

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

I CANNOT better begin my chronicle of the late autumn season than by a little chat about warm underclothing. Nothing shows better the change in our ideas of comfort and convenience than a perusal of the advertisements in any ladies' newspaper. In one which lies before me at present I find no fewer than four

dealing with knicker-bockers; or, as some firms prefer to call them, divided skirts. The latter a very obvious misnomer, as the original and only divided skirt was really what its name implied; and was long and straight, with the smallest amount of shape possible, and as much of width as could be managed,

in order to ensure its being mistaken for a petticoat undivided, if worn as a dress. The knicker-bocker, on the other hand, has always had the same characteristics, and has always been fastened by a band under the knee, exactly as when it first came into use for mankind about thirty (or perhaps more) years ago.



GREY CLOTH GOWN AND BOLERO JACKET.



JACKETS FOR THE WINTER SEASON.

So far as I can see, all those that are advertised are knicker-bockers only; and I fancy the divided skirt proper would be a very ugly garment for a cyclist. The materials are generally of serge, Italian cloth, fine tweed, alpaca, silk and satin. The first is the best for ordinary wear, and the last two for comfort. The slip, or detachable lining should always be purchased with them in any material of which they are made. It can be procured of calico or fine cambric, and two sets are needed for comfort and cleanliness. One of the advertisements is rather amusing and grandiose when it alludes to "the crude and cumbersome petticoat," "from which the knicker-bocker is an unspeakable relief," but it is very true, nevertheless. In case of warmth being required, the calico lining can be replaced by one of fine flannel, or what is called cotton-flannelette, or swan's down. Chamois leather is used for the cycling "knickers," and is as much of a necessity as it is for riding-trousers, and should be always worn.

The ordinary underdress of so many women at present consists of a woven combination and a pair of knicker-bockers only, that I have consequently given more space than I otherwise should to my notice of them, and I now must say a word on the subject of woven combinations. These may be of silk, wool, merino, cotton, and several mixtures of silk and wool, etc., and this year they can be obtained at wonderfully low prices. I consider that an immense saving is effected when

they can be washed carefully at home by some one who really knows how to treat them; and another saving is certainly effected when they are continually looked after, well-darned, and thickened in all thin places. There have been some excellent cotton combinations in many shops lately, and these wear very well, and are found to be warm enough by many people. I have said nothing about making knicker-bockers at home; and I hope no one will think me extravagant if I say that I prefer to purchase them, and certainly I advise my readers to get one pair from some good maker, sending the correct measure required, and getting the slip lining too; both can then be copied, and the result will be far more satisfactory than if the task were undertaken without a guide as to the many small particulars required in the making.

Woven slip-bodice is another very good thing for winter. They are to be found in most of the good shops made of cotton as well as of wool and merino. I prefer the cotton; and they are not really expensive, for with care they wear a long time, and the fit leaves nothing to be desired.

It really seems as though one section of, or even the entire community could not rejoice over any special blessing, without finding out that it had inflicted hardship and suffering upon somebody. We have all felt as if the lovely weather of the past summer were a real blessing; but, alas! it has been anything but that to a large and important class amongst us; and in their opinion, says the

Drapery World, the summer of 1897 lived far too long. In both the wholesale and retail drapery trade the effect of our Jubilee summer was not satisfactory; and in many instances the retailer might as well have shut up his shop, and disported himself at the seaside up to the end of August, for all the summer goods were disposed of in the earlier part of the season. We are assured, however, that at present there is a remarkably improved taste in dress prevailing amongst us; which is evinced by a general desire for variety in colour and more artistic design.

To begin with, I must devote a few lines to the newest fashions in furs. The coats which I have seen are short; and nearly all the fitted ones have waistbands, generally of the fancy tinselled and jewelled order; which seems, to most sensible women, quite impossible for daily wear. Velvet sleeves to match the colour of the fur are popular; and these have cuffs, and usually a muff of the same fur. These little fur coats follow, to a great extent, the prevailing fashions in dress bodices. They are pouched in front, fastened down on one side, and have small basques, which fit rather tightly. People who possess much-worn sealskin jackets, or indeed any other fur, will find this rather a good season for using them; so little fur seems needed to manufacture a pretty jacket. The new fur capes, trimmed with frills of fur and frills of lace, do not much attract me, and I think they will make most people look like mountains; nor can I admire the flounces of fur. Surely it is too unwieldy

a material to be used thus! Cloth jackets trimmed with fur follow much the same rules. There are the high storm collars of last year, and a rather narrower roll of fur to decorate the front. There are cuffs and bands of fur, and in many cases braiding is used with excellent effect. Large cape collars, with ends cut in narrow points to the waist, are seen, but I fancy that the feather ruff will be much worn by those who do not feel the

English weather cold enough for fur; and there are many to whom the small fur collar-ette is quite the extreme of fur wearing to them. These useful little things are fully as much in evidence as ever, and will be just as popular, to all appearance. I have seen but few dresses as yet trimmed with fur, but no doubt many will be produced later on in the winter season.

Skirts are being cut rather narrower for the

winter season, and there seems to be a tendency to get rid of superfluous fulness, which is most reasonable when it comes to wearing gowns of heavier material. The front breadths are narrower, and many dressmakers find that they can fit their customers far better with the narrow front. Braid is very popular, many of the new skirts being braided, apparently after they were made up, for the braiding covers the seams. All kinds of this trimming are used, from fine silk to a very wide black silk one, which is edged on each side with a very fine looped one. Trimmings are carried all round the skirts in some cases, but considering the efforts made to introduce trimmed skirts, one is rather surprised to find their use so much restricted. The materials are beautiful, especially those with a black ground and a design in colour on them; while the new patterned velvets are exceedingly pretty, and will certainly be much used for bodices, blouses, and mantles.

Plaids seem to be everywhere, in all the Continental shops, and will, undoubtedly, be most popular amongst ourselves for fronts, blouses, and trimmings of all kinds. Gowns of Indian-red trimmed with black seem to have a renewed popularity; and golden brown petunia and a new shade of green appear to be the most fashionable colours. Black is certainly the most favoured trimming for every colour. Bands of black satin ribbon, an inch wide on the skirt, form a very pretty decoration; five or six rows of which are sometimes seen, and there is nearly always a black vest or a black *moiré* waistband to every cloth gown of a brighter hue.

The gown of grey cloth with a short bolero jacket which we illustrate is trimmed with white braid and picot embroidery, the sleeves being of grey poplin to match in colour, and the waistband and sash of the same. The popularity of this short bolero has continued through the summer, and is still very great. It is becoming and youthful-looking to so many figures.

The gown of woollen and silk material has a pouched bodice with a band of white leather and braid bands. It is a very simple afternoon dress for a girl, and is inexpensive and pretty. The pouched bodice needs careful cutting, especially if one be selected which drops over all round the waist; only very slight people can wear this style of thing.

The jackets for the winter season are fair examples of what I have already written about them. They are all short, generally with basques, storm collars, and some with fur bands. A variety of hats are shown, amongst which the Tyrolese hat with its erect cock's feathers is quite conspicuous. Small toques of fur, and hats of felt, with one side turned up and trimmed with velvet, and ostrich feathers are next in favour to the Tyrolese. Velvet trimmings are more liked than any others, and the cock's feather and the ostrich plume carry all before them; and we feel thankful that the bird of paradise and the heron's feathers are less in favour than they were.

I quite forget whether I said, in any of my recent articles, anything about the revival of the liking for ear-rings. The jubilee year has probably done this for us, for Her Majesty has always liked and worn them, and the Duchess of York follows her lead, and is not in the least degree troubled if they be out of or in the fashion. It seems strange that earrings should have gone out of fashion, and when we think of their ancient popularity, we are astonished. The Roman ladies wore them of great weight and value. Poppaea's earrings were worth £150,000, and the wife of Julius Cæsar had a pair worth twice that sum. These weights often tore through the lobes of the ears, and there was a class of women in Rome who employed themselves in healing the torn ears of these victims of fashion.



GOWN OF SILK AND WOOL MATERIAL.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

THE much-lamented death of Princess Mary Adelaide, Duchess of Teck, threw a gloom over the first days of the winter season, and no doubt will have a bad effect on the shopping. So many people will be obliged to wear mourning, at least for a time, that a royal death at the beginning of any season is an event to be prayed against, as meaning

much worldly loss to many deserving people; and when the death is that of a truly amiable and popular princess, the tendency to wear black is of course intensified. In spite of much colour, this winter has all along promised to be one in which black would be a popular hue, so let us hope that the trouble will not be so great. Would it not be pleasant to

adopt some other colour for mourning? We have not always worn black in England as such, judging from history. It was rather an arbitrary thing, and many people say now that, although they wear it, it does not seem consistent with the lofty and happy hopes of the Christian.

So far as colours are concerned this autumn



PLAID SKIRT WITH RUSSIAN BLOUSE.

the most popular seem to be all the warm, but not vivid, shades of red and yellow; and the reddish browns of the wallflower. With these are seen warm tones of violet, and what is known as peony red. Green does not seem so popular as it was in the autumn, and a bright blue has taken its place, which looks very well with plaids; and I think plaid blouses may be said to be one of the prettiest forms of using that very difficult material. The plaid season has set in very severely this year. I do not know whether my readers notice it, but we have such a season every year, as surely as the autumn comes in. In France it is just the same thing, except that over there they have, at all times, a weakness in this direction; not to use them as entire gowns, nor even to employ the genuine Scottish tartans, but considering them with their varied hues as forming admirable reliefs, and as enlivening to the thick winter gowns. The French nearly always prefer fancy plaids, and no doubt are right in liking less crude mixtures, than some of the real tartans.

Some portion of my monthly space must be devoted to hair-dressing, and the new London modes. It is rather the fashion to say that everyone must arrange the hair on the crown of the head who wishes to be in the very latest style. This is true of the last-named class, perhaps, and there is a great deal of rather extravagant hair-dressing just now; the quotation of "the owl in the ivy bush" being unpleasantly near the truth as to some people.

The pompadour style being arranged about the face and ears, and standing out in such a way, one is certainly reminded of that owl's story. But this is not done by everyone, and the present style is very pretty if arranged with taste. The hair is crimped at the front and sides as well as at the back, and then all drawn up into a coil of small size on the very crown of the head; and there is not much fringe over the forehead. This is the extreme style perhaps, but the Greek knot in a modified form is still apparently quite as fashionable. With this the hair is still waved all round, both back and front, and over the forehead rather more fringe is allowed, but it must never be over-done. Many people dress the hair high for the evening only, and wear the Greek knot in the morning.

Hair-dressing leads one to the consideration of millinery. The hats worn just now are of moderate size, and velvet, plain, *miroir* and *blissé*, is the material most used in their trimming. There is a great desire on the part of milliners to bring back the fashion of wearing long ostrich feathers in the hat, which was a fashion of the early Victorian era. But, except in a few cases, I have seen no hats which appeared quite successful. Both high and low-crowned hats are to be seen, but very few, I am glad to say, of the picture hats; which after all are far more suited to the sun of summer than to the darker skies of winter. Quantities of wings of all descriptions are worn, and one may feel reconciled to seeing them, for so many birds that are killed for food may be supposed to yield them. But



JACKET WITH ERMINE, AND THE NEW THREE-QUARTER LENGTH JACKET.



JACKET OF BREITSCHWANZ FUR.

when one sees the entire body of a poor bird in a hat, nothing can exceed the repulsion one feels at the sight. In the way of veils, those of black spotted chenille are the most popular as well as the most becoming to everyone.

White kid gloves are as much used as ever for both day and night, and green kid shoes will be the fashionable hue for evening wear, to be accompanied by green stockings. Muffs are small, and very pretty when they are composed of a mixture of velvet, fur, and cream lace; and the muff chain is as much worn, I think, this winter as it was the last.

The prevalence of fur as a trimming for dresses is very great, and the most fashionable for best ones is chinchilla, which looks quite delightful with velvet, either coloured or black. But for ordinary daily life this fur always seems too delicate; and fortunately we have a second choice, which is less expensive and more lasting, in the old-new fur now called "broadtail" or Breitschwanz, but which we knew of old as Persian lamb, and then as caracul. Jackets, of course Russian ones, with jewelled waist-bands, are made of it; capes with long ends and without them; and also the ordinary round cape reaching below the waist appear to be worn, made

moderation, are most becoming, especially to the brown-eyed blonde, or the fair-skinned brunette. A neck ribbon and waistband to match the hue of the toque are nearly always seen; and the newest waistbands are fastened on the left side, with rather a large bow. On the left side also are placed the sash-ends, which are still worn by so many.

