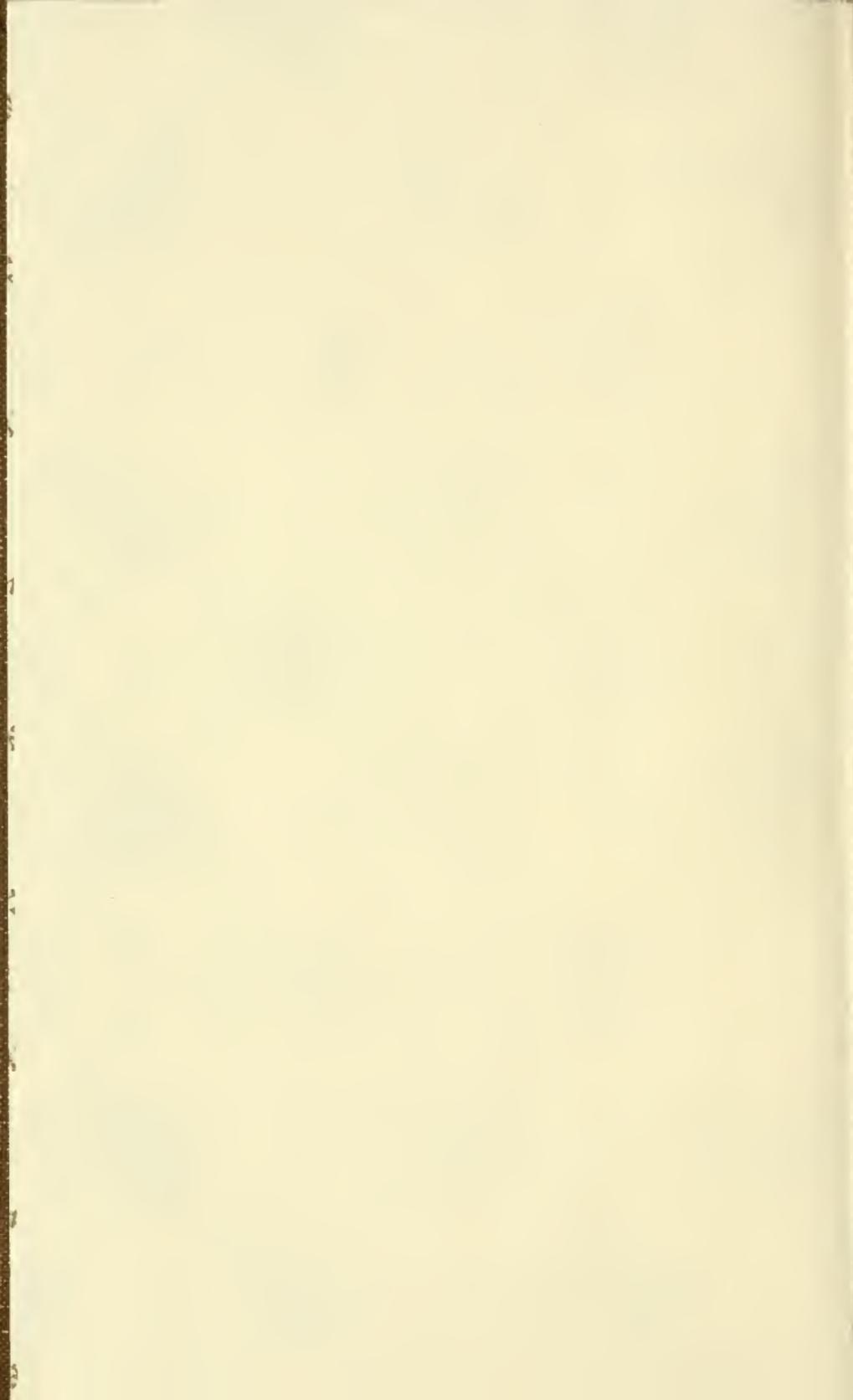


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## PREFACE.

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THE writer of the present little volume on the Art of Dressing Well, aspires to meet a social requirement of long standing, namely, a work of genuine authority upon color, taste, occasion, and variety in dress ; not merely a book on fashion, but such hints as will be useful at all times, whatever changes in style the capricious Dame Fashion may dictate. Many books professing to treat of the subject have been before the public, but they are so closely allied to mere fashion books, that their hints are as useless in a few years, as the directions in to-day's magazine of lady's dress.

It is with a different object that this little volume is offered ; to meet the requirements of any season, place, or time ; to offer such suggestions as will be valuable to the young ; to those just entering society ; to brides, for whose guidance a complete trousseau is described ; to persons in mourning ; indeed, to every class and individual who pays attention to the important objects of economy, style, and propriety of costume.

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## THE ART OF DRESSING WELL.

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EVERYBODY, we may assume at the opening of this our volume on the Art of Dressing Well, desires to make a favorable impression upon society. No argument is needed to convince our readers of the advantage of dressing gracefully, richly, splendidly, or plainly, as time or place require, yet, with reference to themselves, always becomingly.

In this age of black suits for the sterner sex, our opening chapters upon color must necessarily be more especially addressed to ladies. Every lady possesses that innate love of the beautiful which suggests the desire to appear at all times and in all places in appropriate and becoming costume. She does not need Sir Philip Sidney to tell her that in a happily chosen dress there is that

“ Which doth even beauty beautify,  
And most bewitch the captiv'd eye.”

And few will dispute the fact that the art of dressing well is greatly dependent, not only upon a skillful selection, but also on a tasteful arrangement of colors, or that without this artistic finish, the richest and costliest materials are of comparatively little avail.

The pleasure derived from the contemplation of beautiful colors is one of the most universally diffused sources of enjoyment. Some have indeed supposed the feeling for beauty and harmony of color to be an innate faculty. This may be true of the educated and refined, to whom glaring tints and discordant combinations are repulsive, but the uncultivated eye is more often attracted by gaudy than harmonious hues. While, therefore, we will acknow-

ledge that the enjoyment of color is universal, we must pause before we admit that the feeling for beauty in color is also universal, or that the art of arranging colors, like that of reading and writing, "comes by nature."

We do not deny what has been asserted by some writers on painting, that a great colorist, like a great poet, must be born, not made; but it is, nevertheless, consistent with all experience that the eye may be improved by culture, and that the feeling for color, if it cannot be created, may be developed and disciplined by judicious training.

But, it may be objected, however true this may be of the sterner sex, does it hold good with reference to the fairer half of creation? Has not a great authority on color written—"The female eye seems to be particularly receptive and perceptive of the tender, beautiful, and expressive relations of colors; and we have repeatedly heard it remarked by that graceful painter and colorist, the former president of the Royal Academy, England, Sir Thomas Lawrence, whose subjects were from the high and refined classes of the sex, that in no instance whatever had he occasion to request or desire any change of the colors in which they presented themselves, so judicious and natural was their taste and feeling as to what best suited their character, complexion, and expression."

This is quite true, but another authority asserts that although Sir Thomas Lawrence would assure his fair visitors, in his blandest accents, that he could "desire no change of the colors in which they presented themselves," yet, directly they had left his studio, he would proceed to make very extensive changes on the canvas. But even if it were literally as Sir Thomas is reported to have said, and true also that he did not alter the colors on the canvas, it must be remembered that the painter has the power of so adjusting the accessories of his picture as to subdue at will what is harsh or crude in the drapery, while by a dexterous adaptation of the background, he can bring the whole into harmony. Remember, likewise, that Sir Thomas Lawrence's sitters were "from the high and refined classes of the sex," and that we do not mean to imply that there are not many among them—and many among refined ladies who may not occupy the highest places in society—who are in the fullest sense "receptive and perceptive of the tender, beautiful, and expressive relation of colors," and from

whom we should be only too happy to learn, instead of venturing to teach them, those relations, and their application in individual cases. It is for those who are less exquisitely gifted, and less highly accomplished, that this little book is sent forth.

For them we propose to point out some of the laws which regulate the combination and mutual relations of colors, and their application to dress. This may seem a hard and dry way of arriving at the desired information, but it will be found the most satisfactory. What we desire to prove is, that there are laws which conduce to the harmonious combinations of colors, even in dress, and to remove the application of those laws from the regions of chance or caprice.

Success in dress does not result from happy guessing. On the other hand, a knowledge of laws will not insure invariable success. The application of the law may be mistaken; some counterbalancing condition or circumstance may have been overlooked; yet a knowledge of the laws will render success more probable, and the cause of failure more evident, and easier to avoid in the future.

Another advantage of thus studying the principles of color and their application, is that it will promote individuality instead of uniformity of style. A milliner, taking the latest Parisian authority, and applying a few of the rules of her especial calling, gives her confiding customers a strictly fashionable livery; pattern, colors, trimmings, are all strictly in the mode. She may reluctantly consent to modify and alter slightly in particular instances, where the tact or taste acquired by experience insists upon preserving some individuality, but her law is simply Fashion. On the other hand, the lady of refined taste, who understands the laws of harmonious color, perceives that whilst yielding to the imperative dictates of fashion, she can yet, by an intelligent choice of materials, and orderly arrangement of hues, so far qualify the general character of her costume as to maintain her own personality, and yet produce a far more pleasing result than if she had strictly copied the fashion-plate in the last fashionable magazine.

But there is more needed than a mere knowledge of principles. You may be entirely acquainted with the laws of color, and yet be a poor colorist. You may even clearly comprehend their application in dress, and yet not dress well. For after all theories are exhausted, the true art of dressing well can only be learned by ob-

servation and careful experiment. To dress well you must be accustomed to observe attentively and critically the style of those who in this respect are most successful in their endeavors, as to learn to color well the painter must thoroughly study the works of great colorists. Yet by this do not understand that you are to blindly follow the lead of any model; for what may appear perfect upon one individual, might be entirely absurd and faulty upon another. Even in the best society there are many instances of those who never succeed in dressing well; whose clothes never suit their peculiar style of appearance; whose colors are never happily combined.

In observing such persons you will appreciate the value of a knowledge of the arrangement and relations of colors. This knowledge will enable you at once to see why certain colors are incongruous, out of place, or ill-assorted; and why, in other instances, all seems harmonious and suitable, and consequently pleasing. To attain success it is unquestionably necessary to have some practice and experience; but the experience will be much more quickly acquired, and a happy result much more readily attained, when the observation is well directed, and the selections governed by judgment. In this, as in all matters of taste, the first and greatest step is to learn to think for yourself, and to think correctly, and with satisfactory reasons for the conclusions at which you arrive.

To guide the judgment in this first stage of progress is the purpose of the first chapters of this volume, which will be devoted to hints how to observe and arrange colors in dress, generally, before giving more minute directions for the style of dress suitable for the different occasions required by those moving in society.

