



TAILOR-MADE COSTUMES FOR AUTUMN WEAR.

October Fashions.

BY MRS. JOHNSTONE.

“From women’s eyes this doctrine I derive :
 They sparkle still the right Promethean fire ;
 They are the books, the arts, the academes,
 That show, contain, and nourish all the world ;
 Else, none at all in aught proves excellent.”

Love’s Labour’s Lost, iv. 3.

THE least gallant of the sterner sex would hardly be inclined to dispute that, whether women’s influence be assertive or dormant, it exists, and is one of the most powerful levers of the world. It is her peculiar prerogative to preserve, not only beauty in her surroundings, but the love of beauty in humanity ; and it is her influence that gives the necessary impetus to many industries which exist principally, if not entirely, for her. That this is so, widens not only her sphere of usefulness, but enlarges her duties. If she suddenly develops a liking for a certain make of lace, busy hands find employment in meeting the demand ; and whatever lead she directs fashion to take, that it follows, and trade prospers thereby.

At the present moment, woollen garments of all kinds are in the ascendant, and silk is more used with wool than alone, while, as a fact, the majority of gowns

for day wear are made without any admixture of silk at all ; and yet, under all these disadvantages, a great effort is being made to revive the silk industries in England and Ireland, and it rests a very great deal with the women of Great Britain whether the effort is to be crowned with success.

There is this point in its favour, that, when the silk industries in England were in the height of their prosperity, the Spitalfields looms were producing just the kind of silks that are finding favour now, although, maybe, under different names : lustrings, à la modes, brocades, satins, paduasos, ducapes, and velvets. In the time of Anne and the first two Georges 50,000 persons depended on silk-weaving, but there came evil times. The work is neither easy nor very profitable. To make a single inch of velvet the shuttle has to be thrown 180 times, the treadles the same. Sixty times the wire is

inserted and withdrawn, and sixty times the knife cuts along the breadth, and sixty times the heavy beam is pressed against the chest of the worker. Even forty years ago the 25,000 looms were at work. Of late a renewed effort is being made with the Leek silk, and the textures of the brocades are excellent and full of promise. To succeed, they must be as good and as cheap of their kind as can be had in the market.

Tailor-made gowns find favour with Englishwomen at most periods of the year, but more especially when autumn is undeniably upon us. The illustrations of Messrs. Redfern's models indicate some of the principal novelties in style. The dress of green Venetian cloth, worn by the figure on the extreme right (see page 565), has

most deftly twisted, and is surrounded by a band of otter.

The other has a brim of coarse straw, with a full soft crown of the cloth. In the hand it seems flat, and it draws its inspiration from the head-gear worn under Tudor kings and queens, but, in lieu of any handsome ostrich-feathers, two quills are thrust through the side, of the dark brown tone of the dress trimmings. No two of these hats would seem to be made alike—each suits the face of the particular wearer.

Mantles are to be either very short, merely reaching to just below the waist, or sufficiently long to cover the skirt; a carriage-wrap or travelling-cloak must be of this latter kind, and the most fashionable are made



NEW HATS AND BONNETS FOR AUTUMN WEAR.

panels of gold braid, and is trimmed with otter-fur, which goes better with green than with any other shade. The bodice is double-breasted, with a vest of pale pink cloth, discovering no fastening whatever. The roll collar is of otter, and the fur crosses the front of the bodice. The drapery is straight, and is so well shown in the picture that no further description is necessary. Simple as this is, it needs skilful cutting, and is a dress that might be worn on almost any occasion during the autumn and winter, and could hardly be seen without being noted for a certain most undeniable good style.

The costume on the left side is made of fawn cloth, the petticoat has a deep braiding in gold, and the drapery is so caught up that it shows to perfection. The bodice is of the habit form. The new point about it is the double waistcoat, which is made of white cloth, buttoning down the front to the point, but the upper one comes hardly below the bust, and is braided all over with gold and brown. There is a roll collar, which seems now to be an inseparable part of tailor made jackets and bodices.