The new shaped skirt has created much remark this month. The adoption of very narrow fronts, and side breadths, tightening the skirt above the knee, makes it fit quite snugly on the hips also; so that all the fullness is sent to the back. Everyone will, on seeing it, come to the conclusion, I think, that it is a skirt for very slender figures, but not to be looked at by stouter people. If not made by a first-class hand, it will be quite ruined for anyone's wear. However, we women are more sensible perhaps, and we have been recently so comfortable in our gowns, that we shall hesitate before making any radical change. Indeed any great change is impossible in view of the manifold uses of our thicker skirts, and the fact that we are both active and constant in our various exercises out of doors.

Amongst the newest things in materials are

in this fur. One would think that fur was an impossible fabric for turning into flounces; and I am sure there are many old-fashioned people who have been quite dumbfounded by the sight of the capes with fur and lace flounces to be seen in the windows. In fact, most of our capes are decorated with lace frills at the neck, be they of fur or cloth.

The day of the toque seems to have come, and the bonnet proper is quite superseded. The toque of this season is very bright in colour, and the crowns of them are embroidered in sequins, and jewels of every hue and description. Every material goes to form them—velvet, cloth, or fur. One colour much seen in them is a bright rose-pink, and yellow is more prevalent than it was last winter; and the same may be said of orange. Both these colours, used carefully and in

those with tucks, generally black tuckings on a coloured ground. But, besides this, tucks appear to be adopted as a trimming for anything—blouses, sleeves, and skirts; and this seems to be the feature of the day; buttons of all kinds form another feature of the gowns; and rows of them are applied, without rhyme or reason, to all kinds of gowns.

The Russian blouse may be said to surpass all others in popularity; but the three-quarter-length jacket which has just come in, and which is illustrated in this article, is newer and quite the most becoming thing for the tall and slight. The other new introduction is the long coat, which is made of seal—if you be rich enough to afford it—or of plain or *broché* cloth. It is trimmed with a collar and *revers* of fur; but one does not notice fur cuffs this year; and we may conclude that they are no longer fashionable. Of course, the long coat needs a good upright figure, and for my part I do not like it for walking as I find the long skirt fatiguing. These three are the fashionable styles; and to them may be added, the cape in the list of out-of-door apparel, which still holds its own, and being such a useful garment it was likely to do so. All of these, whether capes or jackets, have the high "storm" collar as it is called, and when that is turned down the small fur collarette is used. The magnificence of the waistbands is very wonderful, and at times, perhaps, they rather exceed the bounds of good taste. The jewelled *passementerie* of the present day is quite "too good to be true."

There is now in Pennsylvania a factory which makes all kinds of articles from rattlesnake skins, slippers, belts, bags, and other things are made, and waistcoats are amongst the articles promised. It seems dreadful to read that the supply of rattlesnakes is practically inexhaustible. That they are found in large numbers in a dozen of the States of the Union. The skins are brought in to the factory salted, and with the heads cut off; as none of the workpeople will touch a skin which has a head on it, in which the poisonous fangs might be concealed. Their preparation takes a month, by which time all the disagreeable smell is gone; and they have become a beautifully mottled skin, in black and yellow. Now, I was thinking, that this was an excellent method of getting rid of a dangerous and noxious enemy; and if a factory could only be started in India to tan tiger skins or snake skins and so get rid of them, perhaps we could reduce that awful Indian death-roll of human beings sacrificed under such horrible circumstances, which seems so preventible; and if there were any way of giving them a commercial value, we should soon see a great improvement. Will some great lady set the fashion of wearing tiger-skin boots, or cobra waistcoats, to save some of these poor helpless natives?

While speaking of the new skirts I must not forget to say, that I have seen several flounced to the waist, and also noticed a revival of the old three-tiered skirt, not three flounces, but three skirts, and I hear that these are to be worn for evening dress in three colours, or in three shades of one colour. Of course, the material must be of tulle or gauze, for only some very thin and gossamer thing would have the proper lightness of effect. Gatherings, or, as the manufacturers call it, "shirings," are applied to evening dress, and for these soft silks are the most often used.

The Spanish, or matador hat is still much worn, and all hats appear to be turned up on the left side. But they should not be over much tilted. Some people have been wearing their hats at a ridiculously exaggerated angle over the forehead; and this will prejudice all really nice girls against such a style, which was pretty and quaint-looking at first, but has been terribly vulgarised.



A HOUSE DRESS AND AN EVENING GOWN.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

ONE of the great regrets that we have this season is to find that skirts are to become longer, and that our comfortable short ones are to be declared unfashionable. Such an alteration should have been made at the beginning of the summer, not at the moment when we have to encounter London mud, country roads, or the unswept streets of small towns. The skirts of very smart gowns quite touch the ground, or even rest on it for over an inch; a wretched length for walking, and so difficult to hold up. However, I feel inclined to think, from my own observation, that the many who have to go to and fro without carriages will continue to like, and wear, the short skirt. We are more independent in our ways of dressing than we were; and, though the advance is not great, still we can hold our own opinions in some degree. Of course, so long as we have the bicycle to ride, we shall be compelled to have the short skirt; and I notice that most women of moderate means content themselves with a bicycle costume, which will answer for walking as well.

There is no doubt at all of the popularity of tartans this winter; and for blouses they are immensely used, both in silk and woollen fabrics. The wide box-pleat is again to be seen, and it has, of course, fancy buttons in the centre as of yore. Tucks also remain in fashion, but many of the newest blouses are made on the cross, especially if the tartan used be a large one. Here quiet colours are preferred; but in Paris the largest-sized tartans and the brightest colours are used, and no doubt look charming under that clear sky, where they would keep clean much longer than in dirty London. The Russian blouse shape is the one most liked, and it is made to bag over the waistband all round, in the prettiest new blouses. Velvet of the prevailing hue of the tartan is used for waist and collar-bands; and this is an excellent addition, and improves the appearance very much, besides taking off a little from the rawness of the tartan. This rawness or glaringness of it has been the reason, I believe, why it has never had any great popularity in England; and it is strange that everyone has a feeling of it, though few people go further than to say it looks too showy and bright.

The fashionable tartans are not Scotch, but are those for which the French have always been fond, namely, fancy tartans; and they are certainly, some of them, very pretty and even mellow in their colouring.

The Russian blouse is, of course, the thing to wear; but the ever-useful cape has by no means disappeared, and there is no fear that it will, in view of the numbers of handsome ones that have been prepared by the furriers and are worn by the best-dressed women. These are mixtures of fur and velvet, with handsome *passementerie* and lace. In fact, nothing is more remarkable than the manipulation of fur this year, and nothing shows the pitch to which the tanning and preparation of all kinds of pelts has been brought, and their wonderful suppleness. The fur flounces are as soft, or softer, than cloth would

be, and when put on over the shoulders yield as easily as if they were made of velvet.

The improvement in electric seal this year

is very great; and I was surprised to see the prices asked for capes made of this material at the West End shops. Of course they



A RUSSIAN BLOUSE AND FUR CAPE.



A LONG MOUJIK JACKET.

looked nearly as well as the real thing, and were beautifully lined, and finished with equally good materials and work.

We illustrate a velvet Russian blouse, trimmed with a narrow edge of chinchilla fur, and with it a fur cape. These represent the last ideas in London, though it is said that the next idea is already in existence and will be seen at no very long distance off, and that is the three-quarter length coat, which, perhaps, my readers will remember was depicted in the last number of THE GIRL'S OWN PAPER. I heard that many of them were already worn; but amongst the well-dressed people in the Park, I cannot say I have seen any, but I have no doubt that some kind of tight-fitting coat or jacket will make its appearance soon, as they generally come in after a reign of loose-fitting coats. Meanwhile, we who have Russian blouses or capes need not be uneasy, for we are quite up-to-date. The bands worn at the waist of some

of the handsome Russian blouses are very handsome, but rather too bright; and I am glad to say that I have seen some very handsome leather belts, which seem more suitable.

Just now the small fur necklets are worn outside the high collars, not inside—where really there seems no room for them. The feather ruff is very fashionable, more so than the short feather boa, and it is a very becoming finish to the costume.

And now a word must be devoted to skirts, about which so many stories have been told; but which seem to have settled down, and show no remarkable change after all. We have not lost the stiffening and the horse-hair, for all skirts are stiffened quite as much as ever, and even silk petticoats are stiffened to the knee. This is so much the case, that there has arisen a talk of crinoline; but I do not think this is more than the irresponsible

chatter of a few fashion scribblers, who bring this threat up periodically, when the times are dull and there is nothing to say. The new skirts are fitted most carefully round the waist and the hips; and no good dress-maker now neglects this part of her duty, which is as important as the fitting of the bodice. The fitting of all the new skirts is also tighter, probably, down as far as the knee, and there is a tendency to return to the old-fashioned umbrella cut. Indeed, many things are now cut on the bias, including tartan bodices and blouses, which are considered to look better in this manner.

In the way of trimmings, there are quantities of ruffles still to be seen; and I also notice that knife-pleated or killed flounces begin to show themselves, and the pretty accordion-pleated skirts are as much used as ever. In one of our illustrations a very pretty evening gown will be seen, made in thin China silk, with lace insertions. Evening blouses are also made of this silk, and are girlish and pretty. I think that blouses are really more popular than ever, and amongst the very nicest may be reckoned those of tartan velvet, which have made their appearance in the West End shops. White linen collars and cuffs are still worn with velvet, and even silk blouses, as well as woollen ones, and no doubt they are becoming to many young faces, but not, I think, to anyone past girlhood. The lace blouses are very pretty. White lace over black, and black lace over a colour, are both decidedly elegant: and the sleeves of all of them are made of the lace alone, which gives them a transparent, dressy appearance, suitable for evening wear. Large buckles of paste, jewelled and gilt, are now

placed at the back of the bodice, on the waistband, and not in the front. Cut steel are, perhaps, the most fashionable, and they are a long square in shape. Buckles are in great favour for putting in everywhere; into the centre of bows of ribbon and rosettes on millinery and evening dress.

All millinery may be described as rather gorgeous in colour, and exuberant in decoration. However, as it is pretty, we can afford to overlook some of its drawbacks. The toque is everywhere, and is worn like the straight-brimmed sailor hat, straight over the forehead, while the large hat, and the torador are much slanted on one side. Bonnets are smaller, and nearly all have two or three feathers upstanding at the side; and one marvels to see the art of curling applied to every kind of feather, even cocks' feathers, which seem so handsome as they naturally are.

It seems as if all one's clothing, both masculine and feminine, had to pass through the hands of the scientists, and prove its right to be called healthy and hygienic in wear. The last thing that has fallen into the hands of the enemy, is starched clothing; and I quote from a recent newspaper account as to how it has fared in their examination of it.

"Prof. Max Rubner, who lectures on hygiene at the Berlin University, has published a very interesting article on the use of starched underlinen in summer. After extensive and careful investigation he has come to the conclusion that starched linen forms a very strong obstacle to the discharge of heat, an influence that becomes stronger in proportion as the outside temperature rises. In winter, when we try hard to retain our bodily heat, the protection given by starched linen is very small, on account of the low temperature on the outside, and in summer, when we try as hard to cool off as much as possible, starched linen energetically keeps the heat in. It is true enough that with the rising temperature perspiration will dissolve the starch, but even then it is very disagreeably felt. In this condition it closes up the pores of the linen, and renders difficult the entrance of dry air to the skin, and it is just the fresh and dry air that gives us coolness in summer."

I have recently mentioned that linen underwear, for ordinary use, has again returned to fashion; but it is not low enough in price to become possible of acquirement to the ordinary purse. The German Father Kniepp was the person to bring its benefits into general notice; but the linen he accepted as good was so porous as to be lace-like in its appearance; or so thick and heavy, that it seemed impossible to bear such a thing near one. This peculiar linen is "made in Germany," but Father Kniepp advocated linen because it dried more quickly than woollen; and he considered the retention of moisture by the latter an effectual bar to its use. And as you may be interested to hear it, I will further mention that the advocates of the linen garments have found a text to enforce their beliefs in Ezekiel xlv. 17. "They shall be clothed with linen garments, and no wool shall come upon them." When you go a little further, however, and look up the text for yourself, you will very quickly see that the ordinance had nothing to do with the ordinary Israelite, but was applied to a different class altogether. The thick and heavy linen was the first that Kniepp recommended, the open-work linen was an afterthought; and he believed that the warm air surrounded the body, and was entangled in its meshes. Thus it was warmer and dried more quickly than any other material. At any rate, the tremendous craze for woollen seems to be passing away in Germany, and perhaps a fresh craze will take its place.