We have already spoken of this branch of the art of dressing well as a question of taste. A certain amount of natural taste is necessarily taken for granted, but it must be constantly watched and cultivated. Even with good taste, observation, and knowledge, you must be content to study and advance slowly towards the desired perfection in result.

Sir Joshua Reynolds, the greatest authority on color, says: "Color is the last attainment of excellence in every school of painting."

And color is likewise the last attainment of excellence in the art of dressing well.

## PRINCIPLES OF COLOR.

LET us try to understand, in a simple, rudimentary way, what is meant by the laws, principles, or, as some express it, the theory of color. We have said in a simple, rudimentary way, for it will not be necessary for our purpose even to glance at the scientific side of the subject. Color, in the eyes of the man of science, is a branch of optics, very beautiful in itself, very refined in its analysis, and full of interest in its phenomena, but subtle, complex, and difficult of investigation.

We, however, have to deal with a more ordinary every-day application of those practical laws of color which have been worked out for the guidance of the artist, and which may be made available for the guidance of all who employ colors for artistic or decorative purposes.

Colors, as has already been stated, depend upon judicious arrangement for harmonious combination, and lacking this, will form offensive and glaring effects. Every one is aware from their own experience, that colors which taken separately are beautiful and pleasing, may, when brought into contact with each other, produce the most faulty effects; while, on the other hand, tints that are offensively bright or dull seen apart, can be so grouped and contrasted as to produce the most exquisite combinations.

The common expression is that such colors, or colors so placed, agree with one another; or, on the contrary, do not agree with one another.

Some peculiarities, therefore, in the nature or functions of colors possess certain relations to each other, or in some way affect each other when brought into juxtaposition. Therefore it will greatly assist in learning how to form pleasing and agreeable combinations of color to know something of the principles of these mutual relations. But, in order to acquire this knowledge, we must commence a stage earlier; we must take for a starting-point the individual character of each color. For our purpose it will be sufficient to set forth and elucidate the relations of colors in themselves, their modifications, and the laws which should regulate their combinations.

There are a few leading terms which are employed in all accepted classifications of colors, which it will be necessary to understand before we enter upon a consideration of their relations, modifications, and combinations. In this view colors are considered as :

*Primary* : that is simple or uncompounded colors.

*Secondary* : binary or compound colors ; that is, such as are formed by the mixture of equal parts of any two of the primaries.

*Tertiary* : ternary or mixed colors ; that is, such as are formed by admixture of equal parts of two of the secondaries.

It is unnecessary to follow the divisions farther. These are terms which are frequently used in speaking of colors, and should be understood. They will be more easily comprehended and remembered when put in a tabular form.

*Primary colors* : red, blue, yellow.

*Secondary colors* : purple (compound of red and blue), green (compound of blue and yellow), orange (compound of yellow and red).

*Tertiary colors* : olive (compound of purple and green), citrine (compound of green and orange), russet (compound of orange and purple).

It ought here to be stated that whilst the secondary and tertiary colors are thus produced in theory, they are not, from the imperfect nature of our pigments, so formed in reality. Actually there are pigments which yield more brilliant purples, oranges, and the like, than would be obtained by the mixture of red and blue, or red and yellow. The browns, grays, slates, drabs, and colors of a like nature, have been sometimes grouped into a class as *irregular colors*, but amongst colorists generally are known as *neutral colors*.

Black and white are not classed by scientific men among colors ; the one being merely a privation or absorption of light ; the other a union of the colored rays. Yet, for practical purposes, the colorist regards black and white as the extreme colors of his scale, though, on the authority of Chevreul, they would be as conveniently regarded as the extreme points of each color, according as it is deepened or lightened in tone. We will take black and white, however, as extreme colors.

*Complementary or accidental colors* come next in order. If we look steadily for a time at a red wafer lying upon a sheet of white paper, and then turn the eye to the blank space upon the sheet,

we see a faint image of the wafer, but of a light green color. If we do the same with a blue wafer, the image will be orange. For each of the primaries, in fact, the color of the image will be that of the compound of the other two ; and as this holds good throughout, the color of the object added to the color of the image making up all the colors of white light, the color of the image, or the accidental color, has received the name of *complementary*. For our purpose it will be enough to remember that the complementary color of any primary is the compound of the other two primaries, thus :

*Primitive Colors.*

RED,  
BLUE,  
YELLOW,

*Complementary Colors.*

GREEN,  
ORANGE,  
PURPLE.

These are also often termed *contrasting colors*; thus red is considered the contrasting color of green; blue the contrasting color of orange, and yellow of purple; but the term is not well chosen, as these colors are in reality concords, and not contrasts.

*Warm colors*, and *cold colors*, are terms in constant use.

*Warm colors* are those in which red and yellow predominate.

*Cold colors* are those in which blue predominates.

Black and white are either warm or cold colors according to their position. The following scale will illustrate this :

*Warm colors*: white, yellow, orange, red, brown, black.

*Cold colors*: white, olive, green, blue, black.

Chevrel in his work upon Colors\* and their application to the arts, defines *tones* as "the different degrees of intensity of which a color is susceptible according to the proportions in which it is mixed with white or black," and he has given a series of "chromatic gamuts," in each of which he has represented twenty well defined tones of the particular color lying between black and white, which, as stated before, he regards as the extreme tone of each separate color. Field, and most of the English and American authorities, however, call the degrees of intensity produced in a color by the mixture of black with it, *shades*, and those obtained by the mixture of white, *tints*. *Hues* are the bright colors produced by the mixture of two or more colors.

*Broken colors* are the dull colors produced by mixture of colors.

\* Des Couleurs et de leurs Applications aux Arts.

*Modified colors* are the well-defined varieties of one color, and are classed under that color. Thus the modifications of red are crimson, rose, pink, and scarlet: of yellow—lemon, canary, buff, and chrome; and so on.

Some writers have dwelt upon the positive influence which they conceive to be produced by particular colors on the eye, and on the mind, and to this they attribute the soothing or irritating effect of certain colors, whether seen alone or in certain combinations. Poets have availed themselves largely of this assumed susceptibility, and it has also been adopted by writers on the theory of colors, who have expatiated on the soft and soothing impressions produced by some colors, the attractive and stimulating effect of others, and the depressing or irritating effect of still different arrangements. Goethe has even devoted a chapter of his "Farbenlehre" to the "Effect of Color with reference to Moral Associations."

That particular colors may and frequently do excite particular states of feeling, there can be little doubt, but this applies only to particular individuals, and is due to circumstances peculiar to their characters or lives. The same colors would probably produce a different effect upon different persons. We may, however, admit that as a rule gayety is associated with light and bright colors, and that this association has given rise to their popular name, *cheerful colors*, and that the equally popular term, *sombre colors*, certainly applies to dull and dark coloring.

Goethe asserts that "yellow excites a warm and agreeable impression," and that, on the contrary, "sulphur is unpleasant;" that "blue-red produces a restless, susceptible, anxious impression," and that "a perfectly pure, deep blue-red would be intolerable;" that "blue gives us an impression of cold, as red does of warmth, whilst from green the eye experiences a decidedly grateful impression."

It would, however, be easy to trace these impressions, whether general or individual, to previous mental associations, and to prove that they are not due to the colors themselves, or to any specific physical effect which they produce upon the retina or optic nerve.

The idea is suggestive, in spite of its liability to be attributed more to imagination than sober fact, and not without its value as applicable to the subject of dress as an art.

## HARMONY AND CONTRAST OF COLORS.

HARMONY of colors corresponds, in a measure, to harmony in music. It arises from the due balance of well chosen and well arranged colors or tones. Many attempts have been made to reduce harmony of colors to mathematical principles, and to lay down rules for producing it according to certain schemes of definite proportions, or chromatic equivalents. One of the most curious, and to the non-scientific mind, amusing illustrations of the complacency with which some of these schemes have been enunciated, is the following, written, evidently, when the author had been newly contemplating an arrangement of colors made from his "Scale of Chromatic Equivalents :" "The eye is quiet and the mind soothed and complacent when colors are opposed to each other in equivalent proportions chromatically, or in such proportions as neutralize their individual activities. This is **PERFECT HARMONY**, or union of colors. But the eye and mind are agreeably moved also when the mathematical proportions of opposed or conjoined colors are such as to produce agreeable combinations to sense. Thus colors in the abstract are a mere variation of relations of the same thing. Black and white are the same color ; and since colors are mere relations, if there were only one color in the world, there would be no color at all ;" which is a condition we have no wish to realize. This method of attaining *perfect harmony* will not suit our purpose at all. We must try to view the subject from a less abstract, mathematical, or equivalent chromatical point of view.

This belief that harmony of colors can be regulated according to mathematical proportions, arises from the error of pushing too far the analogy with harmony in music. If the present meaning of the term harmony were the one in which it was regarded by the ancients, the analogy might be admitted with perfect propriety ; according to them harmony was "the due relationship and succession of sounds producing a pleasing melody." So harmony of color is the combination of colors in such relationship and proportion as produces an agreeable impression on the eye. As far as we can see, harmony of color is, and will continue to be, the re-

sult of feeling rather than of figures. No great colorist ever worked by scale. Something of the kind has been attempted in decoration, but we do not believe it will ever be applied to dress.

For dress it will be sufficient to define or explain harmony of color as an agreeable arrangement of accordant colors. Harmonious arrangement may consist of two or more colors which have an affinity with, or are concords to one another, or of a well balanced combination of warm and cold colors. For the production of complete harmony it has been asserted that the whole prismatic scale should be included; as it is virtually, as already explained, the opposition of a primary with its complementary color. This is by no means a new idea. More than three centuries ago Leonardo da Vinci laid it down as a fundamental principle. He says: "Harmony of color requires the colors in contact to be of the same nature. If you wish that the proximity of one color should give beauty to another that terminates near it, observe the rays of the sun in the composition of the rainbow."

But it must not be assumed that the colors in contact are to be limited to those of the same nature—warm with warm, cold with cold—or that they are to unite as in the rainbow, by insensible gradations. Neither for picture nor dress would this do. Harmony requires well balanced proportions—it may be of warm colors with cold, weak with strong, or in any other manner that will produce the desired effect—but there must be balance as well as affinity and proportion, or there will be weakness as well as monotony. We find this balance invariably in the best pictures of the great colorists, and in arguing on harmony of colors we must always turn to them as a lawyer does to his leading authorities. Whether the picture be in its general tone warm or cold, we find always one or more colors introduced from the opposite scale, and sometimes the opposite colors are brought into the sharpest contrast. Titian produces some of his finest effects in this way.

But we have now introduced a word of which it is necessary to obtain a distinct conception before we go any further. That word is *contrast*—a most important element in a picture, and quite as important in dress.

