

regular tailor-made dress cannot be afforded, it is quite possible to obtain some similar effects. One gown which may be cited is of brown whipcord, and has a five-gore skirt with a stiff interlining five inches deep, and is cut to just graze the floor. The bodice is made with a flat basque back and a pointed lining, over which is a vest of soft taffeta silk, grass-green, drawn down to the point in soft folds, with a pointed belt of brown velvet boned in front. The collar is of the silk. The jacket fronts, which are pointed below the belt, give length to the waist-line.

A neat evening costume suitable for such a figure would be a black-silk or woollen skirt made to dip two inches at the back, a bodice of black and white striped silk made with a point back and front, a folded belt, revers and collar of black velvet, and a narrow vest of white silk in lengthwise tucks. If black velvet is not becoming, turquoise, apple green, or mauve might be used.

### BABIES' FIRST SHORT CLOTHES.

THE period in baby's life when the long clothes are laid aside and the more comfortable short garments are adopted is most important, and the mother's hands are busy planning and making these dainty creations. Simplicity rather than elaborate decoration should be the feature of the garments. Nainsook and sheerest lawns are used for the little dresses, with a pretty decoration of fine lace or Swiss embroidery; the lower part is preferably hemstitched, though in some examples an ordinary hem is made with bands of insertion set in above it. Cambric trimmed with lace or embroidered edging, rows of tucks or insertion is used for the petticoat, while the daintiest soft white flannel, hand-embroidered, will be used to make the warm petticoat essential in this little wardrobe. There are exquisite French flannels with a creamy ground and a delicately embroidered flower or figure upon them that may be employed for the little sacks or wrappers. The edges of these garments are scalloped and finished with button-hole stitching in a shade to match the figure in the material, and a bow of baby ribbon at the neck adds an attractive touch. Henrietta, crépon with an eiderdown back and bengaline silk are appropriate fabrics for developing the cost the little man or woman will don when out for the daily promenade. An interlining of flannel or cotton batting will be necessary to give the required warmth. Velvet will be suitable on the woollen fabrics, while the rich silks will have exquisite laces, ribbons, &c., for decoration; fur is also a desirable trimming. The illustrations shown will furnish suggestions which will be most acceptable to mothers, and may be easily developed by the use of the patterns.

### SOME WRAPS AND JACKETS.

The selection of a wrap at this season is a matter which requires the utmost care. One must provide for the likelihood of cold days when warm garments are a necessity, and also for the spring-like weather which comes a day at a time, when a heavy garment is a burden. Not everyone can possess an unlimited wardrobe, and how to meet the demands of the fickle climate and yet appear always appropriately dressed is a problem which must be solved by women with modest purses. The wrap is particularly important, since it is the "finishing touch" to the outdoor costume. Perhaps the best material for a really serviceable wrap is a light-weight wool cloth, closely woven, which may be made up either in jacket, cape, of collarette form, according to the fancy of the future wearer, and may vary in length from a shoulder-cape to a full-length redingote. The most popular choice for such a wrap is that of the bolero, modified or accentuated according to individual fancy. A garment of this variety is equally acceptable for social occasions or for ordinary walking purposes, and is effective if treated in velvet, velours, satin, or moderately heavy cloth. Where one already possesses a pretty velours bolero, it may be modernised by adding wide revers of white or light-coloured satin duchesse, braided, appliqué, or plain, as may be desired. It may be made still more effective by attaching two long stoles of satin or velours just under the revers, which will reach almost to the foot of the gown.

A Medici collar, faced with white satin to

correspond with the revers, will add to its richness. A garment of this form rendered in kersey, with stitching about the bottom, and revers and stoles of panne velvet, will also prove serviceable and stylish. The bolero is a comfortable form of jacket, and while essentially youthful, is suitable for stout women whose outlines are still graceful when effectively gowned. It is because of its adaptability that this wrap continues in favour with dressmakers and designers.

