

Night is coming down ; but as the sun sinks in hot lurid splendour behind the desert, a thousand electric lights snap out all over the ship, and from the projector in the bows a great sun burns, which makes the waterway of the Canal all gleaming, glaring white, or thrusts it into velvety darkness outside the cone of rays.

Amid Egypt's night the great steamer moves the 480 feet of her length silently on between the walls of sand, the most perfect machine for travel the world at present knows. On the passenger decks one can no more make out those who guide her than in a railway carriage one can overlook the driver of the engine. Our giant has discarded the old double awning of canvas. Her boat-deck, the highest of all, is an awning deck as well, and the forward end makes the navigating

bridge. It comes strange to one at first to see no officers in command, no high-heeled quartermaster sawing at the spokes of the steam-steering wheel ; but then one remembers that the steamer is a giant, and perhaps it is only fitting that giants should differ in niceties from other craft.

And so she passes on, to coal at Suez and again at Colombo, and then to make her 3,370 miles skirt round the great circle to Albany in Western Australia, at a fourteen-knot gait. They do not drive out here at the pace one sees in the western ocean. Distances are great, and those high speeds mean such a fearful outlay in fuel, and bunker capacity is a thing of limits. So one has a chance of staying longer away from the newspapers and letters which worry.

C. J. CUTCLIFFE HYNÉ.



DECEMBER.



HAT IN BEAVER AND VELVET, FOR GIRL OF FOURTEEN YEARS.

THIS month fashions are fairly established, and so similar are they to their predecessors that it is only the practised eye of the initiated in such matters that discerns the subtle changes in set of pleat or tie of bow. There is an apparent generosity of material in skirts and sleeves. The former, although

seamed to fit the hips closely, are of marvellous dimensions at the extreme edge, measuring from five to seven yards ; whilst the latter are

of remarkable size but generally picturesque form, some, indeed showing their origin from Venetian pictures of the sixteenth century ; and, again, the sleeve of the Stuart period with the additional large collar is a favoured style.

#### *Young Girls' Hats and Costumes.*

Beaver, fine and light, in black, white, and tan colours, and all velvet hats, are chiefly worn by young girls. The brims are wide and the crowns either of beaver or velvet, as shown in the opposite sketch. This is a beaver plateau with ruffled crown of velvet, and edged with narrow velvet frills, a bow and quills at one side. Another becoming style is shown on the figure, page 72, in grey beaver with raised brim, bound at the edge with petunia velvet, and velvet and plumes arranged as a trimming. The costume is of petunia satin-cloth with bordering of caracal ; the cape being braided in a good design and box-pleated into a yoke piece with cape





GIRL'S COSTUME IN CLOTH CARACAL

and muff of caracal. The skirt is prettily trimmed with the fur: and braiding is repeated in the same design at each side of the loose vest of velvet that hangs over the waist belt in approved style. Large sleeves of cloth have a narrow cuff of caracal. Other fashionable colours are green and black, amber-brown and black, and borage-blue and black.

#### Millinery.

Bonnets are things of beauty, in shape quite fascinating, and in colour quite bewildering. Jacqueminot, a lovely shade of pink vying with the heart of a rose, is the tint of the miroir velvet whereof the bonnet pictured on this page is composed. The colour is effectively set off by the soft brown of the sable tails that span the front and rise erect at one side, where they are secured by a paste ornament. The fur is also carried across the back of the bonnet

squarely in a novel way. The great feature in this style is the new fan-shaped trimming of velvet embroidered with threads of gold and silver arranged at either side and drooping on to the hair. These embroideries are beautiful in design, and have the merit of being untarnishable.

A lovely harmony of colour that charmed the eye was displayed in a bonnet of petunia miroir velvet in two shades, and amber brown felt-and-satin plait. The crown was of this with a frilled cockscomb centre. Low down at either side was an exquisitely shaded rose in petunia colour—one of Fashion's caprices—nestling beneath the coronet frill of velvet that graced the front; upstanding in the centre, in the lighter shade of velvet, were two ends and twisted bow clasped at the base with a broad circlet of steel in the fashionable Greek key border pattern. These are but three specimens of the lovely designs that emanate from W. Owen's in the Grove. There, also, I saw a most fascinating ruff, that had been arranged for the neck in wide black satin ribbon that had a half-inch border of velvet; this was pleated to stand up high at the back of the neck and graduated towards the front, where it was sufficiently narrow to set prettily



BONNET OF SABLE AND VELVET.

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



beneath the chin. Bunches of violets in Nature's colours with long pendent stems were fastened at the back of the neck and at each side of the front, and clasped the long loops and ends that hung down to the feet in front. The fur necklets were pretty, with their bunches of violets in front and a handsome bow of black satin ribbon at the back.

It is a question of dressing the hair to suit the *width* of the fashionable bonnets. One of the most becoming styles is to wear the hair full at each side of the face, brushed back over the finger or crimped in one long wave from the centre to the tips of the ears, with a few stray curls softening the forehead, and the back dressed in a group of curls or coils level with the eyebrow and drooping to the nape of the neck, the former style for short soft hair, the latter for long silky smooth hair; but certainly the days of the "bun" coiffures are over and gone. Veils are now shaped short at the sides and long in front to allow of their being worn *over* the brims of the large hats. Fashion is absolute on this point.

#### *The Mantle Department.*

At the present moment the question is, what to buy for outdoor wear, and what form most useful and becoming the material when purchased shall assume. A material that is at once cosy and handsome in appearance, a protection against cold and weather, and not affected by rain and fog, is indeed a boon. To meet all these requirements, the "Lister" plush is unequalled, in appearance nearly resembling the handsome colour of sealskin—a consideration when that beautiful fur is so fashionable. It looks equally well with trimmings of chinchilla or sable, and, cut to the accompanying sketch, is perfect as a model of the present style. The high collar is prettily curved over, showing the fur lining, and a line of fur borders the yoke, from which hangs the deep shoulder cape in two elegant points at each side of the centre of the back and front. The cape, cut on the round, is pleated in the centre of the back in two box-pleats, and the finishing touch is given in the handsome lining of black silk, brocaded with coloured flowers.

Another style, lovely in its simple elegance, and most becoming to slight figures, is the full-length circular mantle. Made in velveteen of a dark myrtle green, lined throughout with petunia silk, and having a deep turned-down collar of sable, grey fox, or sea-otter finishing in front with revers, also generally worn, are the long pelisses of watered velvet, or brocaded cloth with entire sleeves and collar of caracal; a good idea for renovating a last season's coat.

Short double capes of cloth are extremely becoming, bordered with stitching and having



THREE-QUARTER CAPE IN LISTER'S PLUSH AND FUR.

collars of mink mounted on a deep neckband, and turning down in a delightfully cosy manner.

A charming example of a dressy style in these short capes was worn by a guest at a recent wedding, made in cloth of a lovely shade of petunia with borderings of chinchilla,



the cloth showing the new style of perforated embroidery worked in silk of a darker shade; through this was faintly visible a lining of pale blue silk—a piquant little toque of velvet, steel and cock's plumes completing the effect.

Yet one more, and this a simple round cape of sealskin—or "Lister" plush as an equivalent—with deep yoke collar, either with or without fur bordering. This little mantle is lined with some bright-hued silk, and, the collar being detachable, the whole may be reversed, thus enabling the fair wearer to utilise it as an evening wrap.

#### *Underclothing.*

As a well-dressed woman is always as daintily and neatly fastidious in her choice of underclothing, and accords as much consideration to that as to the freshness and finish of her gowns, a short description of what is now made in this department will not be without interest. Real torchon and Valenciennes laces are the favourite trimming in combination with fine insertions of muslin appliqué; all and each of these are used in the embellishment of the deep frills that are now in fashion on the neck and wrists of nightgowns. A very lovely design in these made in nainsook had a deep frill collar with insertion of real Valenciennes, with numerous finely-run tucks in the form of a yoke with deep point down the front, and radiating lines of insertion and tucks from the yoke to the armhole across the bust. The sleeves are all made full and high, gathered into tucked wristbands with frills trimmed with insertion.

Delightfully soft and beautifully dainty are the designs in chemises and combinations, an artistic arrangement of soft lace edging the square or V-shaped necks, and dainty vest-shaped fronts of lace and appliqué muslin embroidery, lace also forming the narrow sleeve. Quite one of the latest patterns was fastened on either shoulder, the front cut square with vest of lace and groups of minute tucks to the waist, a deep frill lace trimmed shaped as revers and composing the sleeves. Combinations of pure Alpine wool, daintily trimmed with lace tinted to harmonise with the pale pink of the wool, are exceedingly pretty and pleasant to wear.

#### *Cashmere Home Gown.*

A simple gown in a cashmere, of a quiet evasive shade of green Indian cashmere, is

embroidered in lighter silk. The bodice is Stuart in character, the wide collar terminating in velvet rosettes, repeated on the elegant sleeves. A vest of oriental silk, through which gleam threads of gold, gives a touch of brightness to the bodice.

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 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.*



CASHMERE HOME GOWN.





seen: it did not arrive till 1890. It is the work of Mr. Alfred Gilbert, A.R.A., and took three years to complete. The centre piece is of hammered silver gilt, and symbolises the power and greatness of the Empire by a sea of coloured marble, mounted on an ebony base which two tritons support on their heads and tails. On the front edge stands St. George with the Dragon's head in his left hand, and on the rear edge is a figure of Britannia, with the legend *Sol mea testis* round her head. A stem rises out of the basin bearing a crystal globe, on the top of which rests a double-tailed mermaid, both wings and tails being inlaid with mother-of-pearl. They support a shell, and from its knob rises the head-piece, which is the Goddess of Peace on the summit of a lapis-lazuli globe, wearing a double crown, and bearing in one arm a sheaf of palms and in the other hand a flaming torch. The aspect we show gives the front figure of Britannia.

Some very beautiful medals were presented by different towns—especially one giving the Queen's profile at her accession, side by side

with her profile in 1887. Lancaster and Norwich distinguished themselves in this way; some of the medals were in gold, and one from St. Giles's, Cripplegate, was in bronze.

A present that shows how well the Queen's domestic qualities are understood is an elaborate work-box with gold fittings, showing thimble, scissors, and all the small paraphernalia dear to the heart of a woman who knows how to comfort herself and beguile long hours with a bit of homely sewing.

It would require a volume to describe all the Jubilee presents assembled in the lofty vestibule at Windsor Castle, and another volume for the illustrations. Those we give show some that are extremely interesting, and we have been favoured with Her Majesty's special permission to see and sketch them for our readers. Nothing, however, gives the details of chasing and inlay like photography, and we have gratefully availed ourselves of photographs taken by Mr. Leopold W. Cleave, who holds the private appointment of photographer to the Queen.



## WHAT TO WEAR: CHIT-CHAT ON DRESS.

JANUARY.

**W**ERE we gifted, standing as we do at the present moment upon the boundary line of the Old and New Year, with the faculty of the mythical Janus, we should see in the retreating perspective of the past seasons, and forward across the present into the near future the form of the firmly established "blouse," so termed, bodice, serviceable and ornamental, evolved from the original of silken fabric into the velveteen with its softened lights and "bloomy shadows" in every gradation of lovely colouring. One of the least of the merits of this style is its decorative quality when donned of an evening in unison with a simple skirt of black lace or cashmere, fashion requiring neither oneness of colour nor of texture in bodice and skirt, individual taste deciding that point. Thus, a dark type of woman would combine with a black skirt a blouse as in our illustration, in rich rose pink ornamented with black ostrich feather trimming, the feather rosettes fastening the belt centred with jet; whereas a fair type would select velveteen in pale turquoise blue, with a preference for pale pink or white feather and small paste ornaments in

place of jet. Light-blue decidedly possesses the quality of imparting a youthfulness to the face and figure of the wearer, and the white trimming increases the dressy effect of the



VELVETEEN EVENING BODICE.



bodice by giving it the appearance of being cut lower by a couple of inches.

Our design is made in a rich deep shade of emerald green velveteen bordered with black ostrich feather trimming, the fulness drawn to the centre and clasped by a wide belt, the back showing less fulness. The shallow basque, cut on the round, being adjustable, the blouse can be varied, and this worn or not, as fancy shall decide. Sleeves, as I noted last month, that are extreme in dimensions, on the merit of good style are permissible, yet at the same time they cut into a large quantity of material, but things worth having are worth their cost, and doubtless these sleeves impart grace to a slim, tall figure and importance to a short, plump figure. To add to the becomingness of this blouse wear tight-fitting sleeves of good imitation lace mounted on white net and yoke of the same with the collar fastened with a rosette of feather; the white net lining imparts a brilliancy to the skin seen through the lace, which is very fascinating. Many charming colours suggest themselves, such as mauve and sable trimmings, pale green and flesh-pink, sapphire-blue or peacock-blue and black ostrich feather.

#### *Henry Heath's Millinery.*

Every woman who aims at refinement of style in her headgear will take particular pleasure in the hats of soft fine felt or beaver to be purchased at "Ye Hatterie." A tailor-made gown is complete when one of these simple yet stylish hats crowns the costume, either close-fitting slightly lifted at each side and ornamented with ribbon, or velvet and wings or plumes; their durability is undeniable, and they have the merit of retaining form and style to the last. A beautiful specimen is here portrayed in fine felt and velvet loops placed squarely across the front, pinned to the brim with small ornamental pins, an imitation bird in the centre and two exquisite ostrich feathers at each side drooping on to the hair at the back. This design exactly suits the present style of hair-dressing, and is becoming to the fair in grey felt and black velvet and feathers, or to the brunette in tan or biscuit-colour, and brown velvet and black feathers.

#### *Child's Fancy Dress.*

I have sketched a fancy dress as a suggestion for a flower fête or flower bazaar, where each stall would be draped with a flower's peculiar hues, and the stall-holders and their attendants dressed to represent flowers, or fruit, in natural colours, either hawthorn, harebells, filberts, or many others. The dress selected for illustration is a "black-



FROM MESSRS. HEATH, OXFORD STREET, W.  
(From a photograph by Waley, Ltd., Regent Street, W.)

berry, with a blossom reproduced as a head-dress and two long ends of black velvet hanging down over the hair which should fall loosely in waves or ringlets. The bodice is of black satin and represents the fruit, and is crossed and recrossed with tiny silk cord, the braces of green velvet fastened on the shoulders with bunches of fruit and foliage; green velvet is also used for the pointed pieces resembling the calyx on sleeves and around the waist, the petals being of white silk with waved outline having a very fine wire inserted between it and the lining, a gold bullion fringe of unequal lengths appearing between each petal. Very tightly-fitting sleeves of green velvet show points over the hand edged with blackberries. To relieve the monotony of the green and white, the skirt is arranged to appear as foliage, and is made in bright red sateen with a four-inch flat pleating at the hem, covered to within half an inch of the edge by one of green net, and a deeper one reaching to within a few inches of the waist in golden brown net pounced at the edge in broad points. The semi-transparency of these frills allows of the red under-colour showing through, thus giving exactly the effect of tinted foliage.