Leonardo da Vinci after saying, in the passage previously quoted, that "Harmony requires the colors in contact to be of the same

nature," adds: "Contrast is produced by bringing into contact colors which are of an opposite character."

Contrast, therefore, according to this authority, is the opposite of harmony, or at least, is produced by opposite means. In a measure it is analogous to discord in music—but only in a measure. A picture or a dress composed entirely of contrasts would be simply intolerable; but in order to heighten and give effect to harmonious arrangement, contrast is invaluable. But it requires a nice discrimination to know how, where, and in what proportion to apply it.

As the simplest illustration of harmony, we instanced the conjunction of a primary color with its complementary. So in like manner we may cite the opposition of two primaries, blue and yellow, as the simplest example of contrast. But from the unsettled phraseology of writers on colors and artists, this might be misunderstood by some, objected to by others. The primaries, blue and yellow, or red and blue, it would be said form a contrast admitted by all colorists, but red with green, a primary with its complementary, is also expressly given as an example of contrast by Leonardo da Vinci in the passage following that last quoted. It is so certainly; and on the principle laid down by the great artist that "harmony consists in bringing together colors of the same nature," and "contrast in placing colors in contact that are of an opposite character," he is justified in calling red and green a contrast instead of a concord, for one is a warm and the other a cold color.

But the contrast between red and green and that between blue and yellow are of an entirely different kind. Red and green, the primary and its complementary, as was stated in the preceding chapter, make up the scale of colors of white light, which blue and red do not. Blue and red are colors in all respects of an opposite character, and can never be placed in contact without the presence of other colors to unite them. But red and green in due proportions may be contiguous and yet harmonize. Some, having seen this, have called it *harmony by contrast*, but that is a nicety which need hardly be regarded here.

Whatever be the term applied to the combination, it will be found that in due proportions the primaries harmonize with their complementaries, and contrast with each other—the contrast being

weaker or stronger according to the greater or less affinity of the opposing colors—and this applies not only to the pure primaries, but also to their modifications.

In applying all these principles to dress, it must not be forgotten that special stress has been laid upon proportion. Quantity is a most important consideration in harmony and in contrast. And in using these terms in reference to colors in dress, we shall regard contrast as altogether subsidiary to harmony. Harmony, or a harmonious arrangement and combination of colors, we may consider equivalent to an agreeable effect of color in a dress. The object of contrast is to strengthen and enforce the impression produced by the leading color, or combination of colors; to relieve and invigorate, not to rival, weaken, or interfere with it.

A few general illustrations will best convey this meaning: a more detailed application to particular colors will be found in the succeeding chapter.

*In every dress there should be found a predominant color or character.* This is a rule of universal application. If, in a well-dressed lady this seems to be contradicted, it will be found that the combination of colors in her dress is of a kind that produces an effect equivalent to that of a dominant color, and comes under the order of a predominant *character*. The co-existence and contiguity of two colors of equal intensity, and equal in quantity, is a barbarism utterly repugnant to good taste, and opposed to every principle of art. But where there are more than two, the discordance, though equally real, does not seem to be so obvious—at least such an arrangement is more frequently seen. Only when the colors are somewhat numerous, and so arranged in small quantities in patterns, or otherwise, as to produce on the eye the general impression of harmonious and blended tints, can it be tolerated; but this, though possible in decoration, can but seldom occur in dress.

*The secondary or subordinate colors should be employed, not for their own sakes, but as subsidiary to the predominant color, and with a view to strengthening the impression intended to be produced by it.* This also is a rule of very general application. It will be noticed that we say to strengthen the impression intended to be produced. It is by no means meant to increase the brilliancy of the prevalent hue, or to attract attention. On the contrary, the purpose may be to increase the quiet purity of its aspect, or to lower its brilliancy; as, of

course, it may be to brighten it, or to render it more gay and piquant, or simply to produce with it a generally pleasing and harmonious whole.

*The subordinate or subsidiary colors should be in well-considered proportion and proper relation to the principal color.* This is the natural result of following the previous rules. The object of them all is to lead to what is the true essence and secret of grace in costume—unity, consistency, and simplicity.

*The prevalent color or character should be adapted to the person, season, and occasion.* This is so obvious as to be little better than a truism. Every one feels and acknowledges that the colors and style which are charming in the youthful maiden, are hardly becoming even in a young wife, and certainly less suitable to the middle-aged and stately matron. But the rule reaches somewhat beyond these glaring instances, and applies equally to personal peculiarities and special places; to the conditions under which the dress will be seen, and the character of the surroundings. This, however, is only laid down crudely here, its full illustration belonging to future pages.

*Where the predominant color is vivid in tone, subordinate colors may be larger in quantity in proportion as they are tender, neutral, or broken in character.* This rule does not accord with the rules laid down in works on color generally, and is not universal in its application, but it is in accordance with the practice of the great colorists, and will be found to accord with the practice of the most successful cultivators of the art of dress.

*The contrasting colors should be larger or smaller in proportion to their intensity.* This may appear only another way of expressing what was laid down in the preceding rule. They are, in fact, corollaries from the same principle; but the former may apply either to extension by harmonious hues, or to contrast; this applies to contrast only. The rule is given here because it is commonly said in works on color that the contrasting colors should be of equal intensity, and it is left to be implied that their masses may also be equal. But this would be a fatal error in a picture, and absurd in a dress. The contiguity of two contrasting hues of equal intensity, and nearly or quite equal quantity, would be felt at once to be crude and unpleasant even to an uncultivated eye. In small quantities the contrast, by its sharpness and force, may serve to give

strength and clearness to the rest, just as a point or small quantity of stronger color may serve to correct the excess of a color or a hue; if, for instance, there is an excess of yellow, a small portion of a deeper yellow will probably cure the evil; or, if the particular color be too much diffused, serve as a focus for it.

The foregoing rules are given less as positive dogmas than as illustrations of the principles we are desirous to enforce, and as hints and suggestions that every reader may turn to account for herself. We shall presently descend to particulars—these may be regarded as broad preliminary notes.

In the previous pages we have often referred to the practice of great painters, and hereafter may refer still more frequently to their pictures. It is only from the great colorists that the principles of color can be satisfactorily acquired. And color in connection with dress may be well studied in their pictures, not less than color in connection with painting. A finely colored picture is very suggestive.

But here a word of caution is necessary. In a painting the colors in a dress may be modified in a thousand ways. Many of the most magnificently colored pictures of the Venetian school are of sacred subjects, and the colors of the draperies are conformed to the dogmas and symbolisms of the Italian Church. Seen in actual life they would appear harsh and inharmonious, but here, by a skillful manipulation of the forms, folds, lights, shadows, and reflections, by cunning introduction of other objects and accessories, of such colors as would serve to strengthen or lower the different colors of the draperies, and make them a necessary portion in the composition of the color of the entire picture, the dresses themselves seem to be harmonious in color, whereas they are only a part of the general harmony. In examining a picture with reference to color in dress, it must also be borne in mind that not only is the person represented in a fixed position, but that the accessories and background are also permanent, and have been placed where they are, and their colors arranged with consummate skill, for the express purpose of increasing or modifying the effect of the draperies; whereas in actual life all is shifting, and the accessories and background matters of chance.

But some, who would question whether pictures would supply the best models, say that harmonious combinations of color may be

studied in birds, insects, and flowers. No doubt much may be learned from the exquisite beauty and marvellous diversity of their colors. Many painters have gone to them in the hope of discovering the secrets of color. Stothard had a collection of butterflies from which he is said to have sought hints for the arrangement of colors in his pictures. But if the experiment be tried with a view to hints for color in dress, the difference of the conditions should be kept in sight. Observe, for instance, the difference in the material, the texture, the varieties of translucency, the perfection of the natural colors, the imperfect quality of our artificial pigments. But, above all, do not overlook the fact that in the flower or the insect the whole is embraced by the eye at once, and the harmonious effect is in a great measure due to the simultaneousness of the impression. In a dress but part is seen at a time, and that part, perhaps, imperfectly.

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## ARRANGEMENT OF COLORS.

THE present chapter will be devoted to illustrations of the relations of colors when placed in juxtaposition.

It has already been said that it is essential to harmony of effect that the colors in combination should bear not only a due relation, but also a proper proportion to one another. But it is impossible to assign the relative quantities that will produce the most perfect harmony. If such directions could be given they would be as numerous as the combinations. But harmony of color will not admit of a quantitative analysis. What are the proper proportions is very much a matter of perception and feeling. We may lay down such rules as are given in the preceding chapter, we might further say with tolerable certainty that colors or tones of equal intensity should never be brought together in equal quantities, and other general rules might also be proposed, but they would be found to resolve themselves into deductions from the principles with which we have been dealing, and will, in substance, if not in words, occur to all who give to the subject a moderate amount of attention.

Happily in dress equal quantities are hardly practicable. The

nearest approach to danger is from the contiguity of cloak, shawl, sacque, or other upper garment.

The most convenient way of illustrating the relations of colors, and indicating the bearings of the principles of harmony and contrast in the combination and arrangement of colors in dress, will be to take some of the leading colors and their modifications, and point out what other colors agree or disagree with them. As the easiest mode of classifying the colors for our purpose, we will take the primaries first, putting under each its leading modification; then the secondaries, the neutrals, and so on.

Uncertainty and misapprehension frequently occur in speaking of colors from the indefinite and often different ideas people attach to the words red, blue, green, and the like. In large and expensive works precision can, to a certain extent, be secured by giving colored scales and diagrams. But even these are imperfect and often unsatisfactory. Another method, first proposed by Moses Harris, in the last century, is that of referring the color to some common flower, mineral, or other natural object. This plan, which has also been adopted by Sir Gardner Wilkinson in his work "On Color," a work to which we are indebted for some of the suggestions in the annexed summary, we shall follow wherever it seems necessary to distinguish a distinct color from one of its varieties.

In this summary it will be understood that the color which stands at the head of the paragraph is the principal color of a dress, those named afterwards being the subsidiary colors, either employed in smaller quantities, or as trimmings, to relieve, brighten, heighten, or in any way modify it. Discretion and judgment in the wearer must decide much of the quantity desirable to be used.

#### RED (*Field Poppy, Verbena Melindris*).

Red is a color seldom used for dress, but it is the parent of numerous varieties, and may serve as a subsidiary color, though seldom as effective as scarlet in ribbons or trimmings. The complementary of red, a pale green, looks well with it, in small quantities, but a pale sea-green *celadon*, a pearl or silver-grey, looks better.

*Scarlet*, in an opera-cloak or fancy dress, has a brilliant effect trimmed with gold, and harmonizes well with white. In ribbons or velvet trimmings it is a valuable addition to gray or drab, or to

any of the light neutral tints. Will bear black lace or swan's-down.