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THE last idea in the way of the shape of female dress which comes to us from Paris is, apparently, that we shall all be tall and slight; that all lines shall be long, and that if there are to be lines at all, they shall be straight ones. No bunches of any sort, no stiffening to the skirts, and no puffiness to the sleeves. If you happen to be short and stout, or even tall and full of figure, the first thing to be done is to learn how to manipulate your dress and your millinery, so that you may assume the virtue of slimness, even though you have it not.

Of course, after this notification, those who think about the matter will soon make up

their minds that certain articles of dress and certain forms of cutting and making garments will soon return to our midst. Long coats to the feet, for instance, have arrived already for some people, and in my last I spoke of the three-quarter length jacket as having been seen, and is going to be in the future the proper thing to wear, instead of the short jackets which we have all worn so long and which, to give them their due, have been most comfortable and useful, and have always looked, when well-made, smart and serviceable under all circumstances. All the new hats too, are of course trimmed very high at one side; and in Paris the fur muff has grown to an enormous

size, so that no one but a tall woman could be seen with such an encumbrance. Long and clinging tea-gowns, cut in the princess style, are already seen in considerable quantities here, and velvet seems to be the favourite material or at least one of those beautiful velveteens which it is difficult to distinguish from a real silk velvet.

Still, in evening dress, the short and rather full skirt holds its own, as it does also by day-time in our every-day life; and the prevalence of fur in bands, and even in flounces, is one of the things thrust on one's notice in real life. I have seen short skating dresses of fur. In fact I think one sees these in certain shops

every winter, though more perhaps this year than usual. Skunk fur is more used than it was, but even though it looks so well and wears almost better than any other fur, the first damp day brings an odour that is plainly perceptible even in the best cured and most costly skins.

Do not fancy though that the Russian blouses have been ejected from fashion. By no means. But their tendency towards too much bagginess, both in the back and the front, has been much reduced, and I hear it said that it will disappear in the spring, when they will look more like the Norfolk jacket of old than the Russian moujik's coat. The long coat is often made with a Russian blouse effect, and on a slight figure this is very elegant and effective.

I notice that numbers of tartan blouses of all kinds are now being sold and are most comfortable in use. Their only drawback is, that they are made for the white linen collars and cuffs, which are not becoming to everyone, and seem quite out of place with



THE BRAIDING OF TO-DAY.

velvet. A handsome *passementerie* would look better to my mind. For the ordinary blouse of the morning, viyella, flannelette, and figured flannels are much used, and for those people who cycle, nothing could be more comfortable.

When walking down a well-known street the other day I noticed in the windows of a large shop any amount of flannel and flannelette blouses, seemingly very nicely made, and priced at one shilling, or one and sixpence. Of course, one knows that the material is a cheap one, but what can the poor worker have received?

One cannot help being delighted to see that the small basques for the blouse have gained in favour; for we are spared the sight of much inelegance and some untidiness in the modes of attaching bodice and skirt. It is better now than formerly, when nearly every one exhibited the effect of "coming unscrewed at the waist," as a well-known writer once phrased it. And there is no doubt that the basque is more becoming. Of some of the new blouses the sleeves are braided all over, as well as the collars and *revers*. In a general way these are made of Venetian cloth. Wide waistbands are also braided to match, and also bands for the decoration of the skirt.

Before I finish with the subject of gowns, and their trimmings, I must mention how much fur has been used at the last fashionable weddings, for the trimming of both the brides' and the bridesmaids' dresses. White satin for the bride has been the almost invariable material, and this has been trimmed during the last ten days with three different kinds of fur, chinchilla, sable, and a lovely golden otter.

Even those who never have tried their hands at millinery might endeavour to make something of it now. The popular mode of the hour is the *toque*, and the folds of velvet used on it are so heavy and massive, with bands of fur, and even whole birds, as well as

artistic skill is needed to arrange it. The folds of velvet are like turbans, they are so heavy, and this mode obtains both on hats and bonnets as well. The other day I saw a young lady with such a heavy piece of velvet arranged in

fold on the brim of her hat, that it almost looked as if it would over-balance it. The hat was black, and the velvet of a lovely rose-colour, and there were white wings at the side; the colouring was beautiful, though the



GOWN WITH PLAIN FRONT AND FULL BACK AND SIDES.



A WINTER CAPE.

arrangement was top-heavy. The brightness and lightness of the hues of this winter's millinery is most remarkable. It is as if we had mistaken our season and come out in spring attire and colours instead of winter ones. The greens used are peculiarly pretty and spring-like; and nothing looks better than a dark green or black hat trimmed with green velvet, and with the inevitable white wings as a pleasant relief.

The unwonted use of flowers, with fur, is a feature of this winter's head coverings. The flowers used seem to be only violets and chrysanthemums. Not much lace is seen, and what is employed is generally white.

Our illustration of "the braiding of today" shows the extremely bold character of the new designs, which are mostly seen on cloth gowns. The gown illustrated is of mauve cloth, and the braid is black. The

second figure has a fur jacket of caracul, edged with ermine. This shows one of the remarkable mixtures which this year has brought forth in fur. The jacket is made in the Russian-blouse style, the band at the waist being of oxydised silver.

These closely-fitting fur jackets are being found so warm by the young people who are wearing them that they cannot manage to wear anything warmer than a silk, or even a cotton blouse, under them. So it is no uncommon sight to see the latter, even though the season be winter and the weather cold.

Another very pretty jacket of the kind is shown in our next illustration of one of the newest skirts, with a plain apron-like front, on which the rest of the skirt in front is gathered. The bodice of this gown, which was of green cloth, is of green velvet, edged with ermine, or with chinchilla; the points of

the *revers* in front being of white lace over white satin. This is a charming winter or early spring gown for a young girl. The bands on the skirt are of green velvet, and the waistband is of green leather with a silver buckle.

I must add a few lines to my information about trimmings in order to say something about the numberless lace bows, fronts and neckties, which are worn by everyone. Fronts for dresses are made of some bright-coloured silk, which is then covered with white lace; and thus finished it looks very well as a brightener of any winter frock. The lace must be repeated with the colour in any toque or hat worn.

Many people add a frill of white lace inside the high storm collar, as it keeps the velvet or cloth from the hair, and also prevents the fur from getting soiled. In the case of dyed furs, the lace is very useful, for the colouring matter nearly always comes off and makes everything black which touches them. Cheap furs that are dyed—not real fur—are always to be avoided, and it is better to arrange for an entire imitation (like the woven astrachan, for example) than to have a fur which will prove so unsatisfactory in wear as a fur which has been dyed to an artificial black.

Long lace scarves are in high favour, and are worn over fur and velvet jackets and fur capes. All the best laces seem to show Brussels patterns, but others may be had. All these small confections add so much to the look of a person, but they are very expensive to buy. They are, fortunately, easy to make, and anyone with a good memory for effects can reproduce the patterns seen at small expense. There are so many things in this way that can be made at home by a clever

person; amongst others, the long evening cloaks that are so much worn. The pattern is easily obtained, and the material also. Velveteens make very handsome cloaks, and there is a long list of all kinds of pretty and serviceable colours from which to choose. Silk and wool materials, such as figured reps and brocades, and even some of those wonderful brocades in wool and cotton, made for upholstery purposes, may be used for cloaks. The satin can be obtained ready quilted; or else there is generally some bargain in brightly-hued materials to be obtained, which is perhaps slightly tumbled or soiled, but which is in nowise spoiled for a cloak lining.

The value of these cloaks is best found in London, where it is possible to save much cab-fare, if we can make our journey by omnibus, well covered-up in a pretty, and not too dressy, cloak.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."



A NEW SKIRT.

THERE seems a very decided fancy for princess dresses, many of which have already put in an early appearance, both in velvet and fur at the various skating rinks, and, indeed, anywhere where the extremists in fashion congregate. Together with the princess is seen its half-sister, the long and graceful redingote, both of them admirably adapted to suit tall and slight people, and both quite certain to be much seen this year. The very advanced amongst the ladies' tailors say that the coats with waistbands will absolutely vanish—at least, from the fashionable world—but in spite of this prognostication, I have seen some very pretty bodices and coats of this kind, though the Russian pouching effect has disappeared and the basques look longer. There are very large *revers* to all these coats or blouses, which are generally made of some bright velvet; old rose, green, and almond and white, being all of them favourite colours; and they may be edged round with a tiny rucking of black *chiffon*, one of those puffy edgings that were seen so much last season, and which promise to be equally fashionable this year also. The bodice has also very frequently three fancy buttons, and fastens on one side, as I see it often, with a metallic belt, and I think silver ones will be quite as much worn as ever. For now that many people have purchased these very artistic silver belts, they will not be willing to give them up so soon. Besides, the ordinary girl has not a very large dress allowance, and must manage to dress herself well and smartly within it. The sleeves are, of course, either shaped in a square or are pointed at the wrist, and are generally finished with a frilling of lace inside.

There is an immense feeling for the use of white cordings and white silk braids, especially on black materials, serge being specially honoured. In this connection, strappings are much used, and edged with the white cording they are certainly very smart. These serge gowns are generally made with a large-sized round collar, which is rather open at the neck, and this space is filled in with a chemisette of white *chiffon* or of white satin, with white lace over it, and surmounted by a high neck-frill of lace and satin, the satin being put on in a double frill with the lace over it.

Amongst the prophecies for the future, which I have heard during the month, is the coming of flounces. These are declared to be "an undoubted fact," a slight exaggeration when they have not yet arrived! But still I am bound to say, that a great many of the thin materials for evening dress, are already ornamented with small frills, or several deep flounces. I am afraid all the small-sized folk will complain a great deal of this new fashion, for flounces are very detrimental to little people. They decrease their apparent height, and add much to dumpiness of figure. With the present style of dress, the tall women and girls seem always to score, but the smaller ones have a chance too; for the plain, tailor-made gowns suit nearly every one. The modern flounces are not put on all round the skirt, in a straight line, but show a tendency to be shaped into a point in front, from the waist-line at the back. I am not sure that this line is becoming to the figure, nor indeed any line of the sort, which seems to fall forwards, towards the front. In our illustration of a new skirt, we show the more graceful line which drops at the back as well, and it will be seen at once that this conduces to slightness of appearance, and a graceful line.

There has been much talk about the new skirt, and all kinds of things were told of it, *i.e.*, that we were to be "tied back" once more, that we should have the old umbrella back again, that very original *umbrella skirt*, with next to no fulness at the top, and extending to, at least, six yards of material at the edge.

None of these things have really occurred. We have the new skirt, and it is certainly cut very tight at the top; fitting also closely round the hips, but it flutes gracefully enough at the feet, and will be found very pretty, I think, when worn.

Tailor-made gowns are always in, and the change in them is very small. We have the

rather long, tight-fitting coat, generally double-breasted in front, but as the season advances, this will not be required for warmth. The fashionable colours appear to be grey, fawn, drab, and a light shade of lavender-blue; white, purple, and dark blues are also much liked; and I see that *green still finds many adherents*, and is undoubtedly both seasonable



IN THE FIRST DAYS OF SPRING.

and becoming, and looks its best with the white pipings I have mentioned.

Another skirt which I have lately seen is a kind of *over-dress*, with an under-skirt, which seems to presage a return to the old double skirt, which was worn years ago. The over-dress is darker than the under one. The fashion of using jet embroideries on net for skirts and lining them with a colour, or with black, has spread wonderfully. There were quantities of these embroideries sold at the winter sales, and though they were far from cheap they were eagerly purchased; for most

feels inclined to turn the cape up to display it. The collar is very high, and often lined with velvet, and having a frill of lace inside. I think we shall see numbers of such capes this spring.

Our picture, "In the first days of spring," shows a very pretty dress of a purple mauve cashmere, with a velvet jacket to match it in colour. The edging of it is a narrow band of ermine, and it has also a band and clasp of silver at the waist; and was worn with a white felt hat, much covered with violets. We have as many of these costumes of cashmere and

and are sewn on the waist-band—an excellent plan, by which you can wear either the basque or a band with the blouse. But, personally, I always consider that the addition of the small basque is more becoming and relieves the sometimes patchy effect of a bodice and skirt which do not match each other.

