

THE DAY'S APPAREL.

By "THE LADY DRESSMAKER."

THE middle of October appears to be the time for most people to return to London, and thus this period may also be said to mark the beginning of the autumn and winter seasons, which, at least the former, is always so enjoyable to the Londoner. For town, after the country, looks dry and warm, and if the leaves in our squares and parks be falling, we find the pavements dry, and we lose that sad sense of decaying and dying which makes the autumn so depressing in the country.

It is always a comfort to know that we need not be hurried too in our choice of garments for the winter, for the weather is not quite cold enough (usually) to require great warmth, and so we can study the shop-windows at our leisure, and make our minds up slowly, bearing in mind the length of our several purses

and the state of our wardrobes. In the spring it is not the same. We seem to be always obliged to make haste, and most of our well-dressed women and girls have their dresses made by the middle of April, and have begun to study them in the middle of March. Purchases must be made early, and the buyer should remember that nothing is ever repeated; and if we do not purchase enough, we can never hope to match our material in the dim and distant future.

The first thing that one naturally turns to is the millinery departments, and here we find that the autumn hats and bonnets have been in decidedly good taste and harmonious colourings. Fruits have been much used for their decoration, and these have often been wonderful imitations of the real thing. The coloured

nets, too, are beautiful, and look very pretty on the autumn hats. They give an effect of extreme lightness, and are most becoming to everyone. The newest idea for the late autumn and winter bonnets and hats is, however, to use three shades of velvet for their decoration, or three different tones of colour, such, for instance, as black, grey, and lemon-yellow; blue, grey, and green; and rose, amber, and black. The tips of ostrich feathers used are of the three tones, i.e., cornflower, blue, and crimson; poppy-red and black, and green and red seem also to be fashionable combinations. Bonnets decidedly increase in size, and more hair is worn (whether natural or purchased one does not inquire). Toques are smaller in Paris, and will be as popular as ever, which is a good thing, considering how becoming they are to most faces, and how easily they are made by the clever-fingered and tasteful at home. The materials for them should be good, for they never look well if made of too cheap and common things. Some remarkable felt hats have appeared, and the brims are of that soft and pliable order that can be turned into any imaginable shape; the surfaces are either soft and silky, or they are rough and loose in texture. They are of many colours, both plain and shot.

It seems to be the universal opinion that green will be the most popular hue for the late autumn, and as I have always noticed when green is in fashion, braiding is sure to be in fashion too. I wonder if it has anything to do with the braiding on the coats of the Rifles, for one may, perhaps, be suggested by the other. I have already said that red and green are much worn together in hats, and so are green and black, but the ever-popular blue serge for dresses does not suffer in the least degree, apparently. There has been quite a revival of the liking for "accordion pleating," which now appears in all colours, in silk or satin, on both bonnets and hats, and it does not have the top-heavy effect one might have expected. I am shocked to see that the popularity of the bird of paradise plumes still continues. It is quite useless to say that those one sees are artificial, for I am told, by good authorities, that they are not so in their opinion. Perhaps the low-priced articles may be so. How much I wish that our girls and women would set their faces against such cruelty to God's creatures.

The popularity of the cape, especially when it takes the form of the sensible and useful kind, yclept "golf," seems unabated. The tiny capes of summer have quite departed, and are replaced by others for travelling and autumn use, which are far larger, and fall as much as twelve inches below the waist. The reversible tweeds, of Scotch origin, which are now shown amongst the new season's goods, are especially pretty; and one of the new capes is trimmed in quite an original style, with strappings or bands of the material on the lining side. Thus, for instance, if the outside be of dark blue and the inside lining a tartan of blue and green, with a yellow or red line in it, the strappings of this would have a very good effect, better, I think, than those of a more gaudy tartan. With a blue gown, the golf cape should be chosen to match it, if possible; and this winter, when green is to be so much in fashion,



AUTUMN COSTUME—DRESS WITH NEW SLEEVES AND TRIMMED SKIRT.

we shall do well to select a tone of green that will go well with dark blue, as our dress will then be made much more easy of management. We can do this easily, by noticing the blues and greens of one of the Scotch tartans, which are always well toned, and harmonious in hue. Green is a colour that seems to suit either dark or fair skins, and can be made even more becoming by the addition of blue.

All the special features of our dresses are steadily moderating in importance. Sleeves are smaller and more elegant; basques are shorter, and far less full; and our skirts are abbreviated both as to length and width. For the winter season we shall find that tight-fitting bodices, and small, trimly-fitting coats will be the selection of all the well-dressed people; but we find that there are already many French models of indoor gowns, in which the wide corselet band forms a very effective part. The corselet is peculiarly suited to the slight figures of young women and girls; and the fulness into which the neck portion is divided, adds to the apparent size of a very thin figure. The corselet belt is seen at its best in our illustration this month, of "a bodice with corselet band." This pretty bodice was drawn from an original one, made-up by an English house, after a French model. The material was a brown poplin, trimmed with bands of a darker brown velvet, and edged with silver *passementerie*, or braid. The buttons on the front of the shoulders are of brown and silver, and the corselet itself is of brown velvet. The sleeves are of the new butterfly shape, raised to the centre of the top of the arm; and finished there by a button, similar to those on the front of the shoulders. The bands on the sleeves, below the elbow, are being much worn in that way in Paris.

The autumn cape we have selected as our paper pattern, as it is simple, stylish and withal easily made. It is of tweed, the edge finished by two rows of velvet with an edge of white silk.

"The two new waterproofs" are copies of those of the very latest fashion, and are both very convenient shapes. The one with the yoke is most comfortable, and gives ample space for the arms; and underneath it the dress can be raised up and held without the holder being in any way exposed to the rain. It is of very light material, while the other is made of a waterproof serge, and is rather heavier, and better suited for winter wear. The cape of it is lined with a dark grey silk, and an edging of velvet goes round it. There are no sleeves underneath the cape, thus the arms are not in any way trammelled, while they are protected from the rain.

The "Autumn Costume" illustrated is a French one. It is made of an extremely fine blue diagonal serge, the white bands and *revers* being of white corded silk, and the straps are finished by a tiny gold button on each side. The under vest is of white lace and a *chiffon* ruffle, edged with lace, finishes the neck. The "dress with the new sleeves" has the skirt trimmed in a new way, i.e., with bands of braid crossed at the corners, as illustrated. The braid extends for about a yard only, along the edge of the skirt; not all the way round. The

sleeves are coat-sleeves, with the fulness put on in the shape of a square wing-like piece, which shows the silk lining in the picture. The material of this dress is serge, and the bands might be of velvet, instead of wide braid. The colour was a dark shade of heliotrope, and the soft finish of the material made it look like cloth. Some of the new serges have this effect, and it makes them look more dressy and fit for afternoon wear.

And now I must gather together a few notes of new styles in apparel for the benefit of my readers. For all smart occasions, black satin continues to be the most fashionable material, and the same is said, in Paris, of plain black silk, which will be trimmed with lace, *chiffon*, and satin tabs. Lace is worn on everything, from dresses and bonnets, to mantles and capes. The favourite colour is cream, and the favourite laces are of English make. I notice that in Paris tucks are apparently going to find a place once more amongst our decorations. Of course, we have grown somewhat used to seeing them

on our blouses, and the fronts and sleeves of our bodices; but I cannot believe that we, in England, shall ever grow again into fancying the introduction of tucks on our frocks. It sounds delightfully young and infantile, even to talk of tucks again on our full-grown frocks!

In spite of all the prophecies to the contrary, capes are being prepared quite as much for the autumn and winter season as they were for that of the past summer. This is probably owing to the fact that our sleeves, though much decreased in size, have not yet attained to absolute insignificance; and so long as they are at all puffed, we cannot use a tight jacket with any degree of comfort. So it is better to face the fact, and some of us will be very much relieved to think that our last winter's cape will not look *outré* when we don it again for the season of 1896-97. So we have selected the most novel form of cape that we could find of a very simple kind, useful for travelling and generally rough wear. It may be made of reversible tweed, or cloth,



TWO NEW WATERPROOFS.



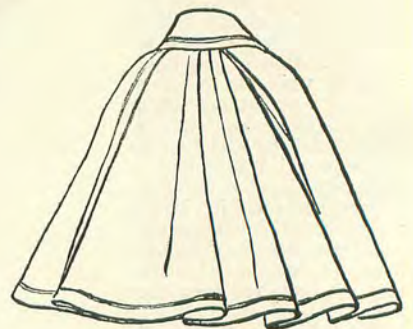
BODICE WITH CORSELET BAND, AND AUTUMN CAPE.

or of serge, and may be edged or not as required. It has a seam up the back, and so has the silk lining. The collar has one also, and is of a simple round shape. It is twenty-four inches long, and might be cut from a yard and a half of double-width, or three yards of single-width material. It should be lined with silk, if not made of reversible tweed or cloth.

The object aimed at is use, not fashion. "The Lady Dressmaker" selects such patterns as are likely to be of constant use in making, and re-making at home. Amongst the new hygienic and other patterns of under and external wear, for children and adults, the following can be supplied:—Nightgown, drawers, combination (drawers and chemise), princess petticoat, gored princess chemise, divided skirt, pyjamas, emancipation bodice instead of stays, men's pyjamas, dress drawers,

dressing jacket and gown, Canadian blanket dressing gown, child's combination, overall dress, old ladies' mantle, Norfolk blouse, plain dress bodice of cotton or woollen material, Bréton jacket and waistcoat, bathing dress, gymnastic suit, tea gown, chemlette combination for ordinary wear, under petticoat, knickerbockers, golf cape, flannelette over night-dress, new skirt, Eton jacket, crossover bodice, divided skirt as knickers, velvet muff, new shape of drawers, nightingale wrap, Louis XIV. jacket, sacque jacket, and autumn cape.

All patterns are of medium size. No turnings allowed. They may be had of "The Lady Dressmaker," care of Mr. W. Isacke, 211, Edgware Road, W., price 1s. each; if tacked in place, 6d. extra. Postal notes should be crossed. Patterns already issued may always be obtained, and when once sent out cannot be exchanged.

THE NEW CAPE.
(Paper pattern.)

VARIETIES.

HELPING THE POOR.—Not till you make people self-reliant, intelligent, and fond of struggle—fonder of struggle than of help—not till then have you relieved poverty.

DON'T HURRY.—A vast amount of labour is lost in this world by people being in haste. They go at an undertaking without any previous reflection how best to accomplish the purpose in hand.

SEEN FROM THE MOON.—On the moon, the earth appears to be sixty-four times larger than the sun does to the residents of our globe.

NO SHIP TO COME HOME.—In many instances, the girl who spends her days waiting for her ship to come in, wastes her time, because she originally omitted to send any ship out.

IN THE SHADOW OF TROUBLE.—The shadow of a trouble is generally blacker than the trouble itself.

OVERHEARD ON A RHINE STEAMER.

Mother: "Just look, Helen, at those magnificent ruins!"

Helen: "I wonder why, in the old times, they built ruins instead of proper castles?"

THE DAY'S APPAREL.

By "THE LADY DRESSMAKER."

THE apparel of to-day must be held to include all the novelties and changes, not only in fashions, but also in people's opinions about dress, and the various attempts made to guide them in sanitary and wise directions. So I must begin by mentioning our old friend the "Healthy and Artistic Dress Union," which last month issued its Sixth Annual Report. From this it appears that the Union is making steady progress, though somewhat slow, and

that it has at present two hundred members. A review of the magazine, *Aglaia*, published by the Union, has already been given in THE GIRL'S OWN PAPER, and the committee are anxious to issue a fourth number, which they cannot do while they are hampered by want of funds.

The objects of the Union are to promote all improvements in dress, so that it may be at once consistent with health, comfort, ac-

tivity, and grace. The main principles advocated by the Union are the abolition of the corset, the adoption of light petticoats and low heels, and the discouragement of extravagant expenditure in dress, and the needlessly frequent changes of fashion. The yearly fee for membership is 4s., and the address of the Hon. Secs. of the "H. and A. D. Union" is 32, Coolhurst Road, Crouch End, N., from whom all information may be obtained.



WINTER JACKET AND CAPE.



THE BUTTERFLY SLEEVE.

Photographs of the costumes, specially commended by the Dress Committee, can be obtained. So our readers can judge for themselves of their appearance and probable effect.

One cannot, of course, pronounce what influence has been at work, but there is no doubt that the extremely-small and much-compressed waist has not only gone out of fashion, but has gone one step further, and become vulgar. The ordinary waist is about twenty-four inches for a woman, or girl of five feet six inches, and anything much under that looks deformed. Of course cycling has done much to cure us of our vitiated taste and fancy for tiny waists, as well as for high and narrow heels and heavy skirts. But, though we have got rid of these forms of ugliness, we are overwhelmed and horrified by the superior young woman, who votes a reasonable time and thought bestowed on her toilette absurd; and cutting her hair short, or twisting it into a bun at the back, she clothes herself in manly garments of cloth, a short coat and waistcoat, diminished skirts, and an uncompromising felt hat. In this unattractive garb she dwells by day and evening, and all

observers are at once prejudiced against both her and every cause she espouses. It is not difficult to bear in mind that, even though we may not be beautiful, we can still be attractive and pleasing in our appearance, and that we owe society this much, at least, if not more.

And now to turn to the day's apparel which, as one looks at it, seems to offer but little that is really novel, though some things perhaps have changed their form. Hats are of the tallest; in fact, the new high crown, if worn by a tall woman, makes her look a perfect giant. Some one playfully inquired the other day, "What was the fashionable height for girls?" and the answer was "five feet seven, or eight." And one cannot help noticing how very tall the English girls of to-day really are, whatever we may think of their height being "fashionable" or not. The late Mr. Du Maurier is said to have been the originator of the very tall girl, by his portrayal of her in the columns of *Punch*, and we suppose she must have "grown to order." The Tyrolese hat, with its pointed crown, which is sometimes six inches high, has the effect of increasing

people's height to a marvellous degree. Some of the felt hats have very tall round crowns, which are trimmed with high bands of white, or cream-coloured velvet; and these have plumes of ostrich feathers, and large coloured rosettes on one side, and gold and silver embroideries are often seen on them. White felt hats trimmed with black velvet and black cocks' feathers are very elegant; and I notice that the hats are worn a little higher above the eyes, and not quite so straight as they were worn in the summer. "Toques" are so very becoming and comfortable, that they are always a delightful form of headgear, and so I am glad to see they are quite as fashionable as they were; but the velvet crowns are more voluminous; and I do not much admire the use of flowers of pale hues in the winter. The white veil, in every form, retains its popularity, and all hat veils require to be gathered for a length of about four inches in the immediate front, in order to make them drape over the brim in the orthodox manner. The hair is much waved, but not so finely *crêped* over the face; and the standing-out twist at the back is still worn. While some people have begun



CLOTH DRESS WITH VELVET BANDS.

to wear the hair very much on the top of the head, I notice that others have lowered it nearly to the nape of the neck; so we are, I suppose, in a state of transition, as the winter season can hardly be said to have quite set in till Christmas gaieties have begun.

Amongst the winter materials, plush is the most fashionable for capes, mantles, gowns and coats. For little children's coats plush, especially in white, seems almost the only material for this winter; but, of course, beaver-cloth, poplin, and box-cloth are seen for less grand occasions. Children's out-of-door mantles are loose, as they were last winter, and the little Puritan bonnets are as much worn; two kinds, however, being seen, the close and simple, and that with a plain front, and high full crown, like the very old-fashioned widows' caps of the last century.

For evening-gowns, picture dresses are much in vogue. These resemble those seen in the Venetian pictures of the seventeenth

century, and those of Spanish beauty, of the same period. The front breadth of nearly all the new evening-gowns is of a handsome brocade; and the sleeves are often slashed with the same.

I hear of an immense revival (owing to the last two months of rainy weather) in the waterproof trade; and the stocks in London have actually run out.

coloured velvets, and are worn with dark skirts; and some of the silk blouses of a smarter kind are trimmed with both fur and lace.

