

the large collarette and the sleeves, and all the bottom of the skirt with black velvet. The quantity of velvet required to make it is $\frac{1}{2}$ yards.

Figs. 284 and 285 are two CHILDREN'S DRESSES—the first in white muslin and the second in rose-coloured surah. The first has a collarette of Swiss embroidery, and the same trimming is used on the skirt. About $2\frac{1}{2}$ yards of material would make either of the two.

Figs. 286 and 287 are two CHILDREN'S CHEMISES in fine linen. About 1 yard is required to make each.

Fig. 288.—This figure illustrates a FLANNEL OVER GARMENT for a young child. It is, as will be seen, embroidered, and a leaf-like edging helps

ception of the two larger ones which adorn the crown.

Fig. 291.—This BONNET is decidedly one of the latest Paris models. There is nothing on it but plumes; but when they are arranged properly one of the most attractive of bonnets is the result.

FASHIONABLE MOURNING.

The best material for mourning, at least, for deep mourning, is undoubtedly "Henrietta" cloth. It wears so well, and can be got in such a perfect black, that it has ousted every other material. It is usually trimmed with crape, for

able, bell-shaped skirt of a mourning costume made of Henrietta cloth is trimmed with three bands of crape, the one at the extreme edge being about three inches wide, the second one being two, and the third one, one. These show a division between them of two inches. The basque is pointed in the back and front, its closing being concealed under the front, which really might be called a large plastron, as it is formed entirely of crape, cut with perfect smoothness, and fitting the figure exactly. The seams in the back have tiny folds of crape outlining each, these folds, by the bye, not being set in the seams, but carefully arranged on the outside of them. The collar is a high one, covered with crape on the outside only. The sleeves are full, and gathered on the shoulders, shaped in at the elbow, and have, as their decoration, three bands of crape, graduated in size like those on the skirt. With this is worn a Mary Stuart bonnet, made of folds of crape, and with a veil gathered and drawn to the back, where it falls in full folds reaching far down. The veil across the face is a round one of black net, trimmed with a fold of crape. If this costume were worn by a widow, a double fold of white lisse would outline the entire edge of the bonnet.

Crape veils are worn long enough to reach almost to the edge of the skirt. At the bottom is a hem about half a yard deep, while at the top is a narrow one which is simply a finish for the material. The wearing of veils over the face is not as general as it was, though widows continue to wear them in that way for from three to six months, as they may desire. The veil is now draped over the bonnet, and the round veil, with its crape border, is worn over the face. This, by the bye, is what is known as the French mode, and it is certainly more becoming and comfortable than living behind a veil, as was done some years ago. Unless you have a naturally artistic taste it will be wisest for you to have the milliner drape your veil on your bonnet, and then by keeping it in a long, rather than an ordinary bonnet-box, having it spread out in its resting-place, it will retain its freshness, and your bonnet will look new and in good order. Have a soft brush kept exclusively for removing particles of dust from your crape, and do not permit this brush to do service on any other material. Too much cannot be said in favour of buying good crape, and we would suggest that unless one feels that one can afford this it is wiser not to get any, cheap crape being one of the numerous methods of throwing one's money away.

Plain dull cloth is used for close-fitting coats, long ulsters, or any of the wraps that are not supposed to be dressy ones, and on them is put no trimming whatever, unless it should be the buttons, which are of flat, dull silk. The long coats, closely fitting the figure, and reaching nearly to the knee, are liked for mourning, but are principally chosen for walking. The chevrot cloaking, not that with a coarse diagonal effect, but that which is simply plain and not rough-looking, is the preferred fabric. For light-weight cloaks, camel's hair or Henrietta cloth is generally selected. A rich wrap, reaching far below the waist, is made of camel's hair. It is quite plain in front, and is gathered high on the shoulders, where epaulettes of crape add to the height, and make a pretty decoration. The collar is a broad, flaring one of crape, and bands of crape, two on each side, come from under it, and extend the entire depth of the front. With this is worn a small capote, made of folds of crape, having a bunch of narrow crape loops just in front, and another at the back, from under which the veil falls. The ties are two straps of crape, drawn up high, and fastened with dull jet pins.

