

LONDON AND PARIS FASHIONS.



OME pretty autumn specimens of millinery include a round, Torador-shaped hat with a cleverly-arranged crown of white cloth, which slightly overhangs a twist of golden brown velvet, some loops of ribbon and an osprey. Another is something after this style. The crown of puffed magenta velvet is an insignificant detail compared with the wide brim of black velvet, which is ornamented at regular intervals with the quaintest and most original arrangement of black wings set up as if flying, and in a slightly diagonal direction, and when these cease at the left side, the space is filled in with a blackbird and a handsome osprey. Nor is this all, for on turning the hat round to the back, a couple of smaller black wings, planted Mercury-fashion, together with two damask roses, are found nestling beneath the brim on the hair.

I am very sorry birds are again being worn, and would earnestly beg all Christian ladies to avoid them. Some of



PICTURE HAT IN BLACK NUTMEG STRAW.

the imitations are quite as good as the real thing, and ostrich tips or coque feathers are every bit as pretty. My first sketch is a very pretty hat which is quite free from any objectionable features. It is a picture hat in black nutmeg straw, trimmed with shaded roses and bows of apricot velvet, and is most becoming to the wearer.

One emphatic intention of the New Woman (of whom we are all growing heartily sick) appears to be discarding the



THE LATEST SHOOTING COSTUME.

skirt and sporting the dual garment whenever there is a possible loophole for so doing. A rig-out of knickerbockers,

coat, and waistcoat, has ceased to create any sensation when worn by lady cyclists already, and will very soon be taken as a matter of course. Shortened skirts were, till the last year or so, considered sufficient departure for fishing, shooting, etc. These, however, are now put aside for knickerbockers. Shooting birds appears to us one of the least desirable amusements for women; but so many actually shoot now who formerly were content with guns only that a shooting suit is an item in most society women's wardrobe. Fig. 2 shows the latest idea in shooting costumes. It is of brown heather tweed, the 'bockers being worn over brown heather gaiters.

In boating costumes there are some novelties at a stylish London tailor's. One of the greatest successes is the University costume. This patent skirt is so arranged as to permit of club ribbons being threaded through the skirt and jacket by means of slits in the material, buttoned round. A stylish coat has a Charles I. front of either brocade or moire, and a large gauntlet cuff. Lace ruffles, a Charles I. hat, and the Louis Quinze cravat complete this elegant riding costume. Nautical women will appreciate the fine old silver medals, stamped with ships, which this artist in ladies' tailoring is using for his serge gowns. A turquoise blue Venetian cloth has a vest of paler blue moire, and a tan vicuña one of white flannel, embroidered in gold. This coat has a Cavalier cuff of the same material as the vest. A still more dressy model is of white twill, lined with shot gold and rose silk, having revers and cuffs of white bengaline, edged with gold cord, and large buttons, either of gold or smoked pearl.

For boating purposes he is making some striped and twilled flannel costumes, which have perfectly plain skirts, the seams being strapped and the coat bodies finished with either plain or moiré white silk. For rougher wear there are some dark twilled vicunas in green, brown, chestnut, and navy. Navy blue serge still holds its own, and a *richeché* costume of a peculiarly coarse make of serge has the skirt draped to show a panel of white twill, which is repeated in the bodice. The revers and cuffs are edged with a narrow band of black satin, and round the waist there is a ribbon of the same. The newest addition to a navy serge yachting gown is the white rudder line; this trims the edge of the skirt, and forms a finish to the short bodice, tying in a knot at one side and falling to the feet.

The tea jacket ought to share a measure of my attention with the tea gown, although I confess it is not worthy of an equal place in our regard; it is more difficult to adjust, and it has need to be more elaborate in detail, facts which induce some of its misguided wearers to imagine that it is suitable for theatre wear. It is only the invalid who should grant unto herself the licence of appearing in public in a dress with the least suggestion of the *negligé*. The theatre jacket is an invention of modern days which should be at once cast into the limbo of oblivion. It fills no want, and it supplies a pretext for the tactless and the tasteless to commit a social solecism, while they write themselves down in the latest fashion.

The most exquisite brocades are to-day used to make the tea jacket, while old lace plays its decorative part, and paste buckles are adopted with enthusiasm. A white satin brocade jacket I know well boasts an accordion-pleated pink chiffon shirt fastened with diamond studs; this is a veritable *édition de luxe* of its kind, and a tea jacket no less magnificent is made of one of the new chiné silks in white striped with black, the surface strewn with pink rosebuds, and this displays a vest and frills of green chiffon with an applique of very fine lace set in transparently.

The tea jacket which appears as my third sketch is of shot moiré silk, with a vest and sleeves of accordion-pleated cream spotted net.

The dressing gown must not be wholly disregarded in



MOIRÉ TEA JACKET.

these days, when Fate has ordained that influenza and neuralgia are two complaints without which no fashionable woman is unhappily complete. Let it be written and remembered that the colour of the dressing gown should always be selected in harmony with the bedroom of the wearer. I really once suffered torments whilst talking to an invalid in a pale pink bedroom who had elected to adorn

herself in a scarlet wrapper. I recollect perfectly well that it was an excellent wrapper in its way, with white voile sleeves and collar and shirt front, but its effect in that pink room, lying on a sofa amid pale pink cushions, was truly detestable. If it had only been pale yellow, or pale pink, or a pale shade of turquoise-blue, what a delight would it have been to the eye. A very charming dressing gown which I saw lately was made of petunia cashmere, with a cream silk front, finished at the neck with a large torn-down collar of cream-coloured silk, with an inch-wide fall; and the full sleeves were turned back with cuffs to match this collar, while round the waist was knotted a girdle of cream coloured silken cords. The Watteau shaped back is the most popular for a dressing gown, but, in truth, it is not the most comfortable, the plants having an unpleasant habit of pressing themselves into your back when you lie down; and the plain, straight seam is to be advised in preference. Face-cloth, flannel, and cashmere are the materials for the dressing gown, on which, it should always be remembered, the sleeves should be loose and large at the wrist, the collar open at the neck, and the fastening simple and straight down the front, buttoned, and not booked, and every detail studied with an idea of hurried adjustment over a nightgown.

My last sketch is a *chic* visiting costume in glacé silk with tiny check, giving a shot green effect. The skirt has full pleats at the back, with a Chartreuse green bow and steel



buckle on each side. Bodice of Chartreuse satin covered with cream guipure, full basque, cut steel buttons, Chartreuse folded sash; vest and cravat of cream silk orpée, revers of the glacé silk.

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