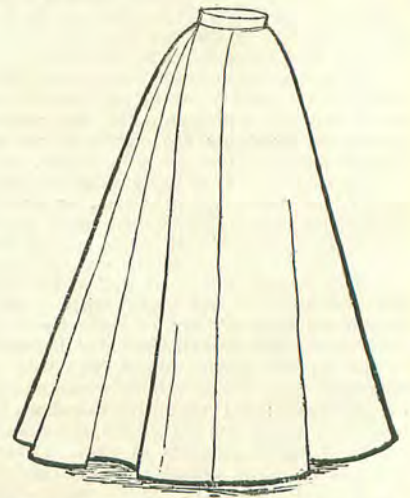
The illustration gives the newest shape of the butterfly sleeve with a rosette; a buckle is sometimes used to replace the rosette, but whatever it is, the effect is graceful and new. The bodice worn by the other figure is a cross-over bodice of Paisley-patterned velvet, of very elegant cut and make, with jewel-embroidery. The cloth dress with velvet bands has a short basque at the back, ending in a rounded form on each front, a band of velvet which goes round the waist; and there are *brâtelles* of velvet which reach to the end of the basques at the back, leaving an opening in the centre. The sleeves of this dress are rather novel. They are coat sleeves of a very plain cut, with a piece of material put on as a sort of cape. The front of the skirt of this gown was trimmed with bands of velvet.

The jacket in our illustration is one of plain seal-plush, with fur trimmings, and the cape is of printed velvet, with a stand-up collar of ermine and a lining of ordinary grey fur. Capes seem quite as much in favour as jackets, and one of the West End houses has made a speciality of red capes, which look stylish and very comfortable.

The new jackets of the winter are double-breasted in nearly every case, and have very handsome buttons of various kinds. In many cases the backs are loose like the sack-backed coats of last winter. Another new style is quite short, with full basques, but not fluted, and bishops' sleeves. The waist is finished with a handsomely-beaded belt, which has a large-sized buckle in front. With these short jackets, and equally fashionable, we find very long and magnificent mantles, reaching to the hem of the gown, for carriage wear. These are so handsome as to be suitable only for the very rich, and are generally too heavily trimmed to be worn in walking.

The pattern selected for the month is that of a winter skirt, with six widths; the backs of skirts, being still of the fluted order, though not so wide, must be stiffened, and very carefully lined and made-up. Short skirts are still in fashion, and will be most convenient for the winter, when the days, if not snowy, are usually muddy and dirty, and a lifted skirt is a fatigue and a worry.

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NEW SKIRT FOR WINTER. (Paper pattern.)

Skirts, although not quite as wide as they were, are quite as much stiffened, I think, and hang in the same regular folds. There is more fullness at the back than there was in the summer, and the fronts are fitted with extreme accuracy. Some are trimmed, but I do not know that this style will take. Certainly, silk skirts can bear a deep flounce, but cloth and serge can only adopt bands and flat trimmings. Velvet and silk are quite revived as materials for indoor dress; and amongst the most beautiful of the winter materials are the printed velvets, the *moiré* brocades, with *chiné* designs, and the lovely jewel-embroideries. For blouses we have Paisley patterned velvets and velveteens; silks of all kinds, especially striped ones, and some few tartans have made their appearance. "V-yella" and other kinds of printed flannels are very warm and look neat when made with white linen collars and cuffs. Blouses of light-hued flannels have neckbands and waistbands of

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By "THE LADY DRESSMAKER."

THE principal object of the illustration in our article of this month are the fur capes and mantles which are worn this season, and to show how fur is applied in dress generally. The kinds of fur most seen in London are sable, for those able to afford that luxury; then sealskin, or its new and wonderful imitation, electric seal; chinchilla, which is chiefly used for trimmings, and grebe, for the same purpose; while Tibet and Caracul are as much in vogue as they were last season. The furs which are used together, as coat and trimmings, or cape and trimmings, are seal, with mink, chinchilla, and Canadian sable, which latter used to be called skunk. Electric seal is trimmed with the same furs, but also with musquash as well. Caracul is trimmed with chinchilla, and is also used itself as a trimming for *Velours du Nord* mantles and coats. Persian lamb has returned to us in great force, and is much seen as capes, coats, and jackets. The new method of trimming it in France is, to use coloured velvet to face it; the velvet being in turn embroidered with beautiful designs in jet *appliqué*. The same skins are used to make the stylish sacque-backed jackets, the yoke, collar and cuffs in one which I saw being made of chinchilla, but I cannot say I liked the combination, though it was a novelty. The lamb-skins used are those very closely curled; and as only the very best parts of them are used, the jackets and mantles manufactured of them are very costly indeed. Some small capes are also novel, in having their yokes made of embroidered leather, to which a full flounce and collar of Tibet is added. The leather of the yoke may be in black, or in colour.

We find that there is still the same effort to introduce ermine that there has been on the part of our furriers for some years past; but although it is seen in carriages in the Park, and in town it is never seen on pedestrians,



MANTLE-JACKET AND COAT WITH
BISHOP'S SLEEVES.



WINTER GOWN WITH FUR TRIMMING.

and one is glad to see that the native good taste of Englishwomen has deterred them from its use. In fact, to my mind, ermine could never be utilised otherwise than as a state or ceremonial fur, and any effort to make it anything else would be foolish. In London, especially, it looks out of place, in the surrounding atmosphere of fog and gloom.

One of the new jackets which I have seen made of this fur was very handsome indeed, and quite suitable for decidedly dressy occasions. The body of this garment was made of the ermine, and it had basques of about six inches in depth, with full epaulettes, and a very high stiffened and up-standing collar. The full sleeves were made of the richest violet velvet, and they had long cuffs *à la chinois* falling over the hands. The whole garment was lined through with violet satin to match the sleeves, and the effect was of the smartest, of course, while the price was quite equal to the effect.

The jacket-mantle, as it is best to call it, is a kind of revival of the Inverness cape. It is tight-fitting in front and behind; and the sleeves fall with a bell-like effect. The material of it is West of England box-cloth, and it is lined with shot silk. The braiding is in black, with mohair braid, and the buttons are also black. These box-cloth capes and mantles are in much request, and most well-dressed women seem to have one to wear over dressy jackets, to give the additional warmth required. The most generally liked colour is drab, a kind of coachman's coat colour, plainly stitched with silk round the edge.

These capes are also made in faced or ladies' cloth, beaver cloth, and covert-coating, and may be obtained in different colours, such as

grénôt, navy, prune, grey, drab, myrtle-green, and black. They are always lined with silk or with silkette, and for those who do not need very warm fur-lined winter coverings they are the most useful garments imaginable. The jacket in the same illustration is made of beaver-cloth, and it has a double-breasted front and bishop's sleeves, which are still worn and liked for the winter, as giving much additional warmth.

A good deal of change has taken place in the fur ties for the neck, which were sufficiently ghastly in their appearance when their ornaments consisted of the whole head, four paws, and tail of the poor little furry creature that composed them. This year the head of the animal has been quite discarded from all the new ties, and the place has been taken by a perfect forest of tails, a single skirt tie of either sable or mink has never less than two, and on some of the more expensive ones of sable, the number of skins may run up to twenty, at least. An instance of the use of many tails is to be seen in the tie worn by this figure in the jacket. Of course they are in consequence more of a protection to the chest, but the wonderful number of tails does not seem either artistic or beautiful in effect. Some long-feather boas, and neck capes with long ends, are to be seen; but the generality of girls and young women wear ties both short and very full.

There is not much to be said about fur muffs. They are all very much alike, but the large muff is more seen than it was last year, and the great prevalence of the gold or gilt and enamelled muff-chain is quite remarkable. Now that they can be purchased as low as half-a-crown, they are within the reach of all. Very large chinchilla muffs are being seen in the shops, but, though quaint and pretty, they will be only a passing fashion, as this fur is one of the exceedingly delicate ones, and is not very popular on that account.

Our next illustration is composed of two out-of-door garments—a jacket of electric seal, with a front and collar of mink. Some of these tight-fitting jackets look very well on a slight figure, but of all kinds of jackets they require the most skillful cutting, and fur is the most difficult of all material to manipulate. The braiding of the winter cape is performed in a very pretty arabesque design; braiding is more used, I notice, on the green and blue capes, probably because the black mohair braid looks so well on those colours. These capes can also be had in *grénôt*, navy, prune, grey, myrtle, and black, as well as on a grey so white as to be almost a cream colour.

The method in which fur is applied to dresses is well shown in our illustration, where there are wide *révers* edged with mink, which is continued down on each side of the front. The material is velvet and black face-cloth, and the sleeves are of the new design, with two long puffs on the tops of the shoulders. Some very pretty gowns are shown in coloured cloths. One which I saw was made by a celebrated London tailor, and was of heliotrope cloth, braided in a square design, with cord in two shades of the same colour. This was edged round the bottom of the skirt with bands of mink, the cuffs had also bands of the same, and there was a mink waistcoat to the bodice. The top of this skirt was braided down for about a foot, and the edge was treated in the same way.

Cloth gowns for skating are nearly all fur-edged, and have smart little capes of the same cloth, edged with fur, and made with high collars, to supply some additional warmth. One of these costumes was made of red cloth, braided in black, and edged with astrachan. It had a tight-fitting jacket, which was partly double-breasted, a smart collar, and the braid on the skirt was laid on in arabesques, both at the top and the lower edge.

The popularity of the blouse, and of the coat and skirt remains unabated. Of course, something must be worn under those of silk, to make them warm enough, and this is usually accomplished by wearing a fine, long-sleeved jersey under it; which can be purchased both in silk and wool, the former being of thicker and stouter quality than such jerseys are usually made. Some beautifully thick jerseys can also be got with a fluffy back and a smoothly-woven front. These are generally of silk, not wool, and they are not by any means cheap. I notice that the golf jersey is still with us, and for young girls' wear is very useful and warm.

The ostrich feather appears to reign supreme in all our ideas of millinery at present, and there is a unanimity of taste exhibited in the adoption of the three nodding plumes, known as the Prince of Wales's feather, which proves that we are very loyal indeed! The ostrich feather certainly makes any hat look well, and it is far more suitable for winter decoration than anything else, excepting velvet. Ribbon and flowers are really only fit for summer wear, though the *ruches* of ribbon which are sold in the shops for hat decoration, are not at all unseasonable-looking because they are generally edged with velvet. Bonnets are usually very flat in front, and the newest are like a small cap that fits the

top of the head. These are trimmed with a flat band at the back over the hair, and have rosettes or some form of decoration which stands up on either side of the front. This form of bonnet requires the hair to be worn high in front; and indeed, many girls seem to wear it raised over a cushion, so as to get the requisite height. The back hair is gradually creeping up higher, and no doubt it will, eventually, reach the top of the head.

The effort of the present day seems to be more than ever after picturesque dress, especially where evening dress is concerned. Here the ideas of beauty in costume seem to be derived from Venice, and the front of the costume is decorated in the sixteenth century style. Chains of pearl are worn, which are long enough to be wound round the neck at least twice; and, no doubt, many of my readers have noticed the photograph of the Princess of Wales, in which she wears a long pearl chain of this kind. Happy are the girls at present, whose families have cherished the long gold chains that were in vogue sixty years ago, before the short alberts were in fashion, for they will have the advantage of far more beauty than that of which the modern chains can boast, and far more value also; for the ancient chains are much heavier, generally speaking, than the modern. These are worn twice round the neck, and the



A FUR JACKET AND BRAIDED WINTER CAPE.

watch may, or may not, be attached to them. If so, this latter is put into the waist-band, a most unsafe position in which to place it.

The best and wisest, as well as the most fashionable costumes for the bicycle are coats and skirts made of Irish frieze. They are thick, and of such good wear that wind and

wet seem to have no effect on them at all. Many people have them faced with either leather, or American cloth. Harris tweeds are also seen, and most of the good West-End houses make a feature now of cycle suits; which are moderate in price and excellent in cut and style. Of course, gaiters should be of the same hue as the skirt; and

if the tint be brown, they should be of brown cloth; and I am glad to say that the recent fancy for white foot-gear for this purpose has quite passed away. There was no doubt that they were most unbecoming, and the appearance of the wearer's feet was at once, odd and ugly, as she advanced towards one on her machine.

FROM THE MINE TO THE MINT.

By EMMA BREWER.

PART III.



N the two former chapters we watched the progress of the gold from the mine to the mint, and looked on with interest as it underwent the various trials and tests necessary for its future career. We saw

it melted, cast, weighed, rolled, made into bright shining ribands, and, lastly, into coins stamped with the image and superscription of our beloved Queen; nor was this all, we witnessed regiment after regiment of sovereigns marched off to the judgment hall, there to stand the most severe examination as to weight and soundness, and where nothing short of absolute perfection was allowed to pass muster.

It was wonderful to note how very few failed to come up to the fixed high standard, but we felt sorry that even these few should have to go through all their trials again before they could present themselves for final examination.

Occasionally it happens that notwithstanding all the care taken, a blank sovereign finds its way from the Mint to the Bank in between stamped ones, but, as a rule, the Old Lady of Threadneedle Street discovers it at once, and sends it back to the Mint to be exchanged for one that is perfect.

Before starting these attractive sovereigns on their career, it may be well to ask what is done with the waste pieces and atoms which drop and fly about during the various processes involved in their coinage.

The term for waste in the Royal Mint is *scissel*,* every particle of which is collected, tied up in bundles, and melted down again. To such an extent is the care for *scissel* carried, that the very crucibles and moulds, after having been used about twenty times, are ground up and submitted to fire, in order to obtain any particles of gold which may have worked their way into them; and even when this is done, the Mint sells the refuse for half-a-crown a hundredweight to a firm of refiners, who evidently find more than enough of precious metal in it to repay them for the trouble and expense of purchase and refining.

While writing this, a circumstance has come to my knowledge showing the value of *scissel*, viz., two companies of watch-case makers having amalgamated, built a new factory. The old ones are now being pulled down, and trusted workmen are busily engaged scraping the floors and digging the dirt out of the cracks. The scrapings and dirt already in the smelter's hands have produced gold to the amount of £1500, and it is believed that when the workmen have completed their task, the companies will be the possessors of £3000, solely from *scissel*.

As we have seen, the sovereigns are sent out into the world as perfect in beauty and weight as human ingenuity can make them, and yet we know that in the wear and tear of life they cannot preserve either one or the other.

Of the way in which money burns a hole in our pockets there is no need to speak, but there is a sort of vanishing going on constantly, of which we are not aware, and which can only be detected by accumulative results. Whenever one coin rubs against another a small portion of metal leaves each, although we cannot find the minute particles in our pockets; in fact a deterioration of coin is always taking place, and in this way a sovereign becomes light in about nineteen years, and a half sovereign in nine. This is not readily detected, because as a gold coin gets old it is often very dirty, and the dirt helps to make it heavy; this fault, however, is remedied when it is returned to the Mint.

A pound is a pound, a shilling a shilling, as long as it will pass for a pound's worth or shilling's worth, nor does it matter to us whether the coin when we part with it weighs a few grains less or more than when we obtained it, unless we happen to take it to the Bank of England, where we shall only get the exact worth of it in exchange, for the Old Lady of Threadneedle Street finds it expedient to weigh all the gold taken over the counter, and never fails to deduct for the sin of light gold, and when we are the sufferers we become painfully aware of the havoc caused by the rubbing-process.

Naturally we, who are aware of this peculiarity of the Old Lady, never think of troubling her when we want change for a sovereign.

The wear and tear experienced by our gold coins during their career, will be better understood if I mention that in the year ending April, 1896, the loss incurred by light coinage was about £31,000.

Should the sovereign or half sovereign lose in weight more than three grains during its active life, it must have become light by unfair means, and not simply by ordinary wear and tear.

It is considered a point of honour to maintain our coin as far as possible at its full weight, and, in order to do this, the Mint spends on an average annually about £47,000. This is a large sum, and you will see later on how the Mint is able to spend so much.

Of the entire gold coinage in circulation in the country it is estimated that nearly half the sovereigns and seven-tenths of the half-sovereigns are light according to the Mint standard, and it is in rectifying this defect that the Mint spends a large sum every year. Last year 1,560,000 sovereigns and 840,000 half-sovereigns were withdrawn from circulation because they were light.

An amusing conversation took place in the bank parlour on August 11th between Li Hung Chang and some of the directors upon the subject of our gold standard.

"Where do you get your bars of gold?"