The combinations of silk and wool shown in the new materials, and intended for house or evening dresses, are most beautiful. Clarette cloth, with a silk warp, is light and graceful, and would make an extremely pretty tea-gown, that might either be trimmed with crape, or have the decoration of itself arranged in soft drapings and folds. For evening wear, a silk and wool mousseline is shown that is almost as light as crêpe de chine, and which will adapt itself to the styles in vogue very easily. This material ought not only to be commended to those who are in mourning, but to those who like pretty black evening dresses, for while it is a jet black, it yet would, by its decoration, show whether the wearer was in mourning or not. Trimmed with feathers, with chiffon, with jet



[Fig. 257.—OUTDOOR COSTUME FOR YOUNG LADY.

to make it less plain. The quantity of flannel required would not exceed $1\frac{1}{2}$ yard.

Fig. 289.—This fashionable BONNET is of straw, and is bound round the edge with three pipings either of velvet or silk to match the ribbon with which it is trimmed. Its very simplicity commends it.

Fig. 290.—This elegant little BONNET may be lined with almost any material—a colour in keeping with the costume to be worn. If an edging of brighter shade of the same colour is used a decided improvement will be the result. Five small plumes are all the trimming, and those are kept well back.

Fig. 291.—This EARLY SPRING BONNET, like the preceding one, has only small plumes in the way of trimming. Six to eight are used, and they are all kept well forward, with the ex-

ception of the two larger ones which adorn the crown. Next to Henrietta cloth, the chosen material for street wear is dead-black camel's hair; then, of course, there is the large array of plain wool suitings, such as cashmere, broadcloth, tamise, and the many black stuffs that have special names given to them by the manufacturers, but are all called suitings. Heavily-corded materials are not mourning; and she who chooses a ribbed fabric, and trims it with crape, simply announces her ignorance of the proper combinations. The very materials themselves show they are not in harmony.

The fashion of crape folds on a skirt is again revived, though the folds are not, as in the past, lapped over each other, but are instead sufficiently far apart to show the material between, and oftenest of different widths. The fashion-

and steel, or with gold, a most beautiful dress could be arranged. What is known as carmelite cloth is also shown in a mixture of silk and wool, and for so light a cloth is remarkably strong, the reason for this being that the silk and wool warp runs both ways. There are more materials to-day among the black stuffs than ever before; and from alpaca to Henrietta cloth, from mouseline to cashmere, there is a range that is marvellous to any one who has not troubled herself, nor had occasion to look up the black materials. An evening dress of Clarette cloth, with a silk warp, would be in good taste if it had a skirt showing a pinked frill of dull, black silk as the edge finish, and a draped bodice trimming, the neck to show just a little, and having full, gathered sleeves reaching the wrist. A broad sash of black ribbon could be worn, either in the very simplest manner, about the waist, or if a narrow ribbon should be chosen, it could be brought from the back, cross over the front, and allowed to fall just below the shoulders.

THE LATEST IN UNDERCLOTHING.

NIGHTDRESSES in silk are still very fashionable; but as a great many women, from inability to pay for silk, and a still greater number from

for thin gowns, those of figured percale, with a broad sailor collar and full sleeves drawn into deep cuffs, with the usual embroidered finish, are commended.

