big crinolines and with a croquet-mallet in hand, bent on the subjugation of some gallant soldier or mild young curate, whom poor John Leech so loved to draw, coming out with such phrases and such opinions? *Tempora mutantur nos et in illis mutamur!*

But these same girls are excellent tennis-players; their performance in the concert-room far excels any of a previous generation; their sense of humour is keen and frequent; their whole life is deepened and broadened; their womanhood is a far more complete and joyous thing than ever it has been before.

Some four or five hundred girls attend the school daily, and the staff of teachers is never under sixty-five to seventy.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

NEW MILLINERY FOR THE SPRING.

FROM whence emanates that strange magic influence whose edict rules our selection in garments and head-gear, and whose fiat we await with so much expectation and so readily adopt?

"Fashion's Decree" is the title we give to this mystic authority, and from thence is evolved the novelties for this spring season. These are in reality but the "repeat" in the design woven in the loom of Fashion some sixty or a hundred years since, but wisely selected, and shorn of many of the absurdities which characterised them in "olden times." The marked feature of the styles now in vogue is decidedly "Character"; no aimlessly-designed hat or bonnet will now obtain—they must in every instance bear the impress of a *raison d'être*. Fashion is absolute on that point.

The "Liberty" hat we have illustrated is a good example; it is in the style worn by the beauties of the time of Gainsborough and Sir J. Reynolds, and has the distinguishing broad brim slightly raised at one side, and a peculiarly small "box" crown and group of plumes placed slightly to the front. This period of dress supplies ample scope for choice in design; and when successfully reproduced, an artistic effect and becoming outline are secured.

The black velvet of which the hat is composed forms a good background to the face and hair. The plumes—sometimes white, or, as in this instance, black—are chosen from the beautifully long, soft, curly feathers for which this house is noted.

These artistic hats are much admired at "private views," or when completing the toilets of a "bevy of



"LIBERTY" HAT.

(From a photograph by Walcry, Regent Street, W.)



A CHILD'S HAT IN VELVET.
(Sketched by the Author.)

fair bridesmaids," enhancing the beauty of a lovely face and softening the outline by shady brim and drooping plume. The other day I saw one such hat in Tinterretta silk, with large soft crown and puckered silk lining facing the picturesquely wide brim. The colour was a soft shade of pale green, and the plumes were tipped with a darker tone of green. These were arranged at either side of the crown, and appeared to clasp the raised brim on the left side of the hat.

Buckles of jet and large ornamental hat pins are much used in millinery. Two pins of costly Oriental workmanship were introduced with charming effect on a hat of "Siberian" cloth—a material rough in surface and light of texture, in colour resembling a "young green" leaf finely sprinkled with hoar-frost. A wide contrast of colour was effected by the introduction in velvet and feathers of a deep tone of colour.

Passing from the richer materials, we find many of the new hats composed of plaited straw in two or more colours in combination. Chip also is a favourite, and elegant in effect. Hats arranged in black lace—notably, Mechlin and Chantilly—have broad brims entirely shading the face, gradually diminishing in width towards the back, where they disappear. The arrangement of the lace is totally different from that of past seasons; in lieu of the numerous drawings whereof the brim was composed, the severity of the outline, without bend or curve, is softened by the tasteful manner in which the lace is draped.

A handsome cluster of half-open roses, with natural foliage and thorny stems, is often introduced at the back of the crown, and narrow strings of velvet ribbon tie beneath the chin.

A unique distinction in this season's millinery is the introduction of black flowers, to the exclusion of natural colourings, especially black violets, roses, and mignonette; but note that the black is bright and relieved with jet. Black mignonette was utilised as a garniture to a hat of fancy plaited straw in old gold and quiet grey-green. The brim, very wide across the forehead, abruptly terminated at either side of the centre of the back; the low crown was surmounted by a smaller one rising out of the centre, and trimmed with a twist of ribbon.

Immediately in front was an upright spray of the mignonette, with wide ends of old gold-coloured

ribbon standing out to right and left—the extreme ends of the ribbon were cut in a novel way, forming a blunt point. A close rosette of loops of the gold and green ribbons nestled against the hair on either side of the back, from which drooped elegantly sprays of mignonette.

This floral arrangement on the hats and bonnets of the present is one of the leading novelties, and they are so placed as to gracefully "fit in" with the elongated coil of hair across the widened top of which the bonnets fit close.

The toque is yet to live another season, and for spring and early summer wear is made of fancy straw in tones of burnt *crème*, old gold, amber, and tan-colour. These straws are composed of several rows of tiny loops or spikes, that overlap each other, and give a rich and encrusted appearance. The toque is trimmed with velvet cut on the bias, and mounted in an irregular manner, thus forming a twist which is placed between the crown and the narrow turned-up brim. A pretty example was an old gold straw ornamented with rose-petal velvet and a black jet spray upstanding at the left side.

Children's headgear assumes large dimensions. The large velvet hat shown at the top of this page with triple plumes, placed to the front is a favourite style. Fancy straws, Tuscan and chip, have broad, un-curved brims and double crowns, with garniture of ribbons and flowers.

The hat illustrated for a child of five years is made in cream-coloured Shanghai silk; the crown full and large, with drawn brim raised off the face, and handsome plumes fastened with rosettes of silk. The tiny children will still charm us with their picturesque appearance in the "Liberty" hood of Puritan or Nuremberg design.



HAT FOR A CHILD OF FIVE YEARS.
(Sketched by the Author.)

Bonnets and Caps.

The distinctive characteristic of the bonnets this season is width both back and front. The trimmings are also more profuse, and consequently they are rather larger in dimensions. In almost every instance the feathers and bows, of ribbon or lace are upstanding, reversible watered ribbon is still in the ascendant, combining the loveliest of soft colourings.

A noticeably stylish black bonnet worn by a handsome brunette was Sphinx-like in design, and sparkling

with jet. The close-fitting head-piece was square in outline, and the wide coronet drooped to the ears. Exactly in the centre of the front was a flower-shaped



NUREMBERG DESIGN FOR A CHILD'S FROCK.
(Designed by the Author.)

knot of terra-cotta-coloured velvet, with outstanding sprays of jet ; a similar rosette was placed at the back, from the centre of which rose a high black osprey; narrow black velvet strings formed a chin bow. The whole design was so small and beautifully arranged, that no grotesqueness or eccentricity was expressed ; but the whole design was charming and exclusive. For a fair type of beauty, a becoming bonnet was made of palish-green fancy-looped straw ; the flat straw crown was in the form of a large sunflower with jet centre, and side pieces of alternate rows of straw and jet ; two deep pink roses were placed under the centre brim in front. (How decidedly all vestige of *yellow* has vanished from the millinery pink, which now favours the tint of the La France rose petals !) At the left side, clasped by a ring of jet, were several long loops of dark green velvet ribbon, upstanding. Loops of velvet, also clasped with jet, drooped on to the hair at the back ; this design was decidedly striking.

In the outlines of several of the bonnets we can trace their origin to the square, horned head-dress of the Middle Ages, betokened by the form and position accorded to the loops of ribbon or lace. One very

successful lace and jet bonnet was arranged for an elderly lady. A waving line of pleated lace across the front was edged with rows and a fringe of jet, broad loops of lace with a handsome osprey placed at the back, and wide lace strings brought to the front and gracefully fastened beneath the chin ; thence in long ends. Another black bonnet had a fancy straw-lace crown, square in character, with a treble group of upstanding pleats in lace, fastened by a long narrow paste buckle. The back of the bonnet was formed by a butterfly bow of narrow ribbon, beneath which, at either side, were placed a group of lovely crimson roses. The strings were of watered silk ribbons.

The indoor caps for old ladies claim attention. One of cream-coloured Mechlin lace was arranged as a Puritan head-dress, with an outline of mauve velvet, with bows of ribbon of a lighter shade. The lace formed a high crown to the cap, and was raised in a pleat in the centre of the back, drooping in elegant folds at either side, thus concealing the hair.

A very charming cap was made in black Chantilly lace, slightly draped across a coronet band of petunia velvet with a tiny white ostrich tip a little to the left side. The lace lapels were brought to the front and fastened with a paste ornament.

Brocades and Velveteens.

Of first importance are the brocades, which in point of richness and brilliant effect have no rival. In every instance a dusky warp will be crossed by a woof of gleaming colour.

Green appears in strong, decided tones, with satin surface brocaded in large clusters of soft pinks and yellow flowers. A design of honeysuckle in subdued colouring is thrown into relief by a background of metal-bronze colour, and a handsome salmon pink is woven with scales of yellow - white, powdered over with "iris" bloom in pale green and yellow. These costly brocades will appear as Court, drawing-room, or reception gowns.

But there are other charming designs, at much less expenditure, and available to all. These show the favourite "watered" effect in stripes passing diagonally across the silk, with trails of small flowers at intervals, either cherry-blossom or chry-



A BRIDESMAID'S DRESS (FOR GIRL OF 17).
(Designed by the Author.)

anthemum. This brocade has an importance favourable to handsome dinner-gowns for matron or elderly lady. An interlining of thin wadding gives it the substance and "set" of a more costly brocade.

To proceed with the velveteens. Who amongst us does not cherish the thought of one day acquiring a velvet or velveteen gown for home, evening, or dinner wear? The choice of colours in such materials is almost bewildering in variety and loveliness at present.

Little dresses for the children or bridesmaids are always successful made in amethyst blue, wine red, or emerald green. Thus the quaint "picture" frocks, as, for example, the little Nuremberg design for a child of six—see illustration on p. 312—look quaint and charming made in mushroom velveteen, with bodice and half-sleeves of old brocade that has a *souçon* of pale pink in the design, outlined with marten fur, the bodice and skirt are sewn together and fastened down the back, obviating the difficulty of numerous fastenings.

Bridesmaids' Dresses.

There is a choice of several most appropriate materials for these dresses; amongst others, the much-admired Indian cashmere. A pretty colour is mignonne green combined with velveteen of a darker tone, and the illustration (on p. 312) for a young lady of seventeen supplies a pretty design for making. The skirt is cut simply, with front and sides slightly gored. The full upper portion of the bodice is in cashmere, of which material the sleeves are also made, with bell-shaped over-sleeve lined with pale pink silk. Velveteen is used as a bordering for the skirt, and forms the tight-fitting bodice, collar, and cuffs; the bodice is cut to form a square yoke at the back, strapped to the front with shoulder straps, and laced up the front to the neck-band. The embroidered dots are worked in a pale shade of green to correspond with the cashmere, while the design on the sleeves and skirt is worked in two shades of green silk, relieved with pink. With this costume may be worn a large green silk hat, as described above, with plumes tipped with pink.

For early summer weddings during warmer days the fine "Organdi" muslin, with floral sprays scattered over it, will be much worn, made with a full skirt and tiny frilled festoons, the bodice drawn into a collar-yoke of lace, with a soft satin scarf fastened on the right shoulder, crossing the bodice to the left side of the waist, where it would be knotted, and thence hang in a bow and ends to the edge of the skirt; while the sleeve is formed of large puffs.

This season there is a wide range of muslins in delicate colourings, with the surface either crimped or patterned over; one I saw in woven basket-stitch had a shot effect of dull blue and green.

Costume for Matron (Illustrated).

In green woollen material, with vest and soft frill at the neck of black velvet, revers on the bodice and pleatings each side of the front width on the skirt are of black moiré silk. The sleeves, revers, and skirt are outlined with velvet bands richly embroidered in cording and jet, of which also the handsome ornament

on the vest is designed. A fringe and tiny chains of jet ornament the front of the skirt. The bodice is cut tight-fitting and fastens down the front; the basque is cut short on the hips, with deep point back and front. The skirt, fitting plainly across the front, is set into deep pleats at the back.



A MATRON'S COSTUME.

(Designed by the Author.)

A mantle, three-quarter length, is worn with this gown, cut with a yoke-collar and revers of velvet, and high upstanding collar lined with Thibet lamb's wool. The fronts hang straight, being set in full on the shoulders; the centre of back forms a square pleat; and the mantle is lined throughout with shot black and green silk.

The bonnet is an arrangement of square medallions of fancy green straw and jet, erect bows of moiré ribbon, and black silk violets.

A. L. G.

Cut paper patterns for making costumes from the original designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each (and for one shilling in the case of the matron's mantle and the child's frock). Application should be made to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.

The records of the time show that they acted all the while thoroughly in the spirit of the regulations, and appreciated, as the better-minded always do, that there is nothing forbidden for the mere purpose of annoyance or restriction, as schoolboys often think. When idle or unprepared with work, they took their drills, but any insubordination, which would have been impartially dealt with, did not exist.

"The *Britannia* Eleven plays an out match every summer half-holiday, and their opponents, the surrounding schools, the regiments at Devonport, and the naval teams as they can be arranged, as well as the county, find the boys worthy foemen, and mostly return beaten; some of the recent years have shown extraordinary successes. The band plays up in the fields, and the scene is lively in the extreme. Three matches are played at the same time, and one match at least is played against three elevens of a neighbouring school. In the evening the band plays on board, when the youngsters can let off some of the steam pent up during the hour of evening preparation for the next day's work. The band is composed of the personal

servants of the cadets, who are entered from the shore, and chosen for their ability to play some instrument. The whole scene on board at night is very striking, and should be seen if the cadets' life is to be appreciated.

"The progress in the establishment in the last fifteen years has been nothing short of a revolution; the rapidly changing forms of vessels and the needs of the general service have called for complete change in the scheme of teaching; the internal and outside fittings continually being improved and added to make almost a new ship of the old craft, though she remains safely moored, with her companion *Hindustan* ahead of her, in the same old place.

"Everything connected with the Navy must be level with the times, and most of all in the *Britannia* it is necessary for all the teaching to be, if possible, before the times, so that a youngster going to sea may not find himself a fossil before he has begun. God grant that our Navy may ever continue to be the Englishman's ideal of the profession for a Christian and a gentleman!"



WHAT TO WEAR: CHIT-CHAT ON DRESS.

BY OUR LADY CORRESPONDENT.

APRIL.



A NEW DRESS CAP.