"The gold comes from all parts of the world, and we buy it when offered to us; and when the bank wants sovereigns we send the ingots to the Mint to be turned into coins."

"Will the price of gold come down?"

"It cannot come down in this country. Everything must adjust itself to the price of gold."

In further conversation it was explained to the ambassador that Parliament fixed what the standard of the sovereign should be in 1819, and that the standard of the fineness of gold had remained unchanged ever since, and that no power could alter it except Parliament.

"Why does not the House of Commons alter it?" was his next question. To which the directors made answer—

"Even the House of Commons is not omnipotent."

Subsequently he was taken to the bullion vaults and permitted to handle the bars of refined gold which we remember visiting a few years ago by permission of the Old Lady of Threadneedle Street.

The name sovereign was first applied to a gold coin issued in the reign of Henry VIII., sometimes called the double royal or rial, on which the king was represented in his royal robes. This remained in fashion till the reign of Charles II., when it was superseded by the guinea, so called because it was made of gold from the Guinea Coast in West Africa. Its value varied much at different times, and it was not until 1817 that it was finally displaced by a revival of the sovereign. It bore the head of George III. and a representation of St. George and the dragon, while the value was fixed at twenty shillings.

England does not seem to have had a gold-piece of money until 1257, when what is known as Henry III.'s penny was coined and passed current for twenty silver pennies. It was stamped with the name of the Mint, the moneyer—an officer of the Mint—and the device of the cross. The use of this last on coins is said to owe its origin to Constantine the Great. It appears frequently on Saxon coins, and in the Norman period it is asserted to have been so deeply impressed that the coins might be divided into halves and quarters.

Has it ever struck you as curious that our coins should all be round? They were not always so, and it was not until the reign of Edward I. that old writers speak of a coinage for the first time made round instead of square, and the circumstance gave rise to the following quaint old verses—

"Edward did smite round, penny, half-penny, farthing,

The Crosse passes the bond of all throughout the ring.

The King's side was his name written;

The Crosse side what city it was incoynd and smitten.

* Derived from the same word as scissors, and signifies cuttings or chippings of metal.

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."



VELVET COSTUME.

I MUST begin by mentioning several small things, which will be of interest to cyclists particularly, which, unless they have visited one of the recent shows, they have probably not seen nor heard of. The first is the new method of waterproofing, which is far better and more sanitary than the old, and can be applied to all descriptions of materials. It is called cravenette, and no doubt some of my readers will have seen the advertisements of it, which give us to understand that its happy wearers can do without umbrellas, and yet keep out the rain with perfect success. Its application to all materials leaves them so soft and pliable, that no one could believe they had been really made waterproof. Serge, cloth, homespun, and tweed, can all be cravenetted, and so can thinner materials, we hear.

I may perhaps be permitted to say that green, in a very pretty shade, has nearly replaced the beautiful shade of geranium-red, which has been seen on every one, and has been the favourite colour for gentlemen's neckties, and, even though this is a girl's paper, I may remark that green is often more becoming than red, especially to fair-skinned people. Shot-silks are also used for

one of the most fashionable materials of the year. The new colours, especially the lighter ones in this material, are very lovely, cream-colour in several tones, apple-green, citron, apricot, and orange-yellows, sky-blue, peach, rose, and madder pinks; and numbers of reds, clarets, wine, and mulberry. There is no doubt of the value of a good velveteen, and when soiled it can either be cleaned or dyed with good effect. Black and green velveteens are seen everywhere, generally trimmed with fur, and ornamented with jewelled embroidery of all kinds.

Plaids and tartans have been enjoying a revived popularity. I have seen several very pretty tartan skirts, made very full, and well off the ground. The bodice, however, is not made of the tartan entirely, but mixed to a very large extent with either shot-silk or velveteen; for instance, if the plaid was one of the greeny-blue ones, with either a red line or a yellow one crossing it, then the colour chosen is more often green than blue, because green is decidedly one of the season's colours, and a very bright and lovely apple-green is the colour most liked. It appears in capes for jackets of various shades of brown, fawn, or a pink shade of grey. These capes are



GREEN CLOTH DRESS.

the newest neckties, and brocaded designs on them are not unknown. The new brocaded waistcoats have not attained any popularity as yet, but every one has, doubtless, noticed that H.R.H. the Prince of Wales has given orders for several handsome pieces to be woven in preparation for next season.

My next note of novelties applies to velveteen, which material, as well as its more expensive relation, velvet, is

made of velvet, and edged with fur, and are very stylish and novel. The illustration of the green cloth gown which we give, shows very much the style of one of the tartan gowns we are describing. The high band is made either of the silk or the velveteen, and there is a full front of the same.

I have no doubt that some of my readers have noticed the prevalence of black and coloured velvet dresses, for both out-of-door and in-door wear, such as we have illustrated in the sketch of the green and the black velvet costumes. These gowns are generally made very plainly indeed, only a little handsome jet has been used to trim them, a pretty full ruff of black lace ornaments the neck, and three rows of jet *passementerie* the front of the dress. The cape is a plain and well-cut circular, and it is trimmed with rows of the jet placed upright from the collar to the edge of the cape. It is sometimes, though not often, edged with fur.

The dress of red cloth is very pretty and suitable for a young, slight figure. It has a small Bolero jacket, and two or three buttons on each side of the front. The bodice is partly of cloth and partly of silk, the full front being of shot-red and yellow silk, and the high band of the same. These red dresses are much seen this winter and are most comfortable looking during these dark and dreary days of winter. The French have adopted red-cloth jackets for out-of-doors, very lightly and prettily braided with black and trimmed with black Persian lamb or astrachan. They are most becoming, and the few models which have been brought over have been immediately bought by those who detected their extremely dainty appearance.

I see that velvet muff's lined with a colour to match the dress or bonnet are worn quite as much as ever. They are extremely long in shape, and thus are not pretty, to my mind;

but they are at times beautifully decorated with lace, bows of ribbon and bright buckles, which make them extremely smart. The bonnet and muff often match each other, and there is also a collar of the same material and colouring which has both a cape-collar and a very full ruff. Cream-coloured lace is much used on all these winter-gowns; and, indeed, all neck decorations seem to be composed of it.

The very fashionable weddings that have taken place during the last week or two before Christmas have been quite surprising to people who had not paid attention to the changes of fashion and the much more sensible method of dressing which is now in vogue. All the costumes seen were suitable to the season and the cold weather which prevailed at the time. In fact, the dresses worn were nothing but an ordinary handsome winter gown. One lady of rank wore a plain tailor-made gown of green cloth. To be sure, this was only underneath, for, outside, she wore an exquisitely-made and trimmed velvet mantle and a charming black and violet bonnet which covered all things. The bridesmaids, too, are much more sensibly clad at the present time, for they have got as far as cherry-coloured velvet, and even apple-green velvet is not unknown. But the bride remains constant, and has not yet adopted the fashionable white velvet—a style inaugurated by the young Duchess of Marlborough, who selected this material for her wedding-gown, an excellent choice considering the coldness of New York and its fitful and windy climate in the months of January and February. White velvet is the most charming of materials, but also one of the most liable to injury and to show every spot and crease.

The new flat-topped Edward VI. toques were seen in great force just before Christmas, some of them quite remarkable for the beauty of the pearl embroidery on the top of the head. This top is usually of a pale colour, and I notice that a very light sky-blue is a prime favourite amongst the younger ladies. The edge consists of a band of fur, generally sable, or something that resembles it, and the tails are used to make an aigrette on the left side. Some of the crowns are very full indeed, and look like many of those worn in the other Tudor reigns. These have also a band of fur—grebe or chinchilla being favourites. In fact, both in hats and bonnets the crowns may be said to be remarkable, and much attention is paid to their decoration. The large-sized picture-hats, with huge crowns of the jam-pot order, are also much worn; but the high crowns give them a top-heavy air, which is anything but pretty or graceful.

A word must be said here on the subject of hair-dressing. All styles seem to be in vogue, and though, for the last month, we have seemed to be threatened with hair raised to the crown of the head, the idea has not been much adopted, and we see hair parted in the centre and hair unparted, hair over the ears and hair above them. All styles seem to be worn.

The new mixture of colours in Paris is heliotrope and pale blue. A pale blue bonnet will have

bunches of violets on it, or *vice versa*, and a heliotrope velvet costume will have *révers* and trimmings of pale blue satin. The effect is very good, although it does not sound well; and tomato-red is also trimmed with pale blue. In velvet and satin this is a delightful combination. Pearl-grey and yellow is another idea, and apple-green and pearl-grey. Green and scarlet are also mixed in cloth gowns, trimmed with fur; and black and white seem evergreen, and appear to suit all ages and all complexions. Nothing can exceed the beauty of the jewelled *passementerie* worn at present. The colouring of it is the most harmonious possible, and the expense of it is equally as remarkable as its beauty. The new jet trimmings are also very pretty, and some of them are rather more within the scope of a moderately-sized purse.

Lace-topped gloves are amongst the winter novelties. The glove proper reaches a little above the wrist, and the rest of the long arm is made of lace. Lace flounces are seen, in some of the best of the West End shops, applied to the tops of evening gloves; and these generally have trimmings of coloured ribbon, and bows with ends at the sides.

The stitching of gloves too, has greatly improved; and has become quite decorative. Even beads are used to ornament the backs. Perhaps we are gradually returning to the embroidered gloves of the Tudors, as we have already adopted the flat cap of Edward VI.

The blouse is still with us. The other day, at a rather smart afternoon reception, I think every woman wore a blouse of some kind, generally lace trimmed and *made-up* in the smartest possible style. In spite of the cold weather, women still wear the silk blouse; and, I suppose, must wear a warm under-jacket; for they would certainly suffer from cold if they did not do so. Deep frills of lace decorate the collars, and fall over the wrists, a dark shade of cream-colour being more liked than coffee or string colour.

Some new winter travelling capes, with a double front and back, have been recently introduced. The under-part is sleeveless and double-breasted; and the upper cape fastens on underneath the collar of the under part; and this can be so buttoned over as to become double-breasted also, for additional warmth in the very cold weather. The edges



BLACK VELVETEEN DRESS.



DRESS OF RED CLOTH OR SERGE AND SILK.

of the upper cape are generally only plainly stitched; but the under part may be handsomely braided, an Arabesque design being generally selected in preference to any other. There is a turn-down collar, which is usually of velvet or perhaps *moiré*.

I have forgotten to mention the prevalence of orange and flame colour in millinery. Some of the orange tints are clear and pale; others are like burnished copper. The use of black velvet prevents these hues from appearing too bright; and, indeed, the linings of the bows and ends are usually of white satin, which makes a very pretty relief. Bright scarlet hats and bonnets form also a feature of this year's millinery, but they are rare. The use of white and cream lace, and the flash of the Parisian diamond, render the hats and bonnets of the moment extremely dainty and beautiful.

HOUSEHOLD HINTS.

PARSLEY should never be given to fowls or birds of any kind. It has been known to have caused the death of some valued fowls.

COLD tea is said to be very good as a stimulant for plants—especially geraniums, which can be watered with it occasionally.

COFFEE grounds can always be boiled a second time, and they can then be used as manure in the garden or burnt on the fire, but should never be thrown down a sink.

THE mouth of every chimney should be swept as far as a brush will reach before any fires are lighted.

TINNED meat and fruits or fish should never be left in the tin after it has been once opened, but immediately turned out on to a dish, or it may become quite poisonous.

If jam or fruit is supplied in glass jars, care should be taken to observe if the rim is in any way broken, for it is very dangerous to swallow glass. A child's life was very nearly lost by some broken glass being found in its food.

THE WHITE ROSE OF THE MOUNTAIN.

By ANNE BEALE, Author of "The Queen o' the May," "Seven Years for Rachel," etc.

CHAPTER XVII.



THEY walked on in silence, until, in a shorter time than they expected,

they saw a light carriage approaching, in which a lady was seated, preceded by a courier.

"My dear child, what have you been doing?" she exclaimed, as she descended, and with tolerable calmness, considering the circumstances, embraced the signorina.

"Only an adventure, my dear aunt," was the reply; "but, alas! poor Pegasus!"

"Well, my dear, if you will ride, you

must take the consequences, and luckily you have no one to blame but yourself. As for Pegasus, we can soon replace him. I have been so dreadfully nervous since you left, that I really thought I should have died. My goodness, child, what a figure you look! where on earth did you get that cap?"

The signorina pointed to Lord Hastings, and the aunt immediately thanked him for his kindness to her niece.

"I should not be here now but for that gentleman, aunt," said the signorina, in a low voice.

"Dear me; how fortunate. I am sure we shall be for ever obliged to you. Will you accept of a seat in my carriage, as we are delaying unnecessarily, and you must all be wet through. I can make room for all, if one of you will take the coachman's place, and, so well attended, there will be some chance of our getting safely out of these odious mountains."

They were soon seated, and *en route*

again, Lord Hastings driving, with Herbert by his side, young Lovel in the carriage with the ladies, and the coachman behind, whilst Giovanni mounted his horse. The countess soon managed to extract from young Lovel the respective positions of himself, his brother, and Herbert, with which she seemed well satisfied. She was a languid, fashionable lady, apparently half English and half Italian, very nervous, and very much in love with herself, to judge from her attitudes, and the frequent arrangement of her dress. When they reached her beautiful villa, she invited her new acquaintances to come in and rest and dry themselves. They declined, upon plea of the necessity of change of attire. She then begged them to return in the evening to a small *conversazione* that she was going to give.

"You will meet several *litterati*, Italian as well as natives of other countries," she said.

"*Litterati*," murmured her niece,

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."

THE chief subject of discussion just as I write these lines seems to be, "Will the blouse's popularity continue through the next London season?" There seems a general impression that it will not, but I hear that blouses are being prepared in quite as great a number as

last year for the spring, so we may imagine that somebody is expected to purchase and wear them. Judging from the immense demand for remnants of five yards in length at the silk counters of the larger West-End shops, I should imagine that society in general

intended to wear this comfortable and smart garment, whatever the decrees of fashion. *Chiné* silks and ribbons, if we may judge by the immense reductions made in their price, will not be worn this season; many of the handsomest wide ribbons were sold at 1s. a



THREE NEW GOWNS.

yard. But flowered silks, in all the lightest hues, found a ready sale, and appeared to be designed for blouses both for evening and daylight use. Yellow groundings were very popular, especially a corn-coloured tint, generally with roses portrayed upon it in a very naturalistic style; pale *eau de nil* grounds were also in demand, and also pale pinks and blues.

Black satin seems quite as fashionable as it was last year, but from all I hear black *broché* skirts will be worn with blouses just as black satin was formerly used. *Moirés* of all colours are to be the favourite dresses, and will be used by day as well as by night next season. The new *moirés* are not at all stiff, but fall like an Irish poplin, and the waterings are all large. Striped *moiré*, the wide stripes being of satin, are being prepared for the season, and I think that stripes are likely to be very popular indeed. There is a new method of making up the skirts of striped materials, namely, cutting them so that the stripes meet in a series of points—Vs turned upside down in the centre of the front breadth, while at the side breadths the stripes hang straight down, and at the back they meet in Vs, as at the front.

And here I must mention that the most recent novelties in skirts show them to be far narrower than they were in the autumn. The correct width appears to be about four yards, but I find many skirts rather exceed this, while none that I have seen run over five yards. The front and sides are absolutely plain, while the back hangs in fluted folds, which are shaped so as to hang of even lengths at the edge, and they are held in place by stiffening.

These new skirts are cut in two pieces only; the two seams being in the centre of the front and the centre of the back. With wide materials, of course there is no difficulty in the arrangement, while with narrow ones of single width, the breadths are joined together till the width is made up, when the pattern is laid on for the cutting out. The next introduction is to be trimmed skirts, at least, so it is said, and already I have heard of one dress which had flounces up as far as the knee. A lace-trimmed skirt had three deep flounces quite reaching the waist, an ancient style revived, and one likely to bring in the use of wide lace flouncings again. One of the novelties is to trim the top of the skirt in very large points, some of which reach to the hem. The lace flounces, of which I have spoken, have each of them a tiny ruching of chiffon at the top. Narrower flounces are put on in deep vandykes at the bottom of the skirt, and a small foot-frill is added at the edge, which is very full and fussy.