The shoes are black with bunches of berries



and leaves, and the stockings either in green, brown, or black.

*Evening Dress for Young Girls.*

In the intense usefulness of the present day it is a fact, overlooked by many young girls, that their province is to look charming and dainty, that they are the flowers of the earth to beautify existence for their elders and to brighten the sad. Soft femininity is not foolishness, but rather the reverse in its influence, and the bent of the mind is expressed in the dress. A girl of refinement will assuredly evince the same in her toilet, and if an added charm be wanting to beauty, "sweet temper and a fresh frock" will supply it.

The inexpensiveness of artistic and appropriate materials afford every assistance in the choice of pretty evening dresses, and the simplicity of the accompanying design will appeal to many: it is in crinkled wool crêpon of a pale primrose hue with bands of amber-gold velvet. The plain skirt is edged with two tiny frills cut on the bias, and the back is set in deep fluted pleats that are not extreme. The pretty fan-shaped puffs of the sleeves are pleated into the armhole, as, indeed, all sleeves should be, and are braceleted above the elbow with a band of the velvet, which is also arranged as a waistband with ends, and as a bodice trimming encircling the square neck, fastened at the left side with a knot and two erect ends; it is a pretty fancy to have perfume powder put between the double velvet of these ends, and a little sachet sewn



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CRÉPON EVENING DRESS.

in the pocket to perfume the handkerchief. The only ornaments worn are a triple bangle of cut steel and a long clasp crossing the velvet in front of the bodice. A single crimson rose is worn in the dark hair.

Shoes and stockings match the velvet, and suède gloves reach to the elbow.

For a more dressy occasion and a more elaborate style, a soft white satin may be used instead of the crêpon, and pale green velvet embroidered in silk and gold thread, white moiré shoes with steel rosette buttons on the instep.

For half-mourning a very pretty dress could be arranged as our sketch in black wool crêpon and mauve velvet with clasp of jet.

Thin white Indian cashmere, if lined through with mulle muslin, makes a charming frock for social gatherings; the skirt plain, measuring four and a half yards at the hem—I do not advocate the extreme fulness—has a seven inch frill of box-pleated muslin inside to set it out. Ribbons of rose-pink velvet hang in long loops straight down the seams each side of the front, a broad waist-belt of the same, and bodice of pink chiffon fully gathered into a round neck cut low with the ribbon taken diagonally across the figure to



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CHILD'S FANCY DRESS—"BLACKBERRY BRAMBLE."



the left shoulder and fastened with long loops clasped with steel; the sleeves are in one large full puff to the elbow, and are finished with a small frill.

Evening shoes are chiefly of satin in colours that tone with the dress. Black and bronze are also worn.

An item of importance that demands attention is the wrap or cloak, and very pretty and useful are those made in cashmere, cut circular shape, reaching half-way to the knee, bordered with embroidery in a bold conventional design—here the skill and industry of the girlish wearer has an opportunity of development. The yoke may be either round or square, bordered with narrow fur, and the collar high, closely encircling the throat to the ears, and edged with ostrich feather or silver fur or silver fox. Pink, ivory white, and grey are good colours, red may be worn by the very few. The cape should be lined throughout and, if necessary, quilted with a thin layer of wadding.

#### *Juvenile Costumes.*

Visiting Messrs. Debenham and Freebody's recently, I was shown some handsome costumes for children, one of which is here illustrated made in peacock blue cashmere braided in a novel way with black. It is a style suitable for a child of twelve or fourteen years of age, and many and varied are the colourings to choose from. The bodice is exceptionally pretty, and the skirt is arranged in an entirely novel manner with shaped piece around the hips, braided at the sides and plain both back and front. A frock exactly suitable to the bright eyes and rosy cheeks of a child of seven years was made in brown cloth with a shade of pale mastic as vest, belt, and pointed rever that buttoned down one side of the skirt, a large square collar turned out from the vest outlined with the light shade of cloth, and the tight-fitting sleeves had large shoulder puffs pleated and arranged in waving folds. The vest was braided horizontally.

Delightfully soft and warm to the touch, and seasonable for wear, was the light tan-coloured cloth made with full plain skirt fastening the whole length of the left side, with an elaborated bodice in a combination of cloth and velvet, a costume one would vote just the style for a young lady of seventeen. The bodice was truly original in design, and merits description. Plain, tight-fitting to the waist, clasped with a broad belt of velvet-bordered cloth, over it was arranged an entire front of velvet pointed to the waist and drooping in double points on each sleeve with a plastron of the cloth buttoning straight down the front and on each shoulder, and cut out

at the neck to show the velvet. The sleeves, tight to the arm, terminated in a pointed buttoned cuff, the upper part being draped with fully-pleated cloth, the whole so daintily arranged that a charming costume was the result.

The serge or homespun school frocks are now supplemented with blouses of Alpine wool in the daintiest colourings, with elongated dots or narrow stripes figured in white upon its surface and relieved with velvet ribbons. A pretty pale blue and white blouse had a broad pleat down the front fastened with pearl studs, the fulness at each side drawn in lines at the collar, the broad waist-belt finishing the blouse at the waist, large full sleeves



CHILD'S COSTUME.

(*Sketched at Messrs. Debenham & Freebody's, Wigmore Street.*)

fastened in front of the arm from wrist to elbow. A velvet ribbon in a pretty shade of moss-green formed the neck band, fastening in a square bow at the back of the neck, and a girdle of the ribbon passed around the arm-hole and continued to the centre of the waist at the back, where it fastened to the skirt in a bow, a most sensible arrangement as it eased the weight of the heavy skirt—winter clothing is always weighty—from the waist to the shoulders, as it always should be arranged for delicate or growing children.

A. LL. GRIFFITHS.

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cricket balls fell at the Cape during a sharp storm.

When he is in a particularly happy turn of mind, Jack Frost is known to deck the reeds and rushes of a lake or pond with sparkling bells of ice. These "frost-pearls" are formed by the tip of the rush or blade of grass bending down into the water as the breeze ruffles its surface, then rising into the cold air and letting the water freeze into a globule.

The air near the surface of the earth is charged with the vapour of water, which condenses as it is cooled into ground mist or fog. At the temperature of the "dewpoint" it liquefies into "dew," but at 32 degrees Fahr. it passes directly into the form of crystals. These are known as "ground frost" when they are formed from the vapour rising out of the ground or vegetation, and "hoar frost" *par excellence* when they are deposited from a damp mist saturating the air. Ground frost needs a calm atmosphere for its production, and is often seen in hollows; whereas hoar frost is longer on the side next the breeze that feeds it with vapour.

The crystals of ground frost are often needles, six-sided tablets, and prisms or

branching growths of ice. Beautiful hollow or skeleton crystals have been found by Dr. Grossmann, sparkling on the walls of the cavern of Surtshellir; and in particular a funnel or hopper-like crystal of clear ice, the sides built in steps, and the open mouth turned from the wall. They are called "starvation" crystals, because they appear, where the supply of moisture is limited, on one side, as in ruts of a road covered with ice or on the pipes of refrigerators; and some of them in Surtshellir were two inches long and half an inch wide. Dr. Grossmann and Mr. Joseph Lomas, who recently read a paper on the subject before the Royal Society, have succeeded in producing them artificially, by laying pieces of black velvet or cardboard on the grass.

Hoar frost is sometimes an inch and a-half long near London, but at Yes Tor, Dartmoor, a fringe on the windward side of the Flagstaff six inches long was seen on January 12th, 1885, and the granite of the Tor was clad in a thick white plumage of plates and needles, flake over flake. On Ben Nevis it sometimes grows at the rate of an inch an hour, and completely buries the observatory.



FEBRUARY.

**S**ELDOM has Fashion so favoured the contour of a figure that has lost its youthful slimness as at the present moment. It is acknowledged by all who study the lines of the figure, and everyone to be well dressed should do so, that robe fronts, panels, and perpendicular lines generally impart height, and when judiciously applied, bestow an appearance of elegance to a figure that lacks symmetry. The successful treatment of the widths of material in the back of skirts, set into five outstanding pleats shaped or scalloped at the extreme edge in a becoming fan-shape, increases the apparent height of the wearer, and, being gored off towards the waist, does not add to the width across the back. The sleeves also,

though ample in fulness, slope away from the long shoulder seam, and may be so cut and arranged as not to unduly widen the figure either at the shoulders or the hips, the fulness terminating above the elbow, with lower part tight fitting to the wrist, where either by the addition of a cuff or the sleeve itself is cut to droop slightly over the hand. The most difficult item in arrangement is the bodice; but when an imperative necessity—a well-cut corset—has been secured, success is not impossible. Care must be taken with the form and direction of the seams; for instance, the seams of the curved side-piece next to the back widths should be as straight and long as permissible, and the space across the centre at the waist not less than three inches, the



seam directly under the arm should be as long as possible with any degree of comfort, and the breast seams not verging too much towards the front, but as straight as the figure will allow.

All fabrics, such as satin, with very high lights should be avoided for an entire bodice, but may advantageously be arranged as inserted panels, or trimmings. The cloth and beautiful, soft, woollen materials now so greatly in demand are peculiarly favourable to stout figures, so also are the fashionable velvets, brocades, furs, and jet passementeries, and, in fact, all rich and handsome materials. Colour would seem to be in its perfection, seal brown, nut brown, black, purple, and deep blue, all are fashionable, and from their subdued tone, none being crude or vulgar, most becoming; but chief in point of style and good taste is the beautiful shade in a new grey, and it is in cloth of this colour and watered velvet of a darker shade that the accompanying eminently suitable costume is arranged for a matronly figure, with trimming of passementerie, having cut steel and jet gleaming at intervals throughout the design.

The bodice is made with waistcoat and deep basque of the dark velvet and a narrow inserted piece over the bust, thus a slightness and length is given to the appearance of the waist. A pretty jetted trimming edges the cloth over-bodice and deep side basque, this last-named is seamed into the side seam of



LOUNGE GOWN IN CASHMERE AND VELVET.



COSTUME IN WATERED VELVET AND FACED CLOTH.

the skirt and will require careful fitting with the skirt, which fastens at the left side beneath this basque, the bodice itself fastening up the centre of the front with small velvet buttons. The handsome pleats at the back of the skirt are slightly stiffened to give them a good form, and are finished at the waist of the plain-fitting cloth bodice with jetted ornament similar to those on the skirt. The inserted panel in front will be well worn either plain as in the sketch or crossed diagonally at intervals with ribbons or chains of jet and rosettes. The skirt is cut on the approved lines, close-fitting at the waist, and slightly full at the hem, the handsome ornaments at either side preserving the balance of the



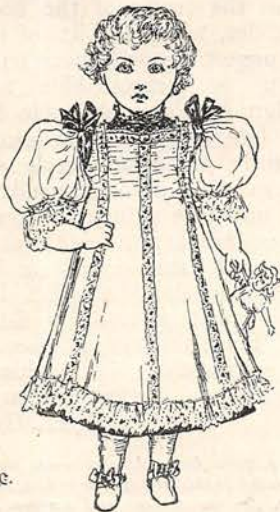


MUSLIN AND LACE FROCK  
FOR CHILD OF THREE YEARS.

design by enriching the hem to correspond with the elaborate bodice, with its epaulettes of jet falling over the becoming fulness of the upper sleeve. A costume as described is useful either as visiting, afternoon calls, wedding receptions, or home dinner-gown. A singularly successful combination of colour for those who are no longer young, but can boast the dignity and beauty of silvered hair, is a deep tone of petunia shot with green and darker tone of green velvet, with jet accessories. The skirt is arranged with a panel of velvet each side of the front width, and another forming the centre pleat at the back. The bodice with long bretelles of velvet tapering into the waist, and velvet sleeves of moderate dimensions sloping downward from the shoulders with pretty fan-shaped cuffs, a lovely cravat of tinted lace knotted close up to the chin in a *jabot* over a vest of the material, the whole making a pleasant harmony of colour for the eyes to rest upon.

#### Lounge-Gown for Invalid.

Those of us who are not possessed of robust health will readily acknowledge the comfort



MUSLIN AND LACE PINAFORE FOR CHILD  
OF TWO YEARS.

of an easily-adjusted, elegantly-contrived gown becomingly arranged in colour and material best suited to the pale face of the wearer.



HAT FOR CHILD OF EIGHT YEARS.—FROM MESSRS.  
BLAND & CO., BRUTON STREET, W.

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

Our design (p. 232) is made in old-rose pink velveteen and Irish point lace, with over-dress of cashmere in either light maize or grey. The whole of the upper portion, that is, the yoke and sleeves, is made separate and mounted on a short-waisted lining reaching just below the armholes, and the over-dress, cut square back and front, is slipped over the head and fastened on each shoulder beneath the ribbons. To prevent any appearance of clumsiness, the side seams fit to the figure and the back is close-fitting cut *Princess*, and attached to the front at the side seams with an ornamental piping. The front material is lined throughout and hangs loosely to the feet, thus the whole weight of the gown is suspended from the shoulders. The effect of the pink as seen through the lace in the yoke is very charming, and the pink ribbons give a cheerful and fresh appearance to the design; the bow worn to fasten the lace collar is made and sewn in place just above the fastening at the neck. Little ornaments of paste or jet are a dressy finish to the centres of the bows. A variety of colours is available, and the velvet sleeves may be replaced with cashmere or silk and



nut-brown cashmere and flesh-pink silk is a becoming mixture of colours.

*Hat for Child of Eight Years.*

I have chosen for illustration one of the varied and beautiful designs to be seen at Messrs. Bland's, of Bruton Street. It takes the form of a picture hat with upcurved brim and full crown of beaver brown velvet and ribbon velvet and soft rich blue feathers, and is suitable for spring and early summer wear.

*Children's Dress.*

For little evening dresses and for dainty pinafores, book muslin is greatly in demand and looks charming embellished with laces and muslin embroideries. Our first sketch (p. 233) is a dainty frock of muslin and Valenciennes lace worn over a coloured silk slip, large full sleeves put into a tucked wristband. The square neck is formed of insertion which is carried down each side of the robe front and forms a square yoke at the back which hangs plain with frill at the hem, rows of narrow tucks crossing the front.