(From a photograph by Watery, Regent Street, W.)

THE capricious month of April has arrived, and the perplexing question, Shower-proof cloak or sunshade? has to be decided.

Appropriate to the season is the beautiful waterproof plush manufactured by Messrs. Lister, which, made either as a three-quarter mantle or a semi-fitting jacket, looks costly and is most serviceable; but it requires the skill of an adept in the art of mantle-making to insure a successful garment. April's varying moods would also seem to have influenced the selection of the leading colourings for materials; for we now see side by side an "Amazon" cloth of smooth and silky surface in bright blue with one dyed to the hue of the sunny lawn refreshed by a shower.

Covert and faced-cloth in colourings of drab, tan, putty, and fawn have numerous admirers, whilst a grey cashmere, with an infinitesimal check in blue, green, or pink possesses a grace all its own. Ere this, you will have arrived at the correct conclusion that all the materials for the Spring season, with few exceptions, are smooth on the surface and of a cloth texture.

Moiré silk was arranged in an excellent manner on a new style of costume, the skirt, which was cut short and round, was made in bright blue faced-cloth, each width of material forming a box-pleat tapering towards the waist; the under portion of each pleat was composed of black moiré silk, the huge sleeves and folded



SILK TENNIS BLOUSE.

bodice, terminating at the jet embroidered waist-belt, were also of moiré. Associated with this costume was a deep shoulder-cape outlined with black, having a handsome collar, turned down over a scarf of the moiré silk, tied in a large bow with broad ends fringed with jet. A bonnet of gold-coloured fancy straw, with wide bows of black ribbon and tips frosted with gold, completed this stylish costume.

Now that the days of fur trimmings are numbered, jetted galloons and embroideries, combined with ribbon, step in to take their place. Lace will certainly gain in favour as the summer advances, and now appears on cloth or moiré silk, in écreu or straw-coloured tints of Venetian and Maltese design, particularly in the form of an insertion, straight lines being one of the characteristics of the mode of to-day.

Lace in its finer qualities of Brussels or Chantilly will be utilised by milliners on large hats and also for matrons' caps, the latter ornamented with ribbon and fancy pins. The dress cap we illustrate on p. 391 is a new and becoming design, gracefully drooping behind the ears, and yet giving dignity and height to the wearer by the raised crown and erect bows of ribbon. Ivory-tinted lace may have the pretty addition of ribbons of vieux rose, mauve or violet purple.

Tennis Blouses.

No abatement is indicated in the enthusiastic following of the old favourite game of tennis,

although the breezy down offers a strong counter-attraction in the invigorating pastime of golf, and the fascinations of boating claim attention. For each or either the becoming blouse is appropriate. Our illustrated example is made in a shot blue and green silk—two colours that have combined their contrasting charms with pleasing effect. The full bodice and shoulder-cape are drawn into a small square yoke over which the deep square collar turns down, and is fastened in front with a large scarf bow and ends. A puff and frill to the elbow is repeated again to the wrist, where it turns back and forms a cuff. The bodice is shaped to the waist by tiny perpendicular tucks sewn to an underneath belt, and forms a frill below; an embroidered line of feather-stitching in dark blue outlines collar, cuffs, and frills.

If this blouse were made in cream-white cashmere or flannel embroidered with two or more tones of colouring identical with the Club colours, and bow of silk in corresponding shades, it would then have a distinctive style of its own.

An old favourite is still with us in the close-fitting blouse, with fulness drawn up high to the throat and collar turned down. The large sleeves, cut like a man's shirt-sleeve, with stiffened cuff, and straight waist-belt sewn to the skirt, and fastening with it at the left side of the front width, a welcome fashion to those who retain memories of skirts and belts that refused to "pull together." In almost every instance, the plain short tennis costume of either tweed or cloth is made to fasten at the side of the front and ornamented with a lappet, which is repeated also at the opposite side and forms a pocket.

The hat worn with the blouse in our illustration is of coarse fancy straw, the crown burnt cream in colour, with a brim of dark blue and green plaited straw and rosettes and aigrettes of blue.

A covert coat is an acquisition, and has much to recommend it both for style and usefulness, and may be worn fastening invisibly straight down the front or opening over the blouse. It is cut semi-fitting in front, tightly fitting at the back, with basque twelve inches below the waist and each seam strapped and double-stitched, and should be made either in fawn or putty-coloured cloth. Let me here mention that the basques of jackets are not worn so deep as they were last season, and in some designs are raised at either side and longer at the back and front. Also that the fulness of sleeves is arranged to the back of the arm and droops away from the shoulder.

Tea-gowns and Morning Wrappers.

An incalculable advantage is gained when a gown will serve a double purpose and look to advantage. The tea-gown holds first rank as such, lending a hostess a charmingly graceful appearance when welcoming friends to a social cup of tea or genial home dinner-party.

I will describe one that is undoubtedly elegant in colouring and design. On a tightly-fitting lining was arranged a soft satin robe-front of turquoise blue, crossed at intervals with lines of tinted lace insertion,

and fully gathered to a pleated yoke of satin and lace, with trim little collar shaped to the throat. The straight overfronts and back of the gown were made in Ondine silk, shot blue and faint yellow with an opalescent effect; unlined were these overfronts, the looped edge of the selvedge forming a pretty finish.

A deep cape of tinted lace encircled the yoke, and the sleeve was composed of a large puff of satin, and lines of insertion, finished with a lace frill below the elbow. At the back, the gown fitted close to the figure and was cut with a short train.

A lovely tea-gown for a bride—see illustration—is made in grey cashmere and ivory satin veiled with net and trimmed lace and moiré ribbon. The lining must be exactly fitting to the figure. The whole of the front is draped with satin and net, a deep flounce of lace festooned with ribbons trimming the hem, lace also forms the square and falls in a graceful jabot at either side of the front; ribbons are brought from the side seams under the arms to a centre at the bust, giving an Empire effect to the design.

Cashmere shoulder revers terminate half-way down the front, and the back is cut either with a wide pleat or plainly fitting to the figure. The cashmere sleeves are fully pleated, and lines of ribbon finished off with bows are sewn from elbow to wrist, a frill of lace falling over the hand.

This design would make a handsome gown in black silk with a front of amber veiled in black net, lace, and ribbons.

Those who wish for ease and economy combined would do well to invest in cashmere of a soft petunia colour and convert it into a tea-gown, cut straight and full from neck to feet, girdled at the waist with satin ribbons, also tied at the throat with a bow of the same. The back to form a Watteau pleat and the hem trimmed with a gathered frill bordered with lace insertion, a deep frill also edged with insertion is inserted into the arm-hole; a long puff to the elbow and thence tight to the wrist is the fashion of the sleeve.

Warm, cheerful-looking flannels in broad stripes of pink and white patterned over with a design in grey, or blue with a moiré effect in a darker shade, are the materials of which the morning wrappers are made with the addition of deep turned-down collars and cuffs of quilted silk and silk cord girdle.

A dressing jacket looked fresh and pretty made in pale blue, and was successfully trimmed with lace insertion; the sleeve was bell-shaped, and rosettes fastened the lace insertion that formed the round yoke.

A tea-jacket for a young lady in pink Surah silk had a square yoke outlined with a frill of écreu lace, high collar and scarf belt with long streamers of silk. The sleeve was made with fulness, at the back of the arm from shoulder to wrist, and finished with lace.

Children's Garments.

The Empire mode influences the designs for children's frocks with charming effect.

Lace, both as an insertion and also an edging, plays an important part, with white muslin either plain or with pin spots or tiny sprigs scattered over the surface.

Nothing could be prettier for a child of three years than a little frock of white muslin, cut with a small round yoke, into which is gathered the short-waisted bodice, the skirt, hanging straight and slightly full to the ankles, had a gathered frill of embroidered muslin headed with a row of insertion and minute tucks. A line of insertion at the waist had a pretty effect, and the deep collar frill and puffed sleeves were formed of embroidered muslin, lace, and tucks.

A favourite style is the daintily-coloured silk slip worn under the transparent muslin and lace frock. A pretty effect was attained with pink silk and white muslin, the little bodice, entirely composed of alternate rows of



TEA-GOWN.



FROCK FOR CHILD OF FOUR YEARS.

Valenciennes lace and muslin, opened in front to show a vest of pink silk drawn in tiny tucks; lace was inserted around the short waist and headed the frill at the hem of the little skirt, which was tucked and edged with lace. Sleeves of lace and muslin were made long to the wrist, with an Empire puff at the shoulder. A charmingly pretty frock, and if made in yellow silk and white muslin and lace, with the addition of a large drawn hat of muslin and a tuft of yellow feathers, would look perfection for bridesmaid or garden-party frock.

An exquisite christening robe was made in ivory-tinted satin covered with dainty Brussels lace; another was one filmy haze of finest cambric and dainty lace.

I will describe a couple of fascinating little frocks for children of two years: one in finely spotted muslin with lace beading at the waist, through which was drawn a pink ribbon tying at the back in long bows and ends; a soft full sleeve of muslin had a wrist-band of lace, and around the neck was a dainty frill of muslin with a vandyke edge, and a corresponding frill trimmed the hem of the frock. Another pretty variety, but less simple in design, was made with a square yoke of alternating rows of Valenciennes and embroidered muslin insertion, the short sleeves were fan-shaped frills made in the same way, and rows of insertion encircled the waist. The skirt was richly tucked between each insertion and edged with a frill of muslin, with tucks and edging of Valenciennes lace.

Dainty and picturesque are the outdoor garments provided this season for the little children, and the spring-like freshness of the colouring of materials is peculiarly adapted to their requirements; but no doubt we all specially connect the purity of white with the simplicity of childhood, and it is in an ivory-white faced-cloth that the design we illustrate is made, lined throughout with gold-coloured silk and embroidered in the same shade of colour. The quaint little shoulder-cape is bordered with embroidery and a frill

of silk, and almost covers the short-waisted bodice, which is little more than a deep yoke; to this is sewn the coat in slight fulness in front, increasing towards the centre of the back. A broad scarf-belt of silk passes around the waist and fastens at the back in a large bow without ends. The sleeves are set full in a large puff and continued tight-fitting to the wrist.

This design would look exceedingly quaint if made in dull blue cloth and embroidered with golden-green silk.

The bonnet is of drawn white silk with a broad bow and ends of silk fastened under the chin. The outside brim is covered plainly with silk and a rill crown and tuft of feather tips.

Those useful little adjuncts to children's costume, the silk blouses, made in a variety of designs with or without sashes, ornamented with either Valenciennes lace or ribbon rosettes, will certainly obtain throughout the summer season. Our illustration shows an example of the little silk blouse, and is made in almond-blossom pink Surah silk. A pointed yoke effect in tiny perpendicular tucks has a soft scarf collar fastened with rosette, and a full puffed sleeve finished at the wrist with tucks and a narrow heading. A draw-string confines the blouse at the waist which droops over the broad silk sash; this is "made up" into a large knot in the centre of the back, and the two ends hang down to the edge of the frock. Thus the blouse is complete, and may be worn with any frock either of bronze green velveteen, golden brown cashmere, or white crépon.

In our design is shown a frock of cream-coloured cashmere, cut out in vandykes at the hem and edged with a flat pleated frill of the pink silk.

A pretty blouse of pale blue silk had a yoke with deep turned-down collar frill of flat pleated silk and lace; the sleeve was one large puff with a dainty cuff at the wrist.

A. LL. G.

Cut paper patterns for making costumes from the original designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each (and for one shilling in the case of the blouse and the children's frocks). Application should be made to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.



SILK BLOUSE AND FROCK FOR CHILD OF FOUR YEARS



Academy Schools. His first exhibited picture, "Cottage Children Blowing Bubbles," sold for £50, and since then he has devoted himself chiefly to mountain scenery in Scotland, Wales, and Switzerland. Two of his most famous works are "With Verdure Clad" and "Streams through the Birch Wood."

The spiritualistic painter of "Love and Death," Mr. G. F. Watts, was born in 1820, and distinguished himself at the competition in Westminster Hall in 1843, when he won the £300 prize for his cartoon of "Caractacus led in Triumph through the Streets of Rome." He spent the money on three years' study in Italy, and at the next competition of the same kind he took the £500 prize. In 1882 there was a "one man show" of Mr. Watts' works at the Grosvenor Gallery, and he painted the best portrait of the late Lord Tennyson.

The *doyen* of the Royal Academicians in respect of age is Sir John Gilbert, the President of the Royal Society of Painters in Water Colours. He exhibited in the Academy when its exhibition was still held in Somerset House. His favourite subjects have always

been chosen from English history, such as "The Field of the Cloth of Gold," "Cardinal Wolsey at Leicester Abbey," and many others.

Sir James Linton is a distinguished water colour artist and President of the Royal Institute of Painters in Water Colours, which was opened in 1863. He was knighted in 1885, and will long be remembered by his large picture in oils of "Maundy Thursday." Sir James was commissioned by the Queen to paint the picture of the marriage of the Duke of Albany.

Mr. W. P. Frith is a Yorkshire man, and spent his earliest days at Harrogate. He owed his start in an artistic career to a childish copy of an engraving of a dog, for which his father gave him sixpence. He was sent to Sass, who at that time kept the only Art School in London, and then entered the Academy Schools. His first success was a picture from the "Vicar of Wakefield," and the much-engraved "Ramsgate Sands," "Derby Day," and "Railway Station," were decidedly the pictures of the years in which they were hung at the Royal Academy.

WHAT TO WEAR: CHIT-CHAT ON DRESS.