The hats worn with both of these costumes are worthy of special notice. One is made of a piece of the green cloth used for the dress, which stands up well, is

like the one illustrated, of very fine brocaded cloth, in two shades of the same colour, or some neutral tint and black. In the present instance the cloth is of a delicate grey, with the pine patterns of a darker shade. It is a particularly graceful and comfortable shape, fitting well on the shoulders. The bonnet worn with it is of the same fine cloth pinked round, the full velvet front resting on the head, while the cloth stands up well in a decided pouf.

Quite a contrast, and well suited to a girl or young married woman, is the coarse-ribbed cloth jacket, handsomely braided in black and gold Russian braid on the cuffs and shoulders, and trimmed with handsome passementerie ornaments. It would look well either for riding or driving, and may be made up in any kind of cloth, or in any colour that might be required.

There is this autumn a decided preference shown for cloth of a firm, close texture; loosely-woven materials are going out. While women are in so many ways adopting masculine styles for their garments, they are borrowing the notion from them of having firm, solid, and durable materials. The new cloths for dresses, mantles, and jackets, are close-woven and very beautiful in their range of colouring. Fawns, greys, dark blues,

and greens are well worn, but the browns with a red tinge in them are the new idea. Flame is a general name, but, in truth, it is more the dull brownish-red tint which a coal has when the red is fading into black. Terra-cotta has given place to a more pinky red, and many of the winter cloths are made of this tone speckled with white; other colours, such as greys, cardinals, and indigo-blue, are also speckled, and they are often accompanied by the same grounds, with white stripes, in which are flecks or splashes of colour, sometimes of many hues. Silk is introduced with great effect into these woollens, which under this aspect become very costly, but only a few yards are required to give importance to a dress. The more simple manner in which the idea is



RED FELT BONNET.

carried out is the introduction of uniform silk stripes on the silk ground, about an inch wide, with a woven edge, so that the stripes look exactly as if a piece of ribbon had been laid on; but the more elaborate patterns have broad silk fancy stripes, often shaded, and these form very handsome panels.

Borders are another and distinctive feature in the new winter woollen goods. In the ribbed stuffs these are often formed by the introduction of a line of gold or silver between the ribs of the material; some fabrics have checked borders, but amongst the newest are the cashmérienne designs of handsome

lines in red and gold tones. Occasionally these borders are sufficiently wide to cover half the depth of the skirt, in frisé patterns of black or colour, which at a distance look like cross-stitch. Red is too becoming not to be much worn, and red cloth dresses with white waistcoats, and red panels in other coloured dresses, are to be seen in pretty well every large and fashionable gathering. The new millinery in our illustrations gives the latest novelties provided by Mme. Phœbe Smith, of Regent Street. The hats and bonnets show a return to the large shapes which our grandmothers affected when the century was young. Velvet is the favourite material, and brilliant contrasts prevail. Purple velvet is lined with orange. Double points appear above the forehead in the Directoire hat with the rounded side-brim, all edged with cord and surmounted by huge loops of ribbon. The broad-brimmed hat, irregular in form, is rendered specially becoming by the bow of narrow ribbon which rests on the hair, and the ostrich-plumes which seem to frame the brim. The toque-shaped hat is improved by the brim rising immediately above the face in a point; the arrangement of the feathers at the back recalls the cap of Morens. The crown is quite open, and

there are quills at the side; hitherto, open crowns have been confined to bonnets. The other Directoire hat, of green velvet, shades the face well, is bordered by a ruche of black lace and feathers, and has all the striped ribbon bows at the back. A close shape is well suited to the Catogan style of hair-dressing, with the feather-trimmed brim, and long streamers at the back. It is quite as much a bonnet as a hat, and has a bright yellow rosette at the side. The Empire bonnet of blue velvet is lined with yellow, and trimmed with yellow velvet. The narrow blue velvet strings are tied at the side. Our other illustration is a red felt bonnet, trimmed with black velvet and black birds. Note how curiously the wings are placed above the face, and what height they give to the bonnet. It is a long time since millinery fashions have made so many new departures.



THE CATOGAN BONNET.

That a useful garment need not of necessity be ugly is proved by the new water-proof cloaks, covered with striped moire and all sorts of woollen cloths, chiefly checked. They are made in the most fashionable shapes, and are so arranged now as to be fit for every-day use, if only care be taken that they are well ventilated.

