

LONDON AND PARIS FASHIONS.

EARLY AUTUMN CARMENTS.

(SEE FASHION PLATE, PAGE 141.)

SOME very smart gowns, mantles, and millinery have just been brought from Paris to meet the requirements of the forthcoming season. Our artist has sketched on page—a few representative examples of tasteful novelties specially appropriate to early autumn.

No. 1 is a handsome evening gown, in a rich quality of black Irish poplin, a fabric which promises to be very much worn this year. The train is cut in quite a novel fashion, and divided down the centre with a volant of fine black lace. The whole of the front of the skirt is draped with a beautiful tablier, covered with gold embroidery, and jewelled all over with tiny multi-coloured precious stones, in very brilliant but perfectly harmonious colourings. The becoming bodice is arranged to correspond.

No. 2 is a graceful tight-fitting summer mantle, of black peau de soie, with a deep flounce of finest black Chantilly lace all round, and long sleeves of the same lace, ornamented by fringes of fine jet. Three lines of jetted passementerie come to a point at the back of the mantle, the front being also trimmed with jet to correspond. This mantle will be found becoming to almost any kind of figure. The hat worn with this mantle is of fine black Irish lace straw, trimmed in front with a large bow of mandarin-yellow velvet, and arranged at the back with long clusters of yellow geranium, which droop gracefully over the hair.

No. 3 is a simple little frock of soft fawn-coloured silk, made on a silk foundation. The bodice is made with a long basque at the back, and a jetted butterfly clasp of the fulness of the fold in front. The skirt is cut up at the sides, to show narrow panels of dark brown silk, bordered by rows of buttons.

No. 4 is a smart but useful gown made in one of the new figured tweeds. The skirt is simply made with a deep hem, while the coat bodice is arranged to open over a double-breasted vest of silk, in some contrasting shade of colour.

No. 5 is a dainty gown of pale grey corduroy cizpon cut en princesse and outlined with several rows of narrow gold braid studded with small steel stars. The graceful Greek drapery on the bodice is specially worthy of note.

One of the best English authorities states that brocades are still greatly worn. One that suggests autumn has a reddish-brown ground colour brocaded with variegated foliage and bramble. It would be lovely for the train of a dinner-dress. The new moirés antiques in black or pale soft colours, patterned with narrow stripes in bright blue and yellow, pink and green, or yellow and mauve, are very pretty for young ladies' dresses. The Macclesfield weavers are competing with the French now in the production of cheap silks. I saw some lovely brocades in soft blues, yellows, pinks, and greens, with flower and scroll patterns. Silks for middle-aged wearers show a good deal of pattern and very little ground-colour. One example has a black satin ground strewn with large pink flowers that look like roses and are beautifully shaded. Another in pale green is brocaded with marguerites and guelder roses. Among the silks that I saw off well just now are those that are prismatic. One that I saw was green in certain lights and silver-grey in others.

Some dainty, inexpensive evening gowns attracted my attention. There were some made of crepe de Chine, in lovely shades of blue, pink, green, and mauve, with frills round the bottom. A pretty dress in primrose silk or satin was covered with a diaphanous drapery in the same colour, embroidered in two shades, and had a fluffy ruche for a border. For a very cheap dress there is nothing better than white muslin figured in pink or blue, trimmed with ribbon the same colour. Plain black muslin trimmed with lace and ribbons looks fresh and dainty on young girls.