The second design on page 233 is for a pinafore in muslin and lace, with rose-pink ribbons around the armholes and bows erect on each shoulder. The back and front alike have radiating rows of insertion from the square neck to the lace-trimmed hem, a pretty effect of fulness is drawn across



FROCK OF VELVETEEN AND FUR FOR CHILD OF EIGHT YEARS.

the front, and the sleeves are in one round puff to the elbow with lace frill.

On this page we show two designs for



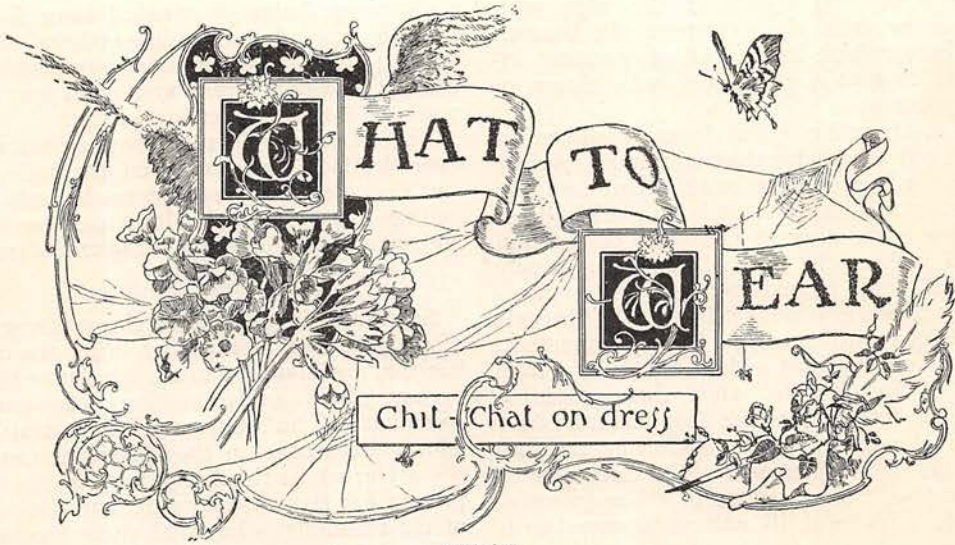
FROCK OF SILK AND VELVETEEN FOR CHILD OF ELEVEN YEARS.

children's dresses, in which velveteen plays a large part. The first shows a stylish design in velveteen made with short-waisted bodice, the skirt set in fulness at the back, and a box-pleat arranged in front from neck to hem fastened with three studs of jet or steel, the pretty cape-collar trimmed with fur has a point in the centre of the back and on each shoulder, with necklet of satin. For colour I suggest lily-leaf green trimmed with swansdown or peacock-blue and beaver. This design is easily adaptable for outdoor wear in late spring. The second design is a quaintly picturesque style suitable for full-dress, evening, or bridesmaids' in mauve velveteen and pale primrose yellow washing silk; the embroidery around the short-waisted bodice in pale mauve silk and old gold beads. A long shoulder effect is given by the deep epaulettes, and the skirt is plain and full. The silk vest and sleeves may be made up separately. Azure blue and white Quaker green and apricot silk are favourite colours.

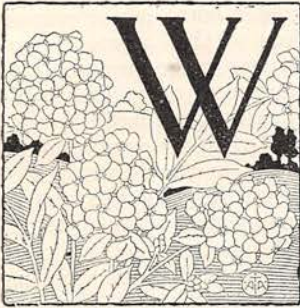
A. LL. GRIFFITHS.

*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 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.*





MARCH.



WHEN the merry sunbeams chase each other across the tender green of the young grass, "with daisies powdered over," we are right willing to acknowledge that the Spring is with us, and

that before us stretches the vista of Summer. This being a favourite season of the year for our gentler daughters to don their bridal attire to celebrate the great event of their lives, I dedicate to them my chat on dress this month.

The first question to be decided is what shall be the chosen material—whether satin, silk, or crépon, each well worn and fashionable; whichever it be, let it bear the impress of the present date in its *pearly* whiteness: a tint of less warmth than the old cream-white, and far more becoming than dead chalk-white. Trimmings consist of ribbons of satin, or taffeta with satin edge, relieving the severity of the design with bows of loops set squarely, or in rosette shape, with long pendent ends linking the several bows from shoulder across the bodice down the left side of the skirt to the hem, as shown in our sketch. If the bride, or her mother, be the happy possessor of a piece of real old lace, this will prove a fortunate opportunity to utilise it, at the bidding of the old adage that

a bride should wear "Something new and something old," etc. Arrange this lace as a rever crossing the figure from left to right, and clasp with a knot of orange blossoms, myrtle and white heather, at the bust and on the shoulder with a bow; bows so placed are at present much worn. Smaller pieces of the lace would effectively ornament the cuffs.

Bodices are devised invisibly fastening; this is effected in our design by the fulness of the satin vest concealing the centre fastening, and the folded half of the bodice crossing over to the left side, where the ribbons that edge it terminate in a large bow. If the figure is slight, the skirt may be worn over the bodice; but if otherwise, it would add to the dimensions, and be fatal to elegance. At the back the satin is drawn over the close-fitting lining, any slight fulness that may occur at the waist being drawn down into the folded ribbon girdle. Bodices are cut long on the shoulders, and wide across the back from armhole to armhole; whilst the sleeves, although large, are not worn of extreme dimensions by women of good taste, our sweet Princess of Wales herself heading the list. The whole success of the skirt depends upon the novel cut and set, although the modernness thus attained is but the revival of a style worn half a century since revised and improved. The skirt is close-fitting to the waist, even the full pipe-shaped pleats at the back tapering to the smallest possible amount of fulness, and the hem, stiffened with muslin, sets out widely—a becoming style when not too extreme. The trained back is moderately



long, wide, and square at the edge, with ruches or frills of inexpensive silk beneath the hem, which has a roll of wadding inserted to give a roundness and richness to its appearance.

A dainty and youthful design would be arranged in satin with skirt and train severely plain, the front trimmed with a hem border of the narrow rouleaux of satin on the bias overlapping each other to the width of two and a half inches—the hem of the train thickly wadded and ruched beneath. The close-fitting bodice is veiled with a fichu of Brussels net edged with a narrow line of ornament, clasped on the bust with a bunch of orange blossom and myrtle, while three ropes of blossoms depend from the deep frill waist-belt down the centre of the skirt in unequal lengths. The upper puff of the sleeves is to be strapped from shoulder to elbow to correspond. Crépon of silk or wool, stamped with

a charming design of crinkled lines, is, and will be, one of the leading fabrics of the season; should this be chosen for the bridal dress, the whole dress and train must be made up over an underskirt of silk.

Veils of lace or Brussels net are not worn over the face, but clasped on the hair with a half wreath of sprays of orange blossom, and veiling the back of the head and shoulders, and thence with centre point over the train.

#### *Bridesmaids' Costumes.*

Second in importance is the pretty group of maidens that attends the bride, the number varying from two to six, the latter being, perhaps, the favourite number at fashionable weddings. The choice of their costumes affords free scope to the individual taste of the bride; whilst the flowers worn by them represent her favourite blossom; and the colour of the trimmings wherewith their dresses are relieved her preference for some one jewel, either sapphire, emerald, ruby, or turquoise, or it may be the golden cornelian or mauve amethyst. The colour of the last mentioned in face-cloth or cashmere makes up well and becomingly to the design of our sketch, with vest and sleeves of pearl-white glacé silk pin-spotted with gold, and with a deeper tone of mauve velvet appearing in the interstices of gold and crystal galon forming the shaped epaulettes and shoulder-braces fringed at the ends, and studded with a rosette of white violets and their pale green leaves. Similar rosettes of this sweet floweret, perfumed to simulate Nature, fasten the full box-pleated neck ruche of chiffon, also the silk waistbelt and cuffs. With few seams the bodice is arranged to fasten down the centre of the front, and afterwards the cashmere lower half crosses to the left brace, where it fastens, also beneath the arm, invisibly. The skirt is of the fashionable type, with gored widths setting out at the stiffened hem, which is edged with a narrow roll of the cloth on the bias slightly wadded. The dainty muffs, carried in lieu of bouquets, are composed of silk chiffon and flowers. The hats are large, with brims wide in front of white beaver, ornamented with a beautiful plume mauve in colour, set squarely across the front, a fringe of violets interspersed with rosettes of chiffon around the low crown and beneath the brim at the back. This style is peculiarly becoming to youthful faces.

Many brides adopt the style of their bridesmaids' costumes to their own use for a going-away dress.



BRIDE'S GOWN.





BRIDESMAID'S COSTUME.

The one we have been considering would look charming for such a purpose, made in dove-grey cloth and white silk, closely powdered with tiny crystals; the cloth stamped out in a conventional design and appliqué on to pink silk for the braces, and epaulettes finished with handsome buttons of cut steel or ornaments of cord and crystals in place of the flowers. Accompanying the costume is a stylish cape reaching a little below the waist, in cloth lined with pink cut on the round, hanging in extreme fulness at the edge, with high collar bordered with white or grey ostrich feather trimming, and a wide grey satin ribbon bow made with four loops and two short ends setting quite squarely, clasping the cape together at the throat. A pretty toque would to many faces be more becoming than the large hat. It should have a crown of white violets bordered with grey

velvet or feather trimming, a gold aigrette erect in front and a square bow across the hair at the back, centred with an ornament or comb of brilliant jet or paste.

The gloves should be white, and the muff made to the design of those carried by the bridesmaids, trimmed with ribbon bow and flowers, but having the frill in cloth gathered and pounced out at the edge in a design to match the bodice trimming.

*Picture Frock for a Child.*

Pages and flower-maidens have long been in requisition at weddings, and greatly add to the charm and beauty of the ceremony; equally fascinating are the little "picture frocks" for the tiny maidens. An example of these



BRIDESMAID'S FROCK, FROM MESSRS. LIBERTY & CO.  
(From a photograph by Walery, Ltd., Regent Street, W.)

is here portrayed, made in a shimmering satin of pink brocade, and pale leaf green satin for the sleeves and vest: note the square shape of this last. That, and the quaint short waist are





MATRON'S COSTUME.

two features in the best designs. The little skirt reaches to the shoes, which peep out showing the tint of the green satin whereof they are made.

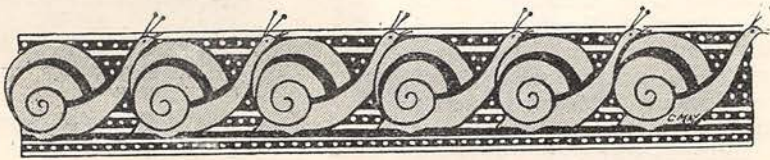
Long gloves of suède, either white or pale pink, meet the elbow sleeves, and a little green velvet cap is worn fitting close to the

head and lined with pink, fastened with tiny roses behind the ears. Baskets of roses, or horseshoes arranged with flowers or tiny posies, are carried by these sweet little maidens.

#### *Matrons' Reception Gowns.*

Ornate and handsome without stint of material, and richness of colouring are the indispensable requisites of a matron's gown; the more elaborate the design, the more to be commended. Satin, especially black, brocades, rich silks, and handsome mixtures of silk woven with wool are materials employed for reception gowns and weddings; the trimmings consisting of glistening jet, paillette besprinkled galons, and feather borderings. In the accompanying sketch is depicted an elegant gown of dark green silk ribbed with black, the wide front width of the skirt tapering to the waist, outlined with black galon and iridescent paillettes in dark magenta. At either side is inserted a panel of dark green velvet pointed from the waist, the back widths of the material arranged in well shaped pleats. The tight-fitting vest forms a square on the shoulders, to the centre of the back, and is made in green velvet covered with a close design in black gleaming with the jet and magenta paillettes. The long points of the over-bodice are bordered with feather trimming finished at points with an ornament of jet, the same ornaments repeated down the centre of the cloven puff at the upper portion of the sleeves. The bonnet is black, with coronet of shaded magenta roses and green velvet wings at each side. Dark blue relieved with trimmings of jet and black velvet with geraniums ornamenting the bonnet has a decidedly stylish appearance. A. LL. GRIFFITHS.

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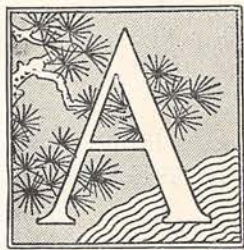


# What to Wear

## Chit-Chat on Dress

APRIL.

### Driving and Travelling Coats.



APRIL is with us, and "Pan trolls out a strain of ecstasy, and sets the world a-piping." True; but the practical feminine mind turns from poetic sentiment to consider the desirability of purchasing

one of the beautiful Scotch cheviot cloths from Scott Adie, knowing full well that a coat made of their weaving—be it in grey, heather, or green—will be impervious to rain and storm alike. As a criterion of what is worn by women of good style and refined taste I will describe three models here to be found. Portrayed is a splendid driving coat of smoke-grey cheviot, having upon its surface a narrow line of warm colouring in the form of a large check. The coat is full length, and fits to the figure at the back, fastening double-breasted in front, with large roomy pockets at each side. The sleeves are free and ample, and the detachable triple cape with its comfortable collar, that may be worn either turned down or upstanding, buttons straight up the front, the fulness allowing freedom to arm and wrist, and no fluttering points dash into the face as one drives along on a breezy day, for each corner is secured with a "position" stitch to the under cape. The sleeves and body portion are lined with grey satin. The coat is an altogether costly and luxurious garment.

Another is an ideal travelling cloak in myrtle green cloth, entirely enveloping the figure, fastened double-breasted, with two rows of handsome buttons and with deep pointed revers and collar of the same cloth. The inner high-standing collar is strapped across, and there is a shapely detachable hood. Large full sleeves of delightful cut and finish give a style all its own to the coat, which is amply provided with useful pockets. Convenience and

comfort are evinced in every line and curve. A garment deserving of universal patronage was formed of Scotch heather-coloured diagonal cloth, the sleeveless coat close-fitting from neck to waist, expanding at the hem, with elegant over-cape and hood lined throughout with the pleasing tones of green of the Gordon plaid. This cape is distinct from the coat, and would furnish a good example of a golf cape.

The small close-fitting hats of beaver, felt, or straw, with simple trimming of velvet or ribbon and quills clasped by a cairngorm, are fitly associated with these elegant coats, which are the chosen attire of the highest in our land.



CHEVIOT DRIVING COAT, FROM MESSRS. SCOTT ADIE, REGENT STREET, W.

