



FLOWER TOQUE AND CLOTH CAPE.

Embroidered linens and cottons have also appeared for dresses, and they are, some of them, very pretty. Embroidered cashmeres and cloths are also seen, but are very expensive and require much silk lining to make them wearable.

Some of the prettiest of the new gowns are in black, a black serge tucked all over, with an orange silk vest and a white lace tie looked well. Black *crêpon* has come in again, and is much admired, with wide satin stripes woven into it. The new *crêpons* are more expensive than the old, and look more silky. The silk linings for grenadines and *crêpons* are not lined, so that they are not heavy, even though they be flounced, either with two or one deep flounce. About four and a half yards is said to be the correct width for these gowns; and, so far as I can see, they are really the most useful ones that have come out this season.

Our illustrations give a good idea of the bodices to be worn this spring, so far as we

have seen them. The central figure wears a dress of grenadine and *chiffon* bodice, with white and black *guipure* laid over it; two frills of the *chiffon* are round the shoulders and neck, and the sleeves are full. The *guipure* is repeated on the skirt, in two panels, one on each side. The figure on the left wears one of the new morning, or breakfast, jackets. It is made either of flannel, *vyella*, or of silk, according to the season, and is a useful and comfortable little garment. The right-hand figure shows the new form of the *moujik* or Russian blouse, which is now cut without pouches, either in front or behind. This one is of velvet, cloth, or matelasse, for wearing in the chilly spring days, and is trimmed with strappings of the same piped with satin, or white cloth. This jacket represents the last idea that I can find in the way of out-of-door dress; and we seem to cling to the band and basque, both for blouses and gowns. The newest basques are sewn on the band, and the blouse

or bodice can be worn without it or with it, as it may be preferred.

But the Eton jacket is still with us, and is much braided and frogged, and so is the three-quarter jacket, and the covert coat, and a short jacket with strapped seams. The new covert coats are of white cloth, and these will be much worn in the country. The *senorita* jacket is also seen; so, though there are many changes, the old friends stay with us.

So far as capes are concerned, I think they will always hold their own, for they are so useful; especially so when at an afternoon tea, we can drop them off and so avoid colds. The new cloth cape is shown with a flowery toque, the latter being a needful addition to everyone's wardrobe, in view of the agitation against hats at places of amusement. They offer no difficulties to the home milliner, for the small wire shapes, or straw shapes, can be obtained for a trifle, and flowers and a bow of velvet are all that remains to be procured. Small flowers, such as violets, forget-me-nots, or wallflowers, make very pretty ones; but those of roses, in several shades, are much liked; and I have seen a very pretty one made of black roses with yellow centres, with yellow velvet bows.

The various shapes of hats are shown with the new skirt, and a rose toque mixed with lace and feathers. The velvet cape is one which can be worn quite late in the spring, as it is only trimmed with ostrich feathers and white *guipure*. The dress shown was of two satins, a grey and a pale grey blue, the outer skirt being of the grey and the under of the blue. The bodice is of grey, with velvet bows of blue, and white lace. So many dresses in two colours are being shown and will be made up in woollens, such as cashmere and fine cloth, as well as in silks. Many dresses have double *ruches* of silk at the foot, while two rows of satin ribbon, forming tiny flounces, are seen on others. I should think there will be much rebellion over the long skirts, especially with the under linings made separately, as the attempt is absolutely hopeless to lift them up in the street. One cannot get hold of both at once. Bicyclists too, will object to longer skirts, so I daresay they will be left to very best afternoon gowns only.

Feather boas are more fashionable than ever, and can be obtained in colour; but black, white, or black and white, are the most usually worn, and in the evening have been delightful companions to protect one from the cold of picture-galleries and concert-rooms. There are numbers of detachable collars however made of velvet, silk and lace, with *ruches* of silk gauze and *chiffon*, and many of them will be used this spring.

Blouses are quite as needful as ever to our comfort, and as they seem to be sold at the most wonderfully cheap rates, it is hardly worth while to make them. Tucks are in great favour for them, and so many of them fasten at one side with a frill, that that style seems to be almost a uniform. I notice that the popularity of tartans, and all kinds of fancy checks, has not quite departed, and black and white shepherds' plaids are much liked for blouses; also black and white stripes, which are made with *guipure* yokes and black velvet trimmings. One never grows tired of black and white, and it is always a becoming mixture to people of every age.

The spring colours seem to be pearl-grey, otter brown, bright cherry colour, and a new blue called *seves* blue. Navy blue will be in great favour, and all the shades of dull green. Sashes will be worn on all our dresses, or at least, will be very popular. The newest are of *moiré* ribbon, and they are worn with long ends, a little on one side of the front, and the ends are either fringed or else have a tiny frill. Sashes for evening dress are made of very gauzy materials, and are very graceful, especially with satin.