As the bad weather approaches, to be forearmed will save many a good skirt. The ordinary woollen petticoats are now covered with a fancy water-proof tweed, outside and in, to the depth of half a yard, and so defy any amount of mud or damp grass. Women are learning to wear gaiters, which are now made to match any dress, and come well up the leg, meeting the vamp of the boot. They are neat-looking, but require to be carefully cut in order not to add to the size of the foot.



GREEN VELVET DIRECTOIRE HAT.

Boots and shoes are made to more thoroughly cover the foot or the leg, as the case may be: a move in the right direction, as proper support is thus given to the foot.

The prevailing make in autumn and winter gowns will be gleaned from the three sketched at Messrs. Debenham and Freebody's (below). The colourings are new and original. The slate-coloured cashmere has panel stripes of rich brocade shot with orange, the bodice having a kilted vest of the same, the tones accentuated by handsome shaded passementerie with which it is bordered at the waist.

The visiting-dress is a plaid silk—myrtle-green and

London Glove Company in Cheapside, and in such a large variety of colours that almost any gown may be matched. They can be had with many buttons, or mousquetaire with none, which is really the proper style for this class of glove, which should be ruffled up the arm. Another kind which looks well for country wear as well as town has braid points. Silk gloves have long ceased to be fashionable, though thousands of women wear them; and the great drawback that they will wear out at the



VISITING, TRAVELLING, AND AFTERNOON COSTUMES.

Venetian red—with the Directoire redingote, made of plain myrtle silk, fastened at the back with strap and buckle, and trimmed with shaded bead passementerie and ornaments to match.

The more simple dress for travelling is a fine olive cloth, with biscuit cloth introduced, and knots of gold cord. The olive bodice has a biscuit vest with more knots of gold cord.

It is by no means an easy matter to find a good-looking and reliable glove at a fair price. Suèdes are yielding to French kid, because, I am inclined to think, they are such a perishable material that women can no longer afford them. If anything would tempt us to remain faithful to old favourites it would be some excellent Suède gloves now being sold at moderate prices by the

fingers has been tried to be met in many ways. Last spring, kid tips were introduced, but they were apt to part company with the silk, and so were undesirable. Now a better plan has been hit upon by the London Glove Company: the tips of the fingers are protected by rows of stitching, which receive the brunt of the heavy wear falling on that part of the glove, and they are easier to slip off.

For a long day's travelling the Tyrol gloves are very comfortable; they do not compress the hand. It is quite possible to write in them; and, moreover, they wash well. The best plan of carrying this out is to wash them thoroughly on the hand, leave the soap on, pull them well into form as they dry, watching them, so that they do not harden, which can be prevented by judicious pulling.

PARIS.

AUTUMN and spring are the favourite seasons for marriages. The wedding trousseaux of Mlle. de Brissac, who last August married the Duc de Lorge, of Mlle. de Mailte, who married the Comte de Fleury, and those of other high-born damsels entering the state of wedlock, occupied the attention of all fashionable Paris. Our celebrated *lingères* were so busy making up fairy-like

As a rule, the Frenchwoman is careful of her *lingerie*, and in every grade of life the young *fiancée* is proud to display to her friends on the day of her contract the pretty bravery of lace-trimmed and embroidered under-linen. Diamonds are coveted only after the due supply has been obtained of textures fine as wrought cobwebs, white as carded wool, finished off with lace and coquettish knots of ribbon.

Silk chemises enriched with Brussels lace; cambric



MORNING COSTUME, FROM THE MAISON CÉLY.

under garments, that they knew none of the dulness of the dead season. Every young betrothed dreams of her trousseau. These delicate chiffons impart a poetry and refinement to a woman's personality. The modern syren owes not a little of her subtle seductiveness to the grace and finish of every detail of her attire.