Tucked skirts seem likely to be a feature of the year's dresses; some of them are quite deep, and are then edged with a lace or chiffon *ruche*. There is no doubt that thin materials will be worn over skirts of silk, and thus those women who have half-worn skirts of coloured or black silk will be able to remake them into something pretty and new.

One of the new materials is a very old favourite, but one which had fallen into disuse for some years, that is cashmere, both single and double. One of our illustrations gives a gown of double cashmere trimmed with bands of a darker shade of the heliotrope, in velvet. The wide band is made of the same, and three bands of the velvet are placed at the top of the skirt, while five or six decorate the edge of it. This colour will be very popular this year, the shades being of a rather redder cast than those worn last season.

The style of making a cape and skirt of the same material is a very pretty one. Our illustration shows a cloth gown of mouse-grey with chinchilla trimmings, the cape being one of the new kinds with the sleeves fully defined,

and slightly fitting at the back. The hat is velvet of a darker shade with violets and ostrich feathers of the same grey as the gown. The muff is of the same grey as the hat, with the lighter grey introduced as a lining, and the ends of the muff are trimmed with flounces of white lace. White gloves stitched with black are worn, and a white veil with black chenille spots. This dress could, of course, be carried out in any material, and be made far plainer in every way while retaining all its distinctive features. Serge or double cashmere would be equally suitable for it, or velveteen.

The illustration of the three new gowns will explain exactly the methods in which the newest bodices are being made up, and any of them can be very easily copied for use. A front view and a side one of the favourite sleeve of the winter is given in the first and third figures; in the latter the butterfly form is quite visible. The sleeve under this is quite a plain coat sleeve, trimmed with a little lace at the wrists. The centre figure wears a pretty evening blouse with one of the new

fichu draperies, and the new flounced sleeve which is so graceful and light. The skirt of this gown is of white satin, and the trimmings are chiffon, embroidered and plain. The evening cape is of white *broché* lined with pink, and white fur edges the capes and collar.

The popularity of the wide belt remains unimpaired up to the present time. It is well suited to all figures except the very stout, but it needs such careful fitting, that it is very often a failure. A stiff lining, and whalebones in front and at the back are generally considered needful, but some dressmakers prefer to fit the silk over the bodice, and to insert the belt into the under-arm seams. This ensures a better fit. They are made high at the back and fasten in the centre of the front or at the side, with a buckle, or a series of small rosettes, bows or a twist, or the material of the belt forms a *ruche* as a finish.

It is a little too early to speak of hats or bonnets at the present moment, but I should imagine, judging from the sales, that the very high jampot crowns will go out, and a quieter



GOWN OF HELIOTROPE CASHMERE WITH VELVET BANDS.



CLOTH GOWN AND CAPE OF THE SAME.

style altogether will come in. I hear that bright red hats will be the fashion, or white hats with red trimmings, and that one of the most fashionable novelties will be the red geranium, for the decoration of hats; this is a flower which has suffered a very long eclipse, and it is one also that is eminently suited to millinery. The beauty of the leaves is very great, and they are admirably imitated in the artificial flowers. Birds of paradise plumage is gone out, I am glad to say; I think it proved such very unsatisfactory wear, and

failed to stand the least bit of wind or weather, that we may put that down as the reason; when the least shabby it presented the most dreadfully dowdy and down-trodden appearance, and it was quite unsuitable to our climate. One is so thankful to have the poor beautiful birds spared for any reason. Wings and birds of all kinds are as much in fashion as they were, but one takes comfort in the idea that they are generally artificial, and made up from the feathers of the pigeon and the barn-yard fowl. It would be pleasant

though to see the fashion change entirely, and the plumage of the poor birds be no longer in demand.

White woollen and white chamois leather gloves continue to be the most fashionable wear, and the latter wash so very well with a little care that they are by no means extravagant; with three or four pairs in wear at once you can always look well and appear spotlessly clean. The way to wash them is very simple. Put them on the hands and wash in pretty hot water just as if you were going to wash your hands with white Castile, or what is known as white curd soap. Rinse carefully free of soap and hang to dry in the air, pinning them on a tape fingers downward. Put them on again while not quite dry to stretch them, and then hang them again in the air. Do not use ammonia, as it hardens leather, and be as quick as possible over the business of washing, for the gloves must not be either soaked in water or left wet too long. I hear that white kid gloves are not to be so much worn this year as they were, and that light shades of tan will be the correct thing.

Very fashionable people seem to be wearing the white (not the cream-coloured) washing veils just now, with a border and a small-sized spot. These are seen both on hats and the small bonnets. The middle of the veil is slightly gathered at the top to make it very full over the face, and the tying is arranged so as to tighten the border below the chin. Black veils, with chenille spots and very fine foundation nets, are liked, and white veils are much worn in tulle-spotted nets and even gauze.

Black dresses are likely to remain in fashion, and, now that they are relieved with bright colours of all kinds, they are very becoming. The bodices may be of pink, yellow, orange, green, or blue, with the sleeves of black to match the skirt. With black gowns at night are worn red morocco shoes and stockings to match; a very pretty fashion which made its appearance first in the autumn. Red morocco is also worn for house shoes; but the stockings are usually black.

Many gowns that have not the wide bands have long sashes for afternoon wear. A gown of heliotrope cloth had a sash of heliotrope satin ribbon, rather wide, and another of the same colour and material had a sash of wide white satin ribbon. The jewelled embroidery, which has been such a feature of the winter, seems more than ever beautiful just now, and the fashionable stone in it is the turquoise, and these are of all sizes and shapes. Of course the expense is very great, and hardly worth incurring except by those who have to dress, and who can afford to spend more on it than the ordinary sensible woman would ever think of doing. After all such styles are short-lived and extravagant.

OUR COMPETITION FOR PROFESSIONAL GIRLS.

ONE of the remarkable features of our Queen's long reign is the vigorous, earnest way in which her girl subjects of all ranks are taking their part in the battle of life. They are no longer content to idle away their days and let the men bear the whole burden of existence. One reason of this is not far to seek: deep in the heart of every girl is love for her Queen, who stands first in the army of workers; for fifty years

her example has been gradually but surely making its mark in every home in Great Britain. It is no longer the fashion to be idle, for the highest in the land are the most diligent workers, and our Queen the hardest worker of them all.

The knowledge of this gave an impetus to girls, hitherto idle, to bestir themselves and get out of the groove in which custom had

placed them; and the reward they have reaped by so doing is that they work now for the love of it and for the health and satisfaction it brings into their lives.

If we wanted proof of this we have it in the hundreds of papers which have been sent to us during the year from girls of all classes describing their work, the manner of doing it, the effect upon themselves and their families,

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."

I HEAR from several quarters a prophecy that mohair materials, as well as cashmere, will be the favourites of the season. The new mohairs have been much improved in both appearance and goodness, and are

consequently improved in price. This will be a season of very thin materials worn over silks or satins; and white muslins trimmed with lace and ribbons, grenadines, gauzes, and *chiffon* will be the dress of those who can afford many changes of apparel. Accordion-pleated skirts, in these thin silky materials, will be much used. They are finely pleated, so as to cause no thickness nor bulk at the waist, while they flow out round the feet with extreme breadth and a graceful flowing fulness, which is very pretty when in movement.

All kinds of prophetic announcements have been made about the revival of Victorian fashions, as they are called; meaning really those in vogue in 1837, when Her Gracious Majesty came to the throne, and to which she has been said to be greatly attached. The same things were prognosticated, I well remember, in 1887, when we celebrated the Jubilee, and we were all warned that we must shortly put ourselves into tight and scanty skirts, wear sandaled shoes, and the largest of poke bonnets. Last week one of our best fashion journals was quite gloomy, in view of the revival of that most dreadfully ugly style of hairdressing, the bunch of small, short curls on each side of the face, while the back hair was twisted into a bun, and decorated with the biggest of combs. Let us hope that, although the hair be certainly raised upwards from the nape of the neck, and the twist or roll now reposed nearly at the top of the head, we may not be constrained to accept the other style. Meanwhile there are several pretty things to be looked for too, the capes and kerchiefs were pretty, as also the frillings at the neck and sleeves, and the shape of the sleeves. The advent of trimmed skirts is also quite of the Victorian period, and perhaps we shall have flounces round the edges, and flat trimmings at the top of them, of the same date. There seems no fear that any attempt will be made to raise the waist line; our present style is much too elegant to return to that, and no one would be found, we think, to raise the band to within three inches of the arm; the shortened skirts are certainly one of the best introductions of that period, and those we have adopted already, and they will continue to be in the height of fashion.

So far as colours are concerned, there seems to be more than enough of choice. Certainly where hats are concerned, I find the brightest of crude tones are represented, both in flowers and in the straws of which the hats are composed. Seldom have we seen such bright creations in the way of bonnets and hats as now fill the windows of the shops; and the mixture of colours is one of the things to be wondered at. But no one seems to think it odd, nor even gaudy; and the feminine world wears them with an easy mind. At present the favourite flowers are violets, lily of the valley, roses, and red geraniums; while the wallflower is beginning to put in a tardy appearance. I saw a lovely toque in shades of wallflower the other day. The velvet was of wallflower-yellow, and the darkest red-brown of that flower, while the wallflowers were disposed in two large posies, and two red-brown tips finished the whole. Flower-toques are worn by the best-dressed women, and seem to be chiefly made of violets and pink roses, or violets and blue velvet; or, still better, of violet velvet, violets and lilies of the valley. I have also seen some *chiné* ribbons used in millinery, but very few of them. As many as four different kinds of flowers are sometimes seen on the same hat—roses, pansies, violets, and lilies of the valley were the ones chosen. This year we have the most beautiful imitations of the rose, and at the same time we have green, mauve and blue monstrosities, which are also called roses.

Nearly all the newest hats are high in the crown, but the brims are not quite as wide as they were. The trimmings are generally put on at the top of the high crown, leaving a blank, or only covered by a ribbon round the lower edge of the crown, where it touches the head.

As regards colouring, I must not forget to say that black and white are as much in favour as ever, and I notice that the coats and skirts of shepherds' plaid are being produced in the shops in great quantities. Bright red cloth costumes have been making their appearance in the Park, and they are always accompanied by a red hat. The dress may or may not be braided with black, but the hat always has a relief of black feathers and velvet. French grey is much worn also for coats and skirts, and so is green, in various shades. Petunia and brown are, I hear, to be the favourite hues this spring for coats and skirts.

There are some very pretty new blouses to be seen just now, made of the striped floral pompadour silks, the yoke being formed by tiny tucks, which are so arranged as to bring the lines of the silk close together so as to form a striped yoke. There is a wide box-pleat in the centre, on which are fancy buttons, or brooches, and a folded collar of white lace with a *jabot* finishes the whole. These very pretty blouses are worn with the coats and skirts, and give



SIMPLE GOWN OF STRIPED CLOTH.

great smartness to the appearance when the coat or cape is taken off at afternoon tea.

The newest mantles, or really jackets, for the season are all of the Bolero style, the prettiest having wing sleeves, which sometimes match and sometimes do not match the material of the Bolero itself. One of the prettiest will be seen on reference to our illustration, where the back is shown. The bodice is of velvet, trimmed with jet bands. It is very youthful in its effect when cut up in the same rounded manner as at the front. The wing sleeves are made of *miroir moiré*, the other trimmings and ruffle at the neck being of *chiffon*; and the sleeves are lined with white satin or white *moiré*. These are also made in box-cloth, the edges being finely stitched and braided with the same colour. Fawn, myrtle, drab, and black seem the favourite colours. The skirt may be of the same cloth if preferred, when it becomes a useful walking gown of the coat and skirt order. For best mantles of this kind *Velours du nord* is much used, either with sleeves of the same or with those of *moiré*, which I have described above. Satin ribbons and jet are almost the invariable decorations; and of course where expense is no object mantles can be found of extremely rich design.

The small *moujik* or Russian jackets of fur, of which we have seen some this winter, are

now reproduced in *Velours du nord*. They have the bands at the waist either of gold *galon* or of metal, and they are distinguished from the Bolero by having a small basque. They are very graceful, but require to be specially well made to look well; and they would not of course suit a stout person. The braided gowns with Bolero jackets are decidedly stylish-looking. The braiding designs, being of a conventional sort, could be very easily done at home—a wide flat braid is usually laid on the edge of the jacket below the braiding, and this again is edged with a small looped pattern of another very narrow braid. Dark blue, fawn, stone-colour, and black are some of the best colours in these costumes.

A word must be given to the subject of capes. They seem still very popular; but now that the sleeves are more moderate in sizes there seems



BOLERO JACKET.

less need of them, though they are most convenient and easily put on. A very pretty cape is one made of blue frieze, fawn, or navy box-cloth piped with scarlet and lined with scarlet silk. There are rows of stitching in scarlet round the cape, and a scarlet silk frill at the neck—this was very pretty. The same style is made in both fawn and black, with white pipings, frills, and lining, more delicate, but quite as pretty.

The mateador, or the really old pork-pie hat, has become quite a favourite since Christmas; and I see that, for this spring, they are being made in velvet, as well as felt and straw. They are trimmed with bands of velvet, and have ostrich tips, or cocks' feathers arranged in a bunch on the right side. Toques, sailor-hats, boat-shaped hats, Tyrolean, and a high-crowned cavalier shape, are all in fashion, as well as that called Edward VI., with a loose crown, and fur band, that was worn last autumn.

The new skirts that are being made of cloth, and serge, are about four yards wide, and are composed of either four or five gores. They must fit very snugly at the hips, and, consequently, in most of the patterns a hip-gore is found, which requires to be fitted carefully to each figure, so that the fulness may be kept entirely towards the back. A piece of wide elastic is sewn in to keep the pleats, into which the skirt falls at the back, in their right places, and no skirt appears to be complete without a silk lining. Indeed, many women have lessened the number of their gowns, so as to save enough to have a silk lining to



BOLERO JACKET WITH WING SLEEVES.

every gown. One great recommendation to them is, that they certainly render the gown much easier to carry, as the slippery nature of the silk makes it slide over the under-petticoat and gives a feeling of lightness and freedom from constraint.

Very odd and fantastic are the shapes into which our fashionable jewelry is cast; and birds and animals, as well as every known game and pastime, are all represented and worn. Diamonds are, apparently, regarded as one of the necessities of life; and so it is very fortunate that we have such excellent imita-

tions of them; which are quite good enough to be worn, and yet inexpensive enough to come within everyone's reach. The long neck chains are also in high favour, and happy is the person caring for such adornment who has inherited one, especially a handsome specimen, for now they may wear it with much admiration from everybody. Watches seem to be worn attached by the pretty brooches to match them, and the chains appear to serve no purpose except that of decoration.

Waistcoats for wearing under jackets and

coats are more splendid than ever. Some, to be worn under the new boleros, are made of accordion-pleated gauze, or *chiffon*, and over that is another covering, in the shape of some Irish lace. A great many velveteen waistcoats are to be seen, and they look handsome and warm under the coats. Many of the newest of these have the wide band of folded ribbon, and the necks are generally trimmed with frillings of gauze, or ribbon, and bows at the back. The latter are as fashionable as ever in spite of the report that their place was to be changed to the front of the collar.

THE WHITE ROSE OF THE MOUNTAIN.

By ANNE BEALE, Author of "The Queen o' the May," "Seven Years for Rachel," etc.

CHAPTER XXV.

THE evening went off better than Gwenlleean had anticipated, and the novelty of the scene had amused her, in spite of herself, and made her temporarily forget her sorrows. The most puzzling part of it was the conduct of her so-called pupil. She appeared such a strange mixture of frankness and reserve—of pride and humility—of sensibility and perverseness—that she could not make her out.

"How I hate those ill-natured, heartless gossips," she said, as she flung herself into an easy chair when Gwenlleean and she retired for the night. "Do not notice them. Believe me, it is all envy, my dear. I saw you shrink back when that spiteful Lady Jones scowled upon you, and whispered to her three ugly, stupid daughters. There are a set of women who hate you at first sight, if you have the misfortune to be superior to them, or to gain, unsought, the attention and praise they are dying for. Why did Nature give you such a voice, that beautiful hair and that face? It must have been to plague you, for you have already succeeded in attracting the envy, hatred and malice of almost all the ladies you saw to-night, who not only reflected upon that black gown of yours and that out-of-the-way hair, but found a hundred faults with your face and singing, that, strange to say, not one gentleman in the room could discover."