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



*New Features in Millinery.*

Taking a general view of the leading characteristics of the new millinery, the colours that meet the eye are pink, from pale rose to crimson and deep magenta; yellow in gradation from straw and maize to gold and amber, black and white, this last claiming prominence in the pearly whiteness of lace, chiffon, and lisse; also in the monopoly of those roses that do not display the vivid shades of deep red with petals shading to depths almost black at the edges, and tints of fire-glow in the heart. Roses are seen on every hand, and claim to be the flower of the season. They appear in closely-crushed masses, bunches, and coronets, without foliage, this being arranged separately, and the tints of green varied by a shot effect of rose or mauve. Wing or fan-shaped ornaments of jet or lace are fashionable, and tiny multi-coloured paillettes are profusely employed outlining the designs on lace and bordering the finely-kilted or goffered lisse now so greatly in demand for millinery.

Laces are fine in make, Chantilly taking the foremost place in black, white, and butter yellow.

The new straws are very beautiful, fine, and fanciful, a bright ribbon-straw simulating a tiny satin ribbon in black or gold being the leading novelty, looped in rows, closely set together, forming charming bonnets. Swiss straw hats will share favour with the well-known Leghorn and Panama as summer advances.

Ribbons figure largely in the production of hat trimming. Large loops—four or five in number—are set widely across the front of hats, standing out to right and left in a style that might well startle even the beauties of 1830 of prodigious head-gear fame. The most beautiful tints are combined in the colouring—for instance, a lovely peach tint daintily shot with cool green, or amber shot with palest pink, and in contrast to these one assertively rose-coloured ribbon had a half-inch border of black satin, this, associated with black ostrich feathers, fine black lace, and loops of jet, effected a strikingly handsome design for a carriage hat. Toques are large and square in shape; so also are bonnets. Squareness across the brows continues to be the form of all the newest designs, some designs describing three points in front. Hats are mostly extreme in size, composed chiefly of lace and jet, whilst others are in fine straw. Veils are plentifully besprinkled with dots of chenille, and are worn very deep, entirely covering the face, and raised high on to the hat or bonnet. The modern shape of

millinery necessitates the hair being raised to either side of the face, and the fringe, when worn, is only slightly waved. Frizzing is now quite out of date.

*Weatherproof Plush.*

Every rule has its exception, else would it be truth to assert that all women cherish an admiration for a sealskin mantle? But as a



LISRENE PLUSH COAT.

matter of fact, few possess the means to acquire these luxurious garments, and gladly accept "Lister's" successful substitute—an English manufacture that compares favourably with that eminently becoming fur. It also has the merit of being more seasonable at this time of the year, as its beautiful surface defies rain and damp, and when transformed into the handsome full-length or three-quarter coats, finished in every way worthy of



sealskin exhibited at Messrs. Debenham & Freebody's, nothing is left to be desired, excepting only the possession of one such coat.

As a useful and becoming style the accompanying sketch makes well, the under sleeveless coat following closely the lines of the figure. The round cape lined with peach-coloured silk brocaded in gold, and square shoulder piece and collar outlined with jet cabochous, fastened with four handsome ornaments of jet, is complete as a pretty cape that may be worn with cloth costumes well on into the summer. This would supply a charming addition to a young bride's trousseau. Beneath the coat is worn a simple round skirt and fancy silk blouse to the waist, a style closely followed by all that admire and wear simple, becoming, and comfortable dress.

#### *Frock for Girl of Twelve Years.*

This is a delightful style in combined colouring of rose-pink and white for a fair child; or blue and poppy red for a darker type of childish beauty. Our design is arranged for a white canvas embroidered in white marguerite petals, and a rose-pink silk patterned over with white marguerites.



FROCK FOR GIRL OF 12 YEARS.

A thin rose-coloured washing silk is utilised for lining the white canvas throughout, thus imparting a shot effect of alternate white and rose with every movement. In front the frock is set in a double box-pleat to the square embroidered yoke, clasped at the waist with a broad pink ribbon sash, which passes beneath the pleat at the back, and is made up into a bow and ends



ELDERLY LADY'S COSTUME.

fastened to one side. The silk sleeves and under vest are made up on a tight-fitting lining, and fasten at the back. This design is useful for less costly materials—for instance, two shades of cloth, the over-dress cut out and button-holed to a conventional design in mushroom brown over flesh-pink, or green over red. Tennis cottons or even the homely Turkey twill may also be employed. For the little ones, as for their elders, bodices, blouses, and vests will be worn in contrasting colour and material to the frock—a fashion that is at once pretty, simple, and convenient, for thus many a handsome over-frock can be worn a greater length of time by the exchange of varied under blouses. The favourite colourings for children will be pale maize yellow—a yellow with a slight dash of pink in the tinting—a delicious shade of rose-pink; also pale lily-leaf green, old blue, and pearly or creamy white.

#### *Elderly Lady's Costume.*

Unto this last have I reserved the pleasure of suggesting a costume for the beloved of our households, who with their lovely silver



hair and stately presence add a charm to our homes.

Characteristics vary—one will require the soft clinging draperies of cashmere or crêpon, satin or velvet, and another the richness of watered silk, poplin, or brocade. Black relieved with rose-pink or mauve, and grey with white are the accepted combination of colours, the soft fine laces now worn being the fittest material for those charming accessories of cap, wrist frill, and neckerchief; the full sleeves

devoid of stiffening, with fichu-shaped bodice ornament with stole ends, are also appropriate and becoming. Our sketch is a design for a beautiful gown of crêpe on silk faille, or satin on crêpon, with the added richness of dull or bright-cut jet.

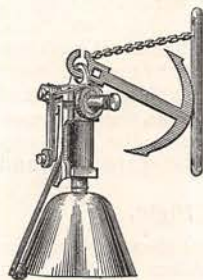
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Correspondents are requested, when applying to the Editor for the names and addresses of the persons from whom further particulars respecting the articles in THE GATHERER may be obtained, to forward a stamped and addressed envelope for reply, and in 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.

#### An Electric Bracket Bell.



The bell shown in our engraving is well fitted for use in shops, offices, and yards. The mechanism is similar to that of the ordinary electric bell, the hammer being moved by an electro-magnet excited by the electric current. The actual size of the bell is about six times that of the figure.

#### Life and Colour.

The influence of colour on life is a subject which is now receiving much attention from psychologists and physiologists, or perhaps we should say psychophysicologists. It has been proved, by test, that children of the white race prefer yellow to other colours, whereas adults prefer red. The American Indians prefer yellow, the Chinese blue or yellow, and the negroes are partial to green. More important is the discovery that red light stimulates, whereas blue light soothes the nerves. Red light is also found to favour the development of certain seeds and plants. Some curious particulars have also been collected as to the influence of colour on intellectual activity. Wagner, for example, always draped his study with satin hangings of rose or blue colour, and took them with him on his journeys.

#### "Wrinkles" for Everyone.

It has often been pointed out in THE GATHERER columns that what are called small novelties are frequently those most appreciated by the average housewife and the man in the street. A new way of cooking and serving eggs is foreshadowed by the introduction of the "Premier" Egg Cup, which is made of porcelain, is rather larger than the cups

generally used, and is fitted with a nickel cover. The first advantage secured by the new cup is that the sending of bad eggs to table is made impossible. For the egg is broken into the cup, the required seasoning is added, and the nickel cover having been screwed on, the cup containing the egg is plunged into the saucepan. In a minute or two longer than by the old-fashioned method the egg is cooked, and may be served in the cup. All the mess and untidiness of chipping shells are avoided, and eggs cooked in this way will be found very digestible.—Another novelty which claims the suffrage of all good housewives is the "Little Friend" soap tray, which has been designed by a lady to fit housemaid's pails and washing baths. It is of metal, well perforated, and by means of clips can be attached in a minute to the rim of any pail or bath, where it will hold soap, flannel, or brush, and thus save the worker from groping for these in the water, as well as prevent the waste of soap.—No name plate that could be devised would make an umbrella unstealable! But an "Umbrella Identifier" which has just been patented seems to open a channel for the return to their lawful owners of umbrellas and sunshades which fall accidentally into the hands of the well-disposed. The "Identifier" consists of a tiny collar of metal, in which a slot is specially stamped out for the reception of a slip of paper upon which the owner's name and address are written. This metal collar is then clasped automatically upon the roller which encircles the stick. Anyone finding an umbrella or sunshade thus decorated may readily see the address to which it should be sent.

#### Monazite.

Monazite, or the "lonely" mineral, is a compound of several rare earths, and is found in small quantities in Bohemia, Norway, Cornwall, Finland, and North Carolina. It occurs in six-sided crystals,





Of course it is quite possible that with the first soft breezes of May—fragrant with the breath of flowers, and warm with sunny rays—we shall consign our furs and woollen costumes to perfumed darkness in the wardrobe, retaining only, as a shield to present to the caprices of an occasional east wind, the useful and becoming shoulder-cape of lisreine, face cloth or velvet, with its cheerful lining of some bright-hued silk.

Do let us decide to be cheerful in our apparel, if only for the sake of others. For instance, there is a friend of ours from whom, in spite of the sombre colouring with which Nature has endowed her, we part with a feeling of reluctance, missing the gladdening influence that we derived from the cheerful colours wherewith she was dressed, whether of deep bright green, rich full blue, oriental in its wonderful richness of tone, or that red of dark garnet shade, with the becoming addition of lace collarette that, worn around the throat, harmonised the flesh tints with the full colouring of the costume.

It is interesting to notice how the new colours group into two distinct classes: those of old-world tint, and the frank, brilliant shades of modern Parisian taste. The former carry us back in fancy to the silks and brocades of the eighteenth century, when the striped and figured fabrics were made into sacque pleats and elbow sleeves, and pompadour muslins were looped into paniers; the pinks, the mauves, blues, amethyst, and dead

gold, all suggest the wreaths and ribbons of that period. To these colours are dyed the cloth cashmeres with dull smooth surface woven with a fine diagonal rib. On the other hand, the smooth face cloth with satin-like appearance exhibits tones of grass-green, rose colour, a clear bright brown, and a brilliant blue.

Venetian cloth is charming in cool greys, especially a fresh blue-grey, green, stone and slate, with the ever-useful mushroom brown. The neat little checks worn last year will by no means be discarded; many useful and pretty costumes will be arranged in checks of black and rose pink, mauve and white, or black and white.



SUMMER BLOUSE.



Crépon is deservedly placed in the front rank of the season's materials. In wool crinkled into an elm-bark design, rich brown in colour, or black and creamy white, it certainly makes a gown to be desired, which, to meet the requirements of the present mode that has passed its veto on dank, clinging draperies, is lined throughout with a light gros-grain silk or thin stiff muslin.

The finer crimped crépons, dyed to a long list of colours, will be extensively used for the

#### *Summer Blouses,*

and many irresistible designs have been arranged, for the most part, with laces, ribbons, and paste buttons, introduced as ornament. Very elaborate are those intended for evening, or fête, or dressy occasions, whilst others in silk are sufficiently simple to be worn out of doors, accompanying a cloth skirt and elbow cape; one of these in a stylish design is portrayed on this page. It is made in a striped blue glacé silk, lightly shot with gold; the box pleat in front is studded with small paste buttons, the fulness slightly pouched over the waistband; a draped collar and the large pleated sleeves finished at the wrist with a cuff fastened with corresponding buttons.

New and fashionable are the crimped silk crépons with pink, green, and mauve flowers printed in chiné effect—a mode of treatment that represents the flowers without distinct outline; to explain this simply, as though the flowers were hand-painted and the colours had run or smeared on to the silk. This crépon makes up into lovely blouses, as also does another novelty, the goffered "satin oriental," printed, as the name indicates, in oriental designs and colourings on a crinkled silk background.

The design which is sketched on page 472 is a model for a blouse in fancy taffeta shot opal

tints, and patterned with a waving line of pin dots; at the neck it is fully pleated, and drawn down over a tight-fitting lining into a wide waistbelt bordered with ribbons and fastened with loops and ends. Sleeves are ample, with fulness pleated into the armhole, drooping to the elbow, and in this instance are slightly gathered into the wristband. Lace points descend from the neck to the bust, and also at the back, the puff of the sleeve being centred with a similar point; the collar is also of lace.

Cornflower blue shot with pale green, or rose colour shot with black, are fashionable, the latter making up well with black net vandykes, jetted with single beads and bordered with narrow lace edging, and furnishes an easy and effective design for home dressmaking.

#### *Millinery.*

Portrayed on this page is a model from Madame Louise, the noted leader of fashion in millinery; therefore it goes without saying that in colour and design this hat is quite up to date. The rough fancy straw and the shape of the hat, with its prettily crinkled outline, is well shown; but the

beautiful colouring has to be imagined. It is an exquisite blending of petunia, green, and mauve; the broad ribbon whereof the bows are made, that are set widely to either side of the front, is shot in the two colours petunia and mauve, the roses are petunia coloured with their green foliage, and the straw is two shades of green shot.

It is evident that all the summer hats will be worn on the top of the head, well to the front; it is in the attention to these little details that the initiated ascribe their appearance of good style. There is nothing exaggerated in this design, but it is altogether elegant and in good taste.

Rosettes on millinery differ from those of last year: the ribbon is wider, and loops and



SUMMER HAT, FROM MADAME LOUISE, REGENT STREET, W.  
(From a photograph by Watery, Ltd., Regent Street, W.)



ends are freer, larger, and handsomer; they are very effective placed at either side of the hat or toque, the width across the head being exceptionally becoming, as shown in the sketch (page 472) of a toque composed of fancy ribbon-straw in green with aigrette of black quills clasped by a paste ornament, bunches of realistic violets at the back, and rosettes of green and blue shot ribbon, suggestive of sapphires and emeralds.

Very pleasing was a black hat, the broad flat brim of ornamental straw, and box crown of black lace; red-purple pansies clustered at either side of the front, with mauve and green shot ribbon formed in the new-shaped loops set out to right and left.

Suitable to a stylish matron was a hat of black fancy straw, the rather wide brim shading the forehead, curving upwards to the back, where it is caught up abruptly with a clasp of emerald-green velvet centring a butterfly-shaped fan of creamy lace and upright osprey; set squarely in front are two exquisite pink roses with foliage and an ornament of steel.

The toque sketched with the full length



COSTUME OF SILK AND LACE.

figure has a crown of long points of jet set star shape, a coronet of shaded pink roses and high-standing loops of rose and green shot ribbon with a border of tiny pin dots in black. The addition of a loop or short string at each side drooping on to the hair and fastened with a handsome boss of jet is one of the leading novelties, and will be adopted by those who do not care to wear stringless bonnets.