It is by the daintiness of her under-clothing that the truly elegant woman is distinguished. The care lavished upon hidden garments is the note of a delicate self-respect. The French *bourgeoises*, and also it must be admitted some other foreign women, are too often perfectly satisfied with their apparel if they can flaunt gowns laden with lace or gaudy with trimmings.

chemises bordered above and below with a wide insertion of Valenciennes and edged with a gathered flounce of lace; short petticoats of cambric and Surah silk; morning wraps and pocket handkerchiefs, stockings and caps, all made exquisite with needlework, sweet with perfume, gay with fastenings of ribbon, are the choicest properties of the bride elect. By sets of half-dozens, the fashionable trousseau contains a variety of chemises. There is the full-dress chemise of cambric richly trimmed with Valenciennes; for ordinary wear it is of fine linen edged with narrow Valenciennes; for country wear it is of coloured cambric of Pompadour design, striped or spotted, trimmed with fancy lace. Silk chemises are

increasing in favour every day : blue, pink, white, cream, lilac, and lemon, ripe corn and poppy-red, black even : they are of every shade and colour. These silken under-garments are edged and richly trimmed with white or black lace. They are made in various shapes and patterns. There is the Marie Antoinette chemise, cut low in a point ; the Tallien chemise, high in the neck, and the throat outlined by an insertion of ribbon, the shoulders trimmed with several rows of lace.

The newest fabric used for under-clothing is silk crêpe. It has risen so greatly into popularity that its vogue threatens to supplant that of silk and silken gauze. The fashion for garments in this material is to make them very short, very full, very much gathered, and every article of each set of the same exact shade of colour. The chemise, cut round the shoulders, does not reach down to the knees ; the wide knickerbockers are fastened above the knees ; the tiny petticoat, &c., is scarcely longer. Ribbons fasten at the throat, at the waist, and form the garters of this singular *lingerie*. It is made in delicate pink, blue, white, maize, red, and in black especially. The stays are of satin of the same shade.

Mmes. Cély have made silk crêpe the fashion for under-garments ; these *lingères* hold with the Maison Morin-Blossier, which has lately added a *lingerie* to its dressmaking establishment, Rue de la Paix, the first rank for the manufacture of feminine under-clothing.

Like the day-chemise, the night-gown is composed of cambric or thin foulard silk, trimmed with lace and ribbon. For country and seaside wear, night-gowns are of coloured cambric or spotted foulard, the edge festooned and worked in silk thread of the same colour. The last fashion for night-gowns is to make them flowing like a judge's gown ; the yoke is gathered ; the deep collar is turned back with a festooned border ; the sleeve is trimmed with double-gathered wrist-bands ; at the waist, collar, and sleeves are placed flowing knots of ribbon.

The under-petticoats for evening wear are of cambric covered with Valenciennes ; for morning wear they match the stays, which in their turn harmonise with the general tone of the dress. Be the stays of Pompadour watered silk, of shot faille, or of tortoise-shell brocade, the petticoat is of the same stuff and colour. These under-skirts are flat, edged with one or many lace flounces placed upon quillings of the material. When the petticoat is of shot silk a number of small flounces pinked out and gathered take the place of lace.

The stockings are varied and fanciful. Silk stockings adorned with insertions of lace or made delicately transparent with open-work are suited to evening wear. For morning dress, the fancy silk stockings are embroidered with Pompadour designs, spotted, striped, covered with tiny squares ; the thread stockings are in every variety of design, finely woven and delicately dyed. It is *de rigueur* that the stockings match the colour of the gowns with which they are worn. Such details make a woman's dress complete, and carry out the artistic idea of her apparel as a whole. There must not be a jarring note of colour, not a neglected item.

Handkerchiefs are an important feature of a bridal

trousseau — airy trifles exquisitely wrought with the needle, or richly trimmed with lace. For evening wear, the handkerchief must be formed of alternate lace and cambric, or deeply edged with lace. For the day, it may be simply hemmed with transparent stitches, or finely embroidered, the initials worked in the corner. Foulard handkerchiefs are as fashionable as cambric for the day ; these, too, must be daintily edged with needlework and initialled.

