



Late Autumn Jackets—Panels—Cushions.



LATE autumn jackets must be the subject of my chat this week, for wintry winds make us very sensible of the necessity of warmer outside garments. I was talking the other day to one of the first of our London French modistes, and trying to pick her clever brain for news of the coming clothing. She was on the eve of starting for Paris, but she told me that she feared as they are not becoming that long jackets would be among the newest fashions. Since her departure, I have received a confirmation of her statement in the designs forwarded to me from Paris. Here, as you see, are the long jackets, longer than those we wore in the summer, a great deal. Of

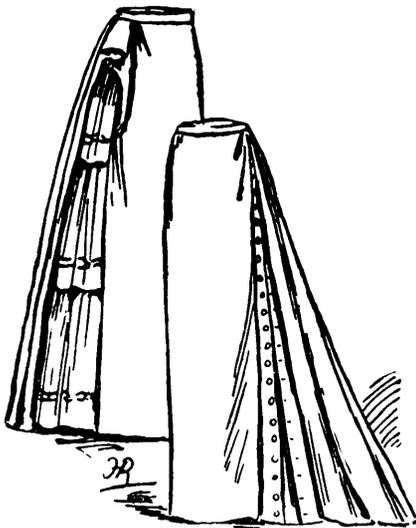


the many I have seen, I have selected two as thoroughly useful styles. The first is a costume of bluish-grey cloth, with a plain bodice underneath, and a long three-quarter's length coat over, trimmed with any fur you like. This model had dark beaver, which is so serviceable, and always looks well, but a cheaper fur would look very nicely, though, of course, not so pretty. The dark grey opossum is a thoroughly serviceable kind, and

wears extremely well. The jacket should be buttoned back with a lining of satin or silk the colour of the fur, whether brown or grey. You will please observe the kind of gauntlet cuffs as well as in those of the other figure. They are all the fashion now, and nearly all out-of-door jackets have been made with them for some time past. The second model is of a rich brown matelassé or damasked silk, or cloth, according to taste. The kind of plastron front, and the deep cuffs are made of plain brown silk, or satin, whichever you prefer. In the model it was satin, and the fur that trimmed it was dark grey. They are both very pretty coats and particularly suited to a slight, tall figure. I do not recommend them so much to short, dumpy people, as they are inclined to cut the figure across, thereby tending to detract from the height of it. Every winter sees a new way of wearing fur trimmings. Sometimes in wide, sometimes in narrow borders. This season, I think, from all I can hear, that you will find they will follow the coat style—by which I mean they will look like the lining turned outwards, in fact, what is so well known as the word, "revers."

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Panels are becoming very popular in the making of skirts. We have not yet renounced the neat close-fitting sheath skirt, but as a variety we sometimes cut it open up the side, and show a panel either of braided or embroidered material, which is certainly *not* very new—or, we display a set of flounces bordered with trimming a gallon of some kind—or, what to my fancy is neater and prettier, a sort of underskirt that unbuttons nearly down its entire length, as in this illustration, the effect of which is particularly good. With such a panel the bodice would of course be treated to something



rather similar in its decoration—namely an *empiècement* or, as we should call, it a plastron (not quite correct use of the word however). But I mean a plain piece, or opening down the front of the bodice that will repeat the opening on the skirt. A great discretion should be exercised in the making of these. For stout people they should be made in long pointed fashion, so as to give length to the figure. Thin persons should have them cut square and filled in with softly draping materials, either gathered or puffed, and the edges of the dress trimmed with ruches of ribbon all round, and many bows, both on the shoulders and down the front of the bodice. But every variety of the *empiècement* is made, and so much is left to individual taste that any style is permissible.

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Cushions are favourite gifts to those of our gentleman friends who possess "dens" of their own, where they may retire from the wearisomeness of their wives, the noise of their children, the gossip of their sisters, or the officious solicitude of their mothers. Here, at least, they are at peace with their pipes or cigars. Or if they are in the army or navy a cushion or two is very acceptable to fill up the hard corners of a regimental chair or cabin seat. I have lately heard a most absurd idea,

which is to make the covers for these little luxuries of the very flimsy ribbons that tie up the bundles of cigars when new, and thus to render them peculiarly appropriate to the use of smokers, because each ribbon is supposed to be marked with the brand of the cigars from which it is taken. Could anything be farther fetched? I would far rather advise my friends to make cushions of pretty patchwork, which admits of any variety of colouring and cleverness of design. If you are not sufficiently ingenious to invent patterns for yourself, you cannot do better than take some of the beautiful Moorish geometrical designs and copy them, for they lend themselves very well to patchwork. Supposing then, that you have made a really effective device in patchwork, you can still further accentuate it by working stars or sprigs—in fact, any additional fancy stitching on the edges or darker parts of the design, in gold or coloured silk threads. Never put beads on a cushion. It is a positive cruelty to the person who receives it. Cushions covered with strong good satin or velvet, very neatly embroidered with the owner's monogram initials, or monogram headed by his crest, are the nicest designs for such things. Monograms look best in two shades of the colour of the velvet, or in two shades of gold-coloured silk. Supposing you have a violet velvet cushion, you may work the letters in two paler shades of mauve, or one in a light shade of mauve, and the other (the initial of the surname), in gold. It is very much the fashion now to make cushions with wide frills to them, and for sofas they are certainly pretty, but I should not advise them for gentlemen's use as they generally dislike anything that flaps about, or can come undone, like cords, for instance. The plainer and stronger the better. A short-pleated frill of silk may be sewn in between the two edges of the back and front pieces of the cushion, but that is the only trimming that will stand the rough wear and tear of the travelling necessarily enforced on soldiers and sailors. The shops in London are making the covers for drawing-room cushions of the thin silks that are now known as "Liberty" silks. They are of English manufacture, but resemble closely the thin Indian silks. These are used in a variety of pretty tints, and it is a tasteful fashion for the draped silk shade of the lamps in the room to match them.



THOSE who know cricket, and consequently appreciate it, were delighted at the opportunity of seeing Lord Hawke's team play. The advent of good exponents of the old game in a comparatively new country where already a national game has been established, is always productive of good results in the way of giving a comparatively unknown game a "boom," if I may be permitted to use a vulgarism. Canadians have, to a great extent, caught the nervous contagion from our American cousins, who do everything in a hurry and bolt their meals during business hours in about the same manner as Pip did before he had any "great expectations." We don't seem able to understand a scientific game when that game takes a couple of days to play. We are looking for the nervous excitement that takes a couple of hours to appease in the shape of lacrosse, while our star and stripey neighbours take baseball to their bosoms for the same reason. In both instances cricket has the advantage, for it shows the staying powers of the Briton, and the best baseball pitcher in the country would have any amount of glass arms and Charley horses attached to him if he had to do the work during a whole day that falls to the lot of an average bowler. However, to put it briefly, the great majority do not understand cricket, and we have to depend mostly on importation for patrons of the