Gwenlleean looked frightened.

"Do not be alarmed. But seriously, did you not see all the old dowagers squinting at you like so many furies, and the young ladies simpering and lifting up their eyes when their *adoratos* left their sides to get a look at you when you were singing?"

"No really," said Gwenlleean, "you are laughing at me, and practising upon my ignorance of the world."

"Never mind. They shall pay dearly for it to-morrow. We are to have a party, for you must know we fashionables have nothing in the world to do either with time or eternity, but to kill the one and forget the other. Good-night."

"May I stay here to write to my mother and sister?" asked Gwenlleean.

"Have you a mother and sister then?" said Miss Llewellyn with a sigh. "I wish I had. Oh, how I long for a sister; some one who could understand me, and love me for myself; not because I am rich and, as they please to say, fashionable—some one, whose ideas and thoughts soared beyond the narrow boundary of a ball-room, and whose soul was not confined within laces and jewels—some one, in short, who could not only enter into my feelings, but could direct them to nobler objects than they are now obliged to dwell upon."

"I wish you knew my mother," said Gwenlleean, with some hesitation.

"Is she like you?" asked Miss Llewellyn, "and am I right in thinking, that for your mother's sake, you submitted to the ordeal which I once saw you endure? Pardon me, Miss Llewellyn, mine is no mean curiosity—no impertinent desire to elicit your family secrets. But I knew you to-night as soon as you began to sing, and my interest in you has redoubled. I am not given to take fancies. I scarcely know what sudden emotion seized me at the Eisteddfod, when I first saw you, and has made me since constantly refer to that day with mingled sensations of pleasure and pain. To-day, again, my feelings for you are already those of a friend, and I could do anything to serve you."

Tears rolled down Gwenlleean's cheeks as she thanked her young benefactress for her kindness—thanked her with a fervour of gratitude that small favours will call forth from the unsophisticated heart when gracefully conferred.

"You have nothing to thank me for," said Miss Llewellyn, "for I could not help it. There is something within me that impels me irresistibly towards you, and not all the sneers of all the Lady Joneses in the world should withdraw me—but alas! here is Louise, and you will be dead-tired to-morrow; so good-night," and so saying Miss Llewellyn rose, and imprinted an affectionate kiss on Gwenlleean's cheek, who retired to bed—but not, alas, to rest.

The sudden friendship of these young ladies increased hourly. The day after Gwenlleean's arrival at Plas Llandre, they were constantly together. Nominally practising the harp, virtually inter-

changing thoughts and feelings, which, though flowing from persons very different in manner and education, were essentially the same. When they were interrupted, Miss Llewellyn changed the conversation, saying that people who had no feeling themselves, cannot understand it in others. She spoke of the merely fashionable world, into which she had been, from circumstances, unhappily plunged.

The formidable dressing-bell rang again, and Gwenlleean was endeavouring to convince Miss Llewellyn that she should disgrace the company, and should not know how to behave at a dinner-table, when the young lady insisted on her making no excuses, and preceded her up-stairs.

"Now," she said, arrange your hair, and then let me have the pleasure of dressing you."

Gwenlleean complied, and then looked about her for her black silk dress; but she could not find it. She tapped at Miss Llewellyn's door, and called Louise.

"Me voici, mademoiselle," said a voice, and in popped Miss Llewellyn.

"I wanted to ask Louise for my dress," said Gwenlleean.

"Here it is, meess, in dis drawer," said Miss Llewellyn, going to a chest of drawers, and taking from one of them a thin white muslin dress and white silk petticoat; "now let me *attacher*, dat is attach, de *cordons*," and so saying she held the dress over Gwenlleean's head.

"It is not mine, Miss Llewellyn," said Gwenlleean smiling, and drawing back.

"Yes it is, if you will do me the little favour of wearing it," replied Miss Llewellyn. "Tout simple—c'est tout simple—all simple, meess," she added, following up her imitation of Louise, and fairly slipping the dress and its appurtenances over Gwenlleean's head.

It was with some difficulty that Gwenlleean could be persuaded to wear the attire that had thus secretly been provided for her, and to make which all the dressmakers in the village had been called in. At last, under a fear of offending Miss Llewellyn, it was put on; and as nothing could be more simple or unornamented, so nothing could be more becoming.

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."

THINGS Victorian are still one of the themes of our discourse on dress, and many of the foreshadowings of the last article on that subject have really come into existence; and the styles of trimming, and even some of the shapes worn in the thirties may be seen every day. One of the new ways of trimming a jacket or bodice is quite early Victorian: namely, in a circular shape which takes in, in its sweep, the arms as well; passing over the sleeves in a round, and adding immense width to the shoulders by so doing. This last is a striking characteristic of the early days of the Queen's reign. The pointed cape, for out-of-door wear, is a most useful revival. It may be made of velvet, or *moiré*, or, as of old, of the same material as the gown. They are cut

with deep points on the shoulders, and a deep one that reaches to the waist in front; but at the back the point reaches only half way to the middle of the back. Some of the very prettiest have quillings of *chiffon* round them; but they could be made in any thin material, with frillings of the same all round, a double frill or a high collar being used for the neck.

It is in the very newest styles of hair-dressing, I think, that one sees the Victorian revival the most fully exemplified. I am sure many who are not girls will be able to recall the days when the high comb was fashionable, and those who cannot, will remember a youthful picture of the Queen, when she was eighteen, in which she wears a high comb, and her hair plainly banded back, with side

combs, I think; but as I do not possess it, I cannot refer to it. This style is now frequently seen in the evening, and also another in which the hair is raised over a cushion at each side, drawn back into a bun-like knot, and finished with a large comb. The next thing I feel sure will be ringlets, or at least those odd-looking single curls, held in place by side combs, one on each side of the face. The Victorian bonnets, with wide strings, are to be seen in some of the very smart shops; and so are plenty of those old long netted silk mittens, which are to be revived in place of the long gloves of evening.

The *sacque* jacket, with its small ornamented yoke-piece, and its short straight back, has finally drifted here from Paris;



A NEW BLOUSE AND A BOLERO BODICE.

where it has been a much favoured shape during the winter. Here they are cut very short indeed, and come only to about an inch below the waist. When made in black satin, they are very pretty; the yoke being covered with black jet *passementerie*, finished by a bow, and from the yoke the coat itself falls in loose full pleats. Very high collars, with frills, or very full neck ruffs, are used on all the out-of-door garments; and I think that the ever-present, and ever-young cape has never been so pretty as it is this year. The prettiest are those in which either lace or *chiffon* is mounted over a colour. Those made of shot silk are also very pretty, and all have high collars, and a white lace trimming round the neck and down the front, the lace being always cream-colour, but never white. I hope you will have gathered from this that mantles will be made of the material of the dress, a very useful and sensible fashion. Capes, if for deep mourning, are made long, and very fully pleated at the back. They are edged with bands of crape, generally narrow ones, and the material chosen is a dull corded silk. One of the best amongst the introductions of this season are the extremely stylish and pretty waterproofs. In this the process called *cravenette*, which I mentioned some months ago, has helped us much; for we can have any material, tweed, serge, or smooth-faced cloth, made into dresses and mantles, looking quite like the ordinary thing; yet all the while it is waterproofed and quite a protection against heavy rain.

It is said that skirts are now to be made up without any linings, and indeed, if they are to be trimmed with any amount of flounces, they would be too heavy if lined. In Paris, I hear, taffeta is the silk employed, and *glaces* are no more used. Skirts are made as short as ever they were in the winter for every-day use and for travelling, while for more dressy toilettes both the sides and back of the skirt are longer, probably with an idea that they are more graceful. I only wish that in this matter we had followed Victorian fashions, for in that case we should have had skirts to our ankles—a very sensible length for walking and ordinary day-wear. Four yards seems to be the general width of gowns for all purposes. Sashes are worn again, and will probably increase in favour as the season progresses. They form a pretty feature in the dress. The long ends are often *ruched* with *chiffon*, and the bow at the back is frequently finished with an antique buckle or a brooch. The best way to manage the fastening of these sashes is to have them put on to the skirt, so as to fasten with it. The high folded band is still much worn, and as it seems to be thought becoming to all figures will probably remain in fashion. But it is doubtful whether its shape be really pretty on any other than a very slight waist.

One of the last Paris fashions is to line walking-gowns with plaid or tartan silks; in which case, a petticoat is worn underneath of the same silk, made with several frills or small flounces, each of them edged with black velvet. This style is one that will probably be used for thin grenadines or gauzes, made up over a colour. The petticoat of the same will, in that case, be edged with lace, either black or white. The immense popularity of the cycle, however, has rendered petticoats less worn under tailor-made skirts than they were, and knickerbockers very often replace them. In warmer weather these will be made of the material known as "*marshalette*," which is partly linen and partly silk, and may be procured either plain or watered. This has superseded black satin, as it wears better and is not so thick. The great object of most women in the present day, when so much exercise of all kinds is taken, is to secure extreme lightness in their skirts, so that there

may be no fatigue in carrying them. No one but a woman who walks much can understand the difficulty and drag of heavy or over-full petticoats and the subsequent strain to the back, and indeed, to the whole body.

My dress notes would not be complete if I did not mention here the Victorian Diamond Jubilee jewelry, which is being shown in so many parts of the kingdom, and in which our manufacturers have displayed so much clever invention. The simplest article I have seen was in Regent Street, which consisted of a threepenny piece, gilded, and mounted in gold, as a brooch or pendant. This furnishes a portrait of Her Majesty, and looks in excellent taste. In other shops are many and various designs—crowns, the rose, shamrock and thistle, all crowned; the Tudor rose crowned, the two dates, 1837–1897, the words "Diamond Jubilee," with a crown "V.R., 1837," "Victoria" alone, a large "V" with the date, and many others for which enumeration I have not space. It seems likely that these will be used very largely for the weddings to take place in May and June, as they would be most interesting memorials of a memorable year, and used as gifts for the bridesmaids, and others. Talking of weddings, I am reminded that at one of recent date, the bridesmaids carried long walking sticks, in imitation of those used in the reign of Louis XIV. of France. They were draped with coloured ribbons, and flowers will probably be used later on.

Our illustration gives a pretty girlish gown of *grenadine de soie*, or of one of the new season's silks, made with narrow velvet bands

and satin kiltings on each side of the front. The velvet outlines the bottom of the dress, and there is a wide wrinkled band at the waist of the same satin as the pleatings. Nothing can be prettier than the new silks this year, and they are also comparatively inexpensive, in fact the cheapness of silk grows every season more *remarkable*, and now that it has once more returned to fashion for daytime use, it will be a distinct saving to the pocket of most women and girls, for its wearing qualities are so much better than those of grenadine and muslin, both of which are in fashion also just now.

The charming illustration of the braided zouave, with its wing-like sleeves shows exactly the mantles worn at present; this could be made in any material, the original was of drab cloth with white and drab braiding on it. It could also be made of the same material as the gown, even in a thin one, provided it was lined with silk, as black over coloured silks are very popular, in that case, however, the trimmings must be altered, and ribbons, lace and *chiffon* would take its place.

The new blouse is made of white *chiffon*, with rows of black velvet ribbon. The sleeves are made with a single puff, and below it three rounds of velvet repeat the bodice trimming. The back is a plain one, slightly gathered, while the zouave fronts are separate from the bodice, and are also edged with the three rows of velvet, and one of the new fancy buckles is seen at the front of the waistband. The finish of the sleeves at the wrists is one of the dress novelties of the year, and in all our illustrations they are



BRAIDED ZOUAVE WITH CAPE SLEEVES.



GOWN OF GRENADINE WITH SATIN PLEATINGS AT THE SIDES.

carefully shown. The next figure in this group has very pretty pointed cuffs of black velvet as a finish, which have a lace ruffle inside them. Great softness is given to the sleeves by these falling cuffs, and they are an immense improvement on the straight lines of old days. The small bolero worn by this figure is of jewel-beaded *passenterie* and *chiffon*, and under it is a finely kilted bodice which has wing sleeves. The bonnet is one of the new straw models and has a waved front, under which is a *rouleau* of violet velvet. The flowers are pink roses, supplemented with violet velvet bows: the straw itself, in the original, was red, but this made it rather remarkable; it could be altered, of course, into either pale blue or violet. The vivid colour of the straw hats and bonnets is quite a feature of the present season, and no one seems to find it either vulgar or ugly.

Dresses cut in the princess style are, it is said, going to be in great vogue this season; but they should be worn with great discretion, for they require a very good figure and fit, and are by no means suitable to a very slim girl. For evening and full dress they appear to be very suitable and elegant; but not for day wear. Another novelty is the sunpleated skirts which have been adopted from Parisian models, and are made in gauzes, lace, and all thin materials. This pleating is performed by the same houses as the accordion pleating, and it will probably be most popular. The black pleating, made up over a maize or blue silk underskirt, is very pretty indeed. The newest shirt-blouses, as they are now called, are made of washing silks in light colours, and they are sold at fancy prices; but they can be very easily manufactured at home. They are made exactly after the manner of a man's shirt, with a collar and cuffs attached later on, and not in one with them.

MIRABEL.

THE ROMANCE OF A LAUNDRY GIRL.

By EGLANTON THORNE.

CHAPTER II.

A REMARKABLE VISITOR.

MIRABEL stood in the doorway and watched till she saw her mother turn the corner of the street. Then, as she noted how feebly her mother walked, each step evidently taken at the cost of pain, the girl ran down the street to meet her, drew her mother's arm within her own, and supported her gently till the house was reached.

"Thank you, my dear, thank you," murmured Mrs. Dean, as Mirabel helped her into the old easy chair which had seen so much service; "oh, dear me! the pain is dreadful. I thought I should never get home. Oh, what will become of us all? I feel to-night, Mirabel, as if I should never get to the laundry again."

"Oh, yes, you will, mother. You will be better in a day or two. You must take some rest. You can't go to-morrow, that's certain."

"No, nor yet on any other to-morrow," groaned Mrs. Dean; "I believe I am about done for."

"Oh, mother, don't say that. It's not like you to talk that way. You must go to the hospital, and see what the doctors there can do for you."

"Ay, I'll go to the hospital to-morrow, if I can get there. But I expect they will want me to go in, and what will become of you all if I am laid up there for weeks?"

"Oh, we'll manage somehow," said Mirabel bravely, though her heart sank at the prospect, "I will take your place at the laundry. I can't work as you do, of course, but I daresay the mistress won't mind letting me try till you are able to go back."

"Oh, she wouldn't mind. She has asked me more than once to let you go. It is I who mind. I cannot bear that you should go to the laundry. Some of the girls are coarse and low, and there's talk goes on which it is not fit you should hear. And the work is very hard."

"It will be no harder for me than it is for you," said Mirabel, "and I am young and strong. It's time I took my turn at it, for you look quite worn out."

"I am sure I feel it," sighed Mrs. Dean. "Well, we needn't settle anything to-night. I'll go to the hospital to-morrow, and hear what the doctors have to say."

Mirabel was stooping to unlace her mother's boots, and remove them from the swollen feet. Then she took away her mother's bonnet and shawl, fetched another chair as a support for her feet, and began to prepare the supper. As she did so she told her mother of the gentleman she had seen walking down the street.

"What did he want here, I wonder?" asked her mother sharply. "He did not have anything to say to you, I hope?"

"He asked me the name of the street," answered Mirabel, "and whether it was far to Addison Road."

"And knew all the while, I make no doubt," said her mother. "He just said it as an excuse, for the sake of speaking to you and staring at you. I know the ways of them. They are a bad lot, those fine gentlemen, Mirabel, and the less they have to say to you the better. Their attentions are insulting to an honest girl."

"I don't think that this one meant any harm, mother," said Mirabel, flushing, however, as she remembered the admiration she had seen in the stranger's eyes. "He spoke as civil as possible, and he looked good. I think he was a real gentleman."

"Real or not they're mostly bad, Mirabel. There is no one a girl like you has more cause to dread than a gentleman."

"Oh, mother! They cannot all be bad surely. You have always told me that my father was a gentleman, and he was not bad."

"He was not bad to me. No, indeed, I'll never say he was bad; but there was them as thought him so, and his people would have nothing to do with him after he married me. My mother let apartments, and he came to lodge with

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."