I must tell you of some of the pretty things that were prepared for fitting days, for les caux or the seaside, the mountainous districts calling for few fallals as requisites or adjuncts in dress. The plainer the costume the better for climbing steep and rugged paths, so there is not much to describe in simple serges or homespuns, whereas the filmy muslins, exquisite laces, dainty organdis, and the thousand and one other things that go towards making up fashionable clothes, and filling fashionable trunks at this period of the year are simply bewitching. I have seen a great many new things, but nothing has impressed me so much or so pleasantly as the new silk cambrie, striped with a myriad of fine lines grouped together or scattered all over with delicate toned designs. This slightly transparent material is as light as the zephyr's wing, and makes up into most exquisite gowns, old blue, salmon pink, and faint heliotrope designs being the prettiest on a white or cream ground: the flouncings and trimmings are cut into long points or points-either rounded or acute, and are finely buttonhole-stitched all round with soft embroidery cotton, the exact tint of the printed design. The foundation of the dress is invariably pure white, thus throwing up the pattern: whereas, when the lining is employed in similar colour to the pattern, the latter grows very pale and at times disappears altogether. The waist is finished off with a two-inch satin ribbon that ties in a bow and ends at the back: or is fixed by a rosette of ribbon the same colour as the pattern upon the *l'union de soie*. This style is very smart, or again the ribbon looks well taken across the shoulders in bretelle fashion. These diaphanous gowns can also be trimmed with fine lace or a little—very little—ribbed velvet. The corsage and sleeves are very nicely shirred into manifold fine pleats, and give a kind of fanciful appearance to the body.

Finely dotted Swiss muslins are also novelties, printed with bunches of fruit upon their somewhat rugged surface; a maize with bunches of small plums, a pale mauve with wood strawberries, a white with cherries, a black with apples, a soft grey with wet rosy apples, and a Nile-green with little bunches of purple grapes, are among the prettiest. When the new costume made of beige net, with bunches of printed flowers in natural tints upon them, look very pretty made up over silk of the exact tone of the *fond* of the material. One of the kind I saw was of beige net, with bunches of pink and crimson roses and leaves, and was mounted quite plainly upon the skirt, *en flouzeau*, and was hitched around the feet with a ruching of poppy petals in crinkled silk of the same shade as the gown. The waist

was draped across from left to right, and the Florentine sleeves had high wristlets of beige velvet edged with a narrow row of poppy petals; the ruching round the neck (the collar was of velvet) matched the hem and wrist edging. Another gown of similar material was of serpent-green net, flowered with a large brown and yellow blossom of the *soleil* species. The ruching in this case was of dark green silk frayed out, and the waistband was of silk to match, forming long ends and a small rosette of silk, set exactly in the middle of the waist behind. There again, the *toiles de Judd*—a very fine kind of cretonne, by the way—make up into most picturesque and charming gowns, with just a little *orn* or *buse* lace and a bit of satin ribbon tied round the waist, and frills of lace turning over from the *echancré* collar. Foulards and twill silks are still very fashionable, particularly the latter, in all the old-time colours that imitate so admirably the picture gowns of the past centuries, shot as they are with two colours, the *changeant* chiffon more often than not being brought into requisition as trimmings and flouncings for neck and wrists. The Louis XV. bow design on very fine silk net is also much used in black, *ecru*, or *fécile* tints, and makes very light and graceful *baldaquins* or *tip* flouncings. All heavy trimmings are, as may be imagined, eschewed during the very hot weather, the object of *couturiers* in making summer gowns being to attain a maximum of lightness, both in colour and texture, and not to add to the weight by superfluous decoration. Besides which, nothing looks uglier than heavy trimmings of any kind on thin materials, unless it be weak and meagre-looking trimmings on handsome silks, such as brocades, Lyons velvets, or Louis velveteens.

The large summer hats are now enjoying their heyday of popularity. They are bent and jerked about into all sorts of senseless, though very becoming shapes, and are tied on by long narrow strings of velvet generally upon the left side, whence they (the strings, be it understood) are allowed to drop carelessly down on to the shoulder. Tuscan, Leghorn, and the new coloured rice straws are all the rage, together with a more servicable sailor shape with narrow brim turned up all round, said to be gradually fading into insignificance as it reaches the back of the head. A light robe of chiffon or a little lace is simply draped round the base of the crown, while on the left side, slightly towards the front, three wet satin rosettes, arranged in a harmony of colour, form a big *pompon*, from which rise two narrow ostrich tips placed back to back, and reminding one of two notes of interrogation. A delicious *feuilils* of cream lace, overhanging in a flounce in front, mauve and rose satin and black feathers as trimmings behind, make a quaint and cute Louis XV. bonnet, that Virota have somewhat erroneously to my mind christened the 'Griseidid.'