There seems no fear that the blouse will go out, for I hear of thousands being manufactured, ready for the spring; and I see that a very favourite new material for them is silk serge and also a species of lustre, of which ordinary ones are made. This is in plaid tartans of every imaginable kind and colour, and will answer for all ordinary purposes, as it will wear as clean as an alpaca.

I also hear of the manufacture in England of any number of dress improvers of wire, and, indeed, that they are already to be found in some of our West End shops. I am sorry to hear it, but at the same time, I cannot see how a dress improver can be worn when our skirts are to be so very tight-fitting at the top.

I see, in a daily paper, that in New York they have started an eminently practical thing, *i.e.*, a Rainy-Day Club, composed of women for the purpose of advocating the use of a rainy-day skirt in wet weather. This club has been most successful and is spreading over other parts of the States. The test of membership is, that members pledge themselves to wear skirts four inches from the ground in rainy weather, and some of the enthusiastic members advocate the establishment of a fine for the punishment of those who fail to comply with the rule. This plan seems far more sensible than to wear the divided skirt, which was the platform of the Woman's International Union, and which held a meeting lately. It seems to me, that the nation in general has already expressed an opinion on the divided skirt; as a costume for cycling it is certainly a failure, and every one has quite decided in favour of a short skirt as being in every way more suitable to the tastes of Englishwomen.

I do not know whether Englishwomen will desert their favourite dogs for a calf; but I see in the Italian papers that Signora Crispi has appeared at a recent festival in Sicily, accompanied by a tame calf, very prettily adorned, which followed her as tamely as a dog! The coat worn by the calf was made of a skin of dyed vellum, much begilded of course. The worst of this fashion might be that it may spread to the taming of other animals, and we really do not know where it might stop.

This will not appear so eccentric when we recall the loathsome fancy exhibited here, in our own country, at one time during the last century, when certain fashionable women, obviously courting notoriety, adopted little sucking-pigs in the place of their lap-dogs, and actually carried them about in their arms in the street! Yet such an inane vagary was of a piece with the wearing such preposterous and unclean erections on their heads; and representations of a coach-and-four as a patch upon their cheeks or foreheads. Truly, Society had become effete through an overweening vanity!

It is also reported from Paris that one of the novelties will consist in having landscapes painted on the soles of our boots and shoes! Where they will be visible, save in church at one special service only, is not told us, as certainly we should not see them in any position but kneeling, and they are evidently not intended for pedestrians. There is only one thing that reconciles one to the infinite vagaries of fashion, and that is, that so many earn a comfortable living by ministering to all kinds of odd tastes and eccentricities.



BODICE IN WHITE LACE AND BLACK CHIFFON.

women saw in them the means of reviving an old dress, or of achieving the manufacture of a new one, which would make a great effect at a smaller cost than that at which a good gown is usually obtained. The net is very strong, and the embroidery well done, so that a certain amount of wear may be looked for from them; and those of white, embroidered in black and silver, or green and silver, were quite beautiful for the evening.

Do not imagine that capes have gone out of date, they are too useful. There are many new ones of satin-faced cloth, generally drab or fawn in colour, and frequently ornamented with gold braid. The lining is generally extremely beautiful; so handsome, that one

velvet, or velveteen, as ever, this spring, and I notice that grebe has returned to favour as a warm trimming for the spring; while its colour makes it look quite fit for the season, and its becoming and softening effect is well known.

The other figure shows the front of the bodice, in lace and black chiffon, in the sketch given. This was a very graceful and useful bodice, and could be worn by anyone in the evening, either at home or at concerts—looking quite sufficiently dressy. The bands at the neck and round the waist are of black satin ribbon, and the small basque is of black chiffon.

Many of the basques are made separately,

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

THE frocks both for to-morrow and to-day have so much decreased in width, that we, the happy wearers, will certainly make some small savings thereon. The last ones from Paris, made of course with unfloenced skirts,

measure only three and a half yards round the feet, and the flounced ones, with what the French call ruffles *en-forme*, which means flounces cut to shape about the same. I believe they are made by many dressmakers by cutting

out a skirt, and then cutting it up into the width of the flounces needed. This gives the exact shape which to-day's fashion requires, namely, plain in front; and while remaining without fulness at the top, becoming wavy at the edge, without falling into pleats. The skirt of the spring is absolutely tight-fitting, and shows no gathers, even at the back, where what fulness there is, is carefully concealed under a perfectly plain piece of the skirt. Below this one can see that there are gathers, because the back shows the fulness.

For young people, or for anyone who is slight of figure, this new fashion answers well enough, but those who are in the least degree stout must beware of it; though I am assured that good and careful cutting will do much to avoid the tight-looking strained effect which is so unbecoming. Trains not very long will be again worn by day as well as night; and the new skirts are made entirely separate from their linings, the latter being just like another skirt, with accordion-pleated flounces on the outside; so that when the dress is raised it looks like a second gown below. In view of the number of transparent materials which are being shown in the shops, it is evident that we are to be rather extravagant in the way of silk linings, unless we have been clever enough to find amongst our old gowns certain ones which can be dyed and made up with some small help from new materials. I have already seen rose-pink, yellow, and grey, used as under-skirts, and bodice-lining, for some of the new grenadines; and with the addition of a little jet and *chiffon* ruffles they are very pretty indeed.

I must try to exhaust the subject of making dresses while I am writing on it, and therefore must not omit to tell you about the making-up of one material over another, and of two different colours. Thus one sees grey satin over pink or blue satin; the front of the skirt (grey) being cut in apron shape with a back of the pink satin; the bodices of grey satin with white lace, and bows of pink velvet. Cloth dresses cut in polonaise style are made up over skirts of silk, foulard and taffetas—a supple silk, which has this season superseded foulard.

I wrote about the Princesse gowns last month, I think, and we have not seen many as yet here, but they will make an appearance later on with bodices much be-trimmed, lace yokes, and even sleeves, and many frills on the fronts. In short, this season Dame Fashion says we are all to be willowy, trailing creatures, slim and slight, leaving no room either for stout people or for those who use the bicycle, and take much out-door exercise, for who could ride a wheel in a trailing skirt?

An old-fashioned style of trimming revived is that of stitching flat bands of silk in a different colour from the dress. Thus a grey cashmere had bands of tartan silk, which were edged with a small galloon.



HATS, AND THE NEW SKIRT.



SPRING BODICES.



FLOWER TOQUE AND CLOTH CAPE.

Embroidered linens and cottons have also appeared for dresses, and they are, some of them, very pretty. Embroidered cashmeres and cloths are also seen, but are very expensive and require much silk lining to make them wearable.

Some of the prettiest of the new gowns are in black, a black serge tucked all over, with an orange silk vest and a white lace tie looked well. Black *crêpon* has come in again, and is much admired, with wide satin stripes woven into it. The new *crêpons* are more expensive than the old, and look more silky. The silk linings for grenadines and *crêpons* are not lined, so that they are not heavy, even though they be flounced, either with two or one deep flounce. About four and a half yards is said to be the correct width for these gowns; and, so far as I can see, they are really the most useful ones that have come out this season.

Our illustrations give a good idea of the bodices to be worn this spring, so far as we

have seen them. The central figure wears a dress of grenadine and *chiffon* bodice, with white and black *guipure* laid over it; two frills of the *chiffon* are round the shoulders and neck, and the sleeves are full. The *guipure* is repeated on the skirt, in two panels, one on each side. The figure on the left wears one of the new morning, or breakfast, jackets. It is made either of flannel, *vyella*, or of silk, according to the season, and is a useful and comfortable little garment. The right-hand figure shows the new form of the *moujik* or Russian blouse, which is now cut without pouches, either in front or behind. This one is of velvet, cloth, or matelasse, for wearing in the chilly spring days, and is trimmed with strappings of the same piped with satin, or white cloth. This jacket represents the last idea that I can find in the way of out-of-door dress; and we seem to cling to the band and basque, both for blouses and gowns. The newest basques are sewn on the band, and the blouse

or bodice can be worn without it or with it, as it may be preferred.

But the Eton jacket is still with us, and is much braided and frogged, and so is the three-quarter jacket, and the covert coat, and a short jacket with strapped seams. The new covert coats are of white cloth, and these will be much worn in the country. The *senorita* jacket is also seen; so, though there are many changes, the old friends stay with us.

So far as capes are concerned, I think they will always hold their own, for they are so useful; especially so when at an afternoon tea, we can drop them off and so avoid colds. The new cloth cape is shown with a flowery toque, the latter being a needful addition to everyone's wardrobe, in view of the agitation against hats at places of amusement. They offer no difficulties to the home milliner, for the small wire shapes, or straw shapes, can be obtained for a trifle, and flowers and a bow of velvet are all that remains to be procured. Small flowers, such as violets, forget-me-nots, or wallflowers, make very pretty ones; but those of roses, in several shades, are much liked; and I have seen a very pretty one made of black roses with yellow centres, with yellow velvet bows.

The various shapes of hats are shown with the new skirt, and a rose toque mixed with lace and feathers. The velvet cape is one which can be worn quite late in the spring, as it is only trimmed with ostrich feathers and white *guipure*. The dress shown was of two satins, a grey and a pale grey blue, the outer skirt being of the grey and the under of the blue. The bodice is of grey, with velvet bows of blue, and white lace. So many dresses in two colours are being shown and will be made up in woollens, such as cashmere and fine cloth, as well as in silks. Many dresses have double *ruches* of silk at the foot, while two rows of satin ribbon, forming tiny flounces, are seen on others. I should think there will be much rebellion over the long skirts, especially with the under linings made separately, as the attempt is absolutely hopeless to lift them up in the street. One cannot get hold of both at once. Bicyclists too, will object to longer skirts, so I daresay they will be left to very best afternoon gowns only.

Feather boas are more fashionable than ever, and can be obtained in colour; but black, white, or black and white, are the most usually worn, and in the evening have been delightful companions to protect one from the cold of picture-galleries and concert-rooms. There are numbers of detachable collars however made of velvet, silk and lace, with *ruches* of silk gauze and *chiffon*, and many of them will be used this spring.

Blouses are quite as needful as ever to our comfort, and as they seem to be sold at the most wonderfully cheap rates, it is hardly worth while to make them. Tucks are in great favour for them, and so many of them fasten at one side with a frill, that that style seems to be almost a uniform. I notice that the popularity of tartans, and all kinds of fancy checks, has not quite departed, and black and white shepherds' plaids are much liked for blouses; also black and white stripes, which are made with *guipure* yokes and black velvet trimmings. One never grows tired of black and white, and it is always a becoming mixture to people of every age.

The spring colours seem to be pearl-grey, otter brown, bright cherry colour, and a new blue called *seves* blue. Navy blue will be in great favour, and all the shades of dull green. Sashes will be worn on all our dresses, or at least, will be very popular. The newest are of *moiré* ribbon, and they are worn with long ends, a little on one side of the front, and the ends are either fringed or else have a tiny frill. Sashes for evening dress are made of very gauzy materials, and are very graceful, especially with satin.



POINTED OVER-SKIRT, AND GOWN TRIMMED WITH ROULEAUX.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

On all sides I hear that there is to be a great revival of those fashions of the "forties," in which flounces and pelerines and mantles all flourished together; and I have no doubt that those who go in for extremes will find plenty of them. It seems likely, however, that we shall all have a choice, and that plain skirts will flourish beside those covered with flounces. The tightness of the upper part of the skirts is something wonderful to see, but round the feet they run to four or even five yards round. And, after all, they are not ungraceful, and the flounces even may be arranged to make us look slight and tall, for they are not as those of old, gathered on the skirt, and so rendered bunched and ugly; they are in general cut so that they are of the same width, and so can be put on with no fulness at all. The number of trimmed and tucked skirts is very great, and the trimmings follow no special rule, but run vertically, horizontally, or across, just at their own sweet will, or rather that of the dressmaker who put them on. One of the new styles of trimming is seen in the *rouleaux*, which are either gathered, or plain, over cord. Folds of material and tucks are generally worn, and braiding of all kinds. Some of the tucks are quite astonishing; they are so very tiny, and so beautifully done, especially where the new blouses are concerned. The folds of material vary in width, from half-an-inch to three or four inches.