THERE is no dress question on which there has been more agitation and questioning than that of colour; its harmony and becomingness

to the wearer. The usual rule given is that there should be a correspondence of colouring between the eyes and the gown, and that,

generally speaking, no mistake could be made, so long as the hue of the eyes was in some way followed, if not exactly matched in the



THREE SUMMER DRESSES.

dress. A writer in a contemporary, however, contradicts this time-honoured idea, and says that a French woman, at present one of the belles of Paris, whose dress is the envy and admiration of her fellows, avers that nothing is a greater mistake, for a brown-eyed woman must avoid brown, and a blue-eyed one, blue; because an artificially-dyed colour placed in proximity to a natural colour, has the inevitable result of depreciating and deadening the latter. This is, I think, true in a measure, as anyone can find out for themselves by trying the experiment; but it might not be true if we used natural or vegetable dyes. This lady's theory is, that there is one colour or shade of colour, or one combination of the same which specially suits each individual woman, and this must be diligently sought for, and steadfastly adhered to when found. But, alas! she does not indicate how we are to find it, nor how to reconcile the differing opinions which may be given to us on the subject. One thing we can all of us do, *i.e.*, study the effect of different colours on other people's complexions, and we can soon form a certain standard by which to judge. It is much to be regretted that black has become so fashionable a hue, for it is rarely becoming, it emphasises irregularities and angularities in both young and old, and its very idea is depressing. I rejoice, just at present, in the popularity of the red serge tailor-made gowns, and hope that it may increase in favour, even in summer. The red looks pleasantly warm amongst green trees, and it is fairly becoming to everyone who has not red hair.

Much red is also worn in other materials, such as *crêpe de chine*, trimmed with black and white lace, cashmere with cream-coloured embroidered muslin bands; foulards and thin summer silks; all of these are popular in red—not a vivid hue, but an old-fashioned colour, which might be called Burgundy, though some people say it is blood-red. It is wonderful what a difference of opinion exists about the specially fashionable colour for this year. I have been assured it was green, grey, heliotrope, and red, all on good authority; but my own idea is, that we shall see much red worn in all materials.

Contrasts of colours still enthrall us, and our hats show it especially, though the newest blouses are also remarkable. I notice that a very pure and vivid orange is much used in velvet this season for hat bows and other minor decorations; and a combination of black and white is as much liked by everyone as ever.

There is no doubt that this is a season of gauzy and thin fabrics over silk linings, and

very pretty indeed the former look. The weaving is so dainty and fine. The black gauzes are made up over any and every colour and also over the brightest of tartans. What is known as the royal Stuart, a red tartan, and the Victoria, a white royal tartan being, of course, in vogue this Jubilee year. There seems, in fact, a great tendency towards plaids of all kinds, but principally fancy ones; and in cotton canvas and silk they are really beautiful in colour. Shepherds' plaids, with stripes of brighter hues across them, are much liked, and black and white with heliotrope forms a very pretty combination. In gauze and grenadines there is nothing prettier than cross-bars of all kinds; the thin parts being

so thin as to show the silk lining through with great clearness. Our illustration shows a flowered grenadine in heliotrope over a heliotrope foundation. It is trimmed with two narrow flounces and the bodice has also small frills, edged with a narrow Valenciennes lace. A jettied bolero jacket shows below the cape, and the upper portion of the skirt is plain, while the lower part is put on as a flounce. This round trimming below the waist is very much worn at present; even when the skirt is quite a plain one. I saw a dress of shepherds' plaid at the private view of the New Gallery the other day, which had four rows of black braid put on in this manner. The whole dress was also trimmed with the braid. The



GRENADINE OVER SILK.



A STRAIGHT-BACKED COAT.

bodice was a bolero, and the blouse under it of white lace and white muslin. The hat was one of the new white Panama straws, trimmed with black and white; and the whole effect was ladylike and elegant. Of course, this line round the hips is quite unsuitable for any figure but a very slight one.

The next dress, in the same illustration, shows one of the white and black, or white and coloured striped silks, made up in the new way with the ends of the stripes meeting in points, both in front and at the back, in the centre of the breadths. The bolero worn is open at the neck with a pointed collar faced with white *moiré*, and the under bodice was of muslin and Valenciennes lace. Another style of trimming on the top of the skirt is two or three lines of straight bands reaching downwards from the waist for about a foot. At each end a large fancy button is placed which matches some part of the dress in colour.

I hear that in Paris what we have called the rational costume, viz., knickerbockers and a jacket, are constantly seen in the streets, and attract no attention whatever. The knickerbockers are made very full indeed, so that they present the same outward effect as the divided skirt used to do; they show no division, and look like a short skirt which, banded below the knee, is yet long enough to reach a little below the middle of the calf of the leg. The jackets worn with them are of the Eton and bolero type, generally showing an edge of blouse round the waist line. The tight-fitting covert coat does not seem to be becoming with the knickerbockers. When I first saw the dress in Paris, I must confess I did not admire it; and what is least attractive in it, is its entire want of gracefulness. Whether we shall follow this identical Paris fashion in England, I do not know, nor have I quite fathomed the class of French people who adopt it. But I cannot imagine the really *bien élevée* French maiden being allowed such liberty in the style of her dress.

The straight-backed coat, made of silk or satin, *chiffon* and lace, which we illustrate, is

one of the newest of its kind, and to a slight figure is very becoming. In spite of all the threatening, the cape holds its place, and seems to be worn nearly as much as ever. *Chiffon* is all-pervading as a decoration for all out-of-door mantles, and is so delightfully pretty, it quite casts a glamour over us all. But, oh! how perishable it is; and how soon our finery looks wilted and faded.

Very wide satin ribbon sashes are a new revival. They are tied at the back, and are very handsome indeed. Some of them have the ends jetted, or else have a frilling of *chiffon*, which goes round the corners and up the sides to about a quarter of a yard. The use of black ribbon-velvet as a trimming is universal; and we hear of *barège* and *mousseline de laine* as dress materials. All these are ancient fashions revived, and date from her Majesty's accession. The lace scarf, which was one of the fashions of that date, is to be seen in the best West-End shops, and the early Victorian poke-bonnet is to be seen in plenty of windows. These two are to be the correct styles for bridesmaids' costumes, and I dare say they will look very pretty with white satin, or white muslin dresses.

The style of hair-dressing remains the same, except that it has climbed up higher; but most women and girls, I notice, wear it exactly where it suits them best; and, to my mind, when you have once found that out, there is no more becoming style of dressing the hair. Anything which gives a Greek outline to the head is always beautiful, and, when we once realise this, a visit to the British Museum, or a study of any Greek heads, will help us to a comprehension of Greek ideas of beauty, and we shall know how best to find out our own strong points. All hair is waved at the sides of the head, even though the knot may be smooth and satiny, and the front is as much, or as little, fluffed, as we choose; but nothing is in extremes.

I hear that the really fashionable colour for the hair is a copper hue with gleams of sunlight in it, a colour which can be produced by

a harmless dye. One thing is always a surprise to me, and that is the prevalence of lovely white tresses, which present a wonderful uniformity of colour (or want of colour would probably be more accurate). Of course art must be called in when the first grey begins, to bleach the whole mass and avoid a piebald appearance. There are so few iron-grey and grizzled locks to be seen, that this must certainly be the case. It is wonderful to see how youthful the face becomes crowned with the snows of winter, and some women, undoubtedly, never looked so well as when age instead of youth arrives.

The illustration of "Three Summer Dresses" shows, first, one of the sun-ray skirts. The peculiarity of these new skirts, and wherein they differ from the old accordion-pleated ones, is that they are cut perfectly round in a circle, thus acquiring the plain effect round the hips and waist, and giving the ray-like flow at the edge of the skirt. The next figure wears one of the pretty fawn-coloured Etons, braided with white braid and worn with a differently-coloured skirt, or one like itself if preferred. The front is of white lace and white lace frill at the neck. Yards and yards of lace seem to be used this year, and a dozen yards is needed to make an ordinary-sized frill for the neck.

According to the *Times*, a new and much more perfect machine has been invented for making lace which turns it out in such perfection that it cannot be distinguished from the real thing. The excellence, even now, of the machine-made laces has caused the decline of an ancient industry, and, of course, the case will be worse now, and the race of old ladies who never would wear anything but real lace must be extinct like the dodos.

The private views while excelling our usual shows in point of art, fell far below the usual run in point of dress. There were few smart people present who had taken any trouble with their clothes, and some only who had donned a new hat, on top of their winter's outfit, making that look more green and shabby than ever. It is the greeny look of all our black things in the spring, that makes them appear so played out in the sunshiny spring days. The absence of fashionable people from these occasions is always a disappointment for the dress reviewer, for she looks to see there a few notions of how the wind will blow later on. "There are too many occasions in London now," said a well-known authoress to me, "people don't dress for private views as they did."

One of the features of dress to-day consists in the long bands or scarves which hang down either from the neck, or the shoulders in some of the newest gowns. An example of these is seen in the collarette worn by the standing-up figure in the illustration of "Three Summer Dresses." They are used in many ways, and are novel and odd-looking. Embroidered muslin bands are frequently seen, as well as ribbon ends.

Nothing can exceed the beauty of the silks and satins, the latter may be said really to "stand alone," that great criterion of excellence which prevailed amongst our grandparents. In white and cream satins this feature is peculiarly remarkable, and this will be the material for the best bridal robes this season. The trains for them are very long indeed, and they are also so long in the front breadth that the feet are quite unseen. The skirts are not so much decorated as the bodices; these are generally made high-necked, and the long sleeves are of transparent *chiffon*. It is said that the most fashionable brides of the year have selected real lace veils instead of those of tulle. Very little jewellery is used by brides, only the gifts of very near relations, and only one of those, one brooch or one bracelet, and no rings at all at the actual ceremony. Brides who are very richly dowered in the way of jewellery usually wear the least of it on such occasions.

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."

NEVER, I think, was dress so pretty and becoming as it is this year. And although many of our fashion writers tell us that it was at no time more extravagant, still, at no time, either, have we had a better chance of dressing ourselves well and cheaply. Silks, for instance, were never so moderate in price as they are this year, and never were there such pretty varieties. A walk through any large shop will show hundreds of charming thin materials of cotton, woollen, and silk; all of them comparatively inexpensive. Thus it is possible to be well dressed, and at a moderate expense, if we be sufficiently clever to know our wants; and in this last sentence lies the key to the situation. For so many women do not know what to buy, nor how to replenish their wardrobes to the best advantage. And most of them buy too much and imagine their requirements are far greater than they are. In order to look well always, very few gowns are really needed. A coat, and skirt of serge, or summer cloth, a black satin gown with two bodices, an ordinary every-day gown of anything fresh and pretty, and a certain number of blouses, cotton, silk, and *chiffon*, for use at all and any seasons, with the coat and skirt or the black satin skirt. This is a rough outline of present day needs in dress, which every woman and girl can modify and change to please herself.

An example of a pretty gown is given in the "Dress of Thin Material." This is made of black grenadine, over a mauve, or heliotrope silk foundation, which has a flounce at the edge of the skirt, put on the side next the overskirt, as can be seen in our sketch. The overskirt of grenadine is plainly hemmed, with an inch and a half hem of the material itself; the bodice is trimmed with satin ribbon, and the sash is of the same, in heliotrope. The front is of *chiffon* and lace. The manner in which these skirts are made up shows at once the work of the second-class or the inexperienced dressmaker. If sewn in with the lining, and hemmed-up with it at the hem, we may declare the skirt her doing at once; the aspect of the whole is altered, and the style gone out of it. The flounce at the edge prevents the skirt from falling in, as it certainly would do without it, and a certain amount of stiffening. For though we are said not to stiffen our skirts any longer, I have not seen one without it this year. But it is no longer obtrusive, and only pretends to be useful in avoiding that very objectionable "flopping" of a skirt round our ankles. Most skirts are, I think, plain; many are trimmed below the waist, and a few have some kind of *ruche* or frill, round the edge. But I saw only one regularly flounced skirt in the park the other day. To tell the truth, most women have the conviction that flounces to the skirt make them look short, and there is no doubt that in this present jubilee season all women and girls aspire to be tall.

In "A Summer Mantle" is seen one of the very prettiest confections of the year. The bolero portion is of black satin, embroidered with jet.

The design of the embroidery is clearly indicated, the sleeves are of lace, and there is a high collar of jet and lace. Satin ribbon forms the chief trimming in addition. The front of

this mantle is seen in the next sketch, called the "Bolero mantle," which shows what an exceedingly pretty mantle this shape may be made, when treated with taste. There are



BOLERO MANTLE

AND

VICTORIAN GIPSY BONNET.

others to be seen which set quite loosely, and are not cut in to the figure, but this style is the prettiest.

During the cold winds of May, we have been only too glad of some slight covering, but the cloth mantles and small capes seem too heavy for the season.

The Victorian gipsy bonnet, or perhaps more truthfully hat, is extremely pretty for young faces; but, so far as I can see, it has not proved as popular as we were led to expect. Although graceful, there is a certain air of undress about it, which does not suit London. If we were all rich, and could have a number of head coverings it might be chosen as one of the many, perhaps. But the small hats, or the graceful toque, seem more suitable to the many occasions on which we need to look smart. All the hats I see have flowers under the brim at the back, what is called a *cache peigne*, but lately I have noticed that

the flowers have grown into a half wreath. In compliment to the Queen, roses seem to be the popular flower this summer; and certainly they are beautiful enough to make every one want to wear them; I do not know whether the suggestion for the adoption of a Rose Day will become fact, but if so, it would be a very good idea. June 22nd, the day of Her Majesty's Jubilee, would thus become Rose Day, and would serve to remind us of our Gracious Queen for ever. If we are all of us to wear roses on the Jubilee Day, what a quantity will be required. It is fortunate that the imitations are so excellent.

There are so many opinions about the fashionable colour of the year, that it is really difficult to pronounce upon it; but green is certainly in high favour for coats and skirts; blue and green for some of the summer dresses; and the union of black and white appears to be a very general favourite. As we watch the crowds of well-dressed women at any resort of society, we are struck with the fact that all styles and fashions seem worn. Nothing appears to be obsolete, that has been worn for the last two seasons. So those who

have to be content with old gowns, can take heart of grace, and be happy in them. The greens worn are of all shades, from the freshest lettuce hue, to a very dark myrtle. I am told that the fashionable preference for green arises from the fact of its going with every other colour, so that our vestments need not "swear at each other," as the French phrase has it.

One of the popular colours is certainly grey, especially a dove-grey, which seems to take the lead. Last season it was much trimmed with white satin, but now I notice that ruchings of *chiffon* of the same colour are used. Next to this in popularity come violet, yellow, and the brightest shade of bottle-green. Of all these I find yellow the most becoming. Fawn is another popular colour, for canvas gowns especially, when it is made up over blue and green, and more rarely over dark-red.

In the way of thin materials, I must mention the lovely flowered Organdy muslins, which are going to be worn during the Jubilee festivities. It is a long time since Organdies were in fashion, and one reason why they will probably fail will be the underskirts, which are required to be worn under them, and the expense that their washing would entail. If they were mounted on silk it would be different. The present lace-trimmed skirts would last but a short time in the hands of the British laundress, and no woman who had to consider money-matters would expend a fraction on Organdy muslin. There are so many other and far more serviceable materials from which to select.

The fancy for red and even scarlet hats has not passed away. Masses of *tulle* of several shades of red seems the most fashionable style of trimming, and we have re-introduced the scarlet geranium as a decoration for them. This flower has been so long out of fashion that many of us cannot remember when it was worn, but it was some time in the fifties or sixties. Some hats are entirely pink, and many have no relief whatsoever of either feather or flower of any other colour. The red most seen is really a poppy-red, a very handsome and not too glaring a colour. *Chiffon* is more popular than silk as a trimming, and the three plumes, after the style of a Prince of Wales's feathers, are raised higher than ever. Very high decorations of *chiffon* are wired to stand up like feathers on either side of the hat, and wonderful arrays of red tulips and red hollyhocks are anything but pretty, when used to beautify our hats. The pansy is one of the new flowers, and it has quite taken the place of the more modest violet, which we wore in the early spring. Sweet peas and carnations are also in favour, the latter very much so.