*Crimson* (*Cactus Speciocissimus*) is often seen with blue in paintings, but it requires white to harmonize. Crimson will also bear blue and gold, or orange, but they must be combined with discrimination; it will bear orange alone, but is improved by the softening of black or white lace. Crimson and purple are discordant alone, but crimson will bear purple and pale green in very small quantities. Crimson is dangerous to the complexion, unless very clear, or glowing and slightly olive, when white should be placed between the complexion and the color.

*Claret* has a little purple in its composition. Harmonizes with orange and gold, but not with yellow. Very rich in effect trimmed with black lace, of which it will bear a large quantity.

*Magenta* may be regarded as a variety of claret. It is improved by contact with black, injured by green, destroys scarlet placed upon it in small quantities.

*Maroon* has a tendency to brown. Harmonizes with gold or orange. Will bear a very little green. Heightened in effect by white or black. Loses brilliancy in gas-light. Is apt to bring out the green in the complexion, unless relieved by a decided green in the hair-ribbon or neck-tie. A color that suits but few, and requires skillful handling.

*Pink* is suitable only for very young ladies. Looks best alone, or with pure white. Is effective with narrow lines of black, or black lace. A good color for evening wear, as it lights up well in artificial light; bears silver trimming well.

*Cerise* harmonizes well with silver-gray, lilac, or a pale lavender; will bear, in addition, a few sprigs of gold, and then may allow a point of scarlet or crimson. Blue with cerise is very harsh; but blue and gold, deftly arranged in small quantities, will harmonize with it.

#### BLUE (*Lapis-lazuli, or Corn-flower*).

Harmonizes with its complementary, orange. Discordant with yellow. Intolerable with green—although in nature blue flowers look beautiful nestled in green leaves. Blue and a warm, rich brown, not too dark (the color of the horse-chestnut), harmonize well, or a little white may be added. Blue requires white next the complexion. Other harmonious combinations are: blue, crimson,

and gold, or orange. The same with purple, very effective in patterns, if lines of black are used to prevent the too sharp contact of the contrasting colors, and in occasional spots. In the same way a rich brown, scarlet, or crimson and gold may be made to harmonize, with blue as the principal color.

*Light blue* is only suitable for daylight. As an evening dress it is ineffective, the artificial light changing it to an unpleasant light green. Looks well alone, or with velvet trimmings of the same color. White agrees with it, even in large quantity; black can be used only very sparingly, and only in lace. Drab, or a diffused gray, with a point of red, admissible upon light blue, but very trying to most complexions.

**YELLOW (*Furze-blossom, Buttercups*).**

Pure yellow is not much used for dress, orange on the one side, straw or amber on the other, being much richer, and more agreeable to the eye. It harmonizes best with its complementary, purple. Black is also of great value as a trimming, and may be used freely.

*Amber, Straw, Primrose, and Canary*, are feebler in effect than orange. These shades are rendered still weaker by contact with any strong color or tone. Of these, however, purple is the best. Black looks well in lace only. Trimmings of a faint crimson or cerise have a pretty and cheerful effect, but require a little dash in the wearer. White may be used as lace, but with care, and will call for the addition of small points of stronger color.

**ORANGE (*Common Garden Marigold, or the Orange Fruit*).**

Is very effective in the evening, when Fashion permits its adoption. Orange satin with purple has a splendid appearance, but suits only a tall, commanding figure. Black, especially in lace, is an efficient contrast. White is less effective, but looks well by gas or candle-light. Orange is the complementary of, and harmonizes well with blue, but they would form a doubtful combination in dress; minute points of scarlet, black, or white, might be added, but for dress orange is best alone, or with purple, black, or white. Suits brunette complexions, and will bear a rich crimson in the hair, especially if the dress is subdued in tone by a profusion of black lace.

**GREEN (*Grass—inclining neither to blue nor yellow—Emerald*).**

Is very grateful to the eye, but a difficult color to manage in a

dress. All the varieties of green are affected, and a few improved, by artificial light. Harmonizes, but not agreeably, with its complementary, a pale red; better with pale scarlet; but for an evening dress is most effective with gold, either bright or dull. In the open air agrees well with white, and may be relieved with scarlet or crimson, used very sparingly and judiciously. Is dulled in effect by black.

*Light green* looks well with white. May be used with small points of a rich brown, or trimmed with a darker shade of the same color, but is an unmanageable color, and very trying to the complexion.

*Dark green.* Titian has clothed the figures in some of his most famous pictures in a very deep green, but he has taken care to bring large quantities of white against the complexion, and generally has a bright crimson near, to balance the composition. It looks well with the glowing Venetian complexion, but should be used with care, as but few complexions will bear the contact well.

#### PURPLE (*Nightshade-blossom, Amethyst, Plum*).

The regal color has a magnificent effect with gold. Purple silk may be trimmed with orange. A clear crimson, or, better, scarlet brightens it, but requires management as to quantity; this combination is improved by gold, or a little orange, or amber. A very minute quantity of green, as a tiny sprig, suits some shades. White and black may be used freely. Purple is most effective in rich material, as velvet, heavy silks, poplins, or merinoes, and loses effect in thin goods.

*Puce* requires gold or orange. Is brightened by scarlet. Not a good color, and very trying to most complexions.

*Lilac, Lavender, Mauve*, harmonize with cerise, used sparingly, and with gold, but are better trimmed with the same color of a shade slightly darker or lighter. White may be used freely, black rather sparingly. Lavender takes black for half-mourning; mauve takes white or black for slight mourning.

#### GRAY.

The grays, like all the neutral colors, are very valuable for quiet dresses, and adapt themselves well to different forms. They make a dress of simple elegance with trimmings of the same color, black, or white, yet serve admirably as a ground for any of the bright colors. Crimson or scarlet is most effective upon a gray ground.

The grays require white next the complexion when trimmed with their own color. They are very effective with a very small point of intense color.

#### DRAB.

The *drabs*, *fawn*, *mode*, and *mouse colors* have much the same general character as the grays, but are not so cold and severe in tone. Crimson, blue, and green in the neck-ribbon or head-dress relieve any of these colors, and they will all bear bright-colored trimmings. Walking-dresses are effective in any of these, but they are equally suitable for indoor dresses, and like grays, adapt themselves readily to a quiet, elegant, or rich style.

#### BLACK,

When not worn for mourning will bear the bright colors for trimming or ornament, and sets off gold ornaments effectively. White relieves it very happily, and it is the best background in velvet for diamonds. To some complexions it is always becoming, but becomes gloomy by constant wear. Is very effective in lace worn over bright-colored silks or white satin.

#### WHITE.

White muslin is especially appropriate for the young and for festive occasions. Is suggestive of pleasant memories and associations; admits of the gayest and brightest trimmings, though scarlet and blue are most effective. With white silks for evening wear and occasions of ceremony, a heavier style of trimming is necessary. Dull gold is very effective with rich white silk or satin. Lace of either white or black looks well, and colored tulle is effective over a white silk or satin underdress, as is also colored silk under white tulle, lace, or tarletan, for young people. Faintly tinted whites are effective with the color of the tint as trimming, but look badly in contact with pure white.

We have thus run over the leading colors and indicated the manner in which they may be treated in accordance with the laws of color. Our cursory remarks make no pretence to be in any way exhaustive. They are offered only as suggestions. Some of them, we are fully aware, will be found out of the usual course. Try these cautiously—most of them will be found safe, as they are directed by sound principle. All of them will be found useful as hints for the foundation of a dress where skill and judgment will dictate the details.

## COLOR IN RELATION TO COMPLEXION, HAIR, &c.

IN the last chapter we noticed the leading colors and their treatment in dress, but only incidentally alluded to their appropriateness or otherwise to personal peculiarities. Yet it needs but little observation to be satisfied that a color or arrangement of colors graceful and becoming upon one lady, would be quite unsuited to another, although each may be beautiful and attractive. A lady's skill and taste in dress are, perhaps, shown in nothing so clearly as in selecting and arranging colors to suit her individuality of character and appearance. Little guidance is possible in the former respect. A lady of grave habits will instinctively avoid a glaring, or even a light, fanciful style of dress. A gay girl will allow her fancy more play, and shrink from the sombre hues and grave fashions, while the retiring, quiet lady will adopt a still different style. The young bride will appear to charming advantage in what would be simply absurd upon the matron advanced in years; while on the other hand, we do not wish to see the young maiden arrayed in the colors and fabrics becoming to her grandmother.

With reference to appearance, however, something more may be said. All who have touched upon the subject have given some directions for the selection or arrangement of colors according to the complexion, color of the hair and eyes, and general character of the wearer's beauty. Many of the directions are of comparatively little value, deductions from a theory of colors requiring, however correct in themselves, to be modified in individual cases to an extent which the student of color in the abstract can scarcely be expected to appreciate.

There is one source of error incident to all the results derived from theoretical considerations when applied to dress, which it may be useful to point out.

The rules for producing harmony and contrast are based upon results observed in looking at selected colors placed side by side, or allowing the eye to rest upon a particular color, till, on removing it, the complementary is seen. But in dress, and especially in

considering its color in connection with the hair and complexion, it must be borne in mind that the influence of the one on the other is not simultaneous. It is something very different from that produced by two strips of color side by side, or by colors seen at the same moment—as in a flower, or the wing of a butterfly. The action, whatever it is, is successive. The eye, resting on the dress, is filled by its color, and then rests upon the face of the wearer, or the contrary. It is an alternate, and not a simultaneous effect that is produced. Thus, the eye after resting for a time upon a blue dress, will be susceptible of the complementary, orange, and insensible for the moment to blue. No lady, then, should wonder if her blue eyes were less effective when she wore a bright blue dress, and a yellow dress would utterly destroy the effect of bright blond hair, or hair of the reddish-gold would ill bear knots of orange ribbons.

These are trite illustrations, but will better serve the purpose of enforcing the fact so important in connection with this section of the subject, that the influence of the color of the dress upon the complexion is due, not to the simultaneous, but to the successive action upon the retina.

The eye, filled with the color of the dress, is rendered thus particularly susceptible to rays of an opposite color, and being moved, whilst in that condition, to the face, colors or hues of the color last looked upon are lost or depreciated, whilst those of the opposite kind have an increased value. This is the secret of the heightening or lowering of all weak colors by the proximity of larger masses and stronger colors.

But remember it is not best to trust entirely to any stated rules, however sound and plausible they may be in theory. Ovid's advice in this matter will always be the safest:

"No complexion can bear every hue; try them all; wear that which best becomes you."

Complexions require the colors that enforce their peculiar excellence, and render their defects less conspicuous.