Some of the new boleros for outdoor wear have jacket backs and rounded fronts, and others are rounded just above the waist-line in the back, curving between the front darts to a rounded point an inch and a half below the waist-line. Another variation, and one which will be worn during the spring, consists of a sleeveless jacket, made with a succession of shoulder caps, which

Jackets now extend about nine inches below the waist, some with curved circular flounces, others with flounces of bias panne velvet.

### FASHIONS IN MOURNING ATTIRE.

THE observation of mourning usages may be prompted by affliction, the mere desire to conform to the dictates of fashion, or the sense of obligation to show certain marks of respect to others. The periods for wearing mourning garments differ according to the relationships that exist. A widow wears deep mourning for a greater length of time here than on the Continent. At the expiration of six months the long crape or nun's-veiling veil is put aside. It is rarely worn over the face, except when the grief is new



Fig. 2021.—COSTUME FOR YOUNG GIRL TWELVE TO FOURTEEN YEARS OLD.

Havana wool skirt. Second skirt in cloth, trimmed with embroidered galloon. Blouse bodice, décolleté on a woollen muslin chemisette, finely pleated; shawl collar, rounded in the back and embroidered with galloon. Materials:— $5\frac{1}{2}$  yards cloth,  $5\frac{1}{2}$  yards galloon,  $2\frac{1}{2}$  yards muslin.

fall like an epaulette over the upper arm, made in any of the velvets or smooth black cloths; a wrap of this kind is exceedingly effective when worn over coloured cloth skirts, especially in the almond and biscuit-coloured cloths.

Capes and collarettes, if deep enough to afford real protection, are always useful; but in order to keep warm it is often necessary to wear a short-waisted knitted or lined silk jacket under them. There are endless varieties of capes; but, like the bolero, the cape allows room for individual fancy. It may be narrow to scantiness and covered with ruffles, or it may be extremely full, the fulness being secured in a large Empire pleat in the centre of the back at the collar. In remodelling last year's garment, this particular cape would prove a very practical model; but the Watteau pleat, which lies outside of a garment, must not be substituted for the Empire pleat, which is formed inside.

indeed, all physicians agree that it is exceedingly detrimental to health to go about muffled in a heavy veil; and, too, by its use one attracts attention it is desired to avoid. Individual taste should decide the length of time young people are to wear mourning garments. Crape never is applied to children's clothing, and only in the case of the loss of parents is it good taste to dress them in mourning at all.

Pure white with decorations of dull black ribbon is considered deeper mourning than mixed black-and-white materials, and is especially recommended for home wear, where everything should assume as cheerful an aspect as possible. Street costumes are developed from lustreless silk, Henrietta, cashmere, crépon, and dull-finished woollens. Trimmings of dull jets and passementeries are permissible after the veil is laid aside, but while it is worn bands of crape and plain braids give ornamentation. The cut of

mourning clothes should be almost severely plain and simple, as elaborate garnitures are wholly incongruous. This rule applies also to hats and bonnets.

Tailor gowns of Imperial and Melrose serge are well liked for mourning wear. They are frequently devoid of any decoration except rows of machine-stitching or straps of the goods stitched on each edge. Bone buttons are used on the jacket of the costume when the fly closing is not adopted. A handsome silk-and-wool fabric belonging to the Imperial serge family, though of a much finer, handsomer weave, is also applicable for tailor suits. French foulé is another choice material for this purpose. Storm serges in plain and diagonal weaves are exceedingly popular, and for a street or travelling gown there is no more suitable fabric; machine-stitching is preferably used as its trimming. A novelty that is sure to gain popularity among practical women is a serge that is cravenotted in the weave, making it absolutely waterproof.