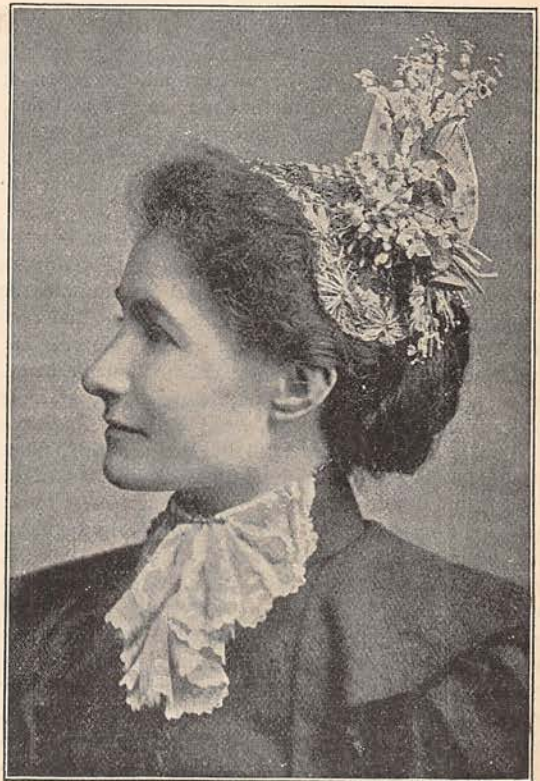
BY OUR LADY CORRESPONDENT.

THE merry month of May is peculiarly associated in our minds with posies and garlands of flowers, and truly this season our milliners revel in the rarest and most exquisite imitations of Flora's favourites, and their beauty of colouring and form has never been more successfully reproduced. Flowers reign supreme, and for the nonce, the rival "plumes" are banished.

Whether charming the eye in bunches apparently fresh plucked, with the mist yet upon their foliage, or forming a wreath or half circlet to adorn a shady hat, their brightness gleams out from the foil of black chip or crumpled rustic straw. Without exception, the headgear must be chosen in contrast of colour to the costume. For instance, a cloth costume of cool grey-green would be completed by a toque of dark oak-brown straw, trimmed with black moiré silk and auriculas in brilliant colourings.

In some instances the flowers are supplemented by cerise-coloured miroir velvet ribbons, rosettes in velvet of amber hue or pale green moiré ribbon edged with narrow embroidered lisse; and buckle or clasp of paste, made in designs of a century gone, sparkles in the soft folds of "bisc"-coloured lace, presumably *real*.

The French bonnets are piquant little hoods of straw and moiré silk, worn without strings, having tiny bunches and aigrettes of flowers fastened with clasp of jet or paste; such a one is our illustration, the colours being turquoise blue moiré silk, pale yellow straw, blue violets and lilies of the valley. Another takes the form of a little Normandy hood, fitting closely on to



A BLACK CHIP HAT.

(From a photograph by Walery, Regent Street, W.)

the head, with raised crown in velvet of green, the colour of the foliage of mimosa; tiny steel sequins outline the front, and an aigrette and clasp are placed at the side.

A decided novelty was a bonnet suggestive of half-mourning, entirely composed of large bosses of jet, forming the half circle across the front, the small crown and two pendant ends that rested on the hair at the back, with fine white tulle strings tied in a square bow beneath the chin. A long paste buckle crossed the front, and outstanding from each side was a jet osprey.

A large black chip hat of picturesque outline had the crown covered with violets negligently scattered over it, pink roses arranged at the side of the front, and underneath the brim, resting across the hair at the back, was a large bow of green moiré ribbon. A wreath of exquisite roses in many colours encircled the crown of a large brown rustic straw hat, with an outline of black crinoline crimped to form an irregular edge. I had this hat photographed.

Panama straw is much worn both in the form of sailors' hats, with a single band of velvet carried round the crown, as also with the brim slightly curved and crown indented, a large upright bow of ribbon forming the trimming. The hats and bonnets are still worn well back from the face, but on the top of the head, and the hair is softly waved and prettily coiled in smooth coils.

Materials and Silks.

The materials present a marked contrast in texture although alike sharing the interest and selection of purchasers. The cloth textiles are smooth and fine, serges and tweeds are light in weight and delicate in colour, as befits the season of the year, whilst the fabrics in use for the more dressy style of costume are of the canvas or crépon order.

Canvas is loosely woven in a chequered or knotted surface, the favourite colours being a dull yellow, a cool green, and mauve pink, and in some examples the monotony of the colouring is relieved by silken dots and horizontal lines in a harmonising colour. The crimped, gauffré and crocodile crépons appear in exquisite colourings of shell pink, lichen green, and old blue.

Tan and fawn colour still hold, deservedly, place in the foremost rank of favourites. A curious silken material, of Oriental appearance, had lines in black wool woven into the surface of sheeny green and gold, a becoming material for a Brunette.

Light summer glacé silks appear in minute checks of green and grey, mauve and pale pink, cerise and white, also in black and white, a revival of the homely shepherd's plaid. Silks in pale grey have thread-like horizontal lines of dark green, powdered over with tiny rosebuds in natural colours. Another variety is a glacé silk in raspberry pink, shot with black and besprinkled with black pin spots. Moiré will be worn throughout the season, and with plain satin will form the basis of the trimmings, garnitures and bows on gown and head covering.



YOUNG LADY'S WALKING COSTUME.

Costumes.

Having chosen our material we will next proceed to make it up into a pretty style, and, take the design illustrated as our model, it may be in any colour most becoming to the wearer, as there is a great variety to choose from, no one colour standing out pre-eminently unless it be a soft grey-green, which is undoubtedly becoming to both blonde and Brunette. Let our

material then be a gaufré crépon in this colour. We will trim it with moiré silk either black or white, and if it is to be worn on a dressy occasion, use a line of steel to head the silk fold.

A white lining should be chosen for lining the bodice, unless a slip underskirt accompany the dress, made in sateen of the green colour; this lining will be tight-fitting, no seams appearing in the crépon at the back, the little extra fulness being drawn into the waist. A full puff crosses the bust, the bodice opening out V-shaped back and front, and turned back with a deep collar, with an outline of a crossway fold of silk put on with a piping or line of steel trimming. The large full sleeves are twisted diagonally across the arm, setting close from elbow to wrist. The vest and collar may be made in either tucked silk, pleated chiffon, or white moiré covered with old lace.

The skirt is worn over the bodice and draped at the waist with a scarf of silk; it is mounted into a plain-shaped piece set into two box-pleats at the back, and the fulness sewn to this with a piping, and forming two elegant folds in the centre of the back, hangs in straight lines at either side, the front width falling plain from waist to hem, where it is edged with a silk fold laid on to the crépon, and three tiny tucks above.

To wear with this costume procure a hat of chestnut-brown straw, crumpled and coarse, and a garland of pink and crimson roses, also a black moiré sunshade lined with rose-coloured silk, and a charming effect is ensured.

If you have a covert coat it may become useful through the summer months if you match the cloth exactly and have a well-cut skirt made on the approved lines—plain, with strapped seams and a narrow crossway strap stitched each side on the hem of the skirt at the extreme edge, and wear it over a silk bodice made on a tight lining, in peach or dull green silk, gathered into the neckband back and front with a folded waistbelt clasped with a ring of steel; large sleeves, full at the armhole and tight from elbow to wrist.

With this costume a toque hat looks well in green fancy straw with green and black rosettes and jetted quills.

Taking the place of the small fur boas that encircled the throat during the colder months of spring is a pretty little ruff or collar of ostrich feather; either in colours to match the blouse, or black, fastened with a square lace bow and ornament of paste or steel, they are a becoming addition to a plainly-made blouse.

For matrons' costumes the draped skirt now so much worn is important and graceful in design, the cloth overskirt being raised at the side or opening the whole length of the skirt, to show a handsome underpiece of rich coloured velvet or moiré. The bodices are draped across the bust and have epaulettes and revers with handsome lace sewn on flat, through which the under-silk or velvet glimmers in lovely colouring; the sleeves are cut less full and pleated into the armhole with

three small box-pleats, fitting close to the arm from elbow to wrist, where a cufflet of velvet and lace gives a finish to the edge.

Dust Cloaks.

During the summer months the dust cloak proves an indispensable addition to the wardrobe. We illustrate a pretty design made in Tussoire silk, with deep shoulder cape of thread-coloured guipure lace, over which turns down a broad collar fastened with a large bow, and ends of the silk bordered with lace insertion.



DUST CLOAK.



WASHING FROCK FOR CHILD
OF SIX.

with lace. Large puffed sleeves were made with deep cuffs reaching to the elbow. A full frill stood up high around the neck.

Sunshades.

Undoubtedly the day of puffs and ruches is over, for the newest designs for sunshades favour the umbrella type, simple and plain, with slender handles of natural form, in either cherrywood, bramble or thorn. Ebony handles are ornamented with small knobs painted with Watteau figures, or a group of tiny balls in chrysoprase. For garden parties a pretty and cool-looking sunshade is made in white silk, finely striped with horizontal lines of black, sprinkled over with tiny roses. Black moiré has a border of yellow lace insertion, black satin with radiating lines of insertion from the centre to the edge, crowned with a large rosette of ribbon with upstanding ends.

For useful wear the shot silks or plain bright-coloured silks, with borders of graduated stripes, are chosen, and for seaside or country, white piqué embroidered with a Russian design in red.

Washing Frock for Child of Six.

Linens in shades of blue, green, and pink, brown holland and piqué comprise the favourite washing material for children's frocks. The one illustrated is in "Dutch blue" cotton, embroidered with white; the full plain skirt has a line of feather-stitch along the hem. The bodice is plain to the waist, with a basque of tabs. Large full sleeves are gathered at wrist and armhole, and have turned-up cuffs embroidered with lines of feather-stitch, as also is the large square collar. The front of the bodice is strapped across and fastened with rosettes; these are made in fine white flax tape and wash with the frock.

This frock would be exceedingly pretty made in piqué embroidered with red, the collar and cuffs in fine lawn, hemstitched.

Frock for a Child of Fifteen Years.

This design looks charming made in tan-coloured cloth with a little cord trimming of brown silk; the

skirt is gored in front, where it fastens at the left side, and gathered across the back, sewn to the belt and fastened with a bow of the newest design. Around the hem of the skirt are three folds, finished with a row of stitching at the top of the hem. The bodice is prettily arranged with draped pieces forming a V and clasped on the shoulders with small buckles; lines of cord trim the edge. Fully-gathered sleeves are caught in above the elbows with buckles and finished with turned-back cuffs of pink silk, patterned with triple dots of brown; the silk is repeated in collar and vest and trimmed with cords. Tan-coloured stockings striped with brown, the stripes crossing the leg diagonally, and tan leather shoes are worn with this frock.

A. LL. G.

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FROCK FOR CHILD OF FIFTEEN.



JUNE.

THE good taste and exquisite colouring of the materials, cottons, crépons, or silks now worn, seem to have reached perfection, every beautiful gradation of colour seen in peach and apricot, and the dainty tints of the rose having been truthfully copied; the changing shot effects of pink, green, yellow, and blue apparently deciding the choice of the opal as the fashionable jewel this season.

Lace is in the ascendant, and no toilette is complete unless that grace-imparting fabric is represented thereon by frill, insertion, or bow. A curious innovation is seen in the introduction of tiny black chenille or jet dots that are sprinkled over flounce lace of Venise point. The appearance of black in chenille dot, or the thread-like horizontal stripe and black flowers in millinery, lends an additional brilliancy in contrast of effect to the lovely colourings of the material on which it appears.

Deep collars of lace with a vandyke edge, suggesting the Stuart period, entirely cover the upper portion of the bodice and rest on the full puff of the sleeve; others are severely square in outline, yet none the less becoming. Ribbons are five to six inches broad, the plain colours in satin showing a narrow black edge; small spotted patterns have a reverse in rich strong contrasting colours, and glacé ribbon in black and white check has a watered effect, while moiré ribbons are still worn both in colours and black.

Millinery is stylish and becoming, but also remarkable in design, squareness across the brow being the chief characteristic. The newest



BRIDESMAID'S HAT AND FICHU, FROM MESSRS. LIBERTY, REGENT STREET, W.
(Photograph by Walery, Ltd., Regent Street, W.)



41. G.
BRIDE'S "FLOWER-MAIDEN."

by small bright green ivy, veined with white and highly polished. One of the newest bonnets in golden straw was ornamented with black moiré and an exact reproduction of watercress. The new millinery pink is charming and eminently becoming to a dark head of hair; the straw hood crowns in this colour are trimmed with black ox-eyed daisies with golden centres.

Bridesmaids.

A charming bridesmaid was arrayed in a Princess dress of pale lime green Liberty cashmere embroidered around the hem and waist girdle, the sleeves having large shoulder puffs. A picturesque fichu of fancy striped gauze in pale cream colour, bordered with frills, was gracefully folded round the shoulders and knotted in front. The hat, of cream-coloured straw, through which ran a strand of green, looked sweet with clusters of blush roses and natural foliage adorning the low crown and resting on the hair beneath the brim (*see illustration*); a shower bouquet of roses and red brown foliage completed the artistic effect.

Another toilette, as dainty and light as thistle-down, was arranged in printed cotton lisse, white with scattered sprays of blue speedwell, with frills of fine lace, half-concealing loops, and rosettes of soft green ribbon. The large hat of white crinoline straw, poised on a wreath of tiny rosebuds and speedwell, had a large bow of green ribbon placed at the back of the crown and erect sprays of roses at one side of the front. The gloves were white suède stitched with green. I may here mention that all the newest gloves are stitched with a contrasting colour: the three rib-stitchings up the back of the glove having a twisted cord effect in the two colours.

At a recent wedding I saw a pretty design in clover pink cashmere with deep square yoke of silk in the same colour, cut in vandykes over a frill of tinted lace; a draped silk collar and waist belt fastened at the back with rosettes; a black chip hat trimmed with moiré ribbon and drooping clusters of clover flowers.

A choice of dress for the bride's flower-maid rests between muslin and lace, all white, or tinted muslin and saffron-hued lace, or a picture frock such as we have illustrated, made in either satin or cashmere, with embroidery, rosettes, and sash in silk. A pretty little netted caul of gold sewn to an embroidered band is worn on the head, the bouquet or basket of flowers exhibiting the bride's favourite flower. Should it be sweet-pea, the maid would be dressed in white, with

green sash, and embroidery exactly matching the colour of the flower, or pale green velveteen, with sash and rosettes studding the sleeves in silk of that peculiar shade of Liberty pink. The little shoes and gloves should be white kid.

Brides' Gown.