Blue suits the blond complexion, but is trying to blue or bluish-gray eyes, and while it enriches golden hair, is liable to exaggerate any tinge of yellow in the complexion. How then is a lady to reconcile these conditions? White should separate the blue from direct contact with the complexion, and then a bright golden

brooch or chain will keep down any slightly yellow hue in the throat, as the hair will subdue that in the face. The eyes, if they have any life, flash, or sparkle, will take care of themselves.

In the same way, intensely pallid complexions, especially if shaded still further by black hair, will not bear a dead white against the face, and only the softest and finest lace in collar or ruffle is becoming.

The way to lower any tint that is excessive in the face is to bring a strong color of the same class in close proximity to it; but it is not always a desirable remedy, and it is only necessary to resort to it when the dress is not quite suited to the complexion.

*Pink*, as was said before, is only fitted for the young. It is a charming color, and those to whom it is suited look very graceful in it. The pale, sickly, and those of an olive hue, had better avoid it.

*White* is similar in its conditions. It beautifies and sets off to perfection a healthy young face, but deepens the gloom of a sad or sickly one.

A florid complexion is rendered more florid by green. To take an extreme illustration, if a lady were so unfortunate as to be the possessor of a red nose, her keenest rival could not desire for her any worse fate than that on some momentous occasion she should wear a green dress. On the other hand, an excess of red may be counteracted by a judicious arrangement of crimson in the dress, or near the face. But this must be used cautiously, or the effect may be ludicrously opposite to that intended. Red will not always cure, but sometimes seems to deepen the same hue in the face, a result, however, it will be found, if the case be analyzed, of the presence of other elements beside the red in the complexion.

*Black* seldom agrees with a very florid complexion, and requires white with a very pallid one. It will, however, suit a fair and ruddy face better than a dark ruddy one.

Brunettes look most brilliant in an orange dress, or in orange and purple, or orange and black. Red, a deep pink, or crimson, in the form of flowers, ribbons, or trimmings, may be valuable to clear up other colors, or to act as a point or focus. Scarlet is more dangerous, and should be well tested before it is used. Blue is always inimical to the brunette; if used at all it should be of a deep,

rich shade, well toned with black lace, and relieved by deep crimson in the hair. Light blue is almost invariably unbecoming. When the face is decidedly dark, strong dark colors will have the effect of rendering it lighter by contrast. A deep purple is sometimes of value—dependent, of course, on the special half-tones of the face—but it will require light and bright subsidiary colors as trimmings or ornaments. If the face be dark and pallid, dark and strong colors should be used cautiously and sparingly.

Titian constantly brings white into contact with the deep, glowing, healthy complexions he delighted to paint, and then has, either as the principal drapery, or close at hand, the richest crimson in considerable quantity. But this would be too decided for the delicacy of most American complexions, which would hardly sustain such splendor. Our brunettes, and even those whose complexions approach an olive, must be content with more sober harmonies. But the principle is there. There are complexions which require deep, rich tones and colors, with points of decided contrast. Maroon is apt to bring out any latent green in the complexion, and therefore should be used but seldom in direct contact with it. The interposition of white is sometimes sufficient to counteract this tendency. If insufficient, emeralds or other green stones may be used.

A light, rosy complexion harmonizes admirably with a silver-gray or pearl. The gray tints, however, will be found to suit most complexions, partly because they form so good a ground for any strong color that may be required by the character of the complexion or the color of the hair, but also because from their variety it is comparatively easy to find a suitable tone for almost every style of personal appearance. But the suitable tone is important. We have just said, for instance, that a silver or pearly gray harmonizes with a clear, light, rosy complexion but such a gray would inevitably reveal any lurking sallowness in the skin, and be found to deepen any dusky hue, or increase any dullness in the face.

A pale complexion, if healthy and natural, is improved by black, but, as remarked before, black does not suit the extremely pallid, the sickly complexion, or the pallid and dark. If employed by them, the accessories must be skillfully adjusted.

Ristori is a finished artist in dress as well as in acting, and those who have seen her may object here that she never looks more mag-

nificent than when robed in black, although usually pallid and dark. But it is to be remembered that she is seen upon the stage at such a distance that the eye takes in her whole figure and face at a glance. Dress and face are stamped on the retina simultaneously; and further, from the distance, and the strong and peculiar light under which she is seen, however pale she may appear, darkness and sallowness of hue are lost sight of entirely in the general effect. It is the tender gradations and delicate half-tints seen close at hand which are most affected for beauty or the reverse by neighboring colors.

Enough has probably been said by way of *hints* on the management of colors in connection with the complexion. The reader will have no difficulty in pursuing the subject to any desirable extent. One or two general remarks may, however, be added. In considering the effect of contiguous colors on the complexion, it will be necessary to observe whether it is produced by contrast, or whether any part of the effect results from reflection. With the bonnets formerly worn this was an essential consideration. Now so little of the bonnet is seen from the front view, that their influence upon the hair is more important than the effect upon the complexion. Flowers and other ornaments play a much more important part, but their influence is due to contiguity, to their contrast with, or action upon, the prevailing hue, the half-tints and latent shades of the complexion, and to reflection, in but few instances.

Colors favorable to the complexion are not always at the same time favorable to the hair, but here flowers or other ornaments will usually supply the remedy.

*Black hair* has its depth and brilliancy emphasized by a scarlet, white, or orange flower; but a dull red near it tends to render it dull and brownish by imparting a portion of its own hue; this is a well-known effect of some colors, in certain connections, on others in immediate contact with them. Glossy black hair has a superb effect when decorated with diamond sprays, and bears well ornaments of lustreless gold, and pearls.

*Light brown hair* bears well the contact of blue, which brings out effectively the golden tint.

*Dark brown hair* will also bear light blue in quantity, or a deeper blue in smaller proportion. If it is a little dull, lacking gloss and liveliness, a pale yellowish-green will be found becoming.

*Pure golden hair* is a rare tint. It will bear blue best, but is also effective with pearls and delicate white flowers.

*Auburn hair*, if too much inclined to red, will be improved by close contact with scarlet. The golden-red will be enhanced by a blue flower, pale green leaves, or a band of black. Purple will also serve to bring out the reddish-golden tints.

*Flaxen hair* is difficult to manage. Purple is becoming to some tints; blue will bring out the golden tints, but is dangerous if there is a tendency to the tallow hue.

Before quitting this section, it should be observed that even in the choice of color for ornaments very much depends upon the manner of arranging the hair. When the hair is flowing in loose curls beside the face, there is such a constantly varying play of light and answering shadow, the color of the hair itself is so modified by the light which falls upon it, that little more in the way of color or ornament is required. The present fashions, however, for dressing the hair, allow of more opportunity for the display of artistic taste and contrivance, and adapt themselves well to many styles of beauty.

To the sunny, cheerful face of the youthful maiden there can be no elaborate style of *coiffure* so becoming as the free, natural flow of hair in curling or waving masses, or even in the broad braids of a few years back, yet there is a certain dignity imparted to some countenances by the present contrivances of the Parisian hair-dressers.

The point for us to note, however, is that all the new styles of dressing the hair admit, and in many cases require, artificial additions, and that with one or the other of them, therefore, there can be no want of opportunity to introduce color to any desired extent.

The color of the tiny bonnets now in vogue, as we have already observed, has more influence upon the hair than upon the complexion; and the same may be said of the smart little hats which very young ladies affect so much. But the fashions change so rapidly in this respect, that it is not worth while to dwell upon them here at any length.

## MATERIALS OF DRESS.

It must not be supposed from the heading of this chapter that we are going to inflict upon the reader a long account of silks, satins, velvets, and the thousand and one materials which have been invented to furnish the infinite variety in ladies' dresses. We refer to the subject chiefly to indicate the necessity that exists, in applying the laws of color, for considering the substance, surface, and texture of which the dress is composed.

Materials which are rough in surface, or absorbent in texture, are very differently affected by the rays of light from those which are smooth and lustrous, and the colors they exhibit are different in themselves, and produce a different effect upon the eye. A piece of crimson satin, for example, would differ in color and in effect from a piece of crimson silk, although of like intensity of tone, and, in fact, dyed with it in the same vat; each, again, would differ still more from a piece of velvet, merino, or tarletan, although all were as similar as the art of the dyer could make them.

In some colors the difference of value according to the material would be very marked and decisive. A yellow satin might be superb, where the same yellow in cloth would be simply detestable. And not only does the character of the color depend on the absorbent or reflective condition of the surface, but also very much of the accidental effects produced by play of light and shade, contact with other colors, and the like.

Thus, in a strong light, while the parts of a rich satin dress, which catch the brightest light, are glittering and almost colorless, the folds exhibit almost every possible difference of tone, from the shadows being broken by the reciprocal reflections of the opposite parts. The same thing will be noticed in a less degree with silks; differently with velvets, yet producing the most beautiful effects, as any one may see who will condescend to study such details. In merino or cashmere the effect is very different again, the broken lights and reflections being almost lost in the absorbent character of the material.

Further, texture may be considered with reference to contrast

as well as to color. Thus, almost intuitively, the milliner and dressmaker prefer to trim the glossy satins and silks with an absorbent velvet; the dull merino or cashmere with the richer velvet, or glossy silk or satin.

Again, the rough crapes and laces are placed in contact with the skin, and never with so much advantage as when the skin is smooth, polished, and pearly; never with so little as when the pearliness is produced by powder.

The effect of the material, in respect to color, is further modified by the circumstance of its having a plain or a figured surface. If the pattern be merely raised, it chiefly affects the quality of the texture, its smoothness, or otherwise. If it be a colored design, it necessarily influences the general harmony, and must be taken into account in considering the trimmings, and other details of the dress. Patterns, if well designed, may add greatly to the richness and elegance of the dress, but, unfortunately, they are not often well designed, and much as the superiority of the French designer is vaunted, and in some matters very justly, it is undeniable that many of the most outrageous patterns are of French designing. The reader may remember the rapture with which Ruskin, in his "Stones of Venice," speaks of the patterns on the dresses introduced in Venetian pictures, and particularly in those by Tintoretto. There can be little doubt that they were copies from actual silks worn by Venetian ladies, but they must have been designed by true artists, with a genuine feeling for what is required in drapery, and the material was probably richer and more substantial than that of the present day. Our designers, like the French, seem to imagine that the whole pattern is to be exhibited distended, like a piece of tambour work upon a frame, instead of being broken up and half concealed in the natural folds of the drapery. To a certain extent they were justified during the supremacy of crinoline, but we are happily escaping from that thralldom, and now, perhaps our textile artists will come to understand that patterns in a dress are not pictures, and design them with regard chiefly to their effect in producing a pleasing play of line in the drapery, and a harmonious arrangement of color.