I must mention also, ere I forget it, the novelty that has just replaced the old-fashioned, though always pretty, monogram or crest upon cigar or cigarette case, or upon *portemonnaies*. The new style is to have an old silver pin set in, or on, the leather in the left-hand upper corner of the article, and upon which in ancient characters are engraved the crest of the owner, while in guise of a motto around, the name is quaintly arranged. This is a curious and very pretty style, and may be carried out as well in gold as in silver; the favourite colours for gentlemen in leather goods still appear to be a very dark navy blue, cigar brown, dark olive or duck green, or the old and ever useful black. For ladies there are some exquisite shades in light colours, while fashionable note paper is now nearly always embossed with silver, and on one page carries two shades, the margin being of a much lighter tint than the other part of the page. This novelty, in grey, mauve, and soft blue, is rather pretty, although, after all is said and done, nothing is in such good taste as colourless paper and envelopes, or of ivory tone, neatly and unostentatiously stamped.

FOR THE GIRL WHO RIDES.

BY MISS J. H. CHADWICK.



PERHAPS the cost of a riding-habit stands in the way when girls have opportunities to use a friend's horse, or, to hire one on reasonable terms. Tailor's prices are certainly prohibitory, and even in the large shops—where the fit and hang of the skirt are uncertain—they are dear; for the habit and trousers alone; leaving hat, gloves and whip unprovided for.

Fortunately it is not absolutely necessary to go to a tailor, or even a shop, to get a very presentable habit at a moderate price. Any girl who does her own dressmaking, or has it done in the house, can achieve a very satisfactory dress.

Of course, if you ride in the country any comfortably fitting skirt, a blouse waist, and a sailor hat will not only look very well, but prove comfortable and useful in summer; while for autumn and winter a fleece-lined jersey, supplemented in cold weather by a neatly-fitting covert coat—with a tarpaulin sailor—will do very well. But to ride in town, in a park or ring, a girl should be so well dressed as to be entirely unconscious of any peculiarity of attire, or any inappropriate difference from those around. And, to begin with, let perfect simplicity be your rule. The only *judicious* colours for a habit are ride green, dark blue, dark brown, and some of the very darkest slate greys, scarcely to be distinguished from black. If you are fortunate enough to possess a second habit for summer, let it be a grey—not too light—or a dark *ruff au lait*, or snuff-colour.

Make it as plainly as possible. The people who rejoice in showy waistcoats and cuffs, or open-breasted bodices with a manish shirt bosom and scarf, or a V-shaped turnover collar, are not desirable models to copy. Some of the ultra-fashionables, it is true, indulge in eccentricities of tan or even scarlet waistcoats, but it is only for hunting and in the country. The real 'swells,' both here and in England, keep the habit severely plain, and therefore, incidentally more stylish than it could be made by possible addition of novel fashions or ornamentation.

The style in anything demands appropriateness, and, for active exercise, which may under some circumstances involve a certain amount of risk, the whole attire should be

neat, trim, comfortable, convenient and workmanlike. To this end, first of all, discard your corsets, or, if you have become so habituated to the pernicious as the cigarette habit, leave off the ordinary instrument of torture and get a pair of riding-corsets, which are short, easy, flexible, and without the front steel or buckle, which in case of a fall may become a serious danger.

But there are very few healthy girls in this sensible century, who could not soon accustom themselves to a simple waist, whether Equipose, Flint, Fletcher, Jennens-Miller, or any other make which fits; and the chances are that having once adopted it for riding, she will stick to it for life, to the great benefit of her health and good looks.

And note one thing, girls, you will never see a woman with a wasp-waist and disproportionately high, broad shoulders and puffy bust who rides well. She can't, and that is all there is about it.

The day has long gone by when it was necessary to argue in favour of trousers *versus* skirts. Everyone now realizes the superiority from every possible point of view—comfort, grace, safety, and decency—of the former. For the home-made habit the best thing to do is to buy a pair of riding-tights, which are to be had in dark-coloured stockingette, at any large draper's or ladies' tailor. They fit perfectly, are warm in winter and cool in summer, and do not require boots. By fastening a row of buttons at the ankle, and using a pair of elastic straps—also to be had as any tailor's, and by far the most comfortable—they look like neat gaiters. Or in very cold weather they may be supplemented by fleece-lined leather 'spate,' reaching to the knees.