The fastening of night-dresses at the side is at once novel and pretty. One so fastened is made of white nainsook very fine and soft. The back is slightly full, and gathered in at the neck to the ordinary band. The front, which is cut off straight just below the throat, is arranged in a series of fine tucks that flare below the waistline, giving the necessary fulness. A ruffle of fine torchon lace is about the neck and comes down each side, while a full frill of it makes a decoration across the front. The buttons are set on the side of the front, while the buttonholes, hidden under the lace, are easily reached, and yet when it is all fastened no buttons are visible. The sleeves are full, and have for wrist finish pretty cuffs made of torchon lace and insertion. Four rosettes of pink ribbon are to be worn with this gown, one being on each side of the tucked portion, and one on each sleeve. If desired, a pink ribbon sash may hold it in at the waist; but as the tucking extends so far down, this is really not necessary. Such a night-dress could be developed in any of the wash materials; but I could not advise it in either flannel or cashmere, as the result would be a

frill of white lace. The ribbon and insertion should be 1½ in. wide, while the lace frill should be 3 in. The band to which the skirt is sewed is of the ribbon folded, and long, narrow, pink-ribbon strings tie in the back. In black such a skirt could be trimmed with black lace, and scarlet, pale blue, or pale yellow ribbon. Lavender could be decorated with either white, black, or its own colour; red could be trimmed with black, and pale yellow with either black or white.



Fig. 260.—NEW LOOSE JACKET.

A very becoming jacket is made of rose-coloured, light-weight flannel. It has a yoke of moss-green velvet, from which the full widths of flannel fall, being arranged in double-box pleats. They reach almost to the knees, and have an inch-wide ribbon as the finish. A rolling collar of velvet is the neck finish, and long ribbons here looped together confine the jacket at the throat. The sleeves are high and full, and



Fig. 258 and 259.—FASHIONABLE SLEEVES.

preference, choose to wear cotton, a description of the latter will be most attractive to the bulk of our readers. Moreover, very much more fine work—that is, handwork—can be put upon a nainsook gown than upon a silk one, and the needlewoman can make more fine tucks, fancy stitches, gatherings, hemstitching, and drawing of threads than ever would seem possible. A pretty design for a nightgown is one of the ordinary sack shape, having a slight train in the back and a broad hemstitching in front; the material is gathered in just across the bust, and very carefully gathered; across this is a narrow band of insertion, and above it a full frill of lace with narrow ribbon run through the top of it, so that it may be drawn to fit. A full frill of lace is around the neck at the back and comes down each side, giving the appearance of a square-necked bodice to the nightdress. Ribbons are fastened at the side seams, and are drawn forward and tied in a loose way just in front. The sleeves are full and high on the shoulders, and are drawn in at the wrists, where they have lace frills as their decoration. In silk, flannel, cashmere, cambric, or muslin such a nightdress would be pretty and very easily made, the elaborate effect being produced entirely by the lace and ribbons. For people who do not care

clumsy and rather bulky pieces of work. People who have to wear wool gowns find the simple sack design, with a decorated collar and cuffs, the most desirable.

The somewhat short, rather scant petticoat, with its fulness drawn back by a string midway of its depth, continues in fashion. They are developed in changeable silk, plain silk, and in light-weight cloth. The usual trimming is three narrow, scant, pink flounces; the silk skirt elaborately trimmed with lace not having the vogue given to it that belonged to it some years ago. Very many ladies living in warm rooms and wrapping up warmly when they go out, wear but one skirt during the winter, and have that of very thin flannel. This quality is sold in pale grey, lavender, Nile-green, rose and shrimp pink, bright scarlet, pale blue, clear yellow, and a very light mode that is almost a cream. Both ribbon and lace are put on these skirts, black or white lace being used, as is deemed most harmonious. A typical skirt of this kind is one which has the front width slightly gored, and just enough fulness is allowed at the back to make it set gracefully. On the edge is a band of pink silk ribbon; below it a row of white valenciennes insertion, then there is another row of the pink ribbon and then a full



Fig. 261.—HANDSOME BALL DRESS.

gathered into cuffs of velvet. A mistake is often made in a dressing-sack is that of having the sleeves close-fitting; as one wears the sack when arranging one's hair, or sometimes placing the bonnet just in position, the arms want to have free swing, untrammelled by tight sleeves. For this reason very many ladies prefer the old-fashioned 'angel' sleeve, which closes just a little below the shoulder, and falls entirely away from the arm.