LONDON AND PARIS FASHIONS.

HINTS ON DRESSMAKING, ETC.

TO chronicle new styles is somewhat hard work. At some smart recent race-meetings there was a perfectly bewildering show of costumes. Quite half the dresses worn were suitable for evening wear, with the exception that they were made high in the neck. White satin, bengaline and chiffon, white moiré silk, pale tones of blue, pink, green, maize and mauve in equally rich fabrics, and the finest of old point, Chantilly, Brussels, and Valenciennes were all in evidence. The quantities of real lace used on gowns, hats, bonnets, capes, and sunshades marked an era of extraordinary costliness in dress, from which there must soon be a reaction, for it is quite impossible to keep up this kind of high pressure for any length of time.

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The latest fashion in headgear is a complete compromise between a hat and a bonnet. Neither one nor the other,

THE LATEST HAT-BONNET.

but a little of both. The model sketched is of sunburnt straw, with lace of the same shade made up to resemble butterfly-wings, a few cornflowers, and strings of the same hue form a charming headdress.

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The minds of the fashionable world are now turning towards aquatic pleasures, and I cannot do better than suggest one or two articles of apparel for those who take their pleasure on the river or the sea at this time of the year. The sketch shows a pretty jacket made of light fawn-

THE HENLEY SURTOUT.

coloured cloth—a very useful adjunct to the wardrobe, as, though the days are sure to be pretty warm, it is as well to guard oneself against the chills of eventide. The revers are covered with moiré silk, and, worn over a shirt, give a thorough business-like appearance to the feminine aquatic amateur.

I have just been studying the infinite variations that the orthodox English seaside costume (serge skirt, coat, and shirt) is capable of taking while yet it retains its main features. For my part, I think nothing looks neater and more ladylike than a skirt and plain coat, with rather full sleeves and broad turned back lapels in front, of black serge, a soft white cambric shirt with ruffles down the front, or white spotted with black, blue or pink, a black satin band with rosette in front (or at the back, if the outer coat is not worn), a broad-brimmed black sailor hat trimmed with white ribbon or white silk spotted with black. This looks very stylish and always suitable, no matter what the weather is.

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But I have seen some very pretty coats, full-skirted, somewhat after the Russian blouse style, but cut like an Eton jacket above. These are very smart over stiff-fronted white shirts with a black tie. Then there are the numerous varieties of the zouave, some of them well-cut and smart, others calculated to utterly destroy any suggestion of grace in the figure beneath, and of this latter class the worst are those hideously-shaped garments with a decided curve upwards at the back, giving the zouave the appearance of having been tugged down at the front until it has ridden half-way up the back, and which would quite spoil even a fine figure. Black serge seems to have almost entirely superseded navy blue serge this year as the popular material, and one secret of this is that if the material is a fairly good one, the colour is fast, whereas even the best blue serges are liable to get faded in spots and patches round the bottom, especially in muddy weather. Another reason is that black is more generally becoming to most complexions than navy blue, and a greater variety of colours can be worn with it in the way of skirts, waist belts, hat-bands, etc. White serge and pale blue serge are much worn just now, and look very *chic* and stylish, but, unfortunately, are beyond the reach of impecunious people like ourselves, who have to make a brave show on a comparatively small amount of pocket money, as once their immaculate freshness and daintiness is gone, they are practically unwearable. The grey and tussore-coloured linens and holland are capital in wear and delightfully cool and comfortable on very hot days, but their great disadvantage is that they are apt to look chilly if the weather suddenly changes, or the sun cloud over, as, even on the hottest days, often happens.

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The third illustration is a most *chic* idea for a summer dress. It is made of the new crépon shading from blue to rose. Full skirt. Bodice with zouave and double revers. Full front of guipure lace with gold thread. Velvet collar, cuffs, and elbow band confining full sleeves. Bonnet in ribbon straw in small loops. Bandeau of dull beads mixed with jet. Bows and strings of straw coloured satin ribbon. Two large ostrich plumes in front, which turn one to the right and the other to the left above the bow.

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THE CIRCULAR FLOUNCE.

HOW TO CUT AND MAKE IT.