Brilliant sunshine, the clash of bells, flower perfumed air, and music; a bride's dress of rich satin and Brussels lace, with superb flowers, are, one might almost say the conventional accompaniments to a fashionable wedding; but a far simpler type is portrayed in our illustration of a bride's dress in fine cashmere, with a graceful line of silk and pearl embroidery outlining the over-skirt, and the deep collar revers. Bows of narrow watered ribbon, centred with a small spray of myrtle blossom, are placed on bodice and skirt. The train is gathered into fulness to the bodice and has a silk frill or balayeuse underneath the edge. Silk lisse is drawn up round the neck, forming a vest, and is fastened with a spray of the bridal flower; a puff of the lisse crosses the front of the skirt. The sleeves are large and full, fitting into the



41. G.
BRIDE'S DRESS.

wrist. A veil of tulle with a broad hem is secured with a spray of orange blossoms, and falls over the face to the bust, and the gloves and shoes are of white suède kid. This design allows of the gown being easily arranged as an evening or dinner gown, the



A "GOING-AWAY" COSTUME SKETCHED AT MESSRS. RED-MAYNE, NEW BOND STREET, W.

lisse vest is removed and the length of train shortened, the pieces serving to make a flounce in the front of the skirt in lieu of that in lisse; and pink pompon roses take the place of the myrtle in the bows.

Costumes.

The design we sketch above is an effective and favourite style for a bride's going-away costume. It is tailor-made in smooth-faced cloth of a pale stone-fawn colour, each seam of the skirt being strapped and the hem outlined in the same manner—the term "strapped" signifying a narrow piece of the cloth about half an inch wide covering the seam, stitched at each edge. The little sleeveless over-jacket of Zouave character is also in the cloth, setting in gracefully to the figure at the back, a collar and revers with round points giving

style to the front. The Bolero or Zouave style of jacket is still in high favour, and is often decorated with handsome lace over dahlia-coloured satin revers. This one offers an exceedingly elegant finish to the beautiful blouse of mauve pink Bengaline, with its large gigot sleeves, and full front drawn into a bow and folded collar at the neck. The hood-shaped bonnet of rustic straw has an edge of tiny jet paillettes and a jet ornament in the centre of the front, with a garniture of mignonette and moiré ribbons.

Linen washing dresses are in excellent taste. Everybody should possess at least one: they look so refreshingly cool on a hot sunny day, and are now dyed in beautiful shades of blue, pink, and green, or the quieter colours of tan and holland. One of Liberty's is most fascinating in a soft shade of blue with a gleam of gold through it, and would make a delightful dress with plain cut, well-hung skirt, and Bolero jacket over a batiste blouse in an artistic shade of pale yellow, and a large shady hat. Or imagine a lovely shade of green shot with gold trimmed with saffron tinted guipure lace, the left side of the skirt slightly lifted, thus forming a few graceful folds across the front, a blouse bodice of fancy cotton crépon, and one of the new shoulder capes in the linen, bordered with lace. The shape of the cape might be described as an oblong piece of material with a circular hole cut in the centre, which in point of fact forms the line around the neck, and is draped with lace; it opens in the centre of the front, the deeper ends falling over the sleeves in pleats, and set square across back and front—a simple but very stylish garment when rightly adjusted.

A most useful and necessary costume, and wearable at all times, is a tailor-made gown of waterproof, cheviot, or serge (*see* illustration on p. 555). Many of these show a small pattern or stripe, which is effectively arranged in the skirt by goring each seam, the centre of the back setting square at the hem. A simply designed bodice is essential, fitting the figure to perfection in every line with graceful revers and turned-down collar revealing a dainty shirt of fancy drill or cambric. The sleeves of these tailor-made gowns are but slightly full, and set beautifully. Being made in waterproof material and ventilated, for showery weather this costume leaves nothing to be desired. Tuscan straw hats trimmed with moiré ribbon, slightly curved at each side, supply a pretty finish to this style of costume.

Skirts.

In the newest shaped skirts all the seams are gored to the waist, the front and sides being made to fit as carefully as the bodice, and the back being gathered or pleated in three box pleats at the centre. These skirts would appear woven into form, so smoothly do the pieces combine at the seams; and, by reason of the thin summer materials being lined throughout with mull or tinted muslin, no stitches appear at the top of the hem. Walking costumes are cut off the ground all round, *fête* dresses fully long in the front, and just resting a couple of inches on the ground at the back. Evening and dinner gowns show a slight train.

Plain skirts and elaborate bodices continue to be the order of the day, although many of the leading costume designers are introducing a more equal distribution of ornamentation. This is effected in some models by slightly draping the material, and thus revealing an underskirt of rich silk or velvet. In others the skirt opens the whole length at one side, is bordered with embroidery or lace, and shows a contrasting colour beneath; and a very favourite, and certainly pretty, style for black or dark coloured silks is a trimming of a deep flounce of black lace headed with narrow rows of jet or tiny velvet ribbon studded at intervals with small velvet rosettes.

New Mantles.

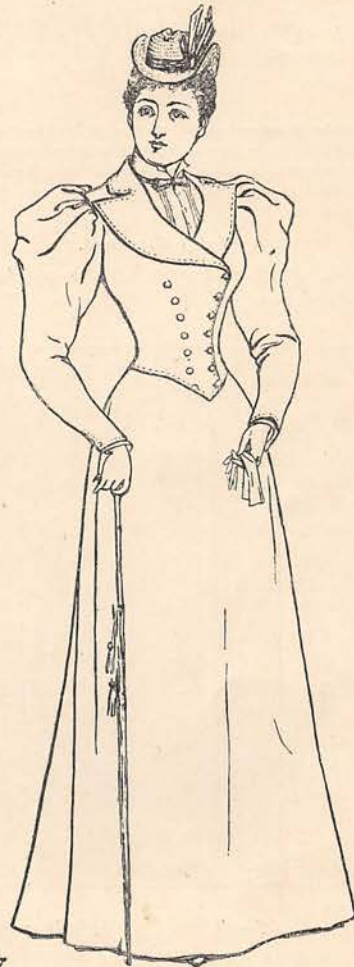
Stylish mantles are made in moiré arabesque and jet or moiré and lace; full collar ruchés are set into yokes bordered or entirely composed of jet and paillettes, with double shoulder capes cut on the round, setting gracefully full and finished in front in long stole ends and jet. The prescribed length of a fashionable cape is just to escape the elbow and reveal the waist line. A pretty cape was composed of two deep frills: one in grey cloth, with three rows of narrow watered ribbon in lines one inch apart, and the upper one of black net with the ribbon trimming repeated; a full ruche of net encircling the neck was fastened with a wide bow of watered ribbon. Another was arranged with a yoke of écu guipure in deep vandykes over a frill of moiré, beneath which was a deep frill of black lace over moiré. A pleating of the same lace stood up round the neck, and black velvet rosettes centred with jet studded the yoke.

An extremely elegant mantle for a slight figure was made in silk of a quiet tone of fawn brown, accordion-pleated and striped at intervals of seven or eight inches with black lace insertion; the cape was circular in character and sewn to a round yoke composed of alternate rows of very narrow gathered frills and puffings. These little frills were arranged as a ruche collar, and there were long broad ends of black lace to tie beneath the chin in wide bows. I could imagine this design looking lovely in accordion-pleated black net, the lace being relieved by a little jet. A becoming design, which could be utilised for rearranging a cape of velvet or silk of a season gone, has a velvet yoke, round shaped and cut into deep vandykes that droop over a frill of lace reaching half-way to the elbow, and are outlined with a narrow line of sparkling jet. Beneath the lace frill is one in Surah or silk cut on the round, but not necessarily in one piece. The one article that must be new is the ruche-collar of lace that encircles the neck. This may be fastened with bows of lace, either setting out squarely

to right and left or hanging scarf-like ends to the knee. The addition of tiny rosettes of ribbon or velvet will also aid in bringing the cape "up to date," for they appear in place and out of place on all of to-day's designs.

Children's costumes will be a prominent feature in our next month's "Chat."

A. LL. GRIFFITHS.



COSTUME SKETCHED AT ULSTER HOUSE, CONDUIT STREET.

Cut paper patterns for making costumes from the original designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each in the case of the bride's dress, and one shilling in the case of the flower-maid's costume. Application should be made to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.



To many of us these harmless shadows of long-departed days only lend a deeper interest, and throw more of a romance over this beautiful and historical old palace, and one gets quite accustomed to all these ghostly vagaries.

Before I close this sketch, I must not omit to mention the curious and gigantic Cardinal Spiders which are peculiar to this palace, and are supposed to be inhabited by the spirit of Cardinal Wolsey! They are more like land-crabs than spiders, and their bite is very poisonous. They are frequently to be found, and inhabit the old crumbling walls and odd nooks and corners. When they walk about the rooms they make quite a loud clattering, and cause much alarm to strangers who come to stay in this Palace Beautiful at "Happy Hampton."

A few nights ago these Royal Ghosts again made their appearance. The oldest inhabitants of this palace tell me that these scenes are quite a revival of

the ancient times, as nothing has of late been seen of these Royal Shades. A young girl sleeping (by choice) in the "Blue" or "Haunted Room" relates that about 1.15 a.m. she was awakened by a loud noise in the adjoining room. The folding-doors between the two were violently shaken, the handles rattled, and she distinctly heard the sound of footsteps moving, and it seemed as if chairs were dancing a jig, while glasses jingled loudly. She was too much alarmed to move, and lay still in terror. There was no moon, but the room seemed filled with a pale blue ghostly light. Then a figure appeared to glide up and down past her bed, gently rustling, in a white dress; suddenly it stopped by her bed and leaned over her, she felt an icy cold breath on her cheek, which might be best described as a blast of cold wind from a lonely churchyard. Gradually the noises ceased, the blue light faded, and she was left trembling with fright, in utter darkness, as before.

THE OWL.



CHILD'S SUMMER HAT, FROM MESSRS. SWEARS & WELLS, REGENT STREET, W.
(*Photograph by Walery, Ltd., Regent Street, W.*)

SUMMER sunshine and the rippling laughter of children are a pleasing accompaniment to the interesting topic of fashions in the Liliputian world, and it is surprising to note the many distinctive features peculiarly their own these fashions possess, in opposition to the styles that obtained some few

years since, when the little people appeared in miniature copies of the dress donned by their elders.

Old pictures and rare prints have been ransacked to supply designs appropriate to the dainty charm of childhood, and many a plain but interestingly clever girl has pleased the eye in her becoming frock of artistic colour and quaint form.

Commencing with the subject of children's millinery there is much that is fascinating in the designs, the delicate laces and embroideries whereof they are composed imparting a dainty charm, whilst the colourings chosen enhance the freshness that is indispensable in connection with a well-dressed child.

Portrayed is a beautiful hat for a child of five summers; it is entirely composed of wide apricot-coloured ribbon that has a narrow edge and pin-spot dots of white upon its surface. This is cleverly draped to form the crown, and finely kilted with lace beneath it. It is arranged as a brim of irregular outline, and two natural quills are fixed in the knot at the left side, with a pretty effect. This design affords an excellent criterion of the style of hat that good taste decrees shall lead in the summer and early autumn fashions.

Another design has a large full crown of cream-white silk, with undulating brim of burnt Panama straw lined with lace. A pretty note of colour is introduced in the bunch of heather tied with narrow ribbon, that rests on the brim in front and at one side of the back. Leghorn straw is always in favour,



OUTDOOR COSTUME, FOR CHILD OF THREE YEARS.

depended two ribbon streamers fastened with a half-blown rose; this was a new and lovely design for children of eight years. Sun bonnets and sun hats are pretty arrangements of fine cambric and embroideries, the crowns of the bonnets are chiefly close hood-shaped, and the hats have the wide brim either of three narrow or one deep frill of embroidery shading the face. White or Panama straw, yellow tinted lace, and clover pink or the yellow of the "crocus cup," are the prevailing colours in headgear for the little folk, whilst their elder sisters wear brightly tinted and fancy straws trimmed profusely with flowers or ribbons. These we will consider in connection with each design as we proceed.

Coats and Pelisses.

The prevailing fashion in the outdoor garments for little children of three or five years is invariably that with the coat fulness sewn in box-pleats or gathers to a yoke piece, the sleeves in one or two full puffs to the wrist, and triple round capes or deep square cape-collars, outlined with vandyke lace or bordered with insertion. We illustrate a very pretty example made in white Bengaline, the fulness hanging straight from the small yoke and the deep hem accentuated by a line of handsome feather-stitching. The pretty cape frill is made with a round yoke trimmed with lace in deep vandykes, the frill fulness showing in a charming manner between each point, the turned-down collar of silk is ornamented with a line of feather-stitch, and the fully-gathered sleeves are finished at the wrist with a cuff of silk and lace, while the coat is lined throughout with pink sarcenet. This design need not of necessity be made in silk, but would look exceedingly pretty in pale blue cashmere with white ondine silk collar and frill. A deep frill of killed silk, with an outline of embroidered lisse, encircles the hat and

full silk crown, and a handsome aigrette of ostrich tips fastened with a bow is placed at one side of the front under the brim.

A style exactly suitable to a slight child of five years was made in rich ivory-white silk, trimmed with insertions of Venise lace. To the small square yoke was sewn the coat in two box-pleats back and front, having three rows of the lace inserted above the hem at intervals of three inches; over the yoke was a square Dutch collar of silk, also trimmed with insertion half an inch from the edge, the double frill at the top of the sleeve being treated in the same way, the full sleeve extending to the wrist was gathered into a wristlet of lace. With this coat was worn a quaint Dutch hood of silk and rows of insertion fitting close to the head, the silk of buttercup hue with which it and the coat were lined gleamed through the lace with charming effect. White piqué unlined, and muslin insertion with a coloured ribbon threaded through it, made to this design would be both effective and economical.