#### *Silks and Laces.*

Glacé silks are especially appropriate for summer dresses, and no one could fail to look charming in them, so beautiful are they in colouring and so varied, from the tiny grey and white stripe—with its silvery effect, and biscuit colour with chiné effect in black, an occasional rosebud scattered over the surface—to the brilliant rose-coloured silk closely dotted with black and striped with chiné roses, or amber-hued silk patterned over with a design as of rose point lace.

A lovely silk was striped with pale straw colour, pink and green, a thread line of black satin running at intervals of one inch, interspersed with chiné rosebuds and leaves. Silk broché rep is woven in full rich tones of gold, brown and blue, magenta and black, figured with leaflets in black and infinitesimal spots of gold.

One of the most popular silks will be white and black stripe, the stripe varying in width, but mostly a very narrow line of black on white; it is for silk of this description—although I can see it looking equally becoming in all black—our sketch this month is arranged, the lace being in the new creamy tint, and the ribbon striped with a closer stripe than the silk. A pretty novel ruche, cut on the bias and fringed at either edge, heads the deep frill around the skirt, which is stiffened to set well out at the hem; the simple but effective drapery is arranged to a basque at the waist, and depends in two points at either side of the front; at the back it is finished off underneath the three flutes of the skirt at the waist, the ribbons being sewn on and worn over the bodice. The cape frill of lace is a decided novelty and very stylish, fastening in front beneath the centre pleat and caught down on each sleeve with a bow; the disappearance of the rosette from all the new costumes and the establishment of the new-shaped bow is very apparent to those whose interest awakens them to the observation of the small details that go to make up a novelty.

The next fabric that engages our attention is one that is dear to the hearts of most women—lace, the modern manufacture vying with real old lace until one *handles* it. This





COSTUME FOR CHILD OF SIX YEARS.

is the test at which imitation fails. However, for the majority, appearance and effect suffice, and in both these qualities these laces excel. Brussels, Chantilly, and this class of lace—on which to-day Fashion has set her approval—are perfectly copied. A very fine net is the background of all the designs, and one that will recall the linen embroideries of fifty years since, with its embroidered holes in medallion and leaves, is one of the first novelties. Some few are tinted to yellow, others are white, but chiefly the old-lace colouring and creamy white are seen on millinery, silk costumes, and blouses; whilst for encircling the throat box-pleated ruches of lace and fine net are worn at all the fashionable functions.

#### *Child's Outdoor Costume.*

Complete as sketched, this design is very successful as an outdoor garment for a little child of six or seven years, and divested of the little over-vest looks charming in the home.

The material selected is one of Peter Robinson's Goodwood coatings in blue-grey, the skirt quite plain and very full at the back, lined throughout with thin sateen; the blouse bodice of shot blue and gold silk is made with a box pleat and fulness bagging over the waist belt. A pretty arrangement of gatherings at the top of the full sleeve, and a cuff band finishes it at the wrist; the deep turnover collar is edged with a very narrow frill, and follows the line of the revers on the over-vest made in cloth embroidered with gold silk; this is kept in position by a button

and button-hole beneath the revers on the shoulder, buttoning to the bodice beneath.

The design bordering the vest would look exceedingly nice cut and worked over in the same way as Madeira embroidery, and lined with rose-coloured sateen. The gold-coloured basket straw hat has trimming of white glacé ribbon and cowslips to adorn it.

White and coloured linens, piqué and batiste, will be extensively used for children's frocks throughout the summer, with trimmings of ribbon and embroideries cut out and placed over coloured washing-linen; thus is arranged the frock that the accompanying design illustrates. It is made in white piqué with bodice, sleeves, and vest of batiste, embroidered over rose-pink, and rose-pink ribbons form the braces which are back and front alike. The bodice fastens at the back, and is sewn to the belt of the skirt; this last is trimmed with embroidery laid on and afterwards cut away beneath, showing the rose-pink. Ecu-coloured linen, embroidered and green ribbons, are a pretty variety in colouring.

A. L. 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, or one shilling each for 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.*



GIRL'S COSTUME IN WASHING COTTON AND EMBROIDERY.



mother nervously, "and they must have heard Abigail."

"This is my mother, Mrs. Penrose," said Hugh stiffly. "Mother, this is Miss Macdonald, and this is Miss Alison."

The girls shook hands. They were much more at their ease than Mrs. Penrose, though her dresses hung in comical largeness upon their slender figures.

Abigail and a young girl brought in pies and stews, and plumped them upon the table. Hugh sat at one end, his mother at the other.

"We won't wait for Mr. Macdonald. He told Hugh he was not to be woke. Sit down, my dears; you must be famished. How whisht you look!"

"My cousin would get up, but she ought really to be in bed; her foot is painful," said Sophia.

Her voice was soft, equable, pleasing.

"Nonsense! I am quite well."

Loveday frowned until her dark brows nearly met.

"You certainly don't look well, my dear. Would you like to go to bed, and Abigail shall——"

"I am quite well," said Loveday, in a tone which silenced Mrs. Penrose.

A man's step sounded on the stairs; a suave tone inquired for the master.

Abigail showed into the room Mr. James Macdonald. He was a fine-looking man now that he was dry and refreshed. Hugh was out of the common—tall and big—but his clothes were not too large for the old man. His face was clean-shaven, with good aquiline features and fresh complexion. Thick white eyebrows almost hid piercing brown eyes; his hair was snow-white, and brushed back from his forehead in thick waves. Something he had said to Abigail had made a smile come, in spite of herself, on the hard, lined face of the servant.

Hugh and his mother rose to their feet, Mrs. Penrose visibly flustered and excited by the entrance of this tall, fine man, who was to play so stirring a part in their lives.

"My mother, Mr. Macdonald," said Hugh.

Mr. Macdonald bowed, with his hand on his heart and a pointed toe. The thick-soled boot took away from the grace.

"Madam, I cannot express my feelings for your kindness and hospitality. Your son has made a little mistake in my name—a small one; but with all gone, we must stick to what we have." He glanced under his thick eyebrows at Loveday, with a twinkle in his eyes. "I have a small prefix—Sir James Macdonald, at your service."

END OF CHAPTER THE SECOND.



JUNE.



LONG country lanes and in Hyde Park alike the trees have donned their "wonted liveries," and make a cool and delightful background to the sun-bathed flowers that greet us on every side. Rivalling these

in colour and beauty are the flowerets employed by our milliners on the new millinery, a good

specimen of which is here pictured, with its sunny-hued straw, shot-green satin ribbon and red purple roses, and the quaintest possible curtain or fringe of wheat ears drooping across the hair at the back, surmounted with a long clasp of paste. The crown of rough straw is of novel shape, similar to a cock's comb set across the head; the brim is raised to show the crushed roses at each side of the wide centre bow in front, and droops to the point over the forehead. A beautifully shaped bow, erect at



the left side, gives the finishing touch to a charmingly becoming bonnet that will certainly prove one of the leading favourites in summer headgear. Another elegant bonnet suitable to a young married woman is of burnt-almond straw, roughly plaited, the crown star-shaped, with crimped and pointed outline resting upon a draped coronet of golden brown miroir velvet, centred with an ornament in Greek design of paste and gold.

Jonquils in white and black are clustered with ivy sprays at the left side, and the strings are of narrow creamy white satin ribbon. This same design in all black with jet, and velvet in a lovely shade of petunia would supply a perfect headdress to a costume of black cr epon, with vest of white satin striped with jet.

The toque has assumed a position in the millinery department that demands our notice, and its many advantages are acknowledged, as it is more youthful than the bonnet, and not so extreme as the wide-brimmed hat. Straw of many tints—blue, green, and amber, or shot in two colours—is crumpled into the shapes that now obtain, and rosettes of finely pleated lisse are crushed in with the roses that for the most part constitute the trimming. I will describe but one: wide satin straw in black shot with green and gold, like a beetle's wing, composed the crown, which was quite round and enwreathed with rosettes of black lisse and amber net; and clasping a high osprey of realistic purple iris was one rosette of pale mauve satin ribbon, completing an especially becoming head-covering to a dark-haired girl.

Brown lisse was pleated into a ruche round the box crown of a rough straw hat, and square to the front at either side was a rosette of short bows of brown-shot-amber ribbon and high osprey. The rim was quite flat and round, as, in fact, most of the newest

shapes are, narrowing across the hair at the back, and in many designs raised, necessitating the hair being dressed high, in coils that stand out from the head—a style most charming when combined with the soft neck ruche of pleated lisse or ostrich feather. The high box crown would seem to be gaining in favour, and as the season advances we must raise the crowns of our hats at least one or two inches, or elect to appear

dowdy. One lovely specimen that would look charming at river party or f ete was in watercress green straw, the wide brim in alternate rows of green and brown, with fancy pointed outline, high crown with a long bow of green gauze ribbon edged minute line of satin, artistically arranged at the side, the two ends crossing the brim to the point where they were caught with two dainty butterflies of embroidered lisse, and a crushed bunch of pink and yellow roses raising the brim at the back. White embroidered lisse and fine white lace in designs of skeleton leaves, butterflies, or tulips, with diamond or paste dewdrops resting in a natural

manner upon their petals, are among the pretty and fanciful innovations that add to the fascinations and costliness of the millinery, although, be it said, the addition of one or two of these butterflies will bring an ancient lace bonnet quite up to date, if arranged in the approved squareness across the forehead.

#### Summer Costumes.

It would need the skill of the poet who once sang the charms of the sweet girl dressed in her "faded silk" to describe the fresh beauty of one of our bright-faced girls of to-day in her cool white muslin, dainty and fresh in the sultry heat of a summer's day. Enticing and delightful is the choice at present offered in white Swiss



NEW SEASON BONNET.

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





AN ORIGINAL DESIGN FOR A SUMMER COSTUME.

muslins, fine and clear, patterned over with infinitesimal stars, pin-dots, buttonhole rings, and oblong spots, or flowered with tiny sprays in old rose, gold, or mauve; it also possesses sufficient crispness to set it out in the fulness at the hem that gradually decreases towards the waist. A skirt made thus in extreme simplicity is charming with full blouse, or, as it is now named, chemisette bodice, large bishop sleeves and a bright rose-coloured silk belt, collar, and wristlets covered with white guipure lace, and fastened at the back with a treble bow. Worn over a slightly stiffened white cambric underskirt, one can imagine how simple and pretty a young girl would appear thus attired. Full white muslin bodices will be well worn, with belt and bretelles of black velvet ribbon, the sleeves in balloon shape, terminating a couple of inches below the elbow, or bishop shape to the wrist.

Designed is a costume in white embroidered muslin, made up over a thin gros-grain silk slip in pale yellow, the bodice lined to correspond. Over this is worn one of the popular vests made tight-fitting to the waist

at the back, fastening across the front to the side, composed of alternate lines of narrow black velvet ribbon and tinted lace insertion, with a line of overlapping jet sequins bordering the full cape epaulettes and vest; a pretty effect is attained by the lining of mauve silk. The neck ruche is of black lisse and velvet loops. The sunshade is one of the fashionable shapes—large, with slender handle, in white with border of yellow and mauve flowers *chiné*.

#### *Crépon and Silk Costume.*

The model sketched at Messrs. Debenham and Freebody as a precedent of current fashions challenges admiration, the softly feminine droop of the shoulders and the tinted lawn of the embroidered cape requiring only the fawn tint of the crépon and pale blue of the shot silk to complete the charm. The "hang" and cut of the skirt are perfect, each seam having a crossway fold of shot-blue and fawn silk, ornamented at the waist with three cut-steel buttons. Large voluminous sleeves of the crépon, with minute tucks of silk for cuffs,



CRÉPON AND SILK COSTUME.

(Sketched at Messrs. Debenham & Freebody's, Wigmore Street.)





CHILD'S MUSLIN AND LACE COLLAR.

correspond with the full silk bodice, centred by a broad box-pleat crossed with tucks. At the back the design is similar, and the full belt and collar have a group of bows fastening each in the centre. A handsome Vandyke lace appliqué borders the double cape.

#### *Child's Collar.*

White muslin and lace or muslin embroidery are peculiar to children's dress, and the simplicity of the accompanying design commends itself for the picturesque and fashionable style it imparts to a plain cashmere or velveteen frock. The long shoulders and square outline answer to Fashion's present mood, with the bows set at each corner of the front and also at the back, these latter having two long pendent ends. The collar fastens at the back of the neck beneath a square bow of ribbon, which may be either of plain colour, two colours shot, or narrow stripe. Our design is worn over a velveteen frock of wallflower brown, with muslin and lace tinted the new tea colour and green satin ribbon bows. The new grey linen embroidered in white, a little frill with embroidered Vandyke edge taking the place of the lace, is serviceable and up to date.

#### *Home Dinner Gown.*

Opportunities offer themselves at home dinner or musical parties for the wearing of picturesque gowns with Louis XIII. sleeves and the square-cut bodice so characteristic of the present style. Sketched is a cashmere gown, cut princess shape, and fastening up the back with short train, the skirt portion devoid

of ornament with the exception of the girdle and wallet or pocket. The cashmere is old rose colour with silk of the same shade, the embroidery in lighter silk. The full puff of silk is looped with embroidered straps that droop from the shoulders, repeated in a smaller puff to the elbow. A pretty outlined square is filled in with a full chemisette of silk with high turned-over collar.

A black velvet gown could be successfully resuscitated in this way, with embroidery of jet and chemisette of crimped chiffon in white, and very handsome would be the effect.

A. L. L. GRIFFITHS.

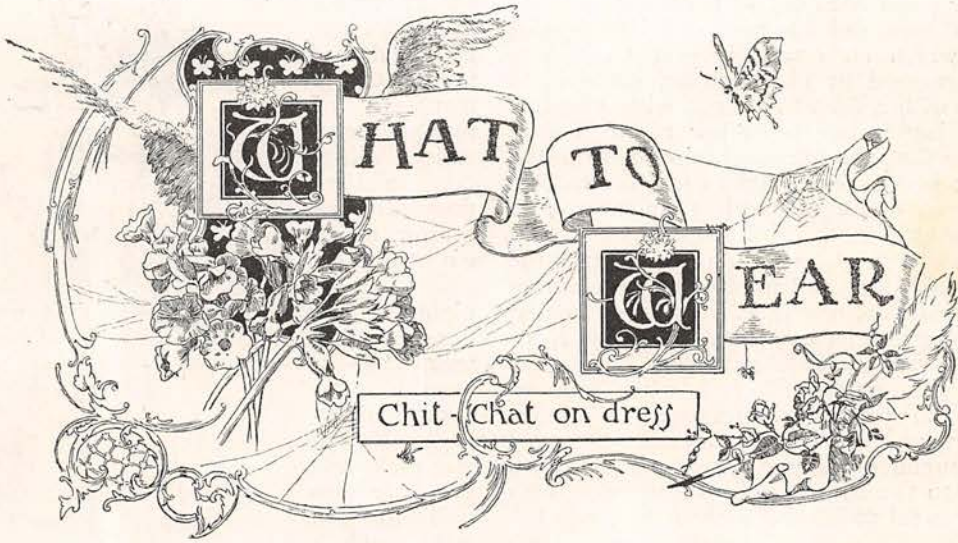
*Cut paper patterns for making costumes from the original designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each, or sixpence for the child's collar. Application should be made to the Author of "Chit-Chat on Dress," care of the Editor of CASSELL'S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



CASHMERE HOME DINNER GOWN.