A word here may not be out of place in praise of ornamental needlework. Machine-stitching at one time threatened to supplant that wrought by the essentially feminine implement—the needle. We are glad to see on every side signs of a revival of this handiwork. These bridal trousseaux were all hand-made and hand-ornamented. Embroidery, at its best, is a fine art ; it is the fine art of women. The question of whether to deck our clothes with embroidery and lace may appear trifling, and yet the answer may be taken as a pretty sure index of a nation's social and political state. In times of security and prosperity, the finest art-work, including that of the needle, has been achieved. In times of disorder, embroidery and lace-making have declined. During the French Revolution the lace-making and embroidery industries were very nearly ruined by edicts forbidding the use of these fabrics. The vulgarity of machine-wrought embroidery springs from the sundering of the work from the skill of deft and patient fingers, working under the guidance of a ruling taste. The ornamentation of the under-linen of these bridal trousseaux was exquisite for finish of execution and grace of design. The plain sewing had a distinction scarcely second to the more elaborate needlework. The pearly evenness of the stitches, their variety and delicacy, seemed invested with some of that moral significance which, philosophers assure us, underlies all our conceptions of beauty.

As we are on the chapter of hand-made lace and bridal trousseaux, we may mention here, as an example of exquisite workmanship, the lace dress sent by the Empress Eugénie to her young kinswoman, the Princess Letitia Bonaparte, married last September, as a wedding gift. The beautiful Empress of the French had worn the lace on her wedding-day, and for many years had treasured it in the hope of seeing it worn by her son's bride on her marriage-day. The Prince was destined never to have a bride. The costly lace was, nevertheless, to be worn by a Bonaparte. The design—garlands and festoons of violets, the favourite flowers of Napoleon—is a marvel of richness and grace ; the execution is of unrivalled beauty.

Perhaps the most coquettish of the pretty garments destined for the bride's morning dress are the tiny caps of her trousseau. These miniature head-gears, usually not much larger than a hand, are of every fantastic and graceful shape : Russian caps, Bulgarian, Marie Antoinette, Marie Louise, the Infanta, the Dauphine, the Normande cap, the Charlotte Corday : they are composed of lace, of ribbons, of embroidery, of gold braid, of flowers ; all sorts of pretty odds and ends enter into the manufacture of the "bonnichons."

For morning gowns, soft, clinging stuffs are preferable, such as Surah, Corah, and Chinese silks. These graceful *négligés* are profusely adorned with lace and ribbon. I saw a pretty morning vest in China silk, the pleated chemisette gathered and crossed in Tosca fashion, the jacket edged with a deep border of lace and trimmed with knots of flowing ribbon, the sleeves gathered and finished off with knots of ribbon at the wrists.

A simple morning gown may be composed of a bed-jacket and petticoat to match. The same supple fabrics are used. I saw one of Pompadour Chinese silk, the cream ground covered with a graceful design of flowers; the back and front of the jacket were gathered; a thick jabot of Breton lace fastened by knots of ribbon gave a delicate touch of finish to the unconventional attire; the open sleeves were trimmed with the same lace.

The morning wrap, a long, straight *peignoir*, worn on getting out of bed, is also made of soft material, usually of pongee silk of various shades. It is edged with a scalloped flounce, the open sleeve is scalloped, also the deep-pointed collar and jabot. A Watteau pleat falls in a graceful sweep at the back; ribbon knotted in front forms the sash.

Four or five morning dresses at least, of varied degrees of elegance, form part of these bridal trousseaux. These morning "at home"

costumes can be made of the richest stuffs, and their fashion leaves a certain latitude for originality in design and colour. A dress which flattered the eye by the richness of its hues and the grace of its lines was of Pompadour brocade, the pink satin ground striped with many-coloured blossoms. The gown was a long, closely-fitting, sleeveless redingote, opening in front, and cut open at the sides, disclosing a straight, finely-pleated under-garment of black crêpe, with wide sleeves, which were gathered at the wrists with bands of white velvet embroidered in gold. The collar and sash of this quaintly elegant gown were also of white velvet embroidered in gold.

Another *déshabillé*, less dressy but not less elegant,

was of Pompadour poplinette, the ground the colour of ripe corn. The skirt in front was covered with three flounces of lace. At the back, continuing the line of the Directoire jacket which formed the bodice, a breadth of the stuff fell in straight, flat folds. A lace scarf issuing from the flat, pink satin collar was crossed over the bust like a fichu, then turned to edge the jacket. Deep lace cuffs and knots of pink satin ribbon adorned the Maitenon sleeves; a wide pink satin sash-scarf was knotted behind.