The French circular flounces, about which I have spoken, require very exact putting on the foundation, and should be pinned at every quarter, and even half-quarter, so that they may not be stretched out of shape, but lie flatly on the under portion. It is best to have a pattern cut by, and the seven-gored under-skirt is thought to be the best to use for the foundation-skirt. These flounces are put on in all ways, even in a sharply-accentuated point at the front, the back being set in to the band of the gown, quite as full as the skirt itself. One of these pointed skirts is illustrated; only in this case it is not a flounce, but a kind of small over-skirt, while the flounce is below. This gown is of fine summer ladies'-cloth, the bodice is made with a basque, and an under-waistcoat of white satin, with cream-coloured lace over it, and the usual large bow of lace and *chiffon* finishes it at the neck. The edges of the skirt and *revers* are trimmed with very narrow velvet bands. The figure at the back wears one of those dresses which are so popular at present, trimmed down the fronts in a straight line, the trimming being continued round the edge of the skirt. The bodice is also one of the season's novelties. It is cut down low over a yoke of white or a contrasting colour. In the present instance, the dress was made of one of the new *crêpons*,

and the trimmings were of blue silk, to match that in shade. This style of trimming is very dressy, and is used nearly always for the princess gowns with much advantage, as it takes off from their plain effect, which is generally most trying, save to those who rejoice in very good figures.

With regard to colours in dress, I think I am not mistaken in saying, that one person in ten appears to me to wear a mauve or heliotrope gown. Next to it in favour comes green, which is generally trimmed with black, while much of the heliotrope is trimmed with white. I have also noticed an increase in the

popularity of blue; the new blue being almost of a corn-flower shade, which seems to go best with black as a trimming. For millinery, there is a lovely shade of *vieux rose*, and also some young greens, of the exact colour of the shoots on the trees. White hats will be much in favour, and I think, when the summer fashions are really here, we shall not find the hats so vivid in their colouring as they are just at present. The straw hats, especially, are a perfect feast of gay hues to the eye, after the dulness of the winter. Green straw hats with black trimming, and pale blue straws with mauve,



TWO NEW CAPES.



A DOUBLE SKIRT.

and dark blue velvet, are the prettiest combinations I have seen this year.

The effect of the new double skirt is seen in our illustration, which is made of striped taffetas, the silk which is to take the place of foulards. This gown has a saddle-shaped

yoke of lace at the neck, which has lines of black velvet at the edges. It will be noticed that the sleeves where they fall over the hands are pointed, and at the top, below the puffs, are trimmed with bands of velvet.

There is not much change in the shape of skirts made of washing materials; and the white linen collars will be used as much as ever. The tie bows are much smaller however. There are quite as many blouses as ever, and some of the prettiest of them are made of lace, in the same style as the French one illustrated in a recent number. The only change is that, in some cases, while the blouse itself is made of lace, the sleeves may match the gown. A striped black and white silk was made in this manner, and the effect was excellent. This idea would be a very good one to apply to the re-making of one of last year's gowns, where the bodice was worn out.

If we any of us thought that capes were going out of fashion, we must have discovered our mistake before this; for they seem to be as much worn as ever. Our illustration gives two of the new ones; the first being of velvet with an *appliqué* of white and black *passementerie*. It is lined with white satin. The other cape is of drab cloth, and forms a pretty spring wrap, which is light enough to be useful during the summer, when everyone needs a smart little one of the sort. Perhaps the prettiest thing just at present is the little

blue cloth coat with rather a short basque, braided in black, with a Medicis collar, and rather wide lapels lined with white satin, and covered with *guipure* lace. These little jackets are worn with any coloured skirt, and are made by the best West End tailors.

Blue is a favourite colour, but they are worn in white, fawn, and greys. There are plenty of black capes trimmed with *chiffon* frills and ruffles, and some of these are pointed at back and front, and have a double ruffle.

The hat of the most recent shape is rather like an umbrella in style, and droops like the old mushroom shape; but the toque seems to be quite the most popular thing, as it is so universally becoming to people of all ages. They are also very easy to make, and so are acceptable to those who manufacture their headgear at home. One is sorry to see that the wings and feathers of the poor little birds are more used than ever they were, in spite of all appeals to the kind-hearted to spare them. I have seen hats with, at least, half-a-dozen wings to decorate them, and on some of the French hats entire birds are placed. The rosette bow, and the full *choux* (or cabbage) as the French call it, are the two popular bows for hats; and the use of the silk *chiffon* seems to supersede flowers at present. I am told that the popular flower for this summer will be the rose, and that roses of every shade of pink and red will be worn on one hat. The newest hats on which violets are used, have them arranged in bunches, and the leaves are placed regularly round just like the bunches sold in the streets. They seem rather formal, perhaps, but look very well, and form a pleasant change.

Very wide sashes are worn on many of the new dresses, for day wear, as well as for the evening. The ends are often handsomely embroidered and ruffled; and there are some handsome wide lace ones on the more expensive gowns. Scarves of lace *chiffon* and silk are used, tied with a large bow in front, and we are promised a revival of the old-fashioned shoulder scarf, as worn in the early Victorian times.

A great deal of jewellery is worn; chains of all kinds, with or without the everlasting heart. Bracelets with all sorts of things hanging from them. Charms, seals, coins, and lockets jingling together as the wearers move their hands, are universally worn, and more rings grace the fingers than I have seen for some years past.

I suppose my readers have heard much of the rather heated discussion, which has been going on in the papers, about the prevalence of smoking among women and girls, and many good people have been much distressed by the idea of its being a universal fashion. But I have not found it so personally; and I do not feel obliged to put smoking into my chronicle of the last fashions. I do not find that the best class of women smoke; and, indeed, I have only seen one or two do it; and those appeared much more in fun than earnest. I do not think that Englishwomen will adopt the habit at all, and I am sure that all fears of it are quite groundless. It is not a nice habit, to say the least of it; and most women consider it rather fast, and quite unfit for a gentlewoman to adopt.

VARIETIES.

CHARACTER READ IN THE EYES.—Restless eyes, says a writer on physiognomy, denote a deceitful, designing disposition; greenish eyes mean falsehood, malice, and a love of scandal; blue eyes tell of a tendency to coquetry; black eyes mean a lively, passionate, and sometimes deceitful character; eyes with a yellowish bloodshot white usually betoken strong passions and hot temper; grey eyes mean dignity and intelligence; and brown eyes a tender, true, kind and happy nature.

SELF-CONFIDENCE.—There are a good number of men and women who always feel certain they could do anything they have never tried to.

UNDER GOOD GUIDANCE.—Nothing in the world is more pleasing than a mind under the guidance of reason and conscience.

MELTING AWAY.—Riches and honour acquired by unrighteousness are as a floating cloud.

BE THANKFUL.—"We can be thankful to a friend for a few acres or a little money; and yet, for the freedom and command of the whole earth, and for the great benefits of our being, our life, health and reason, we look upon ourselves as under no obligation."—*Seneca*.

WHO HAS THE GREATEST COMMAND OF LANGUAGE?—The girl who has the greatest command of language is she who can say "yes" and "no" at the right time.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."



TWO OF THE NEW CAPES.

THE most popular gowns at the present moment are in black materials, thus showing no alteration in general taste which has prevailed for the last year or more. Of course, when worn for mourning they are quite unrelieved; but otherwise, all of them show some colour, or else white, which takes off the sombre character. The colours selected are usually very bright indeed; orange, or the new rose-pink, apricot or emerald green. A very deep red, inclining to scarlet, is also in vogue, and a bright purple which seems to go with mauve without a quarrel. These black gowns are of every and any material; cashmere for preference, *merveilleux*, corded silk, satin, hopsack, alpaca, grenadine, *chiffon*, gauze, and fine ladies' cloth; so, in the way of materials, there is a wide choice, and we need not fear to be out of fashion. The new *crêpons* are very pretty but expensive; and the grenadines are to be seen at all prices and in all colours, as well as black and cream.

Black gowns are chiefly trimmed, or more correctly speaking, decorated or relieved with colour at the fronts, the *revers*, and by means of waist-bands, collar-bands and yokes. One black silk gown had very large *revers* and a folded front of a very red silk, the *revers* being edged with a very tiny black ribbon, *ruche*. A very pretty cashmere was made with one of the new flounces, deep at the back, and much narrower in the front. The bodice was of the Russian blouse order, and here the front was of tucked cream-colour and the *revers* in turquoise-blue velvet. The black gowns that I liked the least I think were those in which orange formed a part. One cashmere had a vest and pointed yoke of orange silk, laid in half-inch tucks, which was relieved at the neck by a white lace frill and *jabôt*. The hat worn with this dress was entirely black, with upstanding ostrich feathers at the side.

Black grenadine, over either colour, or black, will form quite one of the popular gowns of the season, and for those who have half-worn silks, there could be no better wearing, as they can use them up, and wear them out in this way. Fashion now allows us to use figured silks for under-gowns. Indeed, some of the prettiest have quite large patterned *chiné* silks under the grenadine cover.

Pink *chiffon* over pink satin is a very favourite colour-relief for black grenadines; and I think, except in cream, that it looks the best. The *en-tout-cas*, or parasols, used are of black, lined through with either pink silk or *chiffon* to match in colour; and there are sometimes pink *chiffon* *ruches* to decorate the outside of the parasol.

I am sure now that you will want to hear something of the new flounced skirts, and how they look when worn? At the private views I cannot say there were many to be seen; but these occasions, though most useful, as showing how fashions are tending, are of rather early date, and perhaps that will account for their scarcity. But I gather on all

sides that they are thought to be unbecoming. The new French skirt with flat flounces, modelled on the skirt beneath them, had several representations, all of them in cloth. This skirt was introduced so far back as the year 1893; and I saw several of them in Paris, and in London then, but they did not succeed in either country, and are not very becoming, except to tall, slight, and very smart figures. There is nothing at all ugly about the new skirts, and even their extreme tightness seems to be "managed" by the clever dressmakers; and one sees the most portly (not merely stout) people wearing them, and they do not look extreme, nor peculiar.

I see that a great deal of biscuit-coloured canvas over colour is worn, and this forms a most useful gown for young people. The canvas is very moderate in price, and wears extremely well. White and cream-coloured

serges are very fashionable, and these are also useful dresses, as they can be cleaned and be done up several times. The stouter order of grenadines are suitable gowns for country use, that can be worn at any time without looking over-dressed. Some of them are very cheap, but care must be taken that they be of a good enough black, for if they have a weakness it is that a faint rusty tinge is developed by wear, which spoils their beauty.

I observe that the French fashion of wearing mittens runs a chance of being adopted here. There were several people to be seen in them at the private views. Just now, that our eyes have become unaccustomed to their use, they seem ugly and a little unbecoming, as they give an artificial width to the hand; but it is certainly a useful fashion, as it saves gloves, which are more expensive, and are far cooler in the summer.



TWO BODICES AND ONE HAT.



AN ORGANDY MUSLIN GOWN.

Veils are to be dismissed, I hear, and no one is to wear them in future. Of course they too are hot in summer, like gloves; but whether we shall cease to patronize them is doubtful, considering how many people find them becoming. Meanwhile, I have seen many white net and lace veils, which are popular for wear on the bicycle, as they save the complexion from tan and keep off the dust and wind.

The shirts of the season are, some of them, very much ornamented; but there are plenty of the simple ones which are so useful for morning wear and on the bicycle. Most of them have a knife-pleated frill at the side of the centre pleat, and the cuffs are made to be

long, though they are lace-edged. Two yards of spotted net of good quality will cut into four. Then you must hem the sides and ends very neatly, and finish the ends with lace. A wide Valenciennes answers best for them, and the ties will wash, and look fresh throughout the summer campaign. Some of these lace-trimmed ties are of silk, and are tied like a man's, and these are generally to be worn with shirts. The *chiffon* scarves are very pretty, but so perishable, and expensive. I notice that sailor collars are likely to be much worn, and also collars of linen, which are cut like a square yoke. These will be greatly used by children.

I also observe that a great difference of

worn with couples—not the single stud which we have so long affected.

The muslin blouse of to-day is beautiful; the designs so graceful and pretty and delicate in hue. They are frilled, and tucked, and lace-trimmed, and will be as much used as ever. Those of white-spotted muslin, such as were used last year, are still worn; but the lace worn on them seems to be more white than cream. Silk blouses are produced in any quantity, and the silk for them is so reduced in price, that one would think it must be manufactured from some other material than cocoon silk. Lace yokes are in great favour, and many of them are unlined, which will make them very cool for the summer. The newest yokes have a point turned upwards at the back—not down—and this is said to make them more comfortable to wear. The yoke is often edged with gathered frills of the silk, which have a narrow black velvet as a finish.