JULY.

**O**N a sultry summer's afternoon what topic could be more acceptable than that of the irresistible charms of the daintily cool fichu of lace, and the enchanting qualities it possesses, whether of converting the plainest muslin frock or mediocre black satin gown into a thing of beauty and pleasure, or with its soft concealment veiling the angles of a too slight figure, and with its subdued lights and complementary tinting bestowing a semblance of roundness to throat and face?

Beautiful in design and most desirable of acquisition is the fichu here illustrated: at the back describing the fashionable square shape, forming a yoke over the shoulders, and drooping in the front to the bust in a point, with a graceful vandyke-edged gathered frill of lace outlining the design, and a pretty little stand-up collar encircling the throat. Another elegant design most favourable to a stout figure was arranged in drooping points on each shoulder over the sleeve, and one back and front, with lines of insertion radiating from these to the lace neck-band, and a soft frill of lace gathered to the edge all round.

The collar or yoke of embroidered cambric or lace and muslin has come assertively to the front rank in the summer fashions, and the newest are composed of white sprigged net or muslin trimmed with lace and insertion in buttercup-yellow tint, others by contrast being tinted in golden-tan or ecru d'or, but the combined attractions of the white and yellow are decidedly the prettier. These collars are in every instance edged with frills

of lace or embroidery, the outlines varying either in three points, square, or umbrella-shaped with six points, and mostly fastened at the back, as also do the blouses, one of which I must describe. A white muslin



FASHIONABLE FICHU.

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



closely powdered over with oblong dots had been chosen, and was made full into a yoke, over which an extremely pretty collarette was arranged in plain muslin, made quite round with a deep frill edged with a narrow Valenciennes lace in yellow and two rows of insertion, the fulness continued up to the throat in a series of little tucks drawn full, and each one edged with a similar row of narrow lace.

Broderie Anglaise is the name given to the fashionable laces and muslins that are woven to simulate the open-hole embroidery familiar to our grandmothers. One mode of treatment is very successful as frillings, or in piece material for dresses. It is in white cambric, with the pattern embroidered in butter-colours, and would look charming arranged as a summer costume for a girl of fifteen years, to the accompanying illustration, with the graceful addition of ribbons to match the embroidery; or, if a more dressy effect be desired, one of the cornflower blue crépons figured with oblong dots in green, rose, or cream colour, might be well worn. We

have now arrived at the stage of admiration for the combined colours

blue and green, in shades approved of fashion, to say nothing of rose-pink and violet. White takes a very prominent position upon costumes either as a piping, ribbons, or linings, and in satin is a favourite material. Fawn, rose-pink, and grey are also well to the front, and a charming shade of golden-tan.

We will consider this last colour the chosen one for our design for a young girl, made in crépon with rose-glacé silk ribbon and piping, and sailor collar and vest of fine cream lawn and tinted thread embroidery; the skirt cut with godet pleats at the back, lined to give them a pretty set; the bodice made full into a yoke over a plain-fitting lining, and elegant shoulder-cape, lined and piped, the collar and pleated vest of the lawn opening out over the bodice, with sleeves of crépon cut fully large at the armhole. Our sketch of the back of the bodice gives the details of the collars and the pretty butterfly bow of ribbon fastening the belt in the centre, and apparently clasping the fulness of skirt and bodice.



PIQUÉ COAT FOR CHILD OF FIVE YEARS.



A. G.

SUMMER COSTUME FOR GIRL OF FIFTEEN.



BACK VIEW OF THE SAME COSTUME.

This design is appropriate for young ladies of seventeen or twenty, as also is the becoming hat of brown straw trimmed with tinted lace, rose-coloured ribbon, and knots of tiny rosebuds, lilies of the valley, or marguerites. Shot chiné silk, white, mauve and pink, with white satin and lace accessories, would look charming thus arranged.



*Coat for Child of Five Years.*

There is an apparent change in the length of the coats for tiny children; this season they are much shorter, some reaching very little below the knee, and others to within three or four inches of the instep; in this way all the pretty frills and laces of the frocks are visible beneath the plain edge of the coat, and preserve the balance of the much-befrilled shoulder collars. The illustration shows a coat in piqué, pleated in two box-pleats back and front

to a square yoke fastened with mother-of-pearl buttons; the large collar and epaulettes are made of the new embroidered cambric, and pretty bows and ribbon of butter-coloured satin fastened around the neck. The sleeves are large and loose to allow of the fashionably puffed frock sleeve beneath.

*Frock for Child of Seven Years.*

Pink linen is employed for the skirt and shoulder-cape of this design, embroidered with lines and dots of nut-brown cotton; these lines are carried up the seams at either side of the front and back, and border the space between in a vandyke pattern. The cape is cut on the round, hemmed and embroidered, with the cambric collar of the blouse turning out over it. Cream tinted cambric patterned with tiny dots is the material whereof the blouse is composed, and narrow cambric embroidery edges the cuffs and collar. For a cool frock on a warm day the new shade of egg-shell green alpaca would be delightful with lines of narrow baby-ribbon velvet in black; and the blouse in white cambric, striped with a hair stripe in black, with full belt of fancy purple silk finished at the back in a fan bow without ends. The shell-shaped hat is in bright, coarse white straw, trimmed with green ribbons, shot pink and pink-tipped daisies in bunches with upright stems, this colouring for the costume in pink, substituting white ribbons for the shot when worn with the last described colourings of the frock. A. L. L. GRIFFITHS.



COTTON FROCK FOR GIRL OF FOURTEEN YEARS.

Aug.

*Cotton Frock for Girl of Fourteen Years.*

The new holland or grass muslin, coloured fancy batistes, and daintily coloured linens, supply a goodly variety from which to make wise choice for this pretty frock. For seaside wear brown holland and cornflower blue are two good wearing colours, whilst for country may be added the new shades of green, rose, and Tussore; white embroidered piqués and lawns always look well, and are becoming to young girls. Sketched is a stylish frock with skirt and sleeves in fawn batiste, embroidered in open work in white thread, and chemisette, bodice, and collar of white lawn, trimmed with valenciennes edging, sewn at the edge of the gathered frill bordering the collar, which is cut square across the back and opens up the centre of the front. A pretty turned-over neck band is made to correspond with



PINK LINEN FROCK FOR CHILD OF SEVEN YEARS.

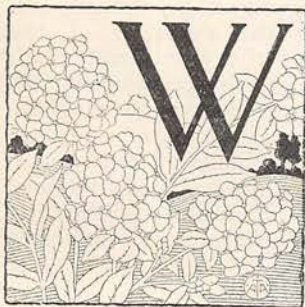
Aug.

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AUGUST.



HEALTH and profusion characterise the millinery of the present hour, and flowers of the most beautiful and realistic form, and natural in colour, with dewy foliage and

thorn-defended stem, ornament the graceful hats and bewitching toques. As autumn advances fruit also will take a prominent part in these adornments: plums of luscious appearance, and sun-kissed grapes just warming into purple are even now to be seen nestling amongst the crushed masses of the pink petals of Gabriel roses. Very charming was a toque of green tulle, pink heather, and shaded poppies, with their crimped petals and black centres forming a lovely scheme of colour; and in another the orchid had been chosen for the key of colour from which to work out a harmony of green, brown, and purple. As opposed to the enormous hats worn during the summer season, the one in black crinoline here portrayed, with its profusion of roses in shades of pink and red, is both stylish and in perfect taste; the flowers are supplemented by fine black lace, crimped and kilted, as is all the lace and lisse employed by our milliners at the present moment. Those who decree our fashions have given us choice of two shapes in hats, this one with brim gracefully raised at the left side, or one with broad brim shading the face, and narrow at the back, turned up short from the hair. Such is the shape of a rush-green straw, with the wavy outline of the brim softened beneath the edge with a narrow quilling of black tulle, and the original little crown encircled with an outstanding pleating of finely kilted black lisse, and three handsome black feathers and an

aigrette beautifully arranged at the left side. But of more practical moment to us are the charmingly designed bonnets for middle-aged and elderly ladies. Most becoming was one with soft pleatings of black lisse, coronet shape, centred in front with an elegant lace ornament lightly jettied and studded with tiny metallic séquins, and a paradise bird osprey rising from the centre, the star shaped crown similarly jettied. At the back were placed two lovely poppies in a delicate shade of rhododendron pink, and the bonnet was tied with narrow black



STYLISH HAT TRIMMED WITH ROSES, FROM MADAME LILLIE, CONDUIT STREET, W.

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





DINNER GOWN BODICE.

velvet strings. Rhododendron is one of the leading colours in flowers—be they what they may—ranging through all the various shades of reds and pinks of the blossoms of those familiar shrubs. Another bonnet, refined and suitable in style, had a waving line of netted jet, bordered with a fringe of jet drops terminating at the back in two crushed bunches of pink roses, dainty loops of lace and ribbon filling in the crown. Differing in style was another of fine black straw, ornamented with jet and amber hued velvet.

#### *Velvet and Crêpon Bodice.*

“One black gown” has been the acknowledged item of practical use in a well-stocked wardrobe from the days of Evelyn to the present hour. It may be in dull black with jet trimmings, or satin veiled with lace and relieved with a few touches of colour for variety's sake; either is becoming and capable of endless variety in trimmings, or additional up-to-date vest, collar, or fichu. In the sketch above I have presupposed a plain skirt, either trained or short, as the taste of the wearer decides, and the passing mode is indicated by the width and shape of the collar-vest, and the tucks on the sleeve puffs, each with its ornamental line of jet. At the back the collar is square, opening up the centre fastening, and is put on separately, forming an elegant finish

to the simply-gathered bodice. The little fulness and frill at the wrist prettily complete the sleeve.

Should this gown be required for table d'hôte or home dinner-party, the richness may be enhanced by having this collar-vest made in green or rose-coloured silk covered with black lace of a handsome bold pattern, jetted or séquined and studded at intervals around the edge with large cabochons of jet. White satin thus ornamented is also very effective.

#### *Fashionable Costumes.*

The fastidious may have just cause of complaint of the fashions of the present day, that in their exaggeration give rise to adverse criticism, in the enormity of the sleeves, extension of the skirts, and width of the head gear; but a very elegant and wearable costume can be arranged when the good points of the current style have been restrained within the limits of refinement, and the general outline has been retained without sacrificing the elegance of the form and deportment of the wearer. Ignoring



CLOTH AND SILK COSTUME.



the violent contrasts of colour that dazzle the eyes and appear almost to eclipse the face and personality of the one by whom they are worn, there are many materials and beautiful colours whereon good style has set its mark. Such are the lovely fawn-grey of cloth, with embellishment of pervenche blue velvet, the light brown of grass muslin, with silk of rush green tint, dove's wing cashmere embroidered in silver, and the changeful sheen of satin shot in mauve and gold, or green and rhododendron red, with the ever successful and becoming black and white, or rose and black. In sketching a representative costume I have accentuated one of the good points in to-day's fashions that merits note. Whereas, time was when all the ornamentation was placed in front of the hat, on the front of the bodice, ceasing at the shoulder seam, and the front only of the skirt was draped, now we have a hat so trimmed that it would please the eye when seen from any position, a bodice as charmingly decorated at the back as in the front, and a skirt set in graceful pleats apparently clasped at the waist in orthodox style.

A light cloth in green stone-grey, with bodice of green silk striped with hair stripes in black, and tinted muslin collar epaulettes, or a green cloth and mauve and black striped silk, with white muslin edged with black lace. Either combination is adaptable for the sketch on page 714. The braces are in green ribbon, and are worn back and front alike, with the slight exception that in front they terminate in a short loop and jet stud-button at the waist. The sleeves, of moderate size, are tastefully finished at the wrist with a gauntlet cuff of muslin and lace, and the plain skirt may easily be imagined. It would appear a necessity that with these simply plain skirts the under-petticoat of lawn or silk should be fancifully trimmed with lace, insertion, ribbons, or pinked out ruches, and pretty silks, shot or striped, check or plaid, are sold for these skirts.

#### *A Costume for an Elderly Lady,*

as represented in the accompanying sketch, was well worn at a recent fashionable function, and represents a good type of the style that will obtain this autumn. The skirt was in dove-coloured rich silk, with hem ornamented with a pleated frill and wing-like bows of the same silk. The plain bodice with square revers had finely-cut jet bordering, as shown around the sleeve. An exceedingly handsome brocade in black was employed for the mantle, with yoke and stole ends of velvet with radiating lines of fine jet, the neck ruche, and shoulder pleating of silk; the mantle was lined throughout with a beautiful shade of metallic green silk. A most becoming bonnet of jet, black lisse, and shaded heartseases, with osprey, completed the charming toilette.

Blue veiled with black, and grey and black, with dull purple, are apparently favourite colours chosen by elderly women of good taste, with jet or silver accompaniments.

There has been a decided effort made to revive and improve the pretty fashion of an ornamental apron of satin or silk for home wear, and some very good designs in black are trimmed with lace and embroidered with flowers in natural colourings, either by hand or machine. One particularly successful in effect was embroidered at home with the aid of one of

Singer's machine "Art sets" in sprays of dog-roses in delicate colourings; whilst another, also machined, had a handsome border of jasmine with its pretty green foliage. When really well-made, no one can deny the decorative qualities of these pretty accessories brightening up a simple home dress.

#### *Child's Frock in Silk and Wool,*

with primrose silk pin-spotted, in black and white serge, fine and light, embroidered in



HANDSOME COSTUME FOR ELDERLY LADY.



black, or rose-coloured batiste sprinkled with black dots, and grass muslin, embroidered in



CHILD'S FROCK IN SILK AND WOOL.

black with white cambric edging outlining cuffs, collar, and vest. Very childlike and pretty is the shape of the loose bodice and

simple skirt with a belt embroidered and sewn to skirt to make impossible the unsightly separation that would otherwise be imminent. Another blouse with a similar skirt in mauve linen finely striped with white—the skirt in white serge—with a wide shoulder collar turning out from an inner vest and large, full, short sleeves and fitting cuff is a practical and charming style that will be much worn during the autumn.