One of the most popular of the season's skirt trimmings is the circular flounce, and as it requires only a little exact knowledge to ensure its successful making, I think that many of the women who are making new thin gowns at home may be glad to know just how it must be cut.

The whole difference between the circular flounce and all other flounces consists in the fact that it is just what its name suggests, and depends for its fulness upon the difference between the inner and outer circumference of the circular strip; while the others are made wider than the skirt and are shirred or gathered into the necessary circumference.

For one of the new side skirts which are supposed to measure about 4 yards round, it will require 2½ yards of material 27 inches wide to make an eight-inch flounce, which is a good width; of good 44 inches wide it will need 1¼ yards; and for a wider one proportionately more. That is, those lengths of goods will be required; but there will be large pieces cut out from the narrower cloth that you can use to advantage in cutting the bodice or the sleeves. To cut a flounce from 44 inch material lay 1¼ yards of the material own upon the table without opening the fold. Then mark the point midway of the length of the fold, draw from that point two curved lines, one to each extremity of the material on the selvage edge, then draw two curves on each side of the centre as 1, 2, 3, 4, and by 5, 6, 7, 8. Take care that the distance between each two curves is just 8 inches for the entire length. Cut the material on all the curved lines; then open all four pieces and join them neatly together. Line the whole with very thin silk; or, if your material is too heavy for that, bind the outer edge with a bias strip of the material, or of velvet if your gown is trimmed with that.

Sew it into the skirt with the upper edge of the flounce—that is, the inner edge of the curve—held straight upon the foundation and finish with a flat band to harmonize with the finish of the flounce edge. The curve of the flounce will cause the lower edge to hang full, and it will take the graceful lines the completed skirt requires.

To cut the same flounce from 27-inch goods divide the length of 2½ yards in two pieces, and fold each midway of its length. Then in one piece draw three curved lines, as already directed, with only the difference that the fold of the cloth is in the width. On the second strip of material mark only the first and large curved piece; cut it as well as the pieces of the first stripe. Then join all three together and proceed precisely as in the case of the wider cloth.

The 3 pieces of 27 inch material you will find equivalent to 4 of the wider goods, as it is impossible to get the correct curve in the narrow cloth without the extra length, which in turn makes each piece so long as to require only 3 to make up the requisite length.

In either width of cloth—which by the way I have selected as those most commonly in use—you will find the flannel a simple trimming to make and one that will give satisfaction. The directions seem at first thought to be somewhat complicated, but they are in reality nothing of the sort, and you may be sure that with only ordinary care pure flannel will hang as perfectly as you could wish. It is quite the best design that we have and one that promises to find great favour. It has the merit of adding grace to the skirt and it gives that filled effect that is becoming to all feet, both large and small.

HELOISE.

MARRIAGE UNDER DIFFICULTIES.

A VERY amusing incident took place in Queenstown Harbour. The two pretty Irish girls who had embarked on our ship (says a writer in *Blackwood's Magazine*) were, on the arrival of the Servia in that port soon after joined by a gentleman who had come by mail from England, and who had come off from the shore on the steam tender. This gentleman with the most excited and pantomimic gestures, begged one of these fair maidens to return to shore with him and become his bride. Before his arrival on board he had, we learned, sent her five telegrams to the same effect, to prevent her departure, if possible. But the young lady at first appeared to be obdurate, for the unfortunate man was seen going off again to the shore on the tender, hatless, and holding out his outstretched arms imploringly to the lady of his love. But that man was not to be beaten. He returned when the tender came back again with the last mails, and this time he brought a parson with him. This pledge of the honesty of his intentions of marrying her had, I understand, been exacted by this cautious Irish young lady as a condition of her going ashore with him. She now went with him, and the Servia sailed without her. Let us hope they were happy ever after.

KEEP COOL.

WHEN you think of it, friend, the worries,
The troubles that wear you out,
Are often the veriest trifles
That commonsense would flout;
They write the forehead with wrinkles,
They bow the shoulder with care,
Yet a little patience would show you, friend,
Just how the weight to bear.

MARGARET E. SANGSTER.