Washing materials are essential for useful garments for children, white piqué being chief favourite and brown holland taking second place when trimmed with narrow white braids. A pretty style for a child of four years opened out V-shape with revers outlined with braid, over a vest of white lawn drawn with several drawing threads at the neck, three rows of waved braid put on in vandykes trimming the hem. Coloured linens are also in high favour for washing frocks and coats, and are trimmed with embroidered cambric; these white embroideries, either as insertions or frills, are extensively used, and in many instances the capes and upper sleeves are entirely composed of such. White book muslins and mulle are used for pinafores, with tiny yokes of embroidery and neck frills edged with infinitesimal Valenciennes lace. Washing Zephyrs are always useful and dainty-looking, and when cut square and bordered with a frill, over a white chemisette smocked at the neck and wrists, are extremely pretty.

For a child of eight we illustrate a pretty design for a summer frock in white woollen crépon and muslin insertion, through which is drawn a narrow cerise coloured ribbon, finishing in rosettes. The full bodice fastening at the back is drawn into a line of embroidery at the waist, and crossed at intervals with straps of the embroidery, a similar line



HOOD AND FROCK FOR CHILD OF EIGHT YEARS.

forming the collar. Epaulette frills are sewn into the arm-hole, and extend to the waist back and front in points. The skirt is trimmed with three tucks, and embroidered with the cerise ribbon repeated. For weddings, fêtes, or dressy occasions a pretty hood is worn made in silk and lace with cerise ribbon rosettes, and black shoes and stockings. One of Messrs. Swears



BLOUSE IN SILK AND LACE.

and Wells' designs of a frock for a child of eight quite charmed me; the colour was a delicate shade of lime green, the material was a soft rich serge, the only trimming narrow lines of white braid skilfully arranged in a shell-like design of festoons at the hem of the skirt and around the V-shaped opening of the bodice, which was drawn in fulness to a belt and continued beneath in a pretty basque outlined with three rows of braid. White was cleverly designed to fill in the neck, forming thus a becoming vest. Sleeves with fulness at the top fitted tightly below the elbow. A dainty Leghorn hat with ribbons of lime green and white tips completed a design that would add a charm to the delicate beauty of childhood. Another frock, equally effective, but for an older child, was in woollen crêpon in the combined tints of pink and lilac, a deep frill of fine lace encircled the neck and fell over the frills and puff of the upper sleeve. Ribbons shot with two colours started from a bow in the centre of the back, at the waist, to either shoulder where they formed bows, and thence to the rosettes at the waist in front, finishing to the hem of the skirt in two broad ends, quite in a novel way.

Blouse.

I must not omit to mention the silks now so much worn for blouses, one of oriental brilliancy of colouring and design, the other a crimped crêpe texture that

possesses the great advantage of being uncreasable. These silk blouses are made in fulness from neck to waist with draped neck-bands and waist-belts fastened with a pretty rosette, large fully-pleated sleeves, and the graceful addition of guipure lace revers; such a one we have illustrated. Accordion-pleated chiffon, in shades of blue, maize, cyclamen-pink, or pale green, is well worn, and being sold by the yard ready pleated, greatly facilitates making one of the new blouses with long loop puffed sleeves reaching below the elbow, and worn under a Bolero jacket of silk or velvet.

Dresses for Young Ladies.

Slowly but surely draperies are winning their way in our selections for dressy frocks for the younger members of the family—this is evinced in an elegant design for a young lady of some sixteen summers. It is made in a soft tone of terra-cotta crêpon with V-shaped yoke of lace outlined with a band of bronze green velvet, two long pieces of the material are gathered into this band, and the waist is girdled in a novel manner with velvet ribbons, which crossed to either side below the waist, looping up the drapery with tiny papiers, and, fastening at the back, formed a bow and two long ends. An under petticoat or front of crêpon was thus revealed. The sleeves were set in ample fulness from shoulder to elbow, and tight to the wrist. With



YOUNG LADY'S SUMMER COSTUME.

this costume was worn a beautiful hat of fancy straw, having two minute *rouleaux* of velvet sewn outside the brim, which curved slightly at the side, and an artistic bow of shot gold and heather coloured silk was slipped through a curved loop of the straw in a charming way.

There are many pale-tinted muslins freely scattered with white spots now fashionable, and deliciously cool-looking and becoming they are for young ladies, whether made with the skirts slightly draped on each side of the front or with the plain severity qualified by a flounce edged with narrow Valenciennes, put on with a vandyke heading. Pretty full bodices are arranged with fichu frills describing a deep point back and front, the V being filled in with ribbon fastened on the shoulders with rosettes, a broad sash ribbon encircling the waist and tied at the back in bows and very long ends; the sunshades to correspond are also made in rows of muslin and lace, and hats with rough straw crowns and broad brims of lisse or lace are profusely decorated with flowers and ribbon; in fact, no head gear or costume would merit the assertion of being new, unless ribbon appeared in rosette, bow, or sash, upon it. I have designed a dress (*see* illustration on p. 635) to show a present style of arranging the ribbon on the bodice, in this instance it is black satin profusely

dotted with tiny jet sequins or paillettes. The material of the dress is pale blue canvas, ornamented with a yoke, collar, and cuffs of the much-worn guipure lace. The skirt is perfectly plain, setting out at the hem. A tight-fitting bodice lining has the fronts draped and trimmed with the ribbon forming braces and finished with rosettes of bows, accentuating the waist-line and ending in a sash at the back. A large puff to the elbow and thence tight to the wrist is a marked feature of the designs for sleeves, which continue large for *fête* and out-door wear, but are greatly diminished on full evening dress. It is a style that has much to recommend it on the score of becomingness when not carried to excess. The charming hat of old gold straw has a full ruche of pleated white chiffon, the minute hem showing a line of black silk, black marguerites with yellow centres and green foliage being grouped in an erect spray at the left side of the flat crown.

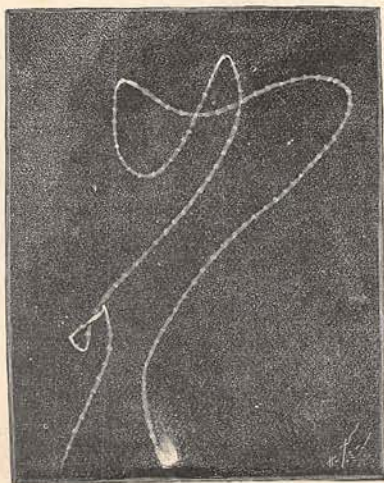
A. LL. GRIFFITHS.

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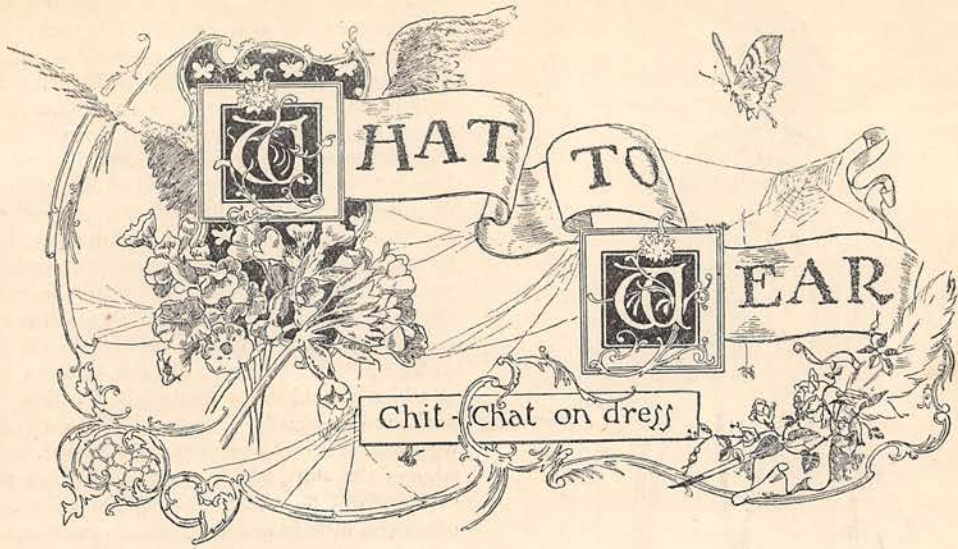
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Bead Lightning.



Chain, bead, or chaplet lightning is a rare phenomenon and very little is known about it. The observer sees a dotted line of light without branches like forked lightning, but curving gently and sometimes appearing to form figures

like the letter S or the figure 8. Happily a flash was photographed for the first time by Mr. W. N. Jennings, Philadelphia, at 2 a.m. on June 10th, 1890, but not brought into public notice until the Chicago Exhibition, where it was shown in the pavilion of the United States Weather Bureau. Our illustration reproduces this photograph, which bears out Planté's description, "a chaplet of bright beads strung on a narrow luminous thread." The flash first rose from the horizon, and afterwards returned to the ground, where a small flash, like an explosion, could be seen. Signs of a gyratory motion can be detected at the lower knot of the figure, when the photograph is enlarged; and on the whole, it would seem either that the flash is the apparent path of one or more electric balls—that is to say, globe lightnings—or a file of these balls partially formed along a luminous path of induction, but not detached from one another. Further and exact observation is necessary before we can pronounce definitely on this little understood phenomenon.



AUGUST.

FEW are the days remaining to one of the most successful seasons in the realm of Fashion, the leading characteristics of which have been good taste and becomingness in design, charming materials, and daring individuality of colouring. During the last two weeks the few treasures that remain of lace, silk, or ribbon will have been accessible to those who avail themselves of the opportunity thus afforded them of securing such in short lengths and at low prices. And most useful these will prove in resuscitating a favourite costume which at present possesses the unpardonable defect of presenting a dowdy and old-fashioned appearance. Supposing it to be a dress of black grenadine, it may be effectively re-arranged with horizontal lines of narrow one-inch satin ribbon slightly pleated, encircling the skirt from hem to waist, the distance between the ribbons increasing from four to seven inches as they approach the waist.

A square yoke of cherry-coloured silk on the bodice, toned down with lines of black lace insertion striping it from the neck to the frill of lace, which could be prettily arranged in full epaulettes on the shoulders, and turned in at the back and front V-shaped with the outer edge square. A stand-up silk collar stiffened, and the lace turned down over it, full gigot sleeves of the crépon caught up invisibly at intervals in pretty drapery, the lower portion having four rows of insertion with silk beneath, encircling them above the wrist.

Thus may be treated, in a charming way, any gown of crépon or canvas and tinted lace used instead of the black, if preferred.

The vest has become a thing of necessity during these days of the open coat and Bolero jacket, and the short pieces of lace, ribbon, and fancy gauze are quickly put together by the skilful amateur, and a dainty accessory is produced. Very successful was a

design of a vest for a long-waisted figure, draped fancy gauze sewn to a two-inch ribbon of turquoise-blue, which encircled the neck and fastened in front with a square bow; tinted lace of an elegant pattern was raised to this bow in the centre and drooped away to each side a little below the bust, and it was clasped at the waist with two ribbons fastening in the centres with rosettes.

Black gauze was arranged in an effective manner as a deep collaret to heighten an evening bodice, mounted on a foundation of net, with narrow écreu lace insertion radiating from the neck in alternate rows with the gauze in finely-pleated puffs. The edge was



HAT TRIMMED WITH CHERRIES.

(Photo by Walery, Limited, Regent Street, W.)



DINNER DRESS FOR MATRON.

drawn down into vandykes and prettily outlined with a frill of lace caught up at intervals with ribbon or velvet rosettes.

It is a fact worthy of note that fancy yokes of lace or gauze are now worn over the bodice, not inserted in the bodice; no doubt the lace frill falling over the bust is answerable for this novelty.

Pompadour and chiné silks have an up-to-date appearance, and invariably improve and brighten a costume of sombre tone if introduced as an under-bodice or waistcoat front, made double-breasted without revers, crossing over almost high to the throat, with a collar-band standing up around the neck and curving over at the edge—these turned-over collars have effectually ousted the draped collars that have been so long in vogue—a pretty tie, with ends of finely pleated lace giving a touch of completeness.

Young ladies are wearing light-coloured fancy silk bodices in decided contrast of colour to the skirt and sleeves. Thus an elegant and becoming bodice of flowered silk terminating a little below the waist, was cut on the bias and made seamless at the back, the

front drawn down in folds, and a narrow turned-down collar clasped with a knot and butterfly ends with deep points. The skirt of crimped crépon, very full at the back, had a narrow puffing of the same material at the hem. The large, softly-draped sleeves of crépon gave a pretty finish to an elegant gown.

Irish linens have been eagerly sought for at "Belfast House," New Bond Street, and chosen with a view to their decided coolness in wear and fascinating colouring, particularly the old-rose buff and pale heliotrope. The latter making a lovely gown with sleeveless Zouave jacket covered with corn-coloured guipure lace, and deep cuffs of the same to the large sleeves of linen. A vest of Irish lawn fastens straight up the front with tiny pearl buttons on the box-pleat, to either side of which should be a finely-kilted frill, wide at the neckband, gradually disappearing into a point at the waistbelt. Three narrow frills with French hems at the edge of the skirt, which shows a seam up the centre of the front on the bias, and the back set in full, opening a little to one side, are sewn across the centre to the waistbelt.

Millinery.

The waning of summer and the approach of autumn is indicated in the colouring of the millinery designed for this month, russet brown and green playing an important part in the selection of straws which continue to be loosely plaited and ornamental, sometimes combining two colours in the plait. The hat chosen for illustration is a very stylish shape and particularly pleasing in colour; a lovely tone of dark red velvet, that "leads up" to the rich colouring of the cherries, is twisted around the crown, and beneath the brim, resting on the hair, are rosettes of the same. A very handsome cluster of cherries, in deep tones of red and natural foliage, stand erect on one side of the front, a tiny bunch repeated on the opposite side. The brim is of coarse straw, woven red, brown and green, and the full crown is in dull gold silk, patterned with a handsome design.

These "Beefeater" crowns invariably appear on the new hats, and are made in the richest silks and velvets.

Black Panama straw is delightfully becoming, narrowly bound at the edge with poppy-coloured velvet, the broad brim resting on a coronet of the velvet, an upright group of red poppies and large ox-eyed daisies effectively trimming the crown. This narrow binding of velvet or silk is a marked feature in to-day's millinery, the neat little sailor hats also exhibiting it—one in a white, coarse vandyke straw in the Eton shape thus treated having a fascination all its own.