Materials and patterns require to be selected with reference to the figure of the wearer. What would assume an air of distinction upon a tall and stately person, would not be becoming to a brisk,

mercurial little maiden, the living embodiment of perpetual motion, nor to the figure of a short, stout matron.

So again, the dress that would be beautiful and graceful when falling in long, free folds, accommodating themselves to the natural motions of the form, would be utterly ruined by straining over crinoline, or being cut into flounces, puffs, or ruffling.

It should also be remembered, in adapting colors and materials to the figure that they have as much effect there as upon the complexion or hair. The heavy, rich materials which suit a tall figure, look awkward upon a small person, and while all dark colors impart an appearance of slender proportions, light ones will certainly render conspicuous any tendency to corpulence. Full, light drapery should be worn only by those of slender figure, while those who are too short must be content with dark colors, and tightly-fitting garments.

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## JEWELRY.

JEWELS may be made to serve more purposes, even as ornaments, than would be supposed by those who have never given the subject much attention. They possess not merely their own intrinsic value, or a value as advertising the wealth of the possessor, but independent of these considerations, they have an artistic value and use.

In the fourth chapter it was shown of what great service gold might be made in harmonizing contrasting colors, and in adding splendor to even the richest. In many other cases its value is of no less importance in subduing colors which are harsh, crude, or undesirably strong.

The watch-chain and bosom-pin may in such cases be turned to excellent account, but judgment must be exercised in their application. Dead, or lustreless gold, and bright, or burnished, should be selected for the purpose not indifferently, but according to the effect they are desired to produce.

In the selection of necklaces and bracelets, the texture and color of the neck and arm should influence the choice not only of the golden ones, but of the enamelled, and those encrusted with gems. The same remarks that apply to the effect of colors upon the com-

plexion will be found valuable for reference in choosing necklace and bracelets, the snowy white, round arm, or polished ivory throat, bearing the contact of gems that would render an arm or neck inclined to sallowness, or tinged too much with red, simply hideous. On the other hand, these latent tints of yellow, green, or red, may be in a great measure subdued and concealed by skillful adjustment of the strong points of color in the ornaments upon their surface.

Gems are a valuable addition to dress, as points of intense color to serve as the focus or concentration of some diffused or scattered color, or as a point of condensed and brilliant contrast. As a contrast, a brilliant gem resting upon a dark, rich color, black, or pure white, is of singular value.

But it is not alone as points of intense tone, of sharp, brilliant contrast that they are available. They serve also as suggestive of that similitude in dissimilitude of which poets and poetic commentators have often spoken. Of course we must not rate their value too high. Steele writes:

“What jewel can the charming Cleora place in her ears that can please the beholder so much as her eyes? The cluster of diamonds can add no beauty to the fair chest of ivory that supports it.”

And again he says:

“The pearl necklace can only be of use to attract the eye of the beholder, and turn it from the imperfections of the features and shape.”

But it must be borne in mind that Steele was writing in the character of a censor, and his object was to set bounds to a prevalent extravagance. A diamond cluster will enhance the brilliancy of the whitest skin, and pearls are the most perfect adornment for a lovely neck. Yet these are also dangerous additions to the sallow and over-florid complexions.

To be really effective, jewelry should be employed sparingly, and with discrimination. Better far a little that is really valuable and well-selected, than a profusion of cheap, ill-assorted ornaments, though it may be bad and in bad taste if it is ever so costly.

What a lady requires is to have sufficient for choice, as what will be effective and beautiful with one dress may entirely ruin the ap-

pearance of another of different style and color. Pure gold is valuable with almost any dress, but the gems require more discretion in their use.

The proper selection and use of jewelry is a prime test of good or bad taste. Especially should ladies seek to possess artistic jewelry, even if they find it difficult to obtain. The superiority of beautiful designs and forms over mere lavish employment of material is shown in the exquisite Greek, Etruscan, and Roman designs, which can now be obtained, and which certainly ought to entirely supersede the clumsier patterns so long in vogue.

Jewels of perfect forms set in the elaborate and exquisitely beautiful designs of Cellini and Holbein would add grace to the loveliest forms and fairest complexions.

Stones, however rich and rare in themselves, can be proved of secondary importance where the designs are artistic and perfect. Enamel with spots of gold, a few brilliants, emeralds, rubies, or pearls, disposed with taste and intelligence, can be made to produce all the effect than can be desired, even in point of color, whilst delicate workmanship and chasteness of design will far outbalance a more valuable collection of stones in a ruder setting.

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## OCCASION.

HAVING fully considered the subject of color in relation to dress in the preceding chapters, we now come to another consideration of equal importance in the eyes of those who are anxious to acquire the art of dressing well. This is the style, texture, and general effect of dress in relation to the occasion upon which it is to be worn.

No lady requires to be told that it would be inappropriate to go to church in her ball-dress, or to appear at the opera in her chintz wrapper, but there are many nicer shades of discrimination which will sometimes puzzle even those who consider the subject of paramount importance.

A toilet may be offensive to good taste by being out of place, or out of season, as well as by being glaringly inharmonious in color, or slovenly in detail. The idea that you may escape unnoticed,

that "just for once" you may appear inconsistently dressed, is a dangerous one, and apt to draw upon the wearer the credit for eccentricity, or bad taste, which a true lady should carefully avoid.

In suiting a dress to the occasion upon which it is to be worn, there is more to be considered than the mere personal appearance of the wearer. In itself the dress may be exquisitely tasteful, graceful, and becoming to both face and figure, and yet, from its want of adaptiveness to the occasion upon which it is worn, will appear absurd and most unbecoming.

It is also, when accepting invitations, due to your host or hostess to dress in accordance with the entertainment to which you are invited. An appropriate dress will increase your popularity in society, as well as an appropriate deportment.

There is more importance than is usually attached to one occasion, and that is the dress appropriate for visits of condolence. It is not, of course, expected that you will put on mourning for your acquaintances and friends, or their relations, but in calling upon the survivors in their affliction, it may affect them painfully, and impress them with a want of sympathy on your part, if you appear in very bright or gay colors. A quiet style of dress, although it may in itself pass unnoticed, will not jar painfully upon hearts recently bereaved, and it is as delicate a way of expressing sympathy as is a quiet tone of conversation, or the avoidance of frivolous subjects.

And in connection with this subject it must be remembered that every part of the dress must be considered in reference to occasion. The out-door costume must have bonnet or hat, cloak or shawl, gloves, boots, and other details, adapted to the festival or party as well as the dress. A dress for a sailing-party, if perfect in all other respects, would be ruined by an expensive lace shawl, or a pair of delicate, thin-soled boots. So, in an in-door dress, heavy walking-boots would be as inappropriate as a bonnet or parasol.

Fashion is such a capricious goddess that it would be impossible to follow all her whims and vagaries in our little volume; we do not propose to give the fashionable costume for every occasion, but to lay down such general rules as will enable our readers to appear appropriately dressed for all occasions, if they but add to them the prevailing mode of trimming and style.

## MORNING DRESSES—BREAKFAST.

MORNING dresses must be in a manner adapted to the circumstances of the wearer, as well as the hour of the day. A lady in her own home at breakfast may wear a simpler costume than would be suitable if visiting, or at the table of a large boarding-house or hotel.

If the wearer expects to pass a portion of the morning in domestic duties, the care of an infant, the dressing of older children for school, the preparation of delicacies for the table, or arranging her own parlor or bed-room, the most suitable dress is a chintz or gingham, made loosely enough to allow free play of the figure. A linen collar and cuffs form a suitable finish, and the hair should be neatly arranged without ornament, unless the loss of hair compels the use of a plain cap. The dress for receiving morning calls will be given in another chapter.

It is well, over the simple dress described, to wear a large gingham apron while engaged in domestic pursuits, as it will protect the dress, and can be more easily washed.

For breakfast in visiting, or at a public table, the loose dress of home would be out of place. A wrapper is suitable only for an invalid, or the dressing-room, and the breakfast dress should fit the waist closely, even if allowed to remain open in the skirt over a dressy petticoat. French cambric, white barred muslin, piqué, or Marseilles, and even lawn, are all perfectly suitable materials for summer breakfast dresses, and should be trimmed tastefully, as the prevailing fashion dictates. In winter any woolen goods made simply and trimmed quietly will make an appropriate breakfast dress.

It is permitted to wear a gayer style of cashmere and delaine in a breakfast dress than in the material for occasions later in the day, but these will be found more becoming if trimmed with folds of silk of a solid color, especially broad folds down the front.

Breakfast caps must be light, but not very dressy, and be careful that the hair is neatly arranged under them. No cap, however graceful, will compensate for slovenly, rough locks, guiltless of comb and brush, and scarcely half hidden beneath it.

Linen is the most suitable material for the collar and cuffs worn at breakfast, though narrow ruffles of lace may be substituted. The more expensive laces are as much out of place as a head-dress of artificial flowers would be.

Let the jewelry worn at breakfast be of the simplest description, and only such as is absolutely necessary to fasten the collar, cuffs, or belt. Bracelets, necklaces, and other articles worn for ornament alone, are entirely out of place, and so are expensive gems, or elaborate designs.

Ribbons, unless used for actual trimming, and velvets, are also in bad taste. There is no occasion when a severe simplicity of style is more becoming than at the breakfast table.

The same costume in which you would appear at the table of a friend to whom you were paying a visit, is also suitable for the head of your own table when you are entertaining visitors.

Slippers are always permissible in the breakfast dress, though those of embroidered cloth or canvas are in bad taste outside of the dressing-room. Kid, with a rosette or bow of ribbon, is the most dressy slipper allowable for appearance at table.

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## MORNING DRESSES—MARKETING.

IT being the custom in many of our American cities for the lady of the house to personally attend to the purchase of the provisions for daily use, it may not be amiss here to indicate the dress most appropriate for this errand.

Even in the winter it is best to wear a dress that will wash, providing against the cold by woolen under-garments, or a thick sacque worn under the cloak or shawl. The unavoidable contact with stalls, baskets, and benches, will soon make a marketing dress too much soiled for wear, and it will be found the best economy to wear plain dark chintz, gingham, or any other wash material. In summer a large cape of linen, or material to match the dress, or a sacque of wash material, is most serviceable, and in winter the wrap should be of stout plain goods.

A sacque will always be found the most convenient wrap for marketing, as the pressure against baskets in the crowd of people

cannot be avoided, making the closely-fitting garment much more agreeable than a shawl whose fringe, or a cloak whose folds are constantly catching any articles in contact with them.

Avoid in a marketing dress all floating ends of ribbon, trimming, or lace. Trim the bonnet or hat with a compact trimming, and wear no long streamers of ribbon from any part of the dress.