The much be-trimmed parasol is more seen in gala dress than elsewhere; for all ordinary purposes the *en-tout-cas* still holds its own, and strange to say, the flounces of lace and *chiffon*, which form its decoration, are put on in the inside only. I have seen so many red parasols in the Park, that I am inclined to put that down as the prevailing colour, and it certainly looks

very picturesque amongst the green trees. Many very smart people have a parasol to match the dress in colour, and even in material, when that is of grenadine, or gauze. For accordion-pleated *chiffon* there is quite a rage.

Foulards are so pretty this year, that I daresay most people will have one, as they are so much more useful than washing dresses; most of them are made with narrow ruffles



DRESS OF THIN MATERIAL.



A SUMMER MANTLE.

at the edge of the skirt, while the bodices are very much trimmed with accordion-pleated white *chiffon*, also Bolero jackets, capes, ruffs, and yokes of all shapes are made of this *chiffon*. White satin ribbon sashes are used whenever the pattern is white, and the ends are generally decorated with *chiffon* *ruches*, or a wide flounce of accordion-pleated *chiffon* across the end.

So far as gloves are concerned, grey ones are more worn than white, but the black stitchings are as wide and heavy as ever. Most of the good shops have brought out gloves at a moderate price, as they soil so soon, good ones are never worn. I am sorry to see that these gloves are mostly of Austrian manufacture, and one wonders how it is that everything must be "made in Germany." Why cannot cheap kid gloves be manufactured in England?

The last thing that I hear is, that white cloth jackets are to be the most stylish wear, lined with white satin. They are loose-fronted, but tight-fitting at the back, and will probably be used with white chip hats and white ostrich feathers, with trimmings of white satin or *chiffon*.

VARIETIES.

WISE DECISION.—Decision of character will often give to an inferior mind command over a superior.

WHEN WITH OTHERS.—Assert your own freedom if you will, but assert it modestly and quietly, respecting others as you wish to be respected yourself.

DUTY.—The path of duty lies in what is near and we seek for it in what is remote. The work of duty lies in what is easy and we seek for it in what is difficult.

TWO SORTS OF CONTENT.—There are two sorts of content; one is connected with exertion, the other with habits of indolence; the first is a virtue, the other is a vice.

GARDENING FOR PROFIT;

OR,

AUNT AMY'S LETTERS TO HER NIECE IN THE COUNTRY.

Letter III.

Chelsea. London, S.W.

MY DEAREST MARJORIE,—I am so pleased to hear that you are getting on well with the preparation of the strawberry beds, that is, as quickly as it is possible to do so with the unusual amount of rainy weather we are having just now; it is difficult to get on the land at all when it is so soaked with rain.

Speaking of wet reminds me of an old but excellent method for making boots thoroughly waterproof, a very necessary precaution for all gardeners, amateur or otherwise. They should be rubbed well, both soles and uppers, and especially between the welts, with castor oil. You may do them once or twice over, and then leave them to dry a day or two before wearing. They will keep quite soft and pliant, no matter how wet they get, and after a short time will polish beautifully, and will moreover wear better and last longer for this process.

I have ordered the strawberry plants, three hundred and fifty of them, and the grower advises that their planting should be done at the end of February, as the ground will be too

cold for them after this heavy rain, and also it is not improbable that a spell of frost will follow. For my own part I would rather have had them planted now, and risk their becoming acclimatised before severe frost, protecting them with a layer of bracken; but I suppose we must follow their advice.

You are fortunate in being able to obtain as much manure as is wanted merely for the trifling expense of cartage. It is often so in country districts. When farmers are not requiring it for their fields they are glad to be rid of its accumulation. So while you are having some in for the strawberries, take the opportunity of getting a half load dropped upon another vacant plot, which you can spare for a time for the preparation of a mushroom bed, and also a load of fresh loam from some disused pasture. Let them stand in two separate heaps, and get a boy to turn over the manure heap every two days for a week to allow some of the moisture and rankness to escape, for if the manure was used quite fresh it would become fiery hot and heat itself so dry that the spawn would not run in it except round the edges. The chief difficulty with inex-

perienced mushroom growers is in the proper preparation of the manure. It is either used so hot as to destroy the spawn, or else it has been overheated that the nature and strength are taken out of it, so that it will not generate sufficient warmth to propagate the spawn and enable the mushrooms to grow. When the first rankness has passed off, which will quickly be the case in cold weather, the two heaps must be well mixed together, adding double the quantity of loam to that of manure. The soil will steady the temperature and prolong its heating powers, as well as absorbing all amoniacal gases.

The bed must be built up at once. It could be made on the same plot of ground, but perhaps as this is your first attempt at mushroom-growing, it would be advisable to use some old boxes for the beds, placing them in a shed, or under the protection of a wall. Some broad shelves in the tool-house would make a suitable place for your winter crop, but wherever it is, put down a portion of the mixed mould into the boxes and press down very firmly to make it hard, then another layer of mould, also pressing it down, and so

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."

THE preference for black and white is very much shown this year. It is one that we cannot wonder at, however, as this combination seems always new, as well as ladylike and dainty. Each year our modistes find some new ways of mingling the two, and none of these has been so distinguished as the present season, when we have the accordion-pleated thin silks to deal with. The Princess of Wales seems to have a specially pronounced fancy for black and white; and at the great

bazaar at the Imperial Institute, in aid of the Deptford poor, which was got up by the Duchess of Albany, and opened by her, she wore a very simple and beautiful dress, which was partly, at least, in these two colours. The frock was a very simply-made black and white striped silk, with a full, pointed bodice, and sash of black satin ribbon; and the small toque was made entirely of heliotropes and a deeper shade of tulle; while round the neck was a ruffle of silk muslin to match the tulle

in hue. The dresses were all very pretty. One which I admired was of black *barège* with a blue silk sash and a black hat, with blue in it to match.

Whatever may have been the nature of the prophecies about the blouse and its future, we know now that it never was so fashionable, nor so much worn as it is to-day. And never was it so pretty, so dainty, and in such good taste. Muslin is much used for them, but for those who desire a really useful blouse, one in



A SUMMER TAILOR-MADE GOWN.

Tussore silk is really unrivalled. This material is wonderful in its wear, and washes (as the saying goes) "like a rag." The prettiest are made with machine stitching of various colours, red, blue or pink, and finished with small silk buttons of the same, and a tie as well. The other materials in use are tennis-flannel, foulards, and washing silks, and I notice that the useful black satin blouse is much worn again. As I have already mentioned, both Tussore and washing silks, and praised the good washing qualities of the former, it is perhaps well to say that when washing them, if done at home, the process should be accomplished quickly in tepid water, and with curd soap, but no soda. Rub as little as possible, and make the lather before you begin to put in your silks to wash them. When you wish to wring them out, place in a clean towel and twist gently, yet firmly. Dry with as much rapidity as possible, but do not put them before the fire. Iron while damp but not wet, placing the silk on the clean ironing flannel, and laying a linen cloth over it so that the iron may not touch the silk. Really hot irons must not be used, or they will spoil the texture.

The idea of having a separate lining to wear under blouses of thin material is an excellent one, and makes the loose blouse look far more tidy and trim: white being without a lining it washes far better. These lining bodices can be made of sateen or of some cheap coloured satin if you wish to be more swell and more extravagant. Grass lawns, *crêpe* cottons, muslins, fancy and sprigged; accordion-pleated gauzes, *mousselines de soie* and Russian nets are all made up without linings and worn over a fitted bodice as I have described.

This season has been so far remarkable

for a wonderful display of jewels at the Court functions, the State concert and the State ball being very brilliant indeed. The great ladies of the nobility evidently desired to shed additional glory on the Diamond year; while on the other hand less and less jewellery is used by day, but what little is worn is of the costliest description; and comprises the brooch for the watch, which seems used by everyone, a small lace pin or pins, for the neck, and several small bangles for each wrist with many dangling charms thereto. Long chains are still worn; but rather less than they were. At the waist silver clasps are used, and the *chatelaine* is frequently seen, but does not appear to be much worn by young

people. Rhinestone and paste buckles, of very large size, are seen at the back of the waist, when the long sash is used; and very handsome they look, though they are rather too large for a moderate person's taste.

White gloves have been rather superseded by grey ones of the faintest hue, which are still stitched with black; while Parisian gloves have black buttons not white ones. It is fortunate that these gloves, if of fairly good quality, can be cleaned several times, otherwise they would be very extravagant wear. The newest veils have very much finer spots than those we wore last winter, and they are more expensive. Veils of plain white tulle are a good deal used, and those of washing white lace are nearly as much seen in the morning as they used to be a year ago. They are considered excellent for the cyclist, as they save the face so much from burning and dust.

One of our illustrations is devoted to the representation of a Court Dress, which was worn by one of our own girls at the Drawing-room of May 11th, which, we thought, would be looked at with interest. The bodice and train were of corn-coloured brocaded satin; the petticoat of lilac shot silk, with which the train was lined. The flowers worn were lilacs and their leaves, and the bouquet was of the same flowers. White feathers and a veil completed the dress. The dress worn by her mother was one of the most beautiful Court dresses we ever saw. The train and bodice were of black velvet, the petticoat and lining to it being of a very pale shade of grey brocade. The dress and train were covered with point lace, arranged in fans, and the most beautiful roses, shaded from pink to rosy red, were beautifully arranged on the ends of the train, and the front of the bodice and petticoat. There is no doubt about this being a year of roses. They are the most worn of any of the floral kingdom, and as for decoration they are seen on every dinner-table in town. Let us hope we shall all have enough for the Jubilee, as we are supposed to wear them specially on that day.

The "*Ecrû*, and White Canvas Gown," which forms the subject of one of our illustrations, is an accurate copy of a stylish frock, and gives the last word of our fashionable modistes on such things. The lining was of pink silk, the sleeves of the same, while



A COURT DRESS OF 1897.

the front of the bodice was of *mousseline de soie* and lace. The sash and bows were of pink silk. But if this be thought too much dress, it would be easy to select black ribbon-velvet instead, which would also look very well. With the view of making it cheaper, sateen might be used for a lining instead of silk. Now that figure-patterned and plaid silks are all of them used for lining gowns, many of us may probably have old silk dresses which we may make useful for this purpose; and if not of the right colour, there seems no end to the wonders that can be performed by a good dyer.

I fancy I have already spoken of what is known as the "moujik" jacket or blouse, a pretty little confection which takes the place of a mantle. It has an open front, and is a kind of jacket with a basque to it, above which is worn a belt. It can be made in satin, *moiré*, tartan, or fancy silks, or even velvet when the days grow more autumnal. The waistband is generally of satin, and there is a neck ruffle and bow with long ends.

The fancy ruffs, collars, collarettes, and yoked capes are quite numberless. The last-named, or indeed nearly all of them, can be arranged at home by clever fingers. The yokes are mounted on a foundation in white net, or muslin, and an ordinary collar band is sewn to them, which fastens behind. Then, having chosen the kind of lace, ribbon, or silken gauze, which is prepared for the trimmings, they can be very speedily arranged and sewn on. There are also very pretty models in many of the papers to select from. White lace is used at the wrists and neck, and is often put on round the latter in *coquilles* or shell shapes. The various kinds of ruffles for the neck are wonderful, and we have all welcomed the return of the feather boas to fashion, though they are much shorn of their grandeur. The feathers of which they are composed are the fine filaments of the ostrich plumes only, the length has been much curtailed, and they only reach the waist. The most fashionable colour is the brown-grey which is the natural hue of the plumage, though I see many of black, tipped with white. They are very useful additions to the toilette, and seem more sensible and less wintry-looking than the fur collars that have been used for every summer, since they came in.

Our illustration of the summer tailor-made gown shows the open-fronted coat so much worn, and the new method of cutting the collar in tooth-like shapes, which when the jacket is buttoned up to the neck, stand out about it, and often have a quilling or ruche of lace added to the inside. The other figure wears a French Eton jacket, or Bolero, which is cut open at the neck, and has a trimming round the space, a rather cool method of making this garment for the summer season. The long stole-ends of ribbon, with tiny rosettes at each, are quite features of this year's dress. They are more generally made at present in lace or lace ribbon and *passementerie*, and frequently form part of a ruffled collar, and so can be used

with many bodices. They are often much longer. Indeed, I have seen them reach quite to the hem of the skirt. These, and the sashes so much worn, are often flounced with *chiffon* or gauze, in black or white, or finished with ends of lace, made to shape, one for each end. Folds of muslin are often used as neck-bands or sashes, and the ends are as long as those I have already described, and hang down as sashes. In this case they have insertion, and ends of Valenciennes lace.



ECRU AND WHITE CANVAS GOWN WITH PINK.

Small toques grow in favour day by day, and they are, many of them, composed solely of flowers. One of these is illustrated in the sketch of the tailor-made gown, and will be easily copied. The hat worn by the other figure represents one of those so much in favour in Paris at present, made of drawn muslin, silk gauze, or tulle, a pretty, old fashion revived. I cannot say that I admire the other old fashions which the jubilee year has revived, i.e. the bonnet, or the gipsy hat of 1837. They seem quite out of tone with our present surroundings, and they require

austerity of outline, not the fluffy and slightly incoherent decoration of to-day. The sewing-machine has rendered so much of this possible, by rendering work cheaper, that it has completely altered the conditions of dress. So many women are dependent on its use now for their support, that any change in the direction of simplicity would take the bread out of thousands of mouths. We have only to glance at the early Victorian dress, to see the immense change that has been brought about by one fertile invention.

HOUSEHOLD HINTS.

IN small coal cellars where only a ton of coal can be stored, which has to be burnt in both kitchen and sitting-rooms, it is well to buy half a ton of coal that lights easily like Silkestone or Derby Brights, and half a ton of hard kitchen coal, and get the coalmen to discharge the sacks alternately into the cellar.

NEVER cut a corn on the foot with a knife or sharp scissors. It does not eradicate them, and is very dangerous. Lives have been lost in

this way. They should be soaked in hot water and picked off with the finger nail. When they are very bad it is best to go to a chiropodist and have them properly extracted and they do not grow again for some weeks, if at all.

CUT ferns last much longer if before being used they are laid in a basin of water which completely covers them for an hour or two, and it is a good plan to take them out of the vases at night and lay them in water

till the morning. If the fronds are matured they will last much longer for the care bestowed upon them.

CUPBOARDS and wardrobes containing clothes should be occasionally set wide open for sunshine and air to get at the clothes. Men's coats and waistcoats and ladies' dress bodices should be occasionally turned inside out and left in the sunshine or a draught of air to purify them.

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."

IF I were asked to describe the most popular apparel of the present moment, I should find a certain difficulty in answering the question.

There is no doubt that the skirt and jacket is quite as popular as ever in one of its many forms, and for travelling and sight-seeing what

could be more perfect? It was quite comical to see, during the jubilee, how all the nicest-looking women and girls with one accord



GOWN OF FANCY SILK.

selected this form of dress in preference to any other, as being most suitable to a crowd. The touch of smartness was lent by the blouse, which was sometimes extremely pretty. Pink-and-blue silks, plaid, and flowered, were all used, but the most fashionable seemed to be the blouse of muslin. This was the most popular with those who were going to the various covered stands, rooms, windows, and the many clubs, where everything had to be of the smartest; and it was worn with various kinds of skirts, *moiré* being the most frequently seen, I thought. There were some lovely muslin gowns, both in white, and in colours, worn over colours. These were all of them trimmed with lace. The fashionable idea is to use yellow laces with white or pink muslins. In fact, we see white, cream-colour, buff, and string-colour, and yellow, all used together on the same dress, a most peculiar fancy, and one quite new this season. *Écru* muslins are very pretty this season, and as to the foulards, they are quite delightful, both in colouring and design.

The liking for greys of every tone seems to be likely to survive the summer, and extend into the autumn and winter. The chief favourite appears to be dove-colour, or quaker-grey. But it seems very needful to select our tone of grey, for some of them are only suitable to the very young, while others look best with a grey head. There is a soft, bluish grey, which seems to suit every one, and with which pink can be mingled with excellent effect. Next to grey, I think pink is the favourite colour for hats and bonnets, as well as dresses, and the third favourite is blue, of that rather cold cornflower shade, that seems rather unbecoming to most people.