Bonnets show very little variety in form, the hood-shape and Dutch bonnet being wonderfully popular. A very lovely shade of iris blue—a blue closely resembling purple—velvet with an outline of tiny gold sequins, had a crown of brown fancy straw, and a tiny quilling of brown tulle edging the front with rosettes, and narrow strings of blue velvet. Quite charming was a close-fitting bonnet of Parma violet straw, ornamented with ivy and lilies of the valley. Satin

and velvet ribbons are superseding those of moiré, but jetted ribbons are still worn.

Matrons' Gowns.

Truly it is a pleasure to chronicle the decided tendency at present evinced to ornament the skirts of our gowns with trimmings and slight draperies. The severely plain skirt, unless of rich material, lacks the importance inseparable from our ideas of the gown appropriate to a middle-aged woman; but now the simplest grenadine suffices when trimmed with frills that are French-hemmed and headed with a small puff, or flounces of lace mounted on silk, with a ruched ribbon heading looped into bows at intervals.

Triple skirts cut in deep vandykes are bordered with quilling of narrow satin ribbon, and a flounce of seven inches is headed with a twist of two ribbons caught here and there with jet *motifs*.

Black and white are pronounced decidedly successful, and a rich tone of cyclamen red runs an iris blue very closely for favour. Black canvas is the subject of our illustration, with black lace over white or calceolaria yellow glacé silk, and black satin ribbon as trimming.

The plainness of the skirt around the hips is improved by the stylish cut of the basque, the tiny edging of jet giving it a pretty set. Ribbons depend from the waist and terminate in the new looped bow, apparently raising the frills into a festoon across the front. Braces of ribbon from the waist continue over each shoulder to the centre of the waist at the back, where they finish in a group of loops.

The vest and collar are of silk and lace. A novelty is evident in the sleeve, the fulness being set into a plain under-piece edged with jet. As a variety on this style the modified Bishop sleeve is chosen, set into a cuff and worn over a tight-fitting lining.

An eminently popular style of gown is made in hazel-nut brown. The skirt is bordered with a three-inch puff and heading, edged with a thread of gold galloon, and caught down in "shells" every two inches. The double basque of the bodice is tabbed and also bordered with gold, and the centre seam of the back double-piped with gold. In front the bodice is elegantly draped and fastened across to one side with three small rosettes; the fulness, disappearing four inches above the waist, reveals a V-shaped vest embroidered in brown and gold, with a collar that curves over. Braces of brown jet, through which gleams a golden line, ornament the upper folds of the bodice, ending in a handsome fringe. The sleeves cut full and large are brought into the cuff in two pleats.

Costumes.

The tailor-made type of costume is invariably chosen as the most serviceable, and, when cut and make are good, has a delightful knack of imparting a stylish appearance to the wearer.

The plain cut coat and monotonously simple skirt is somewhat varied in our design by draping one side of the front across the other, the lower edge being cut away to show the under-piece, and a one-inch strap of

cloth outlines the skirt. The coat is made with a yoke slightly pointed towards the centre, and revers and collar of a pretty outline; on these alike appears the stitched strapping. Handsome buttons fasten the coat at each side of the front to the tight-fitting lining of the vest.

The sleeves are not of exaggerated dimensions, and are finished with a vandyke strap to simulate a cuff. Very little fulness is shown in the basque excepting at the back where two flute-shaped folds occur each side of the centre seam which opens to within a couple of inches of the waist. This is one of the new designs of arranging the basque.

In some instances a shoulder cape is worn with the coat, detachable and fastening in front under the revers, opening up the centre of the back seam almost to the collar. Face cloth is the material employed chiefly for these costumes in grey, green, tans, and periwinkle blue, the waistcoats always worn in contrast of colour.

Those vests made in holland finely tucked and embroidered with pale blue, pink, and mauve have pretty turned-down collars and small square tie-bows of white batiste or glacé silk to match the embroidery,



CLOTH WALKING COSTUME.

the belts worn with these tend rather to the Swiss belt shape but some are of two-inch width gold galloon studded with handsome jet, a small black tie and gold studs always accompanying it.

Costumes for seaside wear are a consideration in August. As such, this design recommends itself. The material left to individual choice would in most cases be the regulation serge, time-honoured for its many advantageous qualities of resisting "sunshine and shower." As a successful substitute for the "strapping" the black braid woven in a waving line is very effective, and let the waistcoat be either of tan or red cloth, tight-fitting and fastened with small pearl buttons, with a hat of coarse straw and scarf bows of Surah silk setting squarely across the front, one side curved up with straps of black velvet and rosettes at either side of the crown at the back.

Child's Frock.

It must be with an eye for the beautiful shape and delicate flesh-tints of a child's throat that our leaders of fashion have adopted the picturesque turned-down collar that either in small or large dimensions accompanies the newest designs for girls of nine to twelve years of age.

A white lawn blouse with full shirt sleeves worn under a dark cornflower-blue serge Zouave had the lawn collar turned over the coat with the same effect as that shown in our illustration, but in this instance the new shoulder cape is worn.

The serge skirt is sewn plainly across the front and fully at the back into a deep belt, with braces of ribbon fastened on the shoulders with loops or rosettes; the embroidery on collar, cape and belt is in corn gold silk, with a blouse in fancy white lawn, and bow of blue silk on the bias fastened at the throat. A pretty round brimmed hat of golden straw is trimmed with blue, dark blue stockings ribbed and shot with gold, and black shoes.

A china-blue linen with blouse and embroidery of faintest pink would look charming, or a mauve velveteen, the colour of the mauve and white iris, with palest yellow silk blouse for garden party or evening frock.

Blouses of linen, batiste, and fancy cotton are most appropriate to growing girls—the ample sleeves allowing freedom of movement, and the fulness or box-pleats of the bodice drawn down into a belt of embroidery giving a look of neatness to the figure. The deep turned-back collars look charming and are delight-

fully cool and are frequently made in white cambric edged with a tiny frill, with turned-back cuffs to correspond, and are worn with coloured blouses, and a silk scarf bow.

White serge was prettily designed for a frock suitable to a child of twelve or fourteen, with skirt gored to the waist and each seam piped with dark blue to within five inches of the edge and where it ended in a rosette of blue silk. The bodice was cut double-breasted to the waist-line and fastened with four buttons, a scarf of blue silk was draped across the front and fastened at the left side with a rosette and streamers, large revers cut yoke-shape had a line of blue piping, the edge and the vest was of finely tucked white batiste with small turned-down collar.

At the back the bodice formed two lappets and was cut to the waist at either side. The cuffs of white batiste were edged with a goffered frill and turned up over the wrist of the full gigot sleeves. The hat of Leghorn was turned up and fastened with blue rosettes into a "Watteau Shepherd" shape, with a close bunch of small red roses at the left side. Dark blue stockings and black shoes were worn with this costume.

A. LL. GRIFFITHS.



COSTUME FOR CHILD OF ELEVEN YEARS.

Cut paper patterns for making costumes from the original designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each, and one shilling in the case of the child's costume. Application should be made to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.



A form stole towards him in the darkness. The soft rustle of a woman's garments fell on his ear, and a woman's arms were thrown around his neck.

"Alec, my own husband, you will forgive me?"

He stood silent, trembling with emotion.

"Forgive *you*? You mean—you mean——?"

"I mean that I beg you to forgive me my cruel desertion of you, and especially that cruel look. Oh, Alec, how often I have remembered it! How often I have cried in the middle of the night, to think that you were wandering alone among strangers, and that the last sight you had of me was——"

"But, Annie, you know what I was guilty of. I have repented; but the shame of it remains."

"Don't say that, husband, or I shall fear that you cannot forgive me. I think I would rather have your fault on my conscience than my own."

"Indeed, Annie, you wrong yourself. I thought you only felt towards me as I deserved. But in any case, I can never go back to my old life."

"Why not?" Then, sinking her voice, she whispered, "*No one knows.*"

"Nobody knows? It is impossible! How? Why——?"

"That is my revenge, Alec—to keep the matter a secret between our two selves. Uncle Franklin may guess, but he can only guess; and he can hold his tongue. I insist on it, dearest, that you tell no one. I won't have my husband's name breathed upon; remember, it's my name too."

"But I can never paint pictures, Annie; I know it now."

"Then you shall earn a living for us in some other way. But you will be our bread-winner: I am certain of it. You took a wrong turning when you became a painter; but soon you will find the right turning. And, Alec, you will come home with me now?"

He tried to speak, but it was in vain. The regret, the shame, the gratitude that filled his heart to bursting could not be spoken. She gave him her hand, and side by side, in silence, they left the room.



SEPTEMBER.

DURING the weeks of September that intervene between the outgoing of the summer season and the arrival of the autumn, to chronicle a "new style" in the millinery department were an anachronism; therefore it will be with a keen interest we shall grasp the novel details of next month's designs. At present there remain to us many that may be recommended as possessing a charm for some time to come: in these it is noteworthy that the tendency of broad-brimmed hats is to turn upwards around the edge, resting with becoming effect on a bandeau or coronet of velvet and small rosettes. The crowns, if small, are assertive in form, one peculiar exception to the round-shaped crown being arranged to form four peaked sections. As an example of what is now worn in large hats, I will quote two strikingly handsome specimens in pale lemon-coloured straw trimmed with black velvet and tips—one with the wide brim caught up in front by two bands of black ribbon velvet to a centre group of three lovely white ostrich tips; the other of shallower brim encrusted with tiny jet sequins, raised all round and caught in at intervals by black velvet rosettes, black tips gracefully placed at one side, and a knot with ends of pink miroir velvet set in front of the crown.



TOQUE IN BLACK AND GOLD.

(From a photograph by Watery, Limited, Regent Street, W.)

Those to whom the colour brown is becoming, would be easily won over to admire a pretty round hat in fancy straw of English manufacture, with its crown of exquisite velvet roses in varying shades of gold and red with a lovely effect of mist upon their petals. Pale green and white rustic straw, having the crown fringed with delicate rosebuds and foliage, and knot and ends of silk in a corresponding shade of green silk, suggested a becoming head-gear for a blonde.

Toques are worn to advantage, and make a pretty variety on the bonnet, by some being preferred as more suitable on the score of having no strings. Every flower has been copied with marvellous success and culled to form an embellishment to the charming shapes of woven straw, from the delicate lily of the valley, or velvet-petalled primula, to the beautiful rose of varying hue.

The accompanying picture (p. 791) illustrates a stylish toque of black and gold, a golden straw crown, with turned-up brim of black chip, with three golden straws fingered into a pretty beading edging the outer line, and trimming of pink roses and black satin ribbon and lace upstanding, with two roses shaping the brim in front.

This design had an equal fascination when made in pink straw and black ribbons and roses with golden centres. Warmth of colour and brilliancy of effect

were attained in a toque of wallflower-red velvet with jet and wallflowers in red and gold; whilst cornflower-blue satin ribbon was utilised, with a jet accompaniment, to trim a toque of black fancy straw with pretty brim turned up in a waving line.

Evening Gowns and Frocks.

At a social gathering it is not difficult to form a correct surmise as to the favourite colour of the season, so many are its votaries. At the present moment, although pink is the acknowledged colour that gives date to a dress, yet it certainly shares the honour with white and silver, and black, particularly in satin and chiffon. These two fabrics being much worn prove a good investment, and both are decidedly charming.

Evening bodices are cut without a basque, and terminate a little below the waist-line, where they are encircled with a twist of velvet of a colour in marked contrast to the gown, and usually agreeing with the hue of the flowers that are worn in a bunch and fastened on one shoulder. Satin ribbons form scarf belts terminating at the back in two rosettes and very long streamers, and rosettes or bows ornament the shoulders. The round neck just to the throat and the V-shape are both worn, also a very pronounced square.

Sleeves reach to the elbow either in puffs or frills, and long gloves are worn over the elbow to meet the puff.

A pretty type of evening dress is represented in our sketch, the skirt and low bodice being of white silk patterned in two shades of pink, and pink accordion-pleated chiffon mounted on white net arranged to fill in the square neck and sleeves; the pink ribbons have a border of silver sequins.

The centre back of the skirt is made in a full width of the silk with two gored pieces to either side and a shaped front width, the trimming a puff of silk at the hem slightly raised at one side; and a second and narrower puff, ornamented with fan groups of bows at intervals, follows the same line at a distance of seven inches.

The skirt is made without a foundation, but each width is lined with soft muslin with a stiffened hem of nine inches. At the back the bodice is cut with a centre seam on the bias, and the front is slightly draped and fastens invisibly to the tight-fitting lining. Ribbon girdles the waist, and is fastened with a fan bow and ends depending to the border of the skirt; and a ribbon crosses the bodice back and front finished with pretty bows.

A singularly successful reproduction of this design for a dark girl could be arranged in plain black satin and poppy-coloured—red or golden—chiffon and ribbons with jettied edge; or in favour of a blonde, an entirely pink skirt with cream-white gauze and pink ribbons with silver sequins.

Beautiful in colouring and simple in design is a chiné silk trimmed with a cape frill of fine lace and rosettes of pink mirror velvet, the grey silk background enhancing the beauty of the blue, mauve, and



EVENING GOWN OF SILK AND CHIFFON.



EVENING FROCK FOR CHILD
OF NINE YEARS.

and fringed with sequins in mother-o'-pearl. A large butterfly bow and ends of the gauze fastened the bodice at the neck. The gloves and shoes were of yellow-tan suède. For evening, as for day, the hair continues to be beautifully waved and coiled, with the soft curls slightly drooping in the centre of the forehead, and the coils or knot of hair worn low at the back of the head and standing out slightly. Few or no ornaments are worn by young girls in the evening.

For children's frocks the fashions are becoming more elaborate, the skirts having ruches, narrow frills of lace, and ribbon bows and rosettes, to relieve their simplicity. As with their elders, pink and white are the prevailing colours, and bright ribbons of satin or glacé silk compose the sashes.