All the girls seem to be busy in the manufacture of cravats, which are to be quite a feature of our summer fashions. The ends are not very long, though they are lace-edged. Two yards of spotted net of good quality will cut into four. Then you must hem the sides and ends very neatly, and finish the ends with lace. A wide Valenciennes answers best for them, and the ties will wash, and look fresh throughout the summer campaign. Some of these lace-trimmed ties are of silk, and are tied like a man's, and these are generally to be worn with shirts. The *chiffon* scarves are very pretty, but so perishable, and expensive. I notice that sailor collars are likely to be much worn, and also collars of linen, which are cut like a square yoke. These will be greatly used by children.

opinion exists on the subject of capes. On one side we are assured that they are quite *demodé*; and we are quite surprised to find how many *à la mode* ones are to be found in the best West-End shops. So we may take it that "doctors differ," and therefore illustrate two of the very newest and prettiest to be found. The first, to the extreme right, is of lace and *chiffon*, with long stole-like ends and ribbons floating from the front. This is the newest shape. When the ends are not so long, the cape is perhaps more suitable to young people. The pointed capes are also new, and constitute a change from the round ones we have been wearing. So are the three-tier capes, like the one illustrated on the left of our sketch. This is made in biscuit-coloured cloth, with tiny *ruches* of white silk baby-ribbon on each of the capes, a charming cape for a young girl, for a little extra warmth on a chilly day. The dress in the centre has a lace yoke, and sleeves with black velvet butterfly bows. The material is grenadine over apricot silk.

Our illustration of one of the Organdy muslin gowns shows exactly how they should be made, with the new skirt and flounces, and trimmed with lace, and lace insertion. The lace in use is generally Valenciennes. The original dress was of cream-coloured Organdy, with pale apple-green spots of different sizes on it. It was made over a pale green silk of the same hue. Muslins of all kinds in boxes with the skirt made-up and trimmed are being shown in the shop windows. Most of these have a small *ruche* of silk or muslin at the edge of the skirt, and all are trimmed with insertion, which is put on in every sort of fashion, mostly in a kind of lattice pattern over the edge of the skirt.

"Two bodices and one hat" is our next picture, and the important gown in this is of a grey-green cloth, with a front and high collar of white satin, and narrow black velvet ribbon. The cloth was a summer one, very thin and light, and the dress was a very charming production. The other sitting figure shows a dress with the front open to display a tucked *chiffon* under-vest, the bodice being slightly pouched. For morning dress, and skirts, the plain waistband is still worn; but where a better, and more dressy gown is needed, the waistband is more ornamental, and is very generally of velvet twisted into a roll, with a bow but no ends. Often this band, and that at the neck, forms the only touch of colour in a black or white frock.

In hats we find a new feature, and that is a drooping, rather turned-down brim, which is shown in our sketch. The back of these hats is often turned up sharply, and this accentuates the droop in the front. The trimming tends to the back this year, and a great feature characterising this style is the covering up of the under trimming with lace or tulle. For instance, white gauze, rolled and twisted, would have a covering of black tulle or yellow *chiffon*, with black over it, or lace, either black or white, would cover rose-colour. The feathers would be both black and rose-colour.

I hear that white stockings are to be used this summer, and that white kid gloves will be superseded by pink ones. Green morocco shoes are very pretty, but are said to wear badly; and I daresay we shall cling to our tan and patent leathers. Shoes with two straps are much worn in the last-named leather, and they are both of good wear, and becoming to the foot.



FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

IN the frocks for to-morrow as well as in those of to-day, the prevailing element is extreme lightness, and all the airy character that is given by *tulle*, gauze, and *chiffon*. But none of these, alas, are inexpensive, nor calculated to suit the purses of those who have an allowance only to dress upon. So we must fall back on something which is nearly as transparent, and far less expensive. This is found in the new woollen grenadines and gauzes, and also in those of even cheaper descriptions, made in linen and cotton. These are of wide width, generally forty-five inches, and so though the price may look large, there is so much material for the money, it is not dear. Those who have old coloured, or black silks, or satins, will now be able to make use of them, and even a pattern of the most flowery kind will not be a drawback; for some of the prettiest dresses are composed of brocaded gowns, with an overdress of gauze or grenadine.

All our illustrations in the present number are intended for summer use, and are of thin materials, so that you can see how to make use of any dresses you may have of silks or satins, or even of colours, and patterns in the way I have described. Our first one, which shows a gown of muslin, made-up over a silk underskirt, is a case in point, as it may be used for anything in the way of material. The muslin skirt has one of the fashionable Spanish flounces, which is edged in its turn with another narrower flounce, on which are several rows of narrow black velvet ribbon. The top of this flounce has a double heading. The bodice is of the muslin made over the same coloured silk. The cape has the rounded corners of the newest models, and is of a very pale grey cloth. It has three capes, and each is edged with rows of gathered white ribbon. There is a high collar which is lined with white satin, and covered with lace.

The figure at the back is wearing one of those new straight-cut sacque jackets, which seem to have made a fresh appearance this season, and have been adopted as a suitable shape by the waterproofing companies, and it commends itself to everyone, as easy to put on, with room underneath it for any amount of frills and furbelows. But though it is sensibly designed and convenient, it is rather an unbecoming garment, though for country wear and for driving, nothing can be more suitable.

Tucks and flounces are the two forms which our skirt decoration takes to-day; but is it not wonderful to see that the plain skirt has so many votaries, when it has been in favour so long. In the "Gown with tucks, and the lace skirt and flounces," both styles are shown. The first gown is made of one of the new *woiles* in pale grey, trimmed with pale blue. The tucks on the skirt are an inch in width, and all run horizontally; but those on the bodice are vertical. The sleeves are also tucked, and the bodice has a lace yoke, and a shaped cape of the blue silk and guipure lace sprays. The parasol, or more properly *entout-cas*, held by this figure, will give an idea of the wonderful way in which those of the present season are decorated with gathers and folds inside, where most of the ornamentation is seen this year.

The second figure, with the lace flounced dress, shows almost the prettiest lace gown that we have seen this season. The material is Russian net, insertion and lace; and the style of making is carefully shown. A frill of net or lace goes round the shoulders, forming,



GOWN OF MUSLIN OVER COLOURED SILK.

with a second frill, the shoulder epaulettes. The sleeves are gathered, and finished by frills at the wrists. This dress may be made up over a colour, or over black.

We are still devoted to grey, and so many of our newest gowns will be found to be of this colour, in various materials, that it seems almost like a uniform. The grey is relieved with pale yellows, pale blues and pinks, and plenty of white. In the way of blues turquoise is always prominent and seems to be more popular than the *perveuche*, or periwinkle blue, with its rather colder tints. Neapolitan violets, in all their shades, are much worn, and the darkest red-purple are constantly used as dresses in cloths, and even cashmeres. Dark blue for tailor-made gowns is extremely popular, and is relieved by bands of white braid, or even of gold and silver. Fawn-coloured cloth gowns are of a novel shade, which is composed of a good deal of pink, which gives a pleasantly warm tone to it; and the new drabs appear to me to be much yellower in tint. Stuing-colour, burnt straw-colour, and putty, are all in favour for neutral coloured gowns. Very deep rose-pink, and *cerise* and yellow of a very clear tone, are much used on hats. On the French hats the mixture of colours is something remarkable; green, blue, mauve, yellow and pink, being all represented in force on a recent importation. Two colours which are growing in popularity for dresses are the tangerine yellow and hyacinth blue. The first is seen in cambrics and silks, and in richer materials for evening dress. The latter promises to be the colour for tailor-made gowns of the fine thin summer cloths. It is also much seen in silks of a light kind for summer dresses. Green shades are very bright and crude; and nothing can exceed the brightness of some of the silk blouses, in such hues as rose-pink, yellow, poppy-red, or lettuce-green.

Something must be said here about the newest materials for summer gowns, of which the one most in evidence seems to be the taffetas, *glaces*, and shot, which have taken the place of foulards and other light silks. For people who require non-washing gowns, these are excellent materials, and their price is surprisingly small. *Voiles* are the next for economical purposes, and they are so transparent they are almost grenadines, and there are a number of new woollen materials which partake of the canvas and hopsacking weavings, and possess the attractions of both. The canvases I should particularly recommend, as they really seem everlasting.

And now I must devote some of my space to the charming muslins which are being shown. Beginning with those white ones in boxes, with Swiss embroidery on them, and intended to be made-up over silk slips, to the beautifully printed Organdy muslins which are used to make the most charming blouses, which are either flowered or striped, as the wearer prefers. *Piqué* and linen gowns, or rather coats and skirts, will be as much used as ever this year, and the report is, that the white *piqué* skirts of last year will be worn this year with coloured blouses, and the white coats with coloured skirts. There are plenty of white muslin blouses both plain and spotted to be seen, the latter are far more costly than the former in the shops.

Our last illustration gives us one of these pretty muslin frocks which was white with a small spot or sprig on it. It is trimmed with rows of insertion and tiny frills of the muslin. The collar-band and the waist-band are of green velvet, to match the muslin in shade, and the revers are lined with green silk as well as the *plastron* in front. The skirt may also be worn over a green lining, but instead

of silk, batiste and sateen are often used, the new sateens being very superior to the old.

I am sure you will already have had your attention drawn to the *chiffon ruches*, which form such a feature of our trimmings this summer. They are much used for decorating both day and evening bodices. On the former they are often laid on in trellises or squares, which cover the whole surface of the bodice. They are made and sold in all the shops in the chief colours; but no shades of any of them. Black, white, cream, navy blue, and red are those mostly seen. The next fashionable trimming is piping, which seems as much in favour as it was last year. The accordion pleatings are much in favour, and so are flutings of all kinds. Nearly all the corners this year are rounded, none are left square, and this fashion extends to capes and jackets, which have rounded fronts; the frills of the

former meeting under the chin, as shown in our illustration. There is no change in the shape of collars, as the high one is such a universal favourite, it will take some time to dislodge it. I had nearly forgotten to include baby-ribbon in my list of trimmings. It is gathered at one edge, and not in the middle, and is applied to dresses in a kind of trailing pattern which takes time and skill.

The very newest hats from Paris are turned up in front, and are called *Polichinelle*. Under the brim, where it is turned up, there is a *bandeau* of feathers, flowers, or ribbon, or else velvet made into one of the favourite rosettes which are seen on so many hats. Several curling tips are arranged at the side; and at the back there is a wired bow of *chiffon*. A great deal of trimming is used on all our hats, but there are some straw shapes which have so much straw trimming on them that



GOWN WITH TUCKS, AND LACE SKIRT WITH FLOUNCES.



MUSLIN FROCK.

they need very little else. There are several new materials for millinery, amongst others *tulle* with all kinds of fancy patterns on it, and the shaded *tulle* which shows two colours in the width. Gauze and velvet are also used, and a good deal of *chiffon*, but this is twisted and wired in such a manner that it does not get out of shape very soon, and is more lasting. Paste ornaments add brightness to all our hats and bonnets, and black and white seem to me to be still the most favoured mixture. Roses are more worn than any other flower, but nasturtiums and carnations will, I think, be much employed later on. They are both the most beautiful imitations that can be imagined. Lilac and laburnum in mauve flowers are superseding violets, and I notice that the yellow poppies are produced in profusion, and will be used later on no doubt. The *toque* is as well loved as ever, and consequently bonnets have been less seen; but just at present there is an invasion of bonnets with strings in some of the best milliners' shops, and

so we may begin to wear them before long.

In many quarters I hear that we are to return to the wearing of white stockings this year, and that great preparations are made to supply this expected need. White cashmere stockings are embroidered with white silk, and are prepared for garden-parties, and all out-of-door dressy occasions. White silk and spun silk are also to be found, and the cashmere in white will be worn with the white, tan, green, and grey leather boots, which are so much to be seen in the shop windows. I do not believe, however, in any wholesale adoption of white stockings, for we have all proved the comfort of black ones for so long. Certainly we should have to change our white stockings in London every day, or at least every second day, and even then, with the protection of shoes, they would not be clean.

The *Redingôte* has been lately much seen, but it is an expensive garment, and too cumbersome for walking-wear. Amongst our expenses this year we shall have the white and cream-coloured lace and muslin neckties, which every one is already wearing, and the increased amount of lace which decorates us so profusely. Though there are fewer veils to be seen, still I notice that white lace washing ones continue to be supplied by the fashionable milliners, to be worn with sailor hats; for bicycling specially. As regards all others, I hear they will not be worn if there should be hot weather.