An example of a grey cloth gown with one of the new Eton jackets with *révers*, is given amongst our illustrations. The front is of white satin, with chiffon over it, and narrow black velvet. Braiding will be much used for these gowns this autumn, and two or even three different widths of braid will be employed; or, perhaps, graduated rows of braid in widths varying from wide to narrow.

Two new materials have made their appearance this season. One is called *serge piqué*, and the other is a shot silky fabric called *moiré mousseline*. Both of these are distinct improvements, and are, I think, come to stay.

The drab and fawn cloth capes seem likely to be still worn, and there was a novel jacket made of fawn cloth, braided with the same, which, though said to be for bicycling, seems likely to have a wider scope in the autumn. The front was Eton-like, with a waistcoat under it, braided in horizontal lines, and the back was plain, but cut with a basque, which extended to the sides underneath the arms. Round the waist was a band, which went underneath at the sides, and did not show in the front at all.

We give an illustration of two of these cloth capes with braiding, which is now generally put in rows between half-a-dozen rows of cording. The white and drab jackets will be very popular this autumn, and will be cut a little shorter, with, perhaps, velvet collars, and *révers* of a darker shade than the cloth of the jacket.

The use of fancy silks of all kinds

has been much noticed during the last year, and this year they were more tempting when seen in the shops than ever. They make a very useful gown, and are smart, without being expensive. Shepherds' plaid seems to be a favourite amongst them, as well as grey, and a very dark blue. The one shown in our picture is a dark blue, shot with dull gold-colour, and it is simply made, so as to be a very useful little frock. Horizontal tucks, which are thin laced-edged, are very much seen. They are arranged in groups of threes and fours, and there is quite a space between the groups. The tucks are not narrow, the last I saw were about an inch wide, and were edged with cream-coloured lace.

Black and white headgear seems to be likely to remain in favour, and there are various ways of using white wings, and black wings, that make the hats look extremely stylish and *chic*. Poppies of pink, with black middles, and of mauve, with the same, are very much used in juxtaposition; and blue poppies with wonderful greenish-blue leaves are worn, to trim blue hats, mixed with blue chiffon or tulle.

Sashes have gained in favour within the last month or so. Some of the prettiest are

of white, pale pink, and very pale blue, with *chiné* designs widely scattered over them. These are about six inches wide, and have a large knot at the waist, at the back, and not a bow.

The newest veils have very small spots thickly scattered over the net, the latter being in large meshes. Very pale pink tulle veils are being worn with pink and red hats; and I have also seen mauve and blue tulle used for the same purpose. Veils of washing-net have had a revival, and are now more used with sailor hats than anything else.

Amongst the fashion items coming from America, I notice that it is announced that ladies in New York have dismissed their long stockings and begun to wear socks like the male portion of the community. No reason is given for this change except that it is more comfortable. I can only reconcile this idea, according to my mental capacity, by remembering that the woven combinations for women and girls in the United States are made very long in the leg. This is in accordance with their ideas of sanitary dress. So, perhaps, in the very hot weather, the long stockings and the combinations too, would be too warm. I cannot imagine anything more



GREY CLOTH GOWN.



WHITE MUSLIN BLOUSE.

uncomfortable than the loose socks and heel-less slipper of the Turkish women. A well and closely-fitting stocking seems an absolute necessity for comfort, and I am more sure every day that we only can secure perfect comfort with "our poor feet" by taking pains to purchase only stockings that fit us well; not too tightly, for they wear out, but tight enough to feel that we are wearing a stocking. Stockings are marked at the top, according to size, and, by holding the tops up

between you and the light, you will speedily find the tiny sign in the weaving, which looks like a star or a little hole. One of these indicates a "small woman's" size; two is called "slender," or a medium, and three would be a large size. The position of these marks differ somewhat in the arrangement; but you can always inquire of the shopman selling them to you, and when once you have found your true size be sure to stick to it.

The subject of stockings reminds me to tell you that there is a great deterioration these last two or three years in the value of black thread stockings, while black cotton ones have increased in goodness, and are now quite perfect, so far as washing is concerned. They are made in England, while the black thread hail from Germany, I believe. In purchasing them, even at a really good shop, I would advise you to examine the seams carefully, for you will find that they are oversewn in some manner which causes quite a ridge to stand up; then, if you examine an English-made one, you will see the difference, and notice that the seams are flat and carefully joined. These German stockings run into holes at once; and, if they be open-worked by the second wearing, you will find holes in the lattices of the front. I think we should always ask for English-made goods, and never take any others.

And now I find I have a note on the question of pockets, which may be of use to some people who require indiarubbers, and who fear taking cold if caught in a shower of rain with thin shoes on. The last year or so a new idea in pockets has been to have one placed about two feet or so above the hem of the dress, in the right-hand seam of the front breadth. Here the rubbers can be carried without trouble as well as other things. I even saw a lady taking her purse from this pocket one day in an omnibus. But this I should not think so safe, nor so comfortable, as to have two pockets in each of the front breadths at the top, and in the left side the purse will be safe. These pockets can be hidden by lapels or a jet trimming. I am sure it is quite a wonder how we women do without pockets; we have so few to hold our manifold things.

The tan boots and shoes of this season have been extremely dark in colour, a positive brown in shade, not at all like the originals. With them are worn, of course, stockings of the same colour. A very pretty new style of shoe is called "Cromwell." They have a high-rounded flap and a buckle, but are neatly tied behind the flap by a lace or ribbon. This is a very great improvement, as they keep much more tidy-looking. One of the drawbacks to this kind of shoe, has been that it so soon grew loose and ugly below the ankles. The green Morocco shoes have taken in a very modified degree, but many white shoes are worn, as a white gown always entails white shoes, and white stockings with them. But nobody is favourably impressed by the white stockings, and one realises that their day is quite over.

In Paris the large apron has come into fashion, either for morning or afternoon wear. They are very ornate, and are of alternate rows of lace insertion, and ribbon of flowered silks, or flowered muslins, with flounces, and lace-edged frills. Apron effects are also to be much used this autumn on the fronts of dresses, which will be frilled and flounced in this style. The attempt to bring in flounced dresses does not seem to have proved a great success, even the three deep ones being much objected to by most people as cutting the figure into a series of unbecoming horizontal lines.

The liking for violet and heliotrope has extended to the underclothing, and the newest corsets are now of violet, yards of silk and satin being used for the most expensive ones, and sateen and *coutil* for the cheaper kinds. I hear that more white stays have been sold this year than usual, and that people are revolting against the constant use of black ones. So long as the white ones are kept clean, they are very nice, and they can be washed and cleaned, and reboned, and if the stays purchased be of a good quality, they will wear well, and clean several times.

TO-DAY'S APPAREL.

By "THE LADY DRESSMAKER."

THE first thing in a chronicle of dress is, I think, to put down the changes which have taken place, be they small or great, and there are one or two of the first-named which must be noticed. The first is, that the amount of hair worn appears to be distinctly larger than it was, and this is not alone owing to the way in which it is dressed, but to the fact that it is raised higher on the head, and few people admire the

unfilled vacancy which extends from the nape of the neck nearly to the top of the head. When the hair is twisted up at the back, the greatest pains must be taken to leave it so loose, that the hair all round looks full, soft, and unpulled. It requires a little care and experience to do this, and some people find it easier to tie the hair before twisting it. The hairpins to hold up the twist must be long and

firm; and if additional hair be put in, it should be added the very last thing. The hair is less injured by curl papers, than by hot irons, and many old-fashioned people used to use silk for curl papers instead of paper, but so long as the hair is not twisted tightly up to the head it does not appear to injure the hair. I find that those who have taken care of their locks do not suffer from loss of hair, and the use of



AUTUMN COSTUMES.

some good hair restorer and tonic is always to be advised, such as a simple decoction of rosemary. I am saying this as I hear so many complaints of loss and thinness of hair just now, and the general idea seems to be that the use of hot irons is the cause. I think that it probably has something to do with it, but the lack of care has more than anything else; and also the lack of some kind of tonic and stimulating wash. Over-fatigue, vexation and shock, my doctor says, are the main causes of the loss of hair. So it is evident that our mental state must be kept clear and free from overstrain, and strengthened as well, and we must have a foundation of love, and tenderness for others, and also much of both these desirable qualities to take care of the wonderful bodies that God has bestowed on us.

My next note on the changes of fashion is now specially on the subject of underclothing. It will come as a surprise to many of my readers to hear that the old-fashioned linen chemise of our grandmothers has returned to us, and has been accepted with much approval by the highest classes of all. To my surprise I found them for sale this year at the best shops in the West End; the prices ranging from fifteen shillings to a pound. Those I have seen appeared to be made in France, as they had the fitted and embroidered yokes we are accustomed to associate with the underlinen made in the convents of France and Belgium. In the rational dress system, the wearing of the combination of wool was the corner stone, and by the general consensus of opinion the chemise as an under-garment was doomed. It was insanitary, unhealthy, indeed completely out of date as a female covering. Alas for these dogmatic assertions the chemise has put in an appearance this summer, and seems to be one of the coming things. Of course the heat of the weather has had much to do with its arrival, and also because we all feel woollen and flannel to be impossible for wear when the thermometer gets up above 70 degrees. So perhaps we shall take to linen again, at least for the summer, and in this connection it should be remembered that Mr. Milton (the senior surgeon to the St. John's hospital for diseases of the skin) in a little volume written some years ago, gave in his adhesion to "clean Irish linen," for summer, at least; and warned his readers against "assimilating the frame to the condition of a hot-house plant," by the use of heavy flannel and woollen underclothing. In too great quantity, especially in hot weather, Mr. Milton thought it was "a dangerous delusion."

White piqué and muslin were, both of them, obsolete materials until the last year, but have both returned to us all the more popular for their long absence. French merino and cashmere are two other materials which had disappeared from the shops, but which we shall very likely wear to a great degree during the autumn and winter. The taste for smoother materials seems to have grown apace, and except for really hard wear we shall see a return to them in the immediate future.

So far as millinery is concerned, the hat or bonnet must match with the bodice, be it blouse or a bodice like the dress. The only difference in this respect which I see made, is when the hat is a black or white one; when it may be all white, or all black if preferred, or it may be relieved by a colour. So many white or cream-coloured hats are now worn with grey feathers of a pale shade in them, the cream-colour looking well with grey. The use of several shades of cream and even yellow laces with white, has been one of the features of this season's trimmings, both for dress and millinery, and I hear that white will be as popular this winter as it was in the summer, as

a trimming and relief to dresses and hats. It is a great boon to the girl of one hat to arrange it in such a manner as that it can be worn with any dress; and this is, probably, the cause of black and white being so popular. Black and white striped ribbons are again in favour for millinery, with white for black hats.

The pouched fronts are not becoming to

any but rather slight figures; however, we see that they are adopted by people of quite the opposite make, in which case they may be fashionable, but are not at all becoming. Another very favourite bodice is that which crosses over and fastens at the side, the left side being the usual one. These are most becoming and dressy-looking, especially when the edges are turned back and finished with a



CASHMERE GOWN.



SHEPHERD'S PLAID GOWN WITH WHITE CLOTH BANDS.

colour. For instance, a pale grey cashmere, with pink silk to relieve it, looks very pretty made up in this way. Or still better, the fashionable mixture of pale grey with white. The collar, yoke and pointed band, would also be a pretty style, and in this case, the yoke would only be in front. The side-fastened bodices will, I think, continue with us all the winter, as they are so generally becoming and pretty. The rucked sleeves have been much worn with them, but I notice that the newest sleeves are trimmed with bands of some sort, from the shoulder to the wrist. The puff at the top is very small, and falls over the top band. Epaulettes are seen on nearly every gown; but I fancy that we shall not wear them so much when we have to adopt some extra protection against the cold. Just now the tighter the sleeves are the better, even if rucked, so perhaps this winter we may return to jackets with sleeves.

There are several questions which I am asked, and amongst others whether there be any stiffening worn in the skirts of dresses, now that they are reduced to a width of four yards round the edge? The stiffening is used as it always was, of about ten inches deep, in the skirt. It is cut out to the shape of the skirt, and serves, now that the skirts are narrower, to keep the edges out from the heels, and make them more comfortable in the wearing. Fibre chamois and horse-hair are the two stiffenings employed. The first is rather the cheapest. It is very wide indeed, and thus

is easy to fit into the skirt; and, so far as my own experience goes, it appears to wear extremely well.

I have illustrated one of the shepherds' plaid dresses, as they are so much worn; and the prettiest of them are trimmed, in the fashion indicated, with either white braid or bands of cloth, or silk sewn on flatly; this last being one of the styles of the year. "The Cashmere Gown," with its deep frilled cape, is quite a new model, and would make a very pretty house dress for the winter. The jewelled and white leather belts are as much worn as ever this autumn, and the latter will, I think, be used all the winter likewise. It is emphatically a girl's belt, as it ought to have a very slight waist to clasp. On any other it looks extremely out of place.

A single row of pearls is the fashionable neck ornament, and is seen on all occasions when dress is worn either in the afternoon or evening. The pearls are not large, and, of course, are rarely real, though everyone pretends they are! Long gold chains are also seen, but I think everyone finds them rather a tiresome ornament, for they get into the way of everything; and, most probably, catch and are broken. Chatelaines are also more and more used; and I notice that many women wear the useful key-chains, which are fastened to the waist-band, over the pocket; and the keys are then slipped into the pocket, and are both out of the way and yet near at hand.

The illustration of autumn costumes shows a great admixture of velvet in the dresses. The one represented in the centre was of a green fancy material, trimmed with bands; and a Victorian cape with white lace, a narrow fur edging, and green velvet. Green velvet ribbon ornaments the skirt, and the hat is of black fancy straw, trimmed with green feathers. The short Eton, or Bolero, will be used this autumn; but I believe that we shall mostly wear bodices like our dresses. Nothing, however, will dislodge the useful and economical blouse from our wardrobes, and I hear of Parisian models already prepared of velvet and fur, which show the perfection of style and prettiness.

Judging from the pictures in our fashion periodicals, the rage for trimmed skirts is now at its height. But in reality, thin materials are the only ones trimmed, and it remains to be seen whether we shall go beyond flat bands, as a decoration for our heavier winter gowns.

VARIETIES.

MISTRESS AND MAID.—When mistress and maid disagree, it is not always, we know, the maid's fault. "If mistresses," says a leading tradesman in the West End of London, "were obliged to produce characters to servants, as servants have to produce them to mistresses, many of the ladies would have to do their own work, for no amount of money would get them a servant."

A TERRIBLE LAWYER.

There is a story told in Edinburgh of a Writer to the Signet so formidable to his clients, that one poor gentleman who employed him used to escape into a shop, or some other harbour of refuge, whenever he espied him in the street.

"Why do you run away from Mr. —?" asked a friend.

"To save my pocket," was the answer. "I never can shake hands with him, but I find it duly charged in the bill as an interview on business."

DOES ADVERTISING PAY?—It has been asked, "does advertising pay?" A person recently advertised in a German paper that he would pay what in our money would be half a crown to the sender of the largest potato. In less than fifteen days the advertiser found himself in possession of five sacks full of the very finest potatoes, which, after paying the half-crown promised for the largest example, may well be reckoned a very profitable speculation.

BE NOT SELFISH.—What pleasure or profit can come to her whose whole life and being are centred on self, and who cannot see others happy without suffering pangs of envy and jealousy?

GO ON TRYING.—It never was intended that we should be perfect on earth; the great thing is not never to miss the bull's eye, but to get a little nearer to it every time we shoot.

SIMPLY AWFUL.—"Yes," said the girl who was eating chocolate creams, "it is simply awful the way the poor people do suffer this frightful weather. How I pity them! And the worst of it is, of course, that one's hair simply won't stay in curl."

HIS LAST CHANCE.

The following anecdote well illustrates the kindness of heart of the famous American president Abraham Lincoln. It happened once that when he was riding hard, pressed for time on an urgent piece of work, he passed a pig stuck in the mud.

Lincoln noticed the fact inattentively and passed on. But when he had ridden some distance he remembered that the pig had looked at him in an imploring manner; and he reflected that the poor beast must now be saying, "There goes my last chance!"

In a fit of pity Lincoln turned back and pulled the pig out of the mire.