A pretty design for a child of nine is shown in our sketch, made in rose-leaf pink wool crêpe and very fine cambric embroidery, with ribbons of satin in a darker tone of pink. Fine cambric is drawn up around the neck and, cut square, has a deep piece of embroidery set in frill fashion; the upper puff of the sleeves is in crêpe, the lower half in cambric fastened with rosettes of ribbon. Festoons of narrow embroidery caught up with ribbon loops, ornament the skirt, and a pink bow fastens the hair, and cut steel buckles clasp the white kid shoes, the stockings also being white.

Effective Accessories.

An important item in the fashionable costume is the belt of ribbon, or the belt of silk or velvet. Suitable

pink flowers which in the chiné or blurred effect appear to melt into the grey.

Perfectly plain, the skirt sets well out at the feet and tapers to the waist, where the bodice is clasped with a silver studded belt fastened with rosettes of the velvet. Rosettes also stud the lace frill around the shoulders, very full puffs of silk to the elbow fasten tightly below the elbow with a rosette.

Youthful simplicity was evident in a pretty frock of pale lemon-yellow satin, the skirt slightly full, with a round full bodice and graceful sleeves setting out wide, and drooping away from the shoulder. A long scarf of white gauze, fastened around the waist and knotted at the side, formed two long ends embroidered

to a long-waisted figure is one in broad satin ribbon, folded to two inches and a half, and fastened at the back with a windmill rosette of four bows and a tight centre knot; and in front, placed some two inches apart, two similar rosettes of half-width ribbon.

A rich tone of cherry-colour, amber, or turquoise-blue are the leading colours; appropriate also is black. The draped belt of silk on the bias is particularly useful with the tennis or boating shirt, with its fan-bow of loops drooping downward from the waist at the back, and very slight point in front. Here let me recommend all to whom neatness in appearance is of value, to affix the patent hook-and-eye grip, it so effectually unites skirt and bodice or skirt and belt.

Broad ribbon belts are also decorated with small rosettes made of one-inch silk on the bias, with centres of jet, also scarves of gauze and chiffon are gracefully twisted around the waist twice and knotted at one side. Colour and texture individual taste decides.

The favourite turned-down collar may be worn alike by those who possess a full throat—the curves being gracefully revealed by the deep collar bordered with lace or tiny frill—and also by others who wear with advantage the stylishly high collar of two inches, with its turned-down piece of lace, embroidery, or velvet. The pretty neck ruches of net or lisse, mounted on a shaped piece of net, form a pretty "setting" to many a fair face, and are at present very generally worn. One of the prettiest I have seen had an inner ruche of pale blue with a bordering of black.

Shirt vests are particularly fascinating, worn with open jacket or Bolero, a style I have treated at length in the special Summer Number. Lovely are those made in chiné silk and lace, double-breasted, opening V-shape, and fastened with miniature painted buttons set in steel. Or again, the cross-over shape in cloth of turquoise-blue or chrysoprase green with outline of very narrow gold galloon and knob buttons, and tie of accordion-pleated silk.



AUTUMN FROCK FOR GIRL OF
TWELVE YEARS.

Child's Autumn Frock.

Study the colourings employed by Nature in the autumn foliage and blossom, and dress your children in corresponding tints, be the fabric of wool or linen, and success is ensured. The brilliant red of the poppy and the rich deep blue of the cornflower stand out in prominent contrast in the range of dyes, with soft hazel green or the golden brown of the horse chestnut.

The two first-mentioned colours are chosen for the accompanying design (p. 793), with lines of narrow black braid as trimming. The simple skirt has four rows of this braid sewn close together at a distance of four and a half inches from the hem. A piece of the blue cashmere on the bias is draped in fulness to a tight plain bodice lining and forms the upper sleeve, the latter having braided straps, looping it into the armhole. A curved yoke piece has lines of braid, and the deep turned-down collar and half-sleeve are of red cashmere, with lines of braid repeated. A fanciful pocket of blue is lined with red, and depends from the draped belt of blue cashmere.

The back of the bodice is in every way similar to the front, with the exception of its being less full; the stockings are blue and the shoes black.

Another suggestion for colouring is cream-white cashmere collar and half-sleeve, dark blue braid, and skirt and bodice of a quiet tone of green.

Breakfast and Lounge Gowns.

A cheerful freshness of colour and material should, without doubt, be the chief characteristic of either jacket or gown for donning to appear at the breakfast-table. Materials of warm woollen texture are the most sought after, the first chill of early autumn in contrast to the glow of the mid-day and later hours already asserting itself, but silk linings give an added cosiness to a jacket of lawn and lace; the effect is also improved when lining is in rose pink or pale green, the colour showing through the butter-coloured insertion which usually stripes horizontally both sleeves and bodice.

Thus was treated a breakfast-jacket of white baptiste, tucked across from shoulder to shoulder to the depth of eight inches, in groups of five tucks and rows of insertion alternate. The sleeves were set very full into armhole, with the insertion in lines across the arm from shoulders to wrist, where five tucks confined it to the small cuff of lace, the underneath lining of silk being cut semi-fitting. A jabot frill, edged with lace, trimmed the front, and a soft belt of silk girdled the waist and fastened with a large rosette; this was repeated at the throat.

An easy and elegant gown for an invalid forms the subject of our illustration, in a lovely tone of flesh-pink Indian silk, lined with wool. The pounced-out edge of the plain silk frills, that add grace to the front and sleeves, is a style of treatment often employed both on silk and fine woollen fabrics. Very pale yellow silk ribbon, with a hair line of white crossing it, is belted around the waist, and passing under the two front side pieces crosses back and front; a

pretty, yoke-like appearance is given to the front of the bodice by the ribbon being drawn through a casing and tied in a square bow to the front of the bodice, and this is made on a loose lining of woollen material. Probably this bow is made up to simulate a tie, and fastened with hook-and-eye.

A very narrow ribbon in loops ornaments the extreme edge of the deep collar and open sleeves, with small rosettes at elbow and wrist. Extra fulness is inserted at the centre of the back at the waist, to prevent an accumulation of pleats at the back of the neck. Many lovely materials readily suggest themselves for this gown, and also the homely *crépon*, either crimped or patterned.

An exquisite robe of dull green silk with *chiné* flowers in softened colourings, had a square drapery from the shoulders back and front, bordered with soft rose-pink velvet, and opening at each side over an under-skirt of accordion-pleated pink chiffon. The front fulness was girdled at the waist with a sequined elastic belt, and the full bishop sleeves were in the chiffon with sequined wristlets.

A. LL. GRIFFITHS.

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LOUNGE GOWN FOR INVALID.

Jim's conduct had been exemplary. He, or "she," had never even flirted with the servants (being, in fact, too young for that sort of thing), and had been even reckoned "stuck-up" by some of the domestics. Of course he could not mix much with them, and marvellously he succeeded in his rôle.

There is no need to add much more, except to say that Mr. Eglington and I became friends, and some day we may—well, never mind the future. As regards the tale of the mystery, I can declare that it actually happened, and was discovered as related; and I got my gloves.



OCTOBER.

New Millinery.

THE ancient German word *winter-fyllith* is peculiarly descriptive of the autumnal month of October with its odour of fallen leaves and morning and evening frosts, whilst a cheery sunshine enlivens the mid-day hours and throws into grand contrast the gold and red of the forest foliage and the dull browns of stem and twig. It is appropriate to the approach of winter that fur should adorn our garments for outdoor wear, and sable is this season chosen as bordering for coat or skirt, becomingly encircling the throat or enhancing the costliness of bonnet and toque.

Amid the new varieties in millinery that present themselves for our consideration, our attention is at once arrested by the display of beautiful colourings in velvets, rich deep orange that seems to blaze as you look at it, and purple in tones from light lilac to the darkest pansy, side by side with an exquisite shade of golden brown, and yet again a miroir velvet of brilliant cerise colour. Beautiful also are the successful harmonies of colours—brown and pink, brown and mauve-blue, purple and black, gold, sable and white; black velvet having a relief in the fashionable and much worn check glacé ribbon or shepherd's plaid.

The prevailing characteristic of the designs is decidedly squareness across the front, and the bonnets, and especially the hats, are worn more forward and raised off the face and droop away to the ears.

Velvet is extensively used, and the broad hat brims and high box-crowns are entirely composed of this beautiful fabric drawn in fine lines an inch and a half apart. The "Toreador" shape treated in this way is particularly fascinating. Sable tails are a favourite ornamentation, and no millinery is voted stylish unless it display *steel* in form of buckle, clasp, or pin ornament;

jet is also as much to the fore as in seasons past, especially in the form of large slabs either round, oval, or pear-shaped; these are set into designs on the crowns,



A NEW BONNET.

(From a photograph by Walery, Limited, Regent Street, W.)

sprinkled with tiny beads, and pendant on the hair in large rings at the insertion of the strings on bonnets.

All the ribbons are either of satin or velvet, moiré having completely disappeared. Rosettes of velvet are worn in lieu of flowers.

Black wings are extensively used, and their suitability for autumn wear, when mists and light showers so effectually affect the pretty curling of ostrich feathers, is indisputable. Our scruples are overcome by the assurance that the winged warblers of the forest have not been sacrificed to supply these ornamentations, but that they are cleverly constructed in perfect imitation from the plumage of the common edible bird.

I will describe a few of the charming specimens of novel bonnets submitted to me; two especially won my admiration with their charm of good taste and perfect style. One extremely becoming to a middle-aged matron was round in shape and had a low crown, the brim curving slightly upwards in the centre of the front drooped to either side over half-concealed roses placed squarely in the front.

This bonnet was in black beaver, lined with a lovely shade of pale golden-tan felt, the crown encircled with a coronet of very small black ostrich tips upstanding, and a high group at the left side; the tie was of broad glacé ribbon fastened beneath the chin in a square bow.

Another, equally stylish, displayed a decided novelty in the straw-plait of strands of narrow satin and chenille whereof the brim was formed, in overlapping pill-like rows, into a most becoming outline, raised in front with a rosette of black satin, and a fan-shaped decoration of little feather tips at each side of the jet crown terminating in loops of satin ribbon with strings of the same. A handsome osprey was raised at one side of the front.

Exceedingly novel and becoming are the new velvet "sets" that hie from Paris; these comprise a toque, muff, and neck-band with pendant draped ends reaching to the waist; for this design a rich deep shade of blue velvet was employed, outlined with a narrow one-inch bordering of beautifully curled black ostrich trimming. The toque had folded crown and turned-up brim of velvet with a handsome jet ornament set in the centre of the front, and border of the feather trimming, with an upstanding aigrette of black tips at the side.

The folded collar of velvet and feather had two rosettes of feather placed three inches apart in front, from each of which elegantly draped ends were arranged with an outline of the feather trimming. The muff was designed to correspond.

Simplicity is quite out of date in bonnets, each design being more elaborate than the preceding one, and the softness and rich colouring of sable tails are placed in perfect harmony with velvet of a soft pink shade in rosettes and loops clasped with a wide long buckle of steel.

A beautiful bonnet with folded crown of orange-



PELISSE OF CLOTH AND VELVET.

coloured velvet had black wings to either side and loops of black velvet fastened with handsome jet pins, and an osprey at the back, the strings being of black velvet (*see illustration*). Small closely curled feathers will be fashionable, placed low at either side of the bonnet at the back and drooping on to the hair. A design with black velvet crown had a coronet of handsome jet slabs and tiny black velvet rosettes spangled with gold sequins, with feathers arranged as described, and strings of velvet.

Hats for carriage wear and dressy occasions are large in dimension, and profusely decorated with soft plumes, broad ribbon bows, and large buckles of steel. A beautiful velvet in a rich shade of brown with sunshine lurking in its folds was minutely gathered on high crown and wide brim, setting squarely across the forehead and curving up to either side, and ornamented with exquisite plumes, the whole design recalling a fashion of a century since.

A black velvet broad-brimmed hat with box crown had a grand bunch of plumes at the left side, with broad satin ribbon bows and ends fringed, the front turning up from the face, revealing a bandeau of rosettes and ribbon, and strings to fasten beneath the chin.

Coats and Capes.

There are few items of outdoor apparel that impart so much elegance to the figure as the full-length pelisse, and we give a sketch of a very good example made in a dark shade of powdered-blue cloth, or if preferred a quiet tone of fawn colour, associated with sable-brown velvet and sable fur, or the less costly "Caracule," an astrachan exhibiting those lovely silken curls that impart a richness to the trimming.

Following the dictum of the latest style this pelisse is moulded to the figure, with robe front of velvet draped across the bust and fastened at either side with handsome buttons. Sable encircles the shoulders and gives a finish to the handsome epaulette frills of velvet that terminate in a point below the waist at the back. Large full sleeves of the cloth have elegant cuffs headed with fur and inner sleeves of Venetian lace, a knot of the same fastened at the neck with two rosettes of velvet. The skirt portion is cut with ample fulness and side trimmings of fur are carried up the two seams.

Accompanying this is a charming bonnet of cerise miroir velvet with folded crown, wide across the forehead, ornamented with rosettes and outstanding ends of lace, a steel buckle and high osprey at one side.



BRAIDED CLOTH COSTUME.

Varied and beautiful materials with figured surface in black and dark colourings reveal a background of a bright contrasting colour; of such are made the pelisse or mantle, whilst the plain cloths are reserved in most instances for close-fitting jackets with revers double breasted, cut away below the waist-line to the side seams, and long basque at the back somewhat in the style of a dress coat.

Shoulder capes are cut on the round and decorated with braiding and fur. An elegant example in Lincoln green cloth had a border of fur with deep turned-down collar of the same, and a five inch design of braiding in a bold pattern with ornaments of the fur at intervals imparting a handsome effect.

The linings of all the jackets, capes, and pelisses are of rich and brilliant colouring, the new magenta "Aubergine" of soft full tone frequently peeping out from beneath the quietest tints of stone fawn and dull brown.

Autumn Costumes.

For young ladies' wear these have a decided tendency to the Spanish in design—a cloth Matador coat, richly braided, with full epaulettes and an under-vest and sleeves of velvet, being a style much in favour that imparts a grace, in conjunction with a Spanish hat, to the plainest of cloth skirts.