Another picturesque Empire *déshabillé* was also of Pompadour poplinette of a pink ground. The under-garment worn with this ample redingote was of finely-pleated cream cambric. The deep collar, the revers, and sash-scarf were of very pale willow-green watered silk, the shade harmonising delightfully with the rose-coloured ground.

The graceful *déshabillé*, the design of which forms one of our illustrations, was of cream-coloured Indian foulard, striped all over with tiny rose coloured lines. The skirt was covered with flounces, festooned and worked with exquisite embroidery in rose-coloured silk thread. The *casaque Lamballe*, fitting the figure at the back, fell straight and flowing in front, and was edged all round with a similarly worked flounce, which also formed the border of the sleeves, and re-appeared in the wide Pierrot collar fast-



MORNING COSTUME, FROM THE MAISON MORIN-BLOSSIER.

ened at the throat with a kind of pink watered ribbon. The flowing sash of pink watered ribbon passed under the *Lamballe* jacket and was knotted at the side.

The use of ribbon—worn at the collar, at the sleeves, round the waist—is on the increase. It adorns linen; it is seen on the simplest dress as on the costliest. Watered ribbon, embroidered ribbon, ribbon in beautiful soft chiné silk, where the woven flowers look as seen through a tender veil of mist, are all fashionable. Large blossoms of natural size and hues—lilac, iris, pansies, poppies, carnations, roses, and ox-eyed daisies—thrown in clusters upon a light ground, appear on sashes wide as scarfs. The sash usually springs from the right side and is twisted round to the left side, where it is knotted,

and falls in flowing ends that sway with every movement of the wearer's figure.

One item of dress not to be overlooked is the garter. Every day its fashion grows more luxurious. The garter matches the stocking and the under-clothing with which it is worn. It is usually made of pleated watered silk, fastened by a jewel, placed in a knot of black or white lace, according to the lace trimming the undergarments.

In these days, when dress has never been more *soigné* or luxurious in all its details, there is a certain heroism in Mme. de Valsayre's persistent attempt to win

reform to their bitter end. If she wears trousers it is only in the modified form of what you in England call the "divided skirt." For myself, I cannot imagine our dress-loving Parisiennes stalking about in trousers, or laying aside their pretty draperies for the austere ungainliness of the divided skirt.

I have left myself no space to treat of the autumn fashions. One thing is certain, the "bustle" is doomed. Everything is tending more and more to the obliteration of bunched-up draperies. The lines of skirts are simpler and longer. Waists are growing shorter, and the Empire bodice will be the bodice of the coming



MORNING COSTUME, FROM THE MAISON MORIN-BLOSSIER.

her countrywomen over to Bloomerism. This lady lately petitioned the Chamber to pass a law authorising women to wear trousers and modified coats. The Committee of the House appointed to look into the lady's petition found no sumptuary law forbidding womankind to don masculine costume. Mme. de Valsayre was triumphant. Henceforth she dreamt superfluous draperies, impeding skirts, would be laid aside, and women would step forth in garments suited to the free development of their muscles. The lady appealed to Worth, as the king and legislator of dressmakers, to devise some beautiful costume, composed of trousers and vest, for the feminine sex. This sovereign legislator in matters of taste refused, however, to comply with her request. He knew the feminine love of graceful chiffons too well. Mme. de Valsayre does not push her own theories of dress

winter season. There is perceptible a disregard for *la taille*, once so much the note of Parisian elegance. Cloaks are worn loose and full, hanging in pleats from the shoulders; their quaint old-fashioned air is heightened by triple collars, graduated in size, crossing the shoulders.

As for the bonnets and hats, they have fallen from their high estate. All the glory of piled-up blossoms, towering knots of ribbon, waving aigrettes, is extinguished. The hats are low-crowned; the bonnets close-fitting, fastened with wreaths of foliage, clustered blossoms, and berries. Green still remains a favourite colour; and with the deepening autumn, chaplets of vine-leaves, brambles, hazel-boughs, and hop-leaves take more and more the place of flowers, and twine in a coronal around many fair heads.

VIOLETTE.