Never wear jewelry. It is vulgar in the extreme. Even the watch is better left at home, as in the crowd there is great danger of its being snatched from the wearer.

Gay colors, rich materials, conspicuous patterns, and jewelry of any kind, seen upon a lady in market will stamp her at once as vulgarly and inappropriately dressed, while the plainest costume may be rendered tasteful by its neatness, compactness, and adaptiveness.

In the dress worn for marketing it will be found useful to have a false pockethole, and the pocket in the petticoat, as pickpockets are proverbially fond of the crowds usually collected in market-houses or provision stores.

Strong, thick-soled boots should be worn, even in the summer time, as there is always the dampness arising from frequently washing the floors of market-houses to be encountered. Gloves of thread or cloth are the most suitable.

In stormy weather a waterproof cloak, with a large hood drawn over the head, will be found much more convenient than an umbrella, which is never more awkward to manage than in the market.

Long trailing skirts are another annoyance, both to the wearer and those around her, and will certainly be ruined in a very short time. White skirts, too, are out of place, a short Balmoral being more serviceable and appropriate. Light colors are also best avoided, as dark ones, even if requiring washing immediately after, will better conceal the soil and stain they may incur in the market.

Another consideration of importance in the selection of a marketing dress is its durability. There is no occasion when the dress is more exposed to sudden jerking, violent strains, and rude crushing, and a thin, flimsy material will soon be utterly useless. The best fabrics are Scotch ginghams, good chintz, or, if woolen is preferred, a strong linsey.

It is poor economy for any lady to attempt to carry home a heavily-filled basket. If the servants cannot be spared to accompany her to market, a few pennies laid out in hiring a boy will be more than balanced by the saving to the dress, which will be not only soiled, but strained, by carrying a heavy load upon the arm.

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## MORNING DRESSES—SHOPPING.

In dressing for a shopping expedition the lady skilled in dressing well will be observed to be studiously neat, quiet, almost what might be called business-like, in her attire. She will avoid anything decided in her appearance, or in any way dressy, while she will endeavor to have all compact, quiet, and ladylike.

The most useful dresses for shopping are composed of materials that will bear the crush of crowded stores without injury, and fringes, laces, streamers of any kind, are best avoided. Flounces are apt to suffer severely in a shopping tour, and long, trailing skirts will be apt to carry home a long rent, or the stains from the floors or articles always more or less in the way in large stores.

Jewelry is entirely out of place, and the danger of loss is very great. If the watch is worn it is best to have the chain as much concealed as possible, and occasionally to assure by touching it that it is safe. Bracelets, or showy ornaments of any kind, are in excessively bad taste, and any conspicuous article of attire is best avoided.

In shopping dresses the pocket should be deep and strong, but it is better for small packages to carry a leather satchel in the hand. A sacque, or tight-fitting coat, will be found much more serviceable than a shawl or cloak, either of which will be apt to catch and drag small articles from a counter.

Kid gloves, if worn in shopping, had best be removed from the right hand when fabrics are handled and examined, as the contact may soil, while the movement will certainly strain them badly. Lisle thread gloves in summer, and cloth ones in winter, will be found much more serviceable than kid.

As shopping is usually undertaken in the morning, the simpler the dress the more suitable it will appear. Rich silks, velvets, or

any thin goods, will suffer more from one morning's shopping than from any other ordinary wear, while they are at the same time in bad taste.

Alpaca, poplin, and linen, are all serviceable for shopping, or any of the more inexpensive fabrics used for walking-dresses may be worn. Let the color be neutral and subdued, and the style of making quiet, avoiding over trimming, ruffling, or flounces. Black is not a very good dress, as it shows so soon any contact with the dust unavoidably encountered. Linen collar and cuffs are most suitable, and strong walking-boots will be found the best.

The bonnet or hat should be of quiet color and inexpensive material, avoiding feathers, gay flowers, or long streamers. In stormy weather the waterproof suit, with hood drawn over the head, will be more convenient than an umbrella, which is very much in the way, and apt to be lost by carelessness or dishonesty.

If a large sum of money is carried, it is best to have two pocket-books, one to carry in the hand for change, the other carried in the bosom, or in a pocket in the skirt under the dress (see page 41). A large pocket-book for change will be found convenient if you wish to procure cards from any of the dealers you may visit.

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## MORNING DRESSES—PROMENADE.

WHEN the morning walk assumes the character of the promenade, where it is for pleasure rather than in the performance of a part of the duties of the day, more of richness and stylishness is not only allowable, but is to be desired.

The present fashions—1870—admit a brilliancy of coloring in the dress, and a costliness in the material, that a few years ago would have been considered glaring and in bad taste. Of course much must depend upon the age and circumstances, but color is so pleasing to many, that the gay panorama of the streets in our leading cities will doubtless be attractive to many, besides allowing scope for the display of wealth, and discrimination in the assortment of color.

Certainly ladies would confer a favor upon their fellow-citizens by venturing, as far as good taste will allow, in selecting cheerful

and becoming walking-dresses. But they must be such as are pleasing in themselves, and harmoniously combined. Crude and discordant combinations or colors, that are harsh and glaring separately, are worse than the dullest hues, and suggestive of vulgar taste in the wearer. But rich and strong colors, if agreeable in themselves, and arranged with skill, may be worn without suspicion of ostentation, singularity, or a desire to attract attention, and, indeed, with the fullest recognition of modesty and taste.

In planning the arrangement of colors for a walking-dress, it must be kept in mind that the whole dress is seen, and seen at once—a contingency that seldom happens indoors. Here, therefore, is full scope for the application of the laws of harmony of color. Not only the dress itself, but cloak, shawl, or sacque, if the whole be not in uniform suit, bonnet or hat, gloves, parasol, all that is worn and all that is carried will assist or impair the general effect, and none of them can be safely overlooked or neglected. The appearance of many a lady's dress is ruined, and she herself judged guilty of bad taste, by a pair of ill-chosen gloves, or a flower or feather incongruous with the rest of her apparel.

In the selection of the different articles of attire which form the walking-dress, you must bear in mind what was said in our early chapters respecting quantity and proportion. There must be no contest as to equality in the colors; no approach even to parity between the masses of color in the skirt of the robe and the cloak or sacque, if the dress is not in suit, and the difference should be greater in proportion to the distinction between the colors. One must unmistakably predominate.

This end, however, may be easily attained. Remember if there are two leading colors, both must not be primary, and if the extent of each leading color be at all nearly equal, both should not be decided colors, nor both of equal depth of tone.

For example, whether the colors contrast or are complementary, they must be opposed in intensity as well as kind. One should be decidedly darker or less vivid than the other. A vivid color, when in quantity, as in the skirt of the dress, seems to require the presence of one comparatively neutral, as in the overskirt, sacque, shawl, or cloak, in order that the contrast may be satisfactory to the eye. One less positive, or a comparatively colorless mass, will take a smaller opposing quantity of a more decided tone.

In these instances the bonnet or hat will be found very valuable in reconciling what is discordant, and supplying what is needed to complete the harmony. It will also serve to repeat, and, as a painter would say, to carry off the principal color. This principle of the repetition or distribution of the leading color is a well-known law in art. No large mass of color can safely stand alone. It should recur in smaller quantities in other parts of the dress, as it is made to recur in smaller quantities in other parts of a picture; not exactly of the same tone, nor even necessarily of the same kind, but of greater or less intensity, or as a modified tint, according to the quality and character of the principal color. But the repetitions must be judiciously managed, as to position and quantity, or the principal color will be frittered away.

The bonnet or hat must be adapted to the dress, if the dress as a whole is intended to look well. Should fashion dictate that the fronts of bonnets be again displayed, the way in which to adjust them will need care and consideration, so as to suit the shape of the face, and the chapter on complexion (see page 27) will be found useful in selecting becoming linings and trimmings next the face. Even now the ribbons which form the bow under the chin, or the falls of ribbon or lace on each side of the face, should be carefully selected to suit the complexion, and tested in strong daylight before being worn.

The coquettish little hats now in vogue can be made most valuable by their form and trimming towards setting off a brilliant complexion, brightening a dull one, counteracting the sallow, and subduing the over-florid tints.

The feathers, flowers, and ribbons are more serviceable in displaying the beauties of the hair by harmony or contrast, and have but little effect upon the complexion.

Collars and cuffs in the stylish walking-dress must be of fine lace, and a handsome brooch, watch-chain, earrings, sleeve-buttons, and bracelets (of plain gold), are admissible.

Gloves must be of kid, and the color carefully selected to harmonize with or be in favorable contrast to the leading color in the dress. It is now in vogue to wear boots of colored kid to match the dress, but fashion will hardly countenance this freak for a long time. Colored boots make the smallest foot appear larger, and are never so stylish in appearance as black, either of kid, cloth, or

leather. If very light, the slightest stain from the streets will mar, not only their own beauty, but that of the entire dress.

Rich silks, velvets, and all the more expensive fabrics, are now worn in walking-dresses, and of every color. The vivid colors, however, must be deep in tone to appear well, although the neutral tints may be worn light. White is only in good taste in heavy material, such as marseilles, alpaca, and in silk can only be worn in trimmings.

However rich and stylish, the dress for promenade should never be conspicuously gay. A bright color is in much better taste as a trimming or decoration in very small quantity, than in the leading color, and the general effect is much better if subdued than if too strongly pronounced in tone, either from color or make. Dash in dress is unbecoming in the street.

Winter costumes furs will necessarily take a prominent place, and their color should be considered carefully. It is only in the richest and most elegant walking-dress that ermine can be worn, and it is really more adapted to evening than street wear. When, however, it is worn for the promenade, only velvet or the richest silk will bear the contact with its snowy surface.

On the other hand, squirrel-skin can be worn with only the most subdued dress, of plainest make and material, or in mourning.

Sables, mink, and the many varieties of brown-tinted furs, may be safely worn with almost every color, and add richness and beauty to any fabric with which they come in contact. If lined with silk, it will generally be found that a perfect match in color has a better effect than a gay-colored linings, and the trimming will not then jar by glaring contrast with the prevailing tone of the dress.

For the country, promenade dresses may be in appearance, as well as in reality, more adapted for service than for display. Colors, fabrics, and fashions, that would be tasteful and elegant on the streets of a large city, would appear ridiculous in shaded lanes, the woods, or even the streets of a little village. Here more inexpensive fabric is in good taste, but a livelier coloring is admissible, while stouter boots, broader-brimmed hats, or warmer hoods, will be found useful and in good taste.

Over dress in the street is vulgar, but the utmost elegance and richness may be permitted if the effect is so subdued as to avoid any conspicuous display, or any glaring effect.