We give a sketch as an example of the costume that will be worn throughout the month, should the weather prove propitious. As the colder days of Autumn approach the favourite face cloth will yield place to one of heavier make and more woolly texture. In these plain colours are dominant, particularly shades of blue and brown; black and white, too, will have many admirers.

Either in these two last, or rich blue and red, our design would have a stylish appearance. We will suppose black cloth, braided with black braid and a narrow thread line of gold, large cut steel buttons fastening the over-bodice on which the braid is sewn in an ornamental design, with small steel beads interspersed with the gold.

The sleeves of black cloth are set in the new gathers at the armhole and fixed in tiny flat pleats; a white cloth cuff, braided to correspond with the vest and collar.

On one side of the well-fitting skirt is inserted a panel of white, which is repeated on the other side when such an arrangement is becoming to the wearer, otherwise the steel buttons alone ornament the right side. The skirt opens on the left, and the back is set into three folds lined some nine inches below the waist with linen to set them out. Materials for the heavier style of costume for moor and mountain present a charming appearance of purple heather against a background of sunshine, and are rough and woolly on the surface, thus possessing the well-known advantage of being impervious to the mists of sea and mountain.

Plaids and large checks will doubtless gain in favour, and very cheery are they in appearance when clouds obscure the sunshine.



WALKING SUIT FOR
CHILD OF SIX YEARS.

A workman-like costume in golden brown cheviot had a well-fitting jacket and short skirt bound with brown leather. The several pockets, revers, and collar are also cut in this "wear-defying" article; the gaiters, boots and gloves were in colour to correspond, and the cap was of the "Tam" shape, with a grouse pinion at the side.

It is a cheerful reflection for those who have purchased a thoroughly well-made tailor suit during the last few weeks, that for once Dame Fashion is true in her allegiance to that particular style, and, prophecy declares, will remain so until the spring fashions alter the mode.

Children's Autumn Frocks.

One of the most pleasing materials in charm of appearance and economy of wear for children at this season of the year is undoubtedly navy-blue storm serge, combined with flannel of red, blue or white stripe. Whether for home or school the picturesque little frocks to be seen at Messrs. Bland's are appropriate and exceedingly pretty, all their designs exhibiting character of purpose. For little girls of nine years they have a charming design of a frock in serge of a rich dark blue, complete as an overskirt and open coat with under-vest cuffs and large square turned-down collar of blue and white flannel, similar in design to those worn by the Basque peasants. Accompanying this is a pretty cap of serge; black stockings and shoes with broad buckles complete this costume.

For older girls there is a choice of red, white or blue cloth and serge, combined with plain white or striped flannel, and made with well-cut coat and skirt of irreproachable set, with entire under-blouse of the flannel, the deep cuffs and large collar turning over coat sleeve and neck band. To be worn with this suit is a stylish boater's hat.

The little children of four and five years are catered for in a fascinating way, one dainty little fishwife costume of red serge is looped up with broad satin ribbons over a striped red and white blouse and skirt, under which peeps forth a red petticoat. A large sailor's collar opens out over the shoulders and is fastened with a bow of ribbon; accompanying this is a pretty brewer's cap of red and white silk.

Grey cheviot, with a wide check of red, and heather mixture tweeds are employed for capes and ulsters for stormy weather.

Outdoor Coats for Children.

The subject of our first sketch is a suit in golden tan cashmere and blue velveteen, ornamented with lines of brown braid. This design may either be made in one with a wide band of velvet at the hem to simulate an under-skirt, or the coat separate to wear with any frock of silk or velveteen; it is double-breasted with sleeves of ample fulness. The cashmere hood, with bow of fancy ribbon tied in front, is ornamented with a handsome plume of dark blue to one side. The stockings and shoes are of brown, to tone with the colour of the coat.

The second design is a cosy coat of grey blue cloth lined with flesh pink silk made double-breasted, fastening with two rows of smoked pearl buttons, and hood, muff and cap of velvet in a beautiful bronze-green tint and trimmings of marten tail fur.

The cuff is also of pretty velvet. Dark brown boots and stockings, or blue stockings and black boots, are alike permissible.



COAT AND CAPE
FOR CHILD OF
FIVE YEARS.

A. LL. GRIFFITHS.

Cut paper patterns for making costumes from the original designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each, and one shilling in the case of the children's costumes. Application should be made to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.



WHAT TO WEAR: CHIT-CHAT ON DRESS.

NOVEMBER.



CLOTH COAT FOR CHILD OF NINE YEARS.

AS Nature is proverbially dull and grey during the dreary months of November, it behoves us to appear pleasantly clothed in cheerful colouring and rich warm materials: many and varied are the handsome melton and zibelline cloths, cheviots, and homespuns that are now available for late autumn and winter costumes.

The season's colourings are rich bright tones of hyacinth blue, sapphire and cornflower, soft greens, and heather purple. Characteristic, too, are the checks and plaids a quarter of an inch square, in the leading combination of colours; for example, purple checked with black, green with brown, bright red and black, Prussian blue and black, the diagonal cloths also showing the like combination.

Homespuns in bracken and moss, or blue and Lincoln green, are closely flecked with white, and others in multi-coloured weaving are successful in effect and durable in wear; excellent in style is a rich satin-faced cloth patterned over with a minute scale pattern in black, or purple and green, with narrow border trimmings of caracal and braidings in a handsome pattern on skirt and coat. Smooth and satin-faced cloths are preferably worn to those of rough surface, and a new and pretty effect of two colours shot appears in the winter covert-coating.

Winter Coats for Children.

At this season of the year a topic of great interest is the outdoor apparel for the children, and the study of the present fashions reveals the fact that the jacket-coat entirely covering the frock, and made fitting to the back, with fulness below the waist, and loose double-breasted fronts, large sleeves and turned-down collar, is the prevailing design for materials of woolly texture, thick and warm, in blue, grey, green, brown and checked greys, the line of the check in a bright contrasting colour.

A pretty green serge, with silky surface, was admirably adapted to the coat into which it was fashioned for a child of seven years, cut double-breasted, fastening with two rows of smoked pearl buttons, and a deep cape of grey pin-curl astrachan, of which also were the turned-down collar and wide

deep cuffs. The sleeves were made with one seam, and fitted comfortably to the arm below the elbow. Accompanying this coat was a large hat of grey beaver neatly edged with grey astrachan, and broad bows of satin ribbon, and ball pompons across the front and at the back.

The design we give is for a coat of zibelline cloth for a child of nine years, in mastic colour, with capes outlined with caracal and deep turned-down collar, and shaped cuffs of the same, the coat being lined throughout with pale green silk, and the double-breasted fronts fastened with mother-of-pearl buttons. The stylish shape of the three capes is shown in the opening on either shoulder, revealing the large puff of the sleeve fulness, set into pleats at the arm-hole. The coat skirt, at the back, is set into three flute pleats, up



SATIN DINNER GOWN.

the centre of each is sewn a line of the fur, and each finished at the waist with a button. A becoming hat of beaver, dyed to match the cloth, has a border of the fur, black satin ribbon bows, and fur balls ornamenting it. The stockings and boots are black.

An effective and certainly less expensive manner of making this coat is to substitute brown velveteen in place of the fur, each cape being pounced at the edge, and mounted on a border of velveteen one and a half inch wide; the collar and cuffs would be entirely of velveteen, and the lining sateen with an interlining of dometts.

A fascinating little coat for a child of four or five years, is composed of white velveteen—which, take note, is washable—lined with red wool, the fronts double from shoulder to shoulder, and the deep pointed cape opening on the shoulders, outlined with a line of blue grey fox, with round collar and pretty cuffs of the same. The sleeves are made in one large round puff, and the back of the coat hung straight and full. A white beaver hat, with large brim, raised off the face and trimmed with grey ribbon and white tips, completes this pretty suit.

Another for the same-aged child was wholly of white fur fastened across with cords and ornaments, and lined throughout with pink silk. A close-fitting round turban of the white fur, with a bunch of cords and pompons at one side, and a cosy fur muff and pink woollen gloves, little tan boots and stockings.

Home Dinner Gown.

There is a novelty in satins, showing a rich effect of two or more colours shot; dark purple, black and gold, or blue, green and black, with the surface freely scattered with irregular infinitesimal dots woven in gold silk with charming and becoming effect, particularly when trimmed with lace and plain satin to the tint of the leading colour. The accompanying sketch (on page 945) illustrates a fashionable design for these materials and being simple but effective, adapts itself to the requirements of home dressmaking. The skirt, fitting close to the hips, sets out at the hem, and is pleated into three pleats at the back, the band of satin being carried up each of these pleats at unequal lengths, a little pleating of lace or narrow ostrich feather trimmings, or two lines of jet, border the satin band, and also the two straps of satin that ornament the bodice each side of the vest. These are fastened with handsome steel buttons to perforated patent dress steels, that are now utilised in lieu of whale-bone in the bodice fastenings. The deep collar is in lace, but would look equally becoming if made in satin with border of lace to fall over the large puff of the sleeve which terminates at the elbow; a collar in folds of lace is fastened with rosettes of tiny satin ribbon centred with steel.

Ribbons are drawn through the lace sewn to the edge of the gloves, and fastened in pretty elbow bows and ends; these, and other pretty additions that are much affected for evening wear, giving a dressy appearance, will be found fully described and amply illustrated in our new journal of fashion, "The Paris

Mode," the first number of which will be issued on the 31st of October.

"Musical Evening" Gowns.

The soft clinging folds of the cashmeres supply an elegant grace to the figure, thus imparting an additional charm to the young violinist, and prove of indubitable value to the pose of the figure during recitations. Illustrated is a princess robe of Nankeen blue cashmere, with vest and sleeves of velveteen, the embroidery being in white and silver. Two little frills border the skirt, headed with a narrow band, embroidered, and the same design appears on girdle and sashet. Fastening at the back, the bodice is ornamented in front with embroidery, rosettes of very narrow white ribbon, edged with tiny blue beads, and cords of twisted blue and silver connecting the two halves; the neck is cut low and round with necklet of pearls or Oriental beads, and narrow edging of old lace. The crinkled wool crêpes, now much worn, would prove excellent material for this style, green crêpe and brown velveteen, with gold embroideries, relieved with a little blue—each colour well chosen—would look successful; or black, white, and silver.



YOUNG LADY'S "MUSICAL EVENING" GOWN.

Artistic Dress.

Opposing the stiffened and ponderous costumes of exaggerated dimensions, donned by the fashionable of to-day, are the exquisitely feminine, softly-draped cashmeres and velveteens arranged in the outline and colouring best harmonising with the individual style of the wearer, made complete by the perfect taste of the beautiful hat in velvet and plumes that crowns the whole. For instance, the Liberty hat, portrayed on this page, imparts a grace and charm to the face by its lovely colouring of rich dark brown and artistic outline of curving brim, softened by a drooping plume of lighter tone at the left side, the full crown being ornamented to the front with group of plumes to correspond. Associated with this hat is a coat of brown Indian cashmere, lined throughout with golden tinted silk, and ornamented at the neck with a sable necklet and deep cape collar of velveteen, a double row of large buttons fastening the front of the jacket, which exactly fits to the figure, and has a deep skirt basque and full pleats from the centre of the neck at the back, forming a watteau pleat. Full, elegant sleeves terminate at the wrist in new and beautifully designed cuffs, also ornamented with buttons in velveteen, pleated at the back seam, and drooping over the hand, the cashmere skirt cut round with fulness hanging in elegant folds. Equally graceful in design is another costume of cloth in a rich soft green, with velveteen introduced in yoke and deep square epaulettes upon the three-quarter cape, which this season divides the favours with the full-length pelisse, of which more anon. The fulness of this cape was gracefully arranged over the large bodice sleeves, and set out at the edge in a stylish manner; long stole ends of embroidery passing over the shoulders to the knee, finished with a deep fringe. But the great charm of this costume was the lovely hat of green velveteen, with waved brim raised off the face, and large full crown; the handsome feathers upstanding in front, and drooping over the brim at the back. Nothing could surpass the elegant grace of a pelisse in warm brown cloth, perfectly modelled to the figure, with slight fulness set in to the centre of the front to the deep pointed yoke of velvet, with upstanding collar enframing the face, lined with sable; broad loops of velvet strapping the large full upper puff of the sleeves, which were close fitting from elbow to wrist, and finished with a deep hoof-shaped cuff. The wide-brimmed velvet hat, set straight on the top of the head slightly forward, turned upwards in a graceful curve, and was cloven in the centre of the front, revealing a handsome ornament that clasped the three plumes, the centre one upstanding, and the two side ones curving around the crown to right and left. Passing from gowns for out-door wear, much could be said in favour of the artistic style for

Furs and Millinery.

Sable, heading the list of fashionable furs, affords those an opportunity of wearing to advantage the treasured store of tippet, muff, or bordering of this hand-



BEAUTIFUL HAT IN VELVET PLUMES, FROM MESSRS. LIBERTY & CO., REGENT STREET, W.

(From a photograph by Walery, Limited, Regent Street, W.)

some fur, that, in its costly beauty, has been handed down to them as an heirloom; others not so favoured are contented to wear the pretty sable neck boa that has so firmly established itself in favour this winter. Seal-skin jackets are more becoming than in previous years with their pretty full basques, large revers, and sleeves. As I stated before, caracal, black, bright, and curly, will be much worn, not only as pèlerine with long ends but also entire jackets and capes lined with brocaded satin in bright purples and green. Blue fox and chinchilla are beautiful furs for borderings, but perishable; muffs are large, and turned-down collars and deep cuffs of fur will be mounted on cloth jackets, with strapped seams.

Sable tails appear on all the best bonnets, with effective charm ornamenting the crown of velvet or satin embroidered thickly with jet or steel. The wide boat-shaped hats of beaver or felt have a decided box-crown, and are invariably trimmed with broad satin ribbon and handsome quills, a narrow line of satin binding the brim. Felt hats, with wide brims, are dyed in bright shades of the fashionable colourings, and are trimmed wide across the front, and ornamented with jet and fancy pins.

Next month will be commenced a new and improved series of articles on Dress and Fashion, with original designs.