For little children the popular style is loose smock ungirdled at the waist, with large square collar tucked and lace-edged falling over the yoke, the loose freedom of this style being "restrained" with braces or girdle for the older children. Linen and brown holland piped with white, or a pretty colour in contrast is made into loose long, outdoor coats with deep collar capes, and fastened straight up the front or to one side in Russian fashion. For seaside and country wear these take the place of the ordinary overall pinafore, as, being a washing fabric, the child's playful freedom is no wise retarded, and the simplicity of the make and inexpensiveness of the material allows of a good supply of these useful garments.

A. LL. GRIFFITHS.

*Cut paper patterns for making costumes from the designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence each. For the bodice on page 714, and the child's frock on this page, patterns will be supplied for one shilling each. 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.*



## PRIZE COMPETITIONS.

WE would again remind our readers of the PHOTOGRAPHIC COMPETITION, the date for which has been extended to the 3rd of September, in order to allow intending competitors to take full advantage of the light of the summer months.

### PHOTOGRAPHIC COMPETITION.

The Competition will be divided into two classes—(1) Outdoor, and (2) Child-life. In both classes photographs are excluded which have previously been published or publicly exhibited, or to which any prize has been awarded.

Two Prizes of *Two Guineas* and *One Guinea* respectively, are offered for the best and most picturesque mounted silver print of an exterior view of any building, ancient or modern. The size of the plate used is to be half-plate.

Similarly, two Prizes, of *Two Guineas* and *One Guinea* respectively, are offered for the best and second-best mounted silver print of a photographic

picture of child-life, showing not more than three figures, and not smaller than quarter-plate or larger than half-plate.

Each photograph must have upon the back of the mount the competitor's name and address, and a declaration, signed and countersigned in accordance with the General Regulations, that it is the sole and original work of an amateur, and complies with all the regulations of the Competition (which were published in detail on page 80 of the December number). The wrapper of each photograph should be inscribed with the title of the Competition. September 3rd, 1895, is the latest day for receiving entries.

We hope to be able to announce next month the awards in the "DRAWING," "CHARACTER," and "HOME-LIFE" Competitions, all of which are under consideration as we go to press.



—"Being made a fool of"—"Going away to-night"—"Sheriff's officers."

Sir James put his head through the door.

"Come outside; I want to speak to you," he said to the raging young man.

Tarleton refused to go.

"You'd better come with me; I know about my niece. But let us arrange things quietly. Let me talk with you; I have a plan, and the girl may be managed."

He put his arm in Tarleton's. Half-leading, half-dragging, he got him from the kitchen to the hall, from the hall to the garden; his voice died away, still speaking in persuasive accents.

Loveday threw herself down, and buried her face in Sophia's lap; but her cousin pushed her away with an irritable gesture. Hugh was striding to the girl when a door

on the other side of the kitchen opened; Abigail, in strange and wonderful attire, entered.

"Whatever is this rumpus?" she said irately. "Miss Loveday not in bed yet! I call it shameful; and Maister Hugh should know better than to keep 'ee up. Get to bed to wance, my dearie."

Abigail's face, in a large nightcap with a wide frill, bent over Loveday.

"Yes, take her to her room," said Hugh.

"There is to be no wedding to-morrow," said Loveday with a laugh, which was half a sob; "I am not going to marry Mr. Tarleton."

"Law! whatever is to become of all they cakes and junkets?" exclaimed Abigail.

Loveday burst into helpless laughter.

END OF CHAPTER THE FIFTEENTH.



## WHAT TO WEAR: CHIT-CHAT ON DRESS.

SEPTEMBER.



**D**URING the last few weeks Dame Fashion has disported herself with those who rank highest in the land, upon the sunny shores or skimming with outspread sail across the dancing waters of the Solent, and ample scope

has been given for studying the newest and most fascinating costumes. Many of these, notably amongst the Royal guests, bore the stamp of the house of Redfern in the originality of their design, the exquisite finish of the make, and the refinement of taste exhibited in the moderation of the fulness of the sleeves, the basques, and the skirts: two of these I will describe. The first was an elegant suit in fine dark-blue serge, with open coat having double revers to close at pleasure, thus rendering the garment double-breasted, and quite practical as a warm wrap during cold wind or storm. The revers and deep collar were faced with biscuit-coloured corduroy, outlined everywhere by a fine galon in goblin blue and bronze metal threads. The buttons which fastened back the revers were of bronze metal, engraved and embossed in a quaint design, similar ones of smaller size fastening the sleeves.

The basque, sleeves, and plain skirt were of moderate fulness and perfect set, and a



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COSTUME AT COWES, BY MESSRS. REDFERN.



charming touch of colour was afforded in the softly folded blouse of pale-blue silk, embroidered with fine gold cord in a conventional design. Worn with this suit was a dark-blue yachting cap, with band of pale-blue, on which was painted the burgee of the wearer's club.

The second (which I have sketched on p. 792) was an effective and beautifully designed costume for shore wear, made in a rich shade of brown sailcloth, a woollen material finely woven, the colouring being the same as that often employed for the sails of fishing smacks. The bodice was unique and elegantly arranged, with a yoke of white silk striped in yellow, having a faint waterline of black, bordered with a galon thickly encrusted with bronze jet, and outlined with a twisted cord of white and gold. A slight fulness from either side of the front bagged over the waistbelt with a pouch effect. The skirt was quite plain, and of moderate, though ample, proportions. White and gold ribbons ornamented the white twisted straw sailor hat, and the little burgee appeared on the ribbon ends.

The delightful Redfern sunshades, of inexpensive quality, arranged in sections of tricolour—red, white and blue; red, white and green; red, white and black—made attractive points of colour in every direction.

#### Tea Gowns.

The tea-gown—or as our sisters of quieter tastes and simpler habits are content to term it, the house-gown—is the acknowledged habiliment for ease and elegance both for the invalid and for those whose graceful height is enhanced by its long folds and sweeping lines; it is a dress appropriate alike to the mother in the quiet home circle or the hostess receiving her tired guests after their hard day's shooting on the moors.

Luxury may deck herself and win Fashion's approval, in kilted black chiffon over white satin, with robe-front jetted with sequins, the throat and arms encircled with fine and costly laces; or in white silk muslin frilled at the hem with lace and lines of insertion alternating with folds of muslin from shoulder to foot. A handsome scarf of turquoise-blue ribbon knotted and looped at the back, and white square collar of lace and insertion resting on the insertion-striped puff of the large sleeve, with its frills of lace clasped below the elbow with bows of blue ribbon—the whole design suggesting pearls and turquoise, and the last roses of summer in a fragrant bunch at the waist.

Compared with these our design is less extravagant, because of more durable fabric, which, although the initial cost may not be



TEA-GOWN IN BROCADE AND VELVET.

trivial, upholds the theory of those who truthfully assert that a good material is always a pleasure to the wearer and to the beholder, and endures when a cheaper one has naught but shreds to show for the outlay.

Our model would look very stylish arranged in black brocade fastened with paste or cut jet buttons, the epaulettes and yoke of garnet velvet bordered with chinchilla, and *écru d'or* lace at the throat and sleeve frills. Dark heliotrope brocade and velvet with black ostrich feather trimming—now made full and round, only slightly curled, similar to the neck boas worn a few seasons since—is a favourite colour combination, and a pleasing contrast in a new shade of light blue is afforded in the satin lining of the epaulette and frills at the elbow. The gown is made full into a deep yoke of velvet back and front, close-fitting beneath the arms and plain and semi-fitting down the centre of the front,





CHILD'S CASHMERE COAT AND HOOD.

Photo: Walery, Limited, Regent Street, W.

opening to the knee, and fastened with handsome buttons. The curved corners of the yoke suggest a bolero shape; the long points of the epaulettes being preserved in shape by the "Orlando" patent support, a very useful contrivance, frequently utilised in the corners of the fashionable large revers, of which it retains the outline to perfection.

The roundness of the sleeve puff is insured by a lining of light stiff canvas, and the same stiffening is carried down the centre fronts. At the back the gown is slightly trained, but this can be dispensed with without loss of style to the general effect of the gown.

#### *Child's Cashmere Coat and Hood.*

There are children frolicsome and children demure, and in treating of their dress we have to consider the bent of the child's character, dressing the hoyden in serges of rich and brilliant hue, and the quieter maiden in softened tones of brown, fawn, or grey cashmere, cheering up the costume with linings of yellow or rose colour. The quaint Dutch garb of the children so charmingly portrayed in Mrs. Alma-Tadema's pictures would seem to have influenced the designs that have been in vogue for some time past and still obtain, the pretty shoulder-capes and white lawn collars, and the snug little hoods imparting a distinguishing character to the outdoor costumes of the children varying in age from five to nine years. Portrayed is a pretty example for a child of seven, made in

nut-brown cashmere lined with old rose pink, and trimmed with lines of brown velvet; the pretty white cuffs and collar are of fine embroidered cambric. The hood is in brown velvet, turned back from the face with white satin and handsome tinted lace.

#### *Tea-jacket of Crépon and Silk.*

In view of the opportunity offered by the summer sales of securing many little oddments of chiné silk, ribbons and laces, and ornamental buttons, we illustrate a stylish tea-jacket; and very charming is the effect produced by the materials chosen.

The full vest is of chiné silk, maize with a mauve rose and green design upon it, black ribbon velvet studded with paste or finely-cut steel buttons and black crinkled crépon mainly composing the jacket. Black and white, black over rose-colour, and maize and black, are also colours that are fashionable in combination and eminently suitable for this style.

The jacket at the back is cut close-fitting, with very full, deep basque, and the fronts with pleats that give a softening effect to a slight figure; the position of the six buttons and the arrangement of the fulness of the silk at either side of the front of the collar are the approved-of fashion, as also is the large full puff of the sleeve, terminating just below the elbow if the wearer is the happy possessor of a well-rounded arm; or should



TEA JACKET OF CRÉPON AND SILK.



this not be the case, the sleeve may be continued, as in the sketch, tight-fitting to the arm with a soft quilling at the wrist, for these quillings of lisse or frills of lace are frequently to be seen worn by the best-dressed women.

This jacket supplies a dressy finish to a simple skirt for afternoon or evening wear, particularly when supplemented with a posy of natural flowers worn high at the left side of the waistcoat; and the skirt of black satin cut on the fashionable lines, wide at the hem in front and slightly longer directly in the centre, fluted upwards at the side, with the back setting outwards to the hem, not necessarily extreme in style but good in cut and set, although devoid of trimming, yet compares favourably with the most ornate garment of second-rate cut and finish, and one such is an acquisition to the wardrobe of any woman.

*Fashionable Hats.*

In the accompanying sketch is shown a simple and favourite shape in fancy-coloured straw, shot in tints of blue, red, and straw-colour plaited in sharp points that give a pretty outline to the broad brim, softened beneath by the drawn lisse in subdued yellow tint, and caught up short at the back. Wide ribbon, shot blue and yellow, is grouped in bows and blunt-pointed ends at each side of the centre-strap crossing the base of the prettily-shaped crown, and at the left side, placed towards the back, rise erect sprays of richly-tinted roses with shaded foliage; this addition to the general width of the hat trimming is noticeable in the

newest millinery; in some instances acutely-pointed wings and high sprays, or as here shown, flowers are arranged at the left side only.



FANCY STRAW HAT TRIMMED WITH SHOT RIBBON AND ROSES.

A. LL. GRIFFITHS.

*Cut paper patterns for making a tea-gown from the design illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence. For the tea-jacket on page 794, pattern will be supplied for one shilling. 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.*



"SHE LOVES ME."

SOFTLY the breezes of April were blowing  
 Over the meadows and over the sea,  
 Bringing the fragrance of bud and of blossom  
 Out of the depths of the woodlands to me;  
 Then in the fields by the river I met her,  
 She never answered nor smiled when I pled,  
 Yet when we parted, I knew it, I knew it,  
 Thus to the breezes of April, I said—

"She loves me, she loves me, I know it,  
 I know it,  
 Ear hath not heard it, and eye hath not seen,  
 Yet do I know it, she loves me, she loves me,  
 She, only she, of my heart shall be queen."

Brightly the sunlight of August was streaming  
 Over the meadows and over the sea,  
 Lighting the depths of the shadowy woodlands,  
 Bringing the joy of the summer to me;  
 Then in the field on the hillside I met her,  
 Sweetly she answered and smiled when I pled,  
 And when we parted, I knew it, I knew it,  
 Thus in the sunlight of August, I said—

"She loves me, she loves me, I know it,  
 I know it,  
 Have I not heard it, and have I not seen?  
 Yes, yes, I know it, she loves me, she loves me,  
 She, only she, of my heart is the queen."  
 JAMES STRANG.





*New Materials and Costumes.*

**T**HE changing seasons bring with them the ever new interest of choosing appropriate costume, and with the shortening days and chilly evenings of autumn before us in the immediate future, we awake to the fact that preparations must be made to equip ourselves in the most becoming and serviceable cheviot or newest

sacking or sailcloth—for so are two of the novelties in materials named, conveying to the mind no idea of the beauty and fineness of the texture. In the main the appearance of the new woollen fabrics is fanciful, patterns of scrolls, double stripes (diagonal and perpendicular), checks minute or large, knotty and curly surfaces similar in effect to fine Astrachan, and pattern on pattern; in every example black is introduced in the design, whether the background of cloth be brilliant royal blue, magenta, bright green, or red tan colour. One cloth in rich wine-red, with knotty lines of black check, suggested a costume, trimmed with still-favoured caracule and jet.

Smooth habit cloth in winter quality in steel blue, and bright and silky serge in tan, with indefinite check of black, are preferred by many to the heavier make of the pepper-and-salt and heather-shot cheviots. Corduroy velvet will be worn as entire costumes or ornamentation on costumes of cloth.

Our design represents a costume in black sailcloth, with waistcoat, revers, and cuffs of white, ornamented with lines of narrow black braid sewn on edgeways, with a tiny round cord of untarnishable gold, the buttons being in bog-oak picked out with gold. Buttons continue to be a feature on the coat costumes, and vary in size from one to two inches in diameter, and are carved in a variety of woods.

