



### A Jet Jacket—The New Lace Hats—A Good Way to Keep Furs—A Novel String Box.

A jet jacket is one of those useful adjuncts to attire that can serve two purposes. According to the dress it is worn over, it becomes either a day or an evening costume. Lined with the colour of a silk that is striped with black and some other pretty tint, it becomes part of the costume, and unlined it may be worn over a high or low black—or, indeed, any other coloured—dress, but black is the best, adding greatly to the dressiness and effect of it. I give you a sketch of one I lately received from Paris, because it is new and has not yet become common. It might easily be made at home, if required. You would have to get beaded net, which, to be quite fashionable, should be worked with cabochons of jet, those flat beads with rounded upper surfaces. This net, to make it strong, should be lined with a fine quality of Russian silk net, which will give the necessary firmness to it without making it look too thick,



so much of its pretty effect depending on its transparency. Then you must have some jet galon to border it, edged, if possible, with the same style of large beads that are on the jetted material. To complete the jacket for day wear, I have added an under fichu of pleated black lace up to the throat, which is kept to the waist by two bands of black silk, velvet, or jet, as preferred. Thus arranged, it would in warm weather serve instead of a mantle for an afternoon fête, or at a race meeting. It might be even still further developed, and the fichu would, if desired, have long or semi-long sleeves attached to it, to wear with gloves to the elbow on hot days.

With this style of jacket will be worn one of the new lace hats of which we are certain to see many this season, both in black and white, and I prophesy, more or less, trimmed with jet, as shown in the first of my three models. This is, as you see, lace finely pleated into a fine wire shape, and edged with cabochons of jet. It is further adorned with an aigrette of feathers, or long stalked spring flowers, and black ostrich plumes. Velvet still seems to be the favourite material for toques, if it is not a turban roll of spangled net or gauze. So I give you a sketch of one that has just been made in Paris, and consists of dark blue velvet, shaded blue feathers and light blue cornflowers. The third is a light grey felt of the shade known as "cloud-grey," simply trimmed with dark ruby or petunia velvet ribbon and grey ostrich feather tips. The coming hats and bonnets will be



very youthful and fresh looking, composed almost entirely of light kinds of straw, such as *paille Belge*, *paille Anglaise* and *paillason*. Black straw hats will be very fashionable with trimmings of all kinds of April flowers. I have already heard of some pretty examples that were exhibited the other day at one of the first Parisian milliners in the Rue Royale. A black lace straw is trimmed with wide velvet ribbon and bows of orange ribbon intermixed with mimosa, which is just now the fashionable flower in Paris. Another black straw is charmingly arranged with iri-blossoms and bows of moss-green velvet ribbon. The small capote bonnets will have the flowers they are trimmed with always chosen to match the dress they accompany; but the most fashionable blossoms just now are mimosa, and narcissus made of white velvet, primroses, and carnations are also much in favour.

A good way to keep furs is an important thing to know, for people put their faith in many recipes that are anything but certain. For instance, it is quite a delusion to believe in camphor as a moth preventative. I have seen furs, and cloth dresses, and habits laid away in a wardrobe so full of camphor that when the doors were opened the scent of that most unpleasant smelling drug was "enough to knock you down," to use an old fashioned expression; and yet every article was riddled through and through with the ravages of moths. Some people pepper their furs, which succeeds in making them sneeze violently while the moths creep in and out quite happily and unharmed by the pungent powder that so sharply affects us human beings. I read the other day of a lady who said, in speaking of the return of cold weather, "I took my sealskin out of its camphor bed—". Now that was doubly absurd, and showed that she understood the care of furs very little. First, the camphor would be quite useless to save any fur, so that was an unnecessary precaution; and secondly, moths will touch no dyed fur, and our sealskin jackets and coats are all dyed from the

golden brown of their natural state. French people have recommended me *chypre* as a safe-guard against moths, but I do not pin my faith to it, because if it is true that moths dislike a strong smell why do they not keep away from the strong smell of camphor. I have used *chypre* for many years in my wardrobe, and the moths have not damaged my things, but I could not affirm that it was entirely due to *chypre*. So as I was determined to have some perfectly certain plan, I invented the following: I had my furs well shaken after having carefully looked them through, by dividing the hair down to the skin. I then made a large sheet of paper by gumming a great many newspapers edge to edge. When quite dry I placed my furs, carefully folded and lightly sprinkled with *insecticide*, in the paper, which covered them thoroughly, the edges being gummed like a large envelope. This parcel I placed in a large linen sheet, folded in four, and instead of folding one side over the other I rolled the edges together, and then my maid sewed them down closely and firmly. Not a crack nor a tiny fold was left open where the most persevering or intrusive moth could possibly find an entrance, and the result was—perfection! The following winter my furs came out intact; it was only necessary to shake off the *insecticide* and they were ready for use.

A novel string box was shown me the other day which I thought I should like to tell you about, as it was just one of those quaint ideas that make a change in the furniture of one's writing-table. It looked exactly like a stone gingerbeer bottle, which was cleverly simulated in brown leather, the head with its closely tied cork turned back, and thence came the string. By a cunning little contrivance the lower part of the bottle opened to show an ink-bottle, so that it was doubly useful. Another pretty leather thing I also saw was a hand-mirror encased in white leather, and at the back the miniature of a very lovely girl was set in a frame of golden filigree work. It was just the thing for a dainty wedding present.

Home-made marmalade when really well-made cannot be excelled, with all due respect to every marmalade maker known to the public. It is still not too late to get the real Seville oranges, and I will give you a recipe that I have used for many years past with the greatest success, the marmalade being specially praised for its fine flavour. You can have what number of Seville oranges you like, provided you keep all the other measurements in proportion. I generally get a hundred Seville and twelve sweet ones. First weigh the Seville oranges, and take an equal weight in white loaf sugar. Grate the rinds of fifty oranges, and put the gratings into a basin, cover them with boiling water, pour this off, and do this twice again, letting it stand longer the third time so as to take off the extreme bitterness. Divide all the oranges into quarters, and separate every fraction of skin and pip from the pulp; throw away half the rinds left by the grating of the outer skin. Boil the remaining half till sufficiently soft to force through a sieve or colander. Those quarters that have the rind still on must be boiled till quite tender. After boiling, take out the white pulp with a spoon, taking care not to break the rinds, which you cut into long water thin strips with a sharp knife. Beat the white pulp just scraped out in a mortar. In separating the fruit pulp from the skin and pips, put the two latter into cold water, strain them into the sugar, as they yield considerable clear gelatinous matter. Add the juice of twelve ordinary sweet oranges to every hundred Seville oranges. Place gratings, strips, fruit pulp, white pulp, the strainings of pips and skins, those rinds that were passed through the sieve, the juice of the twelve sweet oranges, and the sugar, in a preserving pan, and once it comes to a boil, boil for twenty-five minutes. Too much boiling darkens and hardens the marmalade. It may be eaten three days after making. Now this looks a long recipe, but though it takes time it is well worth it, for the result is exceedingly good.

Somewhere in Holborn, London, I once noticed a large crowd surrounding an Italian organ-grinder. The man was turning away at the handle for dear life, but not a sound came from the instrument. On examining the front of the machine, however, one's eyes met the following significant advice:

This is nothing to the relief one feels after taking Hoge's Horehound Honey!