Plissé crépons are used for deep-mourning gowns and are wonderfully rich in appearance. The finish on these crépons is dull and lustreless. Bayadère effects are also exhibited in these weaves, the stripes being in two widths. These goods are quite wide enough to allow being made up either with the stripes running up and down or across, as best suits one's figure. The tall, well-formed woman will, of course, appear extremely well with the goods made up en bayadère, while her sister of shorter stature, will choose the lengthwise effect. Self cords of varying widths give attractiveness to a smooth-finished cloth of handsome weave. Wool and silk-and-wool poplins remain popular for gowns for wear to church and such places as it is permissible to visit.

Sicilian silk closely resembles bengaline, the noticeable difference being in the rather dull lustre; the cords are distinct and close together as in the bengaline. Capes and bodices are frequently developed from this rich textile, and, where the period of mourning permits, they may be ornamented most effectively with dull jets and chiffon. Another sample of this silk—perfectly dull—is appropriate for deepest mourning.

An exquisite fabric is called cashmere royal or Queen's mourning. It is a silk-and-wool mixture, though very like dull satin of a soft beautiful quality. Two widths are obtainable in this elegant novelty, and the high price will prevent its common use. A model of perfect taste is a widow's gown developed from this goods and trimmed with bands of crape. The new weaves in crêpe de Chine are very attractive; among the samples seen an almost invisible stripe in two widths gives pleasing character. This soft material possesses numerous charming qualities and is wonderfully well suited to the present modes, which are emphasised by graceful flounces and draperies. These gowns will be made over dull taffeta foundations. Scotch cheviot mixtures in black and grey are worn by young women who have put aside deep mourning.

A black camel's-hair in which a tiny silver thread faintly gleams is another material appropriate for second or light mourning. Skirt-blosses are made of Indian pongee in black having a white dot or figure upon it. A waterproof silk, termed habutai, is shown in a twilled and also a plain weave. The admirable waterproof quality of this material will insure its successful rivalry with other silks.

Among the accessories worn with mourning gowns are soft hemstitched linen collars and cuffs that are always becoming to the wearer. These dainty conceits lap over the collar and fall back from the wrists. Short face veils are worn with the bonnet, with the long veil adjusted to fall gracefully in the back. Brussels net is used to make these veils, and they are ornamented with bands of crape on the edge or a simple button-hole stitching. Both square and round patterns are shown, the latter style being most appropriate for wear with the bonnet. Long veils are of crape, bombazine, silk nun's-veiling, and grenadine, and have either hemstitched or plain deep hems at the top and bottom, while a border wrought in the weave finishes the sides. These veils are in several different lengths.

SERVANTS having charge of epaulettes of gold or silver, or any kind of jewelry, may clean them by dipping them in warm spirits of wine. All silver ornaments should be kept completely covered over in fine arrowroot.

### FASHIONS IN GLOVES.

FOR street wear only mannish-looking gloves are worn. They may be of dogskin, in tan, red, or brown, or in grey castor, as one prefers; but they must be heavy in appearance, thick in texture, made with outside seams, and fastening with a single large clasp. Many of the really swell girls get their gloves at men's outfitting shops in order to be sure of having the correct thing. They ask for boys' sizes in gloves just as they do in getting their stiff-front shirts and neckwear.

For a bit more dressy wear the piqué gloves of heavy kid, fastening with two clasps or four buttons, are worn. These come in all the tan,



Fig. 2022.—COSTUME FOR GIRL IN WOOLLEN. Skirt and bodice trimmed with three rows of narrow velvet or braid. The bodice is double-breasted and in blouse effect, and is attached to a yoke of black velvet. Materials:— $\frac{5}{8}$  yards, 2 yards velvet.

red, brown, and grey shades, and are excellent all-round winter gloves.

A very dressy fashion in gloves to be worn to church, theatre, or for calling, is a fine glacé kid to match the costume—that is, unless too bright—and fastened with a single pearl clasp the shade of the kid.

For all full-dress occasions and for wear with demi-toilettes—that is, for receptions, dances, dinners, opera, and formal five-o'clock tea—white kid gloves are worn fastened with a single clasp or two buttons, and finished with white stitching on the back. The kid is pure white, and, although not subtle, has a dull, soft finish.