No more large fans are to be used. Instead of them we are to have the very small fans of the Louis XIV. period; and there is no doubt that they will be easier to carry than the large ones. Any fan small enough to be bestowed in the pocket is a very distinct boon. Very pretty little Spanish ones are to be found, and also small Japanese importations, which are pretty enough to be used with evening attire.

HOUSEHOLD HINTS.

NEW boots and shoes should not be tried on in the early morning, but later in the day, when the feet have expanded with exercise.

HALF a pint of sweet oil taken immediately is an effectual antidote to most poisons.

DOCTOR ANDRÉ.

By LADY MARGARET MAJENDIE.

CHAPTER XIII.

ABOUT two months had elapsed since Dr. André's return to Paris, during which the fever epidemic raged without intermission, increasing in virulence as a hot August was succeeded by a stifling month of September.

One night about twelve o'clock Dr. André went into the *pasteur's* house. The door was opened to him by a very old woman who knew him well, the only one of Père Nicholas' household remaining with him.

"Come in, come in, monsieur, and sit down. The *pasteur* came in ten minutes ago, and is changing his coat. I have got an omelet and a bottle of wine for him. Sit down, and I will do the like for you."

Dr. André obeyed, and old Amélie went off muttering to herself, "*Dame*, those who work must eat."

Father Nicholas entered a few minutes later, refreshed by rapid ablutions.

"Well, André, do you want me?"

"I shall want you to-morrow morning—not to-night, my friend."

"Who for this time?"

"A terrible sinner, Antoinette Larcate; she will go about sunrise, she is in a stupor now, so it would but waste your time to go sooner. Poor soul, she comes from the Landes, and talks and babbles of the fresh winds blowing over the wild open dunes."

"And have you done anything about Gaston the sweep's children? six little ones, the eldest ten years old, and the mother dead."

"Yes, they are all right. Sœur Eustacie is with them, two of the children are very ill; the baby died an hour ago. Sœur Eustacie could not leave the boy of three years old, he was choking so; that is the worst of these

dreadful throats. The baby was weak and small, she made no fight for her life, but died here, in my arms. What a pretty thing a little baby is. The poor, little, sunshiny, pretty things—how could one bear to see that awful fight for breath, and cry of pain, if one did not know that the angels were waiting to carry them straight home."

"Ah, it is not the children who break one's heart," said Father Nicholas. "Tell me, my boy—this Antoinette."

"She is a great sinner, father, but listen. Do you know how she caught the fever? She was about to fly (as all who can do so must) out of this den of infection, when her maid was taken ill, and she stayed to nurse her. She could get no help, for the hospitals are full. The woman died; they are all dying now. God help us! and she was taken ill herself. It is her life, you see, her very life that she has given for another."

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

THE really inclement weather of June made a very serious difference in the frocks for both to-morrow and to-day. No one knew quite what to buy, and I fear the shops felt the weather as much as we did, and, like us, were

left out in the cold. People returned to their winter jackets, and even sables were seen in the Park. Without the aid of the tailor-made where should we have been? Fortunately that is always with us, and each year it be-

comes smarter and more dressy, and, sad to say, more expensive too.

The real novelties in dress are, perhaps, not many this year; but the change in nearly all things is great. The dresses are long and



A SUMMER GROUP.

trailing, and, unless for a bicycle, the short dress is not seen; though I had hoped that women would be sensible and would cling to the comfortable short skirts, which do not require holding up. Even the tailor-made more than touches the ground. For them the new umbrella skirt is not liked, and the gored skirt, with a narrow front gore, and two or more at the side, is preferred; and it accommodates itself with the clinging style very well.

The difficulties of cutting the circular flounce are so great to the ordinary dressmaker, that few of them are a success, unless cut by a first-class hand; and it must be remembered that they require a double-width material, of at least fifty inches wide. The straight portion is for the front; but the best of a well-cut one is at the side, for there it is really very difficult to make them sit, and not fly out in an ugly fold. I notice that many ladies prefer the Spanish flounce instead of the shaped one. The report heard in the early days of the season, that we were to "rustle" no more, and no more noisy silks were to be worn, has not been carried out by facts, as they are noisy; for I see all the many frocks of thin materials, gauzes, muslins, canvases and grenadines, are all very rustling indeed, with handsome silk linings. Indeed, they increase the expense of dress dreadfully this year, and make really smart dressing impossible, save to those with good allowances. People who live in the country are better off; and they say that coats and skirts for Ireland and Scotland, and the country, are the sole possible wear; thus economical dress is quite attainable still.

There are so many white belts to be seen nowadays, and I find so much ignorance of their effect on the figure, that it is well to draw attention to the fact that women and girls with long waists should not use them, but wear black belts instead, as the white give too great an effect of length to be becoming. Short-waisted people, on the contrary, acquire an artificial increase of length which is very desirable. It should be remembered also that a white waistband needs a very rounded waist indeed to look well, and in this way a very stiff waistband is not desirable. The white silk webbing or Petersham, or a white satin band, are the prettiest, and, personally speaking, I would always prefer a white band to a black one, to be worn with skirts and muslin blouses for young people. In the new dresses which are made with black satin ribbon sashes, these are put round the waist and crossed at the back through a buckle of paste or steel, without any bows at all, merely the two ends, which reach nearly to the bottom of the skirt. This produces a very pointed effect at the back, which is not becoming unless care be taken to keep the front of the band well down, for a band up in front, and down at the back cannot be becoming.

The illustrations display the frocks of the month extremely well; their dainty lightness, and general effect of frills and laces, which is so fascinating and summer-like. The first is a group of four figures, the centre of which shows one of the pointed capes which have been one of the new introductions of the season. It is made of silvery grey satin, which is covered with lace and flounces of *chiffon*. The lace and *chiffon* is black, but both are so light in character that they do not look in any degree heavy. The seated figure has also a cape of satin, but it is white in this case, and has bands of black velvet laid over the

black figured lace covering. The ends of these bands are finished with paste buckles. This is quite a full-dress cape, and has a charming appearance. The dress is of a plain grenadine, over a watered silk or *moiré*, and it has one of the new grenadine or *chiffon* sashes.

The figure which is sketched standing up in this picture wears a very new and pretty costume of black gauze, with silver stripes and spots. The silver stripes are really a narrow *galon* which forms the trimming of the bodice and sleeves. The hat is white with black feathers and *chiffon* and silver ornaments. A sash of *chiffon* is tied in front. Many of these new sashes are of lace, either in white or black; those in white are made up with a lace border trimming at the edges, so that they look like a handsome scarf; there are two long bows and two ends at the back, but the scarf does not go round the waist; there is a satin ribbon and an edge of the white lace like a fold appears below it, just giving a line of white or cream (for we rarely see pure white) and not giving too much length to the bodice. I have been very particular to tell my readers all I can about bands and sashes, and the way to wear them, and I must conclude by saying that I observe an incredible tendency to pull in this portion of the dress

very much more than is desirable, when one remembers how injurious it is. But not only that, the effect produced when the waistband is unduly tightened is to make a bulgy look both above and below. This is nicknamed "the pudding bag" effect, and should be very carefully avoided.

The extent to which American boots and shoes have taken in England is very remarkable, especially among the upper classes, who seem to prefer this long-toed foot-gear to our English make. The pointed toes really seem inordinately long, but are considered to produce a slight and thin effect, which is much sought after. The newest strapped shoes have very tiny straps across them, and all cut very close together, and these are ornamented with very small steel buttons. I do not see nearly so many patent leather shoes worn by women this year, and fine kid seems to be in the ascendant. The green kid shoes, which were, it is said, the invention of some woman



WHITE MUSLIN GOWN WITH TUCKS.



NAVY BLUE CLOTH AND ÉCRU LACE.

with large feet, are to be seen everywhere in the windows of the shoe-shops, but they are intended principally for wear on grass and in the country. With white gowns, nearly everyone wears white shoes and stockings, and they look, to a certain degree, very nice indeed, though they have a decided tendency to make the feet look large and rather clumsy. Our eyes do not readily get accustomed to the look of white stockings after the neat effects of the usual black ones.

The "white muslin gown, with tucks," which forms the subject of our next illustration, has quite a novel method of treatment, as it is tucked in vertical tuckings from the middle of the bodice to the knee, and from thence there falls a full flounce, which is trimmed with narrow knitted *ruches* of black gauze, with a rather thicker one at the edge of the dress. The yoke and sleeves are of black figured lace, and this is laid over a muslin foundation. Black velvet bands ornament the

bodice, and a black velvet sash finishes it, which is secured at the back by a handsome paste buckle. White muslins, as well as coloured ones, are very generally trimmed with black velvet ribbon of very narrow width. Three or four rows are used on the flounces, which are also finished with a border of Valenciennes lace. The bodice is sometimes worn over one of white satin, and there is a very general liking for white satin as a trimming to other bodices, which extends into having tucked yokes, and sleeves of white satin, to gauze and taffeta gowns.

The third illustration shows a navy-blue gown of fine ladies' cloth, which is decorated with *écru passementerie*, or perhaps more truthfully describing it, lace *appliqué*, which is laid in a floral design on the front breadth, and follows in a round shape to the back breadth. The half of the bodice and the top of the sleeves is made of apricot silk. The flounce at the front is of *écru* lace. The silk is tucked vertically, and the sleeves are gathered at the shoulder. This gown was worn with a black hat and apricot feathers and roses.

The newest hats all turn up directly in front, and have a large black velvet *choux* bow in the very centre, over the hair, and sometimes a paste ornament. Very long ostrich feathers are worn on them, which start from below this rosette-bow, and wander round each side, and there is often a cluster of black tips as well, to say nothing of ospreys. The only comfort one has about this is, that they are not real osprey feathers, but are made of the stalk part of the feathers of any bird. Coloured hats are more seen than either white or black just now.

There is an immense bow of white lace or *chiffon* beneath the chin, and this seems really to grow larger and larger every week. Everyone wears a lace scarf when they do not wear a white, or white and black mixed feather boa. These are worn short, and are drawn into a V shape at the waist, and held tight, so that they are not always slipping off.

The colours most used are apple-green, which is trimmed with black lace, watermelon pink, which is used also with black chocolate, colour, and is trimmed with the new burnt orange colour, a very favourite hue; which is also seen with turquoise blue; but the last-named is in as much favour as ever, but more for trimmings than entire gowns. Sage green is much used for dresses, and foulards and taffetas of dark blue with white designs on them are great favourites for morning wear. They are trimmed with white silk muslin or baby ribbon *ruches*, and generally have white satin yokes and sashes. White hats are more used with them than coloured ones. Roses are the sole decoration, apparently, on all the hats, and a very well-known milliner told me the other day that everyone liked them better than any other flower. They are open and fully blown this year, but have no leaves; and they are now frequently used in shades from dark to light. Cerise is with us still, and so is a handsome dark red, which seems popular for taffeta gowns. I have seen a number of bright and light yellow dresses and blouses lately, which are always trimmed, as I have described, with black velvet and white lace.

The small pearl necklace is nearly always seen, and the long chains with it; and I have lately been told that amber beads will be used in the autumn, and also pink coral. This seems to point to a revival of the necklace, which we have not seen for so long a time.



FROCKS FOR TO MORROW.

By "THE LADY DRESSMAKER."



BOATING GOWN OF WHITE SERGE WITH NARROW BLACK STRIPE.

THE gathering up of information on the subject of the frocks for to-morrow is a matter of no little difficulty in the month that immediately succeeds the sales of July. Indeed, I notice that many of my fellow writers frankly give it up, and declare that where nothing exists there is nothing to be got; that there is nothing new in the way of dress, and that they cannot be expected to invent.

For my own part, I always find the sales extremely instructive, both in the matter of the things that people purchase, and those they do not. Being summer clothing, if there be a great run on any special articles, you may be sure that the best people who buy are sure they will be worn next summer. Now the two articles of dress most purchased this year were white piqué coats and skirts, and muslin blouses. The white piqué coats are very much to the fore this season, with skirts of another kind; and, as this idea arrived late in the season, we may expect that it will be one of the decided styles of next year.

The muslin blouses purchased were mainly of the very thin book-muslin kind, which can be worn over coloured under-bodices, the latter being also sold in all the large shops; and the two prevailing hues, I am told, are pink and mauve. Now, if this be the case, those of my readers who are clever may manage to produce both the muslin blouses, and the coloured silk slips for them, very much less expensively at home, for the muslin is cheap, and so is the lace, and the silks can be got even at a lower price than two shillings. Besides a fine sateen would answer quite as well if the muslin be not too thin a one;

though, of course, the present fashion is for those of very gossamer texture. We have found out then that the oft-threatened blouse will still be here next season. No very great change has taken place in it, except that it has become more ornate, lighter, and altogether prettier than it was at first. Then, too, we are wearing muslin blouses on occasions where we should have worn cotton, and even for cycling we have adopted a more dressy style of blouse, in which we go out to afternoon tea, or even luncheons, on our useful steeds.