The bodice should be, as before said, plain and well-fitting, and tailor finish; simple stitching and one row of small buttons; linen cuffs and collar, or a mere edge of white sewed in at throat and wrists, with a small pin.

The skirt, which is the most serious part of the whole, is fastened securely to the waist by 'goose-neck' hooks and strong eyelets placed around the waistband. It should be long enough to cover the right foot by fully six inches, and full enough for comfort. The absurdly short and tight habits have 'gone out,' according to the best English authorities. The lower edge of the skirt should hang—when the wearer is in the saddle—in a perfectly straight line, and to this end it is made much longer on the right side of the front, and has a knee-piece, which fits accurately over the right knee and pummel. It is this knee-piece with the gores over the hips, which makes it so very difficult to fit.

However, if the habit is to be really home-made, and you are willing to take a great deal of pains, you can, with the help of a pattern, achieve a very good result. Try to fit it on a saddle—which you can no doubt borrow for the purpose—and be sure it sets perfectly over knee and hips; that there are no wrinkles to sit on, and that it hangs straight and smooth, with no fulness and no *draping*; then mark with chalk the place for the heel and toe-straps; when they are on there should be no drawing, pleatings or fullness except one long diagonal wrinkle from waist to hem. It is a good idea, besides lining the knee-piece with silesia, to re-inforce it outside with the material of the habit, which can be ripped off when worn; but this is such a neat job it requires some dexterity. An excellent fashion much followed, is to make the skirt without a hem, allowing the selvedge to form the hem; although in a good firm cloth even this is unnecessary. This lessens the risk of accidents in case of a fall, as it allows the skirt to tear more easily; and although a good rider does not, or should not fall, she should always be prepared for the emergency.

Now, as to materials: ladies' cloth, tweed and English serge—smooth finish—are all good. The necessary quantity of fifty-four or fifty-six-inch goods is from four and-a-half to five yards. Line your waist with white awning; farmers' satin, silk, or a very good silesia, or fine jeans would do. Buttons should be small and dark.

The hat may be a beaver or a Derby, well-fitting, and, preferably, with a black net veil, *without ends*. A good plan is to measure the veil over the hat, then gather the ends in to a button and elastic hoop, so that the veil is easy to put on or remove.

Any gloves which are found most comfortable will do, but colour is limited to tans, greys, and white wash-leather, and the long gauntlets, which are beginning to creep in, are too military for a quiet taste. The whip is also a matter of taste; so with one more counsel, the summing up may be made, and the cost of a home-made habit computed.

That counsel is:—don't wear diamond earrings on horse-back.

WHY DON'T THE MEN PROPOSE?

PARDON, oh pray, a maiden's sighs and blushes, If I make bold to ask but once again A question proper to my hopes and wishes, Without one thought to give offence or pain, Yet the desire to know upon my rushes, To stifle which I try, but all in vain, But, to bring bush-beating to a close, The question is, 'Why don't the men propose?'

I've gone to football and to cricket matches In hope at last one of my own to score, Cricket and lawn tennis have tried by snatches, And reckoned quite an adept at the oar; Have going gone across the healthy patches, And gathered shells along the breezy shore, And many haunts where one would fain suppose Matches were made, and men would all propose.

E'en to bazars and socials I have gone With hope delusive there to seal my fate; As 'prunrose dame' my charms seductive shone For some great prop of mash-tun, Church and State But all in vain labour and smiles were spent, None 'mongst them all with me inclined to mate. So, with those gifts as lovely as the rose, I ask in vain 'Why don't the men propose?'

Liverpool. DANIEL CARMICHAEL.

LOCAL INDUSTRY v. IMPORTATIONS.—Competent judges assert that the Lozenges, Jububes and Sweets manufactured by AUSTIN & CO. are unequalled. (Aust.) 'ORB' CORRUGATED IRON is the best iron manufactured it has no equal.—ADVT.