Shorter gloves, say about eight button-length, that incase the arm like a sheath, are becoming more and more fashionable with short-sleeved bodices. They are very chic and effective when worn by the dimpled débutante; but a manifest cruelty to the slender sylph-like maiden who has been the fashion for the past season.

### ANSWERS TO DRESSY QUERIES.

T. R. S.—You should always have such material as the goods of which you inclose sample sponged. It is not a difficult thing to do; the tailor will attend to it, or before purchasing the cloth you can ask to have it sponged at the shop. If this is not done, whenever you get wet you will have difficulty—the spots will show and the material shrink. You will have to put the pattern on the width of the goods.

QUEST.—Both styles are fashionable this year, and some of the little boys wear the collars outside the reefers, others have them tucked inside. When the weather is very cold, it would be best to wear the collar inside, that the reefer may be fastened tighter in the throat, and the silk handkerchief or muffler be worn inside. But in ordinary weather the collar outside the coat is more becoming.

MAUDE.—There is no reason why you should not have the revers on your gown made of white cloth with the embroidery or braid; but the newest and smartest revers of white cloth are finished with rows of machine stitching very close together, and this will look much better than the gilt braid. The tucked front of pink taffeta would look well, but it is newer to have a vest of the pink satin antique or velvet. This also may be stitched—in fact, this fad of having rows of machine stitching on velvet or satin is much in favour at present. The coat effect, if you are to wear your gown in the street, will be altogether better.

READER.—The lace of which you inclose sample does not look very promising, and we cannot advise your spending a great deal of money in making it up. If you have a black silk or satin gown that has lost its freshness, you can cover it with the lace; but it would not be well for you to buy new material to put with it. If you have the black net gown, we think you would best make it with the front panel of the skirt of the lace. Have the entire body of the waist of lace. As for your black velvet cape, we advise your wearing it this winter. Capes are worn, and although the shape of the new ones is different, the old ones are not hopelessly old-fashioned; and we cannot see from your description why you cannot remodel your cape so that it will be quite in the shape of the ones that are worn this year. The capes that are worn now are not nearly so wide, and it is always easier to take out fulness than to put it in. You would best buy one of the patterns of the new capes, and see what you can do with your old one after you have laid it upon a new pattern. That is the best way for you to judge.

R. M. A.—With the material of which you inclose sample we think it would be a mistake to use blue satin band. We should advise you to use a very dark blue or black velvet instead, if you use any, for in a material in which there are so many colours, trimming the skirt is not very satisfactory. We should advise having a tunic over-skirt, and just a band of velvet on the under-skirt showing below the trimming. You would best make the bodice like the illustration in the number of the FASHIONS you refer to, and then, as you see, you can use the velvet bands for trimming. If you wish any colour on the bodice you would best put burnt-orange velvet in the vest; but as that is a rather trying colour directly against the face, you would best have a collar and tie of white chiffon. If you prefer the circular flounce on your skirt, you can certainly have it made that way, for it is a very favourite skirt this winter again.

J. A.—The black broadcloth costumes are exceedingly smart. Black is perhaps not quite so fashionable as it was last year, but we have seen some of the smartest gowns of the season in black, so you need not be afraid to select it. We advise your having a coat and skirt, with a very smart bodice of bengaline, silk, or satin to wear under the coat. A good way to make it is to have the skirt long, with an attached flounce, tight-fitting around the hips. The newest skirts are fastened at the side or in front, and are perfectly plain at the back, but are cut with sufficient flare to be not so unbecoming as this would seem. The medium-length jacket is the best, with double round revers, the revers faced with fur. The white broadtail edged with Persian lamb looks well on the black broadcloth, or with one of the smooth cloths that have polka dots of chenille—a bright red or blue, for instance, would look well. We are sure this style of gown will prove satisfactory.