A friend of mine, who is always well dressed, has these cycle blouses made of black and white striped silks, trimmed with Valenciennes lace. They have had the large sailor collar to them, and have been charming garments, with the great advantage of being readily cleaned, without unpicking, by a first-class cleaner. I saw one that had been cleaned three times. Of course, they are lined throughout, the inner bodice being made to fit. If the lace be Valenciennes, it should be real, if possible, or at any rate, a very good quality of imitation. The sailor collar is now a feature of all the new blouses, and is worn out-

side the coat; it is trimmed with flat insertion, and edged with an inch-and-a-half wide Valenciennes lace. It is very becoming, and gives a dressy look, which the generality of blouses formerly lacked entirely. This sailor collar must be made of the silk, on both sides, with an interlining of thin muslin, as it must be firm, and should not, of course, show a lining only should it blow up. It is worn below the

band at the neck, and is generally put on with it, the neck-band having the same abundance of trimming as if it were absent. A bishop's sleeve has been the fashionable sleeve for them this year, a pretty trimmed cuff being added, to fall back from the hand. I have been particular in describing these blouses, because I think they can be worn, both in the autumn and the spring, and they are quite the most useful and pretty introduction that has appeared for many seasons. The sailor collar in no degree takes away from the trimness needed for the bicycle; it adds, on



NEW CAPE, AND EARLY AUTUMN GOWN.



TWO NECK RUFFLES.

the contrary, a graceful look to it, which it much needed.

The extreme length of the sleeves just now, particularly of those used for evening dress, is quite remarkable. They really nearly cover the hands; quite as far as the middle of the fingers; that is to say, the lace frill does, not the sleeve proper, though that is cut very long indeed. There is no great width, nor extreme fussiness about them, and they are not extremely wide. The general dress for afternoon, and all high-necked dress occasions, has been some thin material over silk; and it is generally embroidered net, or very fine silk gauze, over a colour; mauve and pink being in great favour, and green also is very much liked. The length of these dresses in front has been wonderful. They really dragged, and seemed, at a distance, to be quite as long in front as at the back. Nearly all are finished with a narrow flounce. These high-necked bodices, with long transparent sleeves, are now the favourite dinner gown for the restaurant meal, which has become so very fashionable.

Our illustrations show all there is of this month's styles. The first is a boating gown, made with a straight-cut jacket of white serge, striped with a hair stripe of black or blue. The skirt is quite plain, and a mull-muslin blouse with tucks is worn with it.

In the "new cape and early autumn gown" we show the very latest idea in the way of capes, which is quite a return to a very old one of some years ago. The frill or flounce round the edge was worn about twenty-five

years ago, with the same cape of large size. Gauze over coloured or white silk, with gauze frillings, has been the material of these capes this season; the *révers* being of the silk, covered with *guipure* or other lace. They are made to match the dress. Very frequently, and in this case, the colour of the under-silk corresponds.

The seated figure in this sketch wears a silk grenadine, with a green silk lining, the bodice being of the same, with black velvet ribbon of narrow width over it, and black *guipure* on the bodice. The skirt is made with the shaped flounce, which is headed with a black *guipure* over a green ribbon. The hat is made of crinoline, and tucked white gauze, with white feathers and green velvet.

Foulard dresses have been much worn, but it seems to me from the prices charged for them at the sales, that the shopkeepers expect that they will be fashionable next year in their present styles. Red foulards have been much used in Paris, and here in England blue and white ones may be always considered fashionable. Green ones have been in demand, but they have been rare; and I daresay we shall see them next summer. The fashionable trimmings for them have been tucked white *mousseline de soie*, *guipure* lace, and narrow ribbon edgings.

For the autumn months, cloth will be more worn than either serge or tweed. Indeed, nearly everywhere I see it being prepared for the new coats and skirts, and if trimmed at all,

it is with *passementerie* or braiding. Tucks and pipings too are much used, the latter being generally in white or a contrasting colour. These trimmings need the skill of a real tailor to put them on; and the same may be said of the trimmings of black velvet, laid on white muslin, which are so much seen. It is extremely difficult to lay them on evenly, unless you be experienced in the holding of them while working.

The last illustration represents two neck ruffles. Although I call them ruffles, the truer name for them would be boas, as they so generally reach to the waist, and are finished with small bows on each end, and fastened at the waist with two fancy pins. This is a very comfortable way of wearing them, as they do not slip off the neck, which they are apt to do when of such a short length; and you are really more at ease when they are not tight round the neck when the weather is hot, as it often is in the middle of the day. The first ruffle is made of a coarse, white, large-meshed net, spotted with black chenille dots. It is made in two puffs, which are gathered closely in the centre, and sewn on a black satin ribbon. It should be larger at the back, and gradually reduced, so as to be narrower at the ends. It may be finished at the ends by a frill of about six inches in length, of the same net, which is intended to hang down to the waist in the front. The longer boas are made of *chiffon*, net, or gauze frills, edged with narrow black velvet, and gathered on a satin ribbon, in the way indicated in our drawing.

FROCKS FOR TO-MORROW.

By "THE LADY DRESSMAKER."

JUST as I write, there is much discussion going on about the bicycle dress, and whether we shall wear the knickerbockers or not. The generality of women in England seem to me to be absent from the field, for they (the majority) have quite adopted, and are satisfied with, the skirt, which, when well cut and exactly of the right length, suits them better than any knickerbockers could possibly do. For have they not to wear the skirt on other occasions? And must they not look well in it, too? For instance, you go down to Wimbledon, to Richmond, or any of the suburban resorts round London, to spend a few days with a friend; and, if you have a

suitable well-fitting skirt, you are supplied with dress for your visit, with a change of pretty blouses, and even another skirt, and a more dressy one for evening use, it gives no trouble to carry with you, if you go by rail, or to send, if you patronise Carter Paterson. The knickerbocker is quite out of it in this case, for who would want to appear in knickers? And how useless they would be as a costume to wear daily for our three days' visit.

In Paris it seems, where they wore nothing but the bloomer, the taste has veered round to the skirt; but it is cut far shorter than we should fancy it, and is worn with boots of either black or tan. These boots, too, are rather new in shape, and have a wrinkled top, like a cavalier of

Charles I. reign. My own opinion is, that for a young girl it does not matter much what she wears; but no woman over thirty should attempt to wear the bifurcated skirts.

Having discussed the very needful styles for the bicycle, I must turn to the novel ideas of dressing the hair, which put in rather a late appearance at the very end of the London season. In our sketch entitled "Hair dressed with a comb," is shown the way to dress the hair in the fashion that it has been most worn lately. To give it this effect the hair is not tied, but simply rolled up and twisted into a knot, which must be rather loose than otherwise, and the twist must be given with a due remembrance of the loose effect to be given below the comb, which is put in the last thing after the twist is up. The front hair is *crippled*, and, in fact, all the rest of the hair is *crippled* and waxed so as to look evenly and naturally on the head.



A NEW CAPE.



MW

WATERPROOF GARMENTS.

But even as I write I hear rumours that the hair in the ensuing winter is to be lowered down to the nape of the neck, and that we are to return to the Greek suggestiveness of a few years ago. We are to retain the waved effects, but in the front, it is said, that we are to return once more to what the Americans used to call the "bang"—a style now seen only on young children, and very doubtfully becoming indeed to older faces. However, we shall soon see whether all these prophecies are likely to be verified.

The hair must look shiny and smooth at present, and rough heads are no longer liked. This effect is only gained by much brushing and a little oil or pomade, applied with a

The change is great in the shape of sleeves, and they appear to grow tighter and smaller every week, and longer as well, till really they are like those in fashion in the Chinese empire, for they very nearly cover the hands. There are very few without ruffles, though some are made with a rounded cuff, which being very long at the top, falls over the hand in the fashionable manner; and I have also seen a few pointed cuffs. Tucks are in such high favour at present that they seem to form the one and only idea of dress decoration. The other day I saw a lady dressed in widow's apparel, who was tucked from top to toe; the tucks were very tiny, and about three inches apart. I thought that perhaps

being also very popular. Braiding is said to be coming in as an ornament, but meanwhile we have gathered ribbon trimmings, or *ruches* as they are called, the ribbon used being from three-quarters of an inch to an inch wide, and gathered in the centre with strong silk, in order to draw it up to the required fulness. This trimming can also be made of the material of the dress or of silk, cut in bias lengths. In the illustration "A new cape," you will find it illustrated on the *revers* of the bodice worn by the centre figure. This gown is made of fine cloth, with a front of drawn *chiffon* and *revers* of fine white cloth. The skirt is braided, and the basque of the belted blouse is battlemented; and these are corded three times round with cloth cordings. The next gown is of navy serge; the braiding being put on in close rows. There is a vest of white silk, tucked, and a *chiffon* full at each side.

"The new cape" is one of those with the corners very much rounded at the front, a change in shape which is very good in one way, as it shows the pretty trimmings of the bodice beneath. The flounces which go round the edge of these capes are sometimes quite full, but are also seen as scanty as possible. Narrow lines of silk braid are used to trim them, and there seems every chance of their remaining much in the same form as our present model during the coming winter. The drawback to this shape is that they are rather old-looking beside the smart short ones we have worn.

In nothing have we arrived at greater perfection than in the manufacture of our water-proofs. They are soft, and thin, and perfectly odourless, and the shapes are immensely improved. The straight long coat-shape is an excellent one for wear in walking, and the loose straight-backed jacket is equally good for the bicycle as a protection from the weather. In the reversible capes and coats, with the bright tartan linings, there has been great improvement, and as travelling-wraps they are quite a success, being at once becoming as well as pretty.

Some very pretty little jackets, which are a late introduction, may be made of black satin or silk, or of cloth of various colours, generally drab or blue. Those seen in Paris were of black satin, beautifully fitting; in fact, in this last characteristic consists their true inwardness, as the slangy adapted phrase has it. No doubt these will also be a winter fashion, and I hope to illustrate them later on. Just now they are very useful to wear with the thin costumes we are wearing out, such as our foulards and thin frocks, and enables us to continue using them, and to keep ourselves warm in the chilly September days.

All kinds of small ornamental coverings, capes, boleros, and *fichus*, are being worn, and just now few people care to go out in the cotton or muslin shirt without adding to it some small adjunct, which may only be a *chiffon* neck-ruffle, or an ostrich-feather boa. Cotton shirts are more worn for the bicycle than for anything else, as their places are taken by the silk or muslin blouse. Chemisettes or fronts are returning to favour again for wearing with a small coat, and some of them are very pretty. There is still much fluffiness about the neck, but I noticed during the sales that there were many purchases of ribbons made, intended for the neck. These are to be worn twice round, and will be tied in a bow either in front, or at the back of the neck. It has been found that the tight and air-proof stocks so long used have injured the appearance of the throat so much that nearly all the women who care for their appearance are dismissing the stiff collars and replacing them by a wide ribbon necktie, which will be less hot, and more open to the free circulation of the air round the throat.



HAIR DRESSED WITH A COMB.

sparing hand. In many ways our ideas of hair-dressing have improved, for we no longer desire to load our heads with false hair; and this year we have been contented to wear our own and make the most of it. This change in the fashions has, it is said, brought the price of hair down to less than half in the country districts of France.

The use of the celluloid combs has been proved to be so dangerous that I hope my readers have taken warning, and dismissed any they may have been wearing. It is only needful to put them into a disused grate and set fire to them to find out how dangerous they would be if they really caught fire in the hair. It is said that a fall is enough to set them in flames. It is a pity they are really so pretty, for that makes the temptation to buy them.

The material itself might have been tucked, as they have been sold in the shops during the season; but a closer look showed that the gown was tailor made, and the tucking was tailor-made too. No crape was worn at all, the dress being quite untrimmed (save for the tucks), and the bonnet and long veil were of silk gauze.

Tucked sleeves are quite the latest and prettiest of our fashions. Sometimes they are tucked all over at small intervals, or they are arranged in groups of four or six; or the tucks are placed high up, at the very top of the sleeve, and take the place of a frill or a puff. But the tops of all the new sleeves are very plain indeed.

On the contrary, the bodices are very much decorated, nearly all of them have *revers* of some kind; the sailor collar and open front