The well-cut godet skirt is to be recommended on the score of gracefulness, and the pretty, full, short basque of the jacket, with its rounded corners, marks this season's cut. At the back the jacket sets close to the figure, and opens very slightly semi-fitting in front to reveal a narrow line of waistcoat, which in this instance is buttoned straight up the centre with many buttons, and, open at the throat, is completed with the stylish stock of white, stiffened around the front, crossing at the back beneath the coat collar, which comes up well at the back of the



AUTUMN COSTUME.





GREEN VELVET HAT.

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

neck, while the soft ends are knotted in front.

The pleated sleeves give the required width to the figure, and are finished with elegant cuffs of the white cloth braided. Cuffs will be much worn on jackets. The hat is of black beaver, with box crown and wide-curved brim, black and white ribbons and quills ornamenting it. Fawn and grey beaver are worn, and white felt with under lining of black, and black and white ribbon trimmings, the wide boat-shape being particularly elegant, and toques of chenille diversify the headgear with good effect.

Good serviceable skirt and coat costumes are made in brown and tan chevriots with bindings, strapping buttons and general ornament of a fine leather in dark-red tan or steel-blue. The skirts are cut the same length all round, just to escape the ground, and the hem line is concealed beneath a band of leather. The double-breasted short basque jackets are bound with the same, as also are the square collars, revers, and cuffs. Blouses of silk in large and brilliant plaids are fitting accompaniments to these costumes; but in time the blouse will be replaced by a plain tight-fitting bodice of cloth, with long, pointed basque back and front cut away on the hips.

### Artistic Millinery.

Velvet in tones of Venetian red, green in several new shades, and copper brown, will constitute the principal charm of the autumn hat artistic, and many very beautiful designs have been made revealing a decided novelty in the pointed outline of the brim. The example here photographed is made in a lovely tone of reed-green velvet, with plumes in a dainty tint of pale blue gracefully waving above the crown and drooping on to the hair beneath the raised brim at the left side. A soft shade of pea-pod green velveteen, lightly and skilfully manipulated, took the form of a cavalier hat with brim up-curving at each side and a box crown, and showed three exquisite plumes in the same colour arranged at the right side.

Successfully becoming was a round hat of velvet shot flame and green, with crown of the Beefeater type, with long quills inserted in the close satin ruche that encircled it, a charming hat for bridesmaids, accompanied with a neck ruffle of gauze. Pleated velvet was employed to form the brim of a large brown hat with full crown, and handsome aigrette of ostrich tips rising erect at the right side, and a smaller one resting on the brim at the left side completing the beauty of a hat that would impart an air of distinction to the wearer.

### Evening Dress for Young Girls.

Charming crépons in brightest colours are in vogue for young girls; mauves, light green,



EVENING DRESS FOR YOUNG GIRL.

yellow, red and pink, not omitting blue, is the range of colour, repeated in a thin fine cashmere. White pongee silks, finely striped black and white silks, and gauzes are dainty





WHITE SILK FROCK FOR GIRL  
OF EIGHT YEARS.

and sweet. Our sketch (on page 873) is designed for white silk muslin with plain full skirt and yellow silk sash fastened at the back with two rosettes three inches apart, depending in long ends to the hem of the skirt. The full bodice, slightly pouched in front, has fully-puffed sleeves, and is prettily ornamented with yellow silk in vandyke pointed epaulettes and yoke, embroidered with a pretty scroll and pointed edge of crystal beads; the yoke, unlined, is drawn on fine cord from neck to bust, and fastens with the bodice at the back.

Our second design is for white silk embroidered pale apple-green, ornamented with green ribbons; the skirt has a deep hem and three tucks with a line of embroidery, and is put into the bodice with fulness. The bodice is a scarf-piece, back and front bordered with embroidery, and is drawn with ribbons that form bows on the shoulders and fall in long loops on each side from the waist. A novel puff is arranged on the sleeves in deep tucks, with embroidered and pointed epaulettes. Tussock silk with rose-coloured ribbons and embroidery would look well thus made, or white muslin edged with narrow Valenciennes lace and light blue ribbons, for a dainty evening frock.

#### *Waterproofs.*

We must not ignore the eminently useful waterproof that is to be found in perfection and in the newest shapes at Messrs. Cording, of Piccadilly—the design and style imparting an elegance to the wearer—the appearance of woollen and silk, plain or check, absolving the material from the stigma of lack of charm. A “godet” skirt of grey and black check is associated with a deep golf cape buttoned up the centre with high collar and hood faced throughout. One full-length coat of stone grey has a very full cape (detachable) lined with plaid, and collar faced with velvet. Another beautiful coat is full length, double-

breasted, with large full sleeves and collar faced with velvet. A most useful costume for the moors has a short skirt of brown check with double-breasted jacket of plain brown; having handsome large sleeves buttoning close at the wrist; and the large collar may be worn either turned out or fastened close up about the ears in truly comfortable fashion.

#### *An Evening Gown*

of crépon, satin, and lace is a delightful acquisition that would be appreciated by those who, going frequently into society, need variety, or those whose limit does not exceed one handsome silk gown and one useful evening gown that easily lends itself to retouching and small alterations in sleeves or trimming. The skirt here sketched is black crépon lined with a thin silk, a little frill of the same on the bias, sewn inside the edge; at the waist the band is ornamented with jet on elastic that sets closely to the figure, and is worn over the bodice of yellow satin, fastening at the back; this is entirely covered



SATIN AND CRÉPON EVENING GOWN.



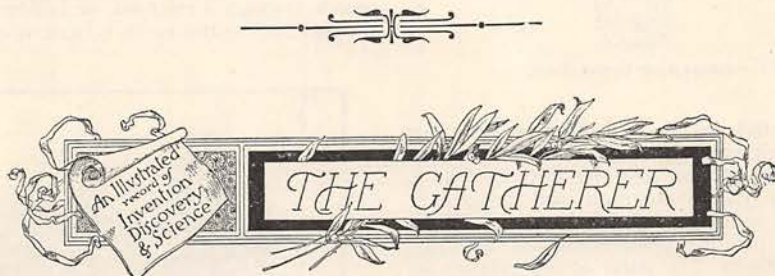
with black spotted net, that has little lace medallions appliqué. Jet trimming spans the figure back and front with a shell-like fall of black lace, and epaulettes with braces of jet over the shoulders. Black satin sleeves gathered in at the armholes terminate in pansy-purple velvet cuffs and lace, the same rich colour appearing in the velvet at the throat with its fan bow of lace.

An elegant substitute for the black sleeves

would be chiné silk, made in one large puff to just below the elbow, and cream-white lace, instead of black, over a bodice of black satin.

A. LL. GRIFFITHS.

*Cut paper patterns for making costumes from the designs on pages 872 and 874 illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence. For the children's dresses on pages 873 and 874, patterns will be supplied for one shilling each. 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.*



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.

#### Soldering Glass.



ADVANTAGE has been taken of the fact that the metals aluminium, magnesium, and zinc, adhere to glass, and a process of covering glass with these metals and their alloys, as well as of soldering glass, has been introduced in France. To cover the glass for decorative

purposes the metal, preferably aluminium, is fused and floated on the glass. To solder glass the following alloys may be used—(1) 95 parts of tin and 5 parts of zinc melted together at a temperature of 200° C., or (2) 90 parts of tin and 10 parts of aluminium, melting at 350° C. The solder can be used in the ordinary way with a soldering tool of iron or aluminium. Again, the surface of glass to be joined may be heated and rubbed with the solder, which is spread uniformly over the glass with a piece of aluminium, and then the two surfaces are pressed together and allowed to cool slowly. When a soldering bolt is used it can be warmed in a jet of petroleum flame. Care should be taken not to heat the bolt or solder above the fusing temperature and thus oxidise the alloy, as the oxides will not adhere to glass.

#### Bread and Bacteria.

Dr. Waldo has been investigating the heart of ordinary loaves, and finds that baking does not always kill the bacteria or micro-organisms in the dough. The temperature of ordinary ovens in which bread is baked varies, he finds, from 72·7 to

95 degrees Centigrade, whereas it should be at least 100 degrees in order to destroy the bacteria. It would be well if bakers would take the hint and elevate the temperature of their ovens by the few additional degrees required to sterilise their bread.

#### A Ventilating Lid.

A fly-proof ventilating lid for jugs, milk-pans, and other vessels is shown in the figure. The cover is made of wire-gauze or perforated metal, and in this case has a smaller lid in the centre for pouring in liquids, such as milk. As flies have been proved to convey infection, the lid will be useful, especially in the keeping of food and drink.





# What to Wear

## Chit-Chat on Dress

NOVEMBER.

### Child's Winter Costume.



CORDUROY COSTUME FOR  
CHILD OF TEN YEARS.

under-arm seam is particularly becoming to this age of childhood. New and very pretty is the shape of the collar, well fitting and high up to the back of the neck, with the edging of fur to match that on the deep turned-up cuffs. Indigo blue, reed green, and nut brown are also desirable colours for children's costumes, and a pale shade of brown with mushroom pink collar and cuffs bordered with beaver fur is eminently stylish. Emanating from a West-End firm, the hat with its crown of corduroy, and brim of a lighter shade of felt and couple of knife quills, will prove one of the favourites of this season.

60—N. S.

### Millinery.

Portrayed on this page is a beautiful example of a French bonnet. The low crown and triple points of the brim are of black chenille thickly encrusted with gold intermixed with jet sequin, closely kilted black lisse, jet edged, imparts a charming outline as it waves in and out of the irregular brim, and handsome ornaments of jet stand out to right and left; erect at the left side are black wheat-ears skilfully fastened with a charming knot of cerise ribbon, and strings of black velvet fasten in a square bow beneath the chin. To make this bonnet suitable to wear when Jack Frost claims us for his own, the only thing needful



NEW FRENCH BONNET.

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





NEW DESIGN FOR A FUR SET.

is crossway folds of velvet worn in place of the pleated lisse and pulled out loosely between each point raised in the centre of the front.

#### *Seasonable Coats and Furs.*

"The chill November dawns," and hastens our selection of cosy furs and comfort-imparting coats. Happy is the possessor of chinchilla, for it is in great demand, and will be worn throughout the winter and spring in combination with velvet or sealskin or Persian lamb. The fashionable shoulder capes that droop from the collar to the elbow are bordered with chinchilla, and very beautiful is the effect of the soft grey with the rich colouring of sealskin. Other favourite furs for trimming are beaver, otter, and mink—a good substitute for the more costly sable. Black furs are also in vogue, the long wavy fur of the Thibet lamb, the short jet curls of astrachan and Mongolian lamb—an inexpensive and effective imitation—and caricule. Capes are more often seen than jackets, and are cut to fall well below the waist, full at the edge and plain-fitting around the shoulders, with high-standing collars. A beautiful cape of this description was of sealskin lined with magenta silk brocaded in black, whilst another was fur-lined and made in a red and black check cloth with lines of silky black weaving checking its surface, with bordering down the fronts, and deep collar of Thibet goat. The circular capes of dark green cloth thickly covered with a design in black braid

sewn on edgeways have a rich and effective appearance, but unfortunately hold the dust.

For youthful figures the accompanying sketch gives one of the novelties of the season in a charmingly pretty fichu, muff, and cuffs, or "set," as it is technically termed; it is made of black astrachan and lined with shot plum-coloured silk. The fichu is cut with very slight fulness, sewn in at the waist, crossing over and depending ends cut out at the edge; at the back it forms a deep square and is shaped as epaulettes on the shoulders, and it has a becoming collar close-fitting and turning down at the neck. The cuffs are a pretty accompaniment, and, with the muff, complete a very desirable set to wear at the present moment, and well on into the early spring. With a little ingenuity



WINTER COAT IN CLOTH.



an old-fashioned sealskin jacket could be transformed into a stylish fichu of this description, with the collar and muff of chinchilla made to the shape of those in the sketch.

I must not omit to mention the pretty hat of grey fawn felt with crown of velvet worked in lines of jet, the flowers and knots in front and the large bow at the back in shot purple velvet, and black wings; the hat is tilted forwards as it is decreed hats shall be worn.

A coat that commends itself to a woman with a good figure is sketched on page 946; the clinging nature of the fawn cloth whereof it is made permits the contour and lines of beauty to be displayed to advantage. A pretty and distinguishing feature of the coat is the decoration of the rounded collar points and the cuffs, with ornamental stitchings. Very handsome, too, are the large buttons that fasten the coat double-breasted, but their number may be curtailed to half a dozen in a larger size, without destroying the effect of style; no coat or jacket being considered perfect without due attention to the choice of the buttons, be they in carved cherry-wood, mother of pearl, or enamelled in cashmerian design. The sleeves are cut in a novel way, with the plain piece off the shoulder giving the desired length to that portion of the figure, widening out at the elbow and diminishing

to the wrist beneath the cuff, and each of the seams is ornamented with stitching. One long seam extends the whole length of the coat at the centre back with deep folds to right and left from waist to hem. The collar and necktie of black satin with drooping points are a pretty conceit, and very charming is the toque of fine white felt threaded through a net of black chenille clasped with jet. Handsome black velvet chrysanthemums are set at each side of the front, and loops of brilliant

cerise velvet rise erect at the left side, effecting a daring note of colour in the harmony of fawn, black, and white.

#### Winter Mantle for a Matron.

Whether made in rich silk or cloth, the handsome lines and voluminous sleeves of this design impart an importance to the wearer worthy a matron. Very elegant are the square shoulder cape of the new striped velvet and deep-pointed yoke jetted and embroidered, repeated exactly in the front; the full neck ruche is of finely kilted glacé silk pinked out at the edge, and box-pleated, the wrists of the large bishop sleeves are encircled with a similar ruche, and the muff is composed entirely of kilted silk with a large bow and ends of ribbon finishing it and the neck ruche alike. The mantle fastens straight down the centre of the front with handsome buttons, and the back is set into fulness finished with a jet motif in the centre of the back.

This cloak made in cashmere or one of the many handsome fancy materials now in vogue, with cape of the same bordered with broad braid studded with jet cabochons, and pointed yoke and stand-up collar and sleeves of fine astrachan, would be a stylish manner of arranging the design.

The prettiest shade of steel-grey velvet composes the French hood with its full crown dotted with jet, and brim embroidered in jet and silver beads, the flowers, aigrette, and small ostrich tips of dahlia colour and strings of black velvet.

A. LL. GRIFFITHS.

*Cut paper patterns for making the long cloaks from the designs illustrated in this article may be had, cut to the sender's measurements, for one shilling and sixpence. For the fur set and child's costume patterns will be supplied for one shilling each. 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.*



WINTER MANTLE FOR MATRON.