## MORNING DRESSES—VISITING.

FOR morning calls the short walking-dresses now in vogue may be worn if of handsome material and stylish in make, but they are not strictly *en règle*. A rich silk, in winter a velvet, in summer a lace cloak, light gloves, furs, if in winter, and a boot with handsome finish, will make the most appropriate costume. If the short dress is worn, it should be of silk, and the remainder of the dress of handsome style and finish.

Calls of ceremony admit of a more dressy style of costume than is needed between friends of long standing, and it is best to take a carriage when paying them, as the rich dress appropriate to them is scarcely appropriate for the morning promenade.

Even in winter light gloves should be worn with the dress for morning visits, and the handkerchief of finest material carried to protect the delicate glove from contact with the card-case. A dressy parasol in summer is a handsome addition to the costume, but anything heavy, or the sun-umbrella, is out of place.

Collars and cuffs must be of finest lace, and the jewelry may be handsome, though glittering stones are not suitable for any dress to be worn by daylight. Broad bands of dead or burnished gold are the handsomest bracelets for street wear, and the watch-chain and pin should also be of gold. Cameos, if very choice, are handsome if the dress requires subdued coloring, or enamelled gold may be worn for a livelier effect. Upon a dress of neutral tint, with bonnet to match, corals are valuable as points of intense coloring.

Hats must never be worn with the visiting dress ; they are never suitable for any full dress walking costume. Let the bonnet be of rich material, or, in summer, of dressy finish, and feathers, flowers, and finest lace, are most appropriate. The coloring must be adapted to the full glare of out-door light, and likewise to the more subdued light of the parlor or boudoir of your lady friends.

It is difficult to select a dress for perfect harmony in the costume for morning visits, and it must be chosen to harmonize perfectly in itself, independent of accessories. The neutral, subdued tints,

with black in quantity, and only small masses of intense coloring, will be found the safest, as the dress which is superb against the crimson velvet of Mrs. Brown's drawing-room furniture, would appear to terrible disadvantage contrasted with the light blue of Mrs. Smith's boudoir, or the green and gold of Mrs. Robinson's sitting-room.

Bright colored gloves and boots are in vogue, but require careful management, as the gloves especially are very valuable in harmonizing the entire dress, or may utterly ruin the effect of one otherwise charming.

The young lady, or young matron, may indulge in lighter fabrics and more cheerful colors than are suitable to those more advanced in life, but the latter have the advantage of appearing better in the heavy, costly fabrics that are so handsome on the street, but scarcely suitable for the very young.

If a lace mantle is worn, it must be black, unless the carriage is used, a white lace mantle being suitable only for bridal calls, evening wear, or the full dress drive. A lady on foot in a white lace mantle, looks as appropriately dressed as she would in a calico sunbonnet and velvet cloak. The white sacques now in fashion are more suitable for calling if they are of rich material, but they are so unbecoming to the figure that they should be avoided by any with a tendency to corpulence, or of short stature. Black velvet, richly trimmed, is the most elegant wrap for winter wear, and has the advantage of harmonizing equally well with deep, intense coloring, or the neutral tints. A dress of rich black silk, under such a cloak, will admit of lively coloring in the bonnet, or a necktie of vivid color suited to the complexion. If the dress is neutral-tinted, the bonnet will harmonize more perfectly if of the same hue, and trimmed with a vivid color.

The strictest attention must be paid to neatness of finish in the most elegant street costume. No costliness of material will compensate for a pair of ill-fitting gloves, a crushed bonnet-trimming, or a soiled or tumbled collar, while exquisite neatness will make ladylike the simplest materials.

## MORNING DRESSES—TO RECEIVE CALLS.

THE dress for receiving morning calls will allow a lady full scope for the display of her skill in the arrangement of color to be seen by daylight.

Ladies whose visiting list is large will find it much more convenient to set aside one day in the week for the reception of morning visits, and be in their drawing-room fully ready for calls at the hour appointed.

Not only may the hostess exercise her skill and taste upon her own dress, but she has full control of the accessories. We may pity, but can scarcely forgive, the hostess who is inhuman enough to subject her callers to the test of light green wall paper, and there are other solecisms quite as bad.

The morning dress, as a rule, requires quiet colors, but if vivid or intense tones are used, they must be controlled by the laws already given for harmony and contrast. Richness of material is admissible, and where the list of callers is very large, is requisite. Also, upon special occasions, a handsome dress is necessary, but for transient callers, the dresses appropriate for breakfast (see page 39) will be perfectly suitable. For New Year's calls, the richest dress is the law, and if the parlors are closed, and artificial light used, full evening dress may be worn with perfect propriety.

As a rule, quiet colors are preferable for any morning dress, but Fashion plays such strange and unexpected freaks, that it is within the bounds of possibility that she may even decree the subversion of established rules in this particular. But, speaking subject to her correction, it may be said that good taste requires that in the in-door morning dress there should be but little positive color; that the tone be quiet, the whole style simple, graceful, and dependent for effect upon a finished and exquisite neatness in detail.

Here, as elsewhere, there must be, of course, the difference exacted by station in society. The busy little housewife, whose income is small, and who has every hour usefully employed, would appear ridiculous receiving her friends in the superb silk that may

be worn with perfect propriety by her sister in the fashionable circles, with unlimited command of money, and no master but the dictates of custom to obey.

The most suitable materials, however, are those inexpensive goods which range between the chintz and silks. Linen collar and cuffs may be worn if the whole dress is of studied simplicity, but with finer material and more stylish make, lace is a more becoming finish. Elaborate trimming is out of place, and so, also, is very conspicuous jewelry.

Piqué, marseilles, cambric, lawn, and muslin, are all appropriate materials for summer wear, and in winter alpaca, poplin, delaine, merino, or cashmere, are appropriate. Trimmed neatly, with handsome collar, cuffs, and subdued jewelry, a lady will be well dressed for morning calls in any of these materials.

A lady should always avoid wearing what have been elaborate afternoon or evening dresses, partly worn, in the reception of morning calls. Shabby finery is always detestable, and never more so than in the morning. The simplest dress, fresh and appropriate, will appear much more ladylike than half-worn dresses of rich material.

Slippers are admissible, of kid, trimmed, and form a very coquettish addition if trimmed to match the dress. A simple headdress may be worn, but no flowers, nor anything glaring or elaborate.

Many ladies adopt the dressy wrapper as a dress for the reception of morning calls, wearing it often open over an elaborately tucked or embroidered petticoat, with embroidered slippers and breakfast cap. If such a dress is worn, it must be very handsome, or it will appear out of place. Strictly speaking, as we have said before, this dress is inappropriate excepting for the dressing-room, or for an invalid receiving callers in her own room. It may then be worn with perfect propriety.

Breakfast shawls are not appropriate. They may be thrown round a breakfast dress, and serve sometimes for a finish, but as a rule they are in bad taste, and too often used to cover deficiencies, to appear well in a drawing-room, unless ill health requires their use. Even then a warmer dress will be much more becoming.

If a piece of fancy work is carried in the hand, be careful that its bright colors do not utterly ruin the effect of your dress. We

have seen an exquisite dress entirely marred in effect by contrast with a vivid scarlet pincushion in the hands of the wearer.

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## OUT-DOOR DRESSES—DRIVING.

WE have already given the promenade dress under our list of costumes to be worn in the morning, and now come to another scarcely less important consideration, the morning or afternoon drive.

The dress must be governed by the strictest rules of adaptiveness, and we can give only general broad directions.

For driving in a handsome private carriage through the streets of a large city, or in the fashionable Park, the most elaborate outdoor costume is expected. Richest silk, velvet, and lace, are all appropriate, and elaborate style and trimming are allowable. In summer, light, thin goods, shawls of white or black lace, dainty lace bonnets, gloves of light-colored kid, light, dressy boots, collars and cuffs of fine lace, and jewelry that is rich and tasteful, are all strictly appropriate for the full dress drive, while in cooler weather, the white velvet sacque, black velvet cloak, or rich wrap of any material may be worn.

A carriage blanket of fur, or sombre color, will be found more generally becoming in setting off the handsome costume suitable for a full dress drive, than the gaudy Afghans now in vogue, which too often destroy, by inharmonious contrast, the effect of the most tasteful costumes.

Furs are a handsome winter addition to a handsome winter driving-dress, and white ones may be worn with perfect propriety if the remainder of the dress is elegant and costly. In summer a dressy little parasol for the open barouche is a pretty addition to the dress.

In the country, however, the driving-dress should be of entirely different style, as the roads are always either dusty or muddy, and the style of carriage usually different from that used in the city.

The most appropriate dress for a country drive in the summer time is linen, or some other wash goods, from which the stains of

mud or dust may be afterwards removed ; a straw hat, simply trimmed, and thread gloves ; over the dress a large cape or duster of linen should be worn, and even in the winter this addition will be found a most valuable protection against the mud or dust of the road. In winter, a simple dress of woolen material, and dark or squirrel-skin furs, with a felt hat, forms a genteel driving-dress. If a lady drives herself, the most suitable gloves are of wash-leather or chamois-skin, beaver-cloth or broad-cloth. Kid or thread are too delicate to look well after contact with the reins.

Many prefer the short walking-dress for driving, and it is certainly more convenient if the carriage is small or crowded, and less liable to come in contact with the wheels. A very pretty suit is of Scotch gingham, sacque and dress alike, trimmed with broad white marseilles braid, and marseilles buttons ; a straw hat with ruche of ribbon round the crown, and thread gloves. Linen, made into the short walking-suit, is also a becoming driving-dress for the country ; nankeen, marseilles, piqué, indeed any of the summer materials of rather heavy thread are all perfectly appropriate, for either young or elderly persons. Nothing of very delicate color or fabric is suitable for the country drive.

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## OUT-DOOR DRESSES—RIDING.

THERE is no occasion upon which a handsome, well-formed woman may appear to greater advantage than when dressed in a becoming and appropriate riding-dress. Not only the colors and materials, but the make, finish, and trimming, all allow and call for the exercise of good taste, perfect fitness, and exquisite adaptiveness. Whether for the ride in the fashionable park, where she may be the object of severe criticism or admiration, or for the quiet country road, surrounded only by Nature's beauties, a lady on horseback depends very materially upon her dress for effect. The most graceful and finished rider will appear awkward and to disadvantage if her habit fits clumsily, or makes conspicuous wrinkles, and no jewelry in her whip-handle will cover up a pair of dirty or torn gloves, or even compensate for a want of harmony in color.

The first requisite for a fair equestrienne is that the habit fit the figure perfectly, yet easily. A dress that sets loosely will never display its wrinkles so conspicuously as upon horseback, and one that is too tight is equally bad. The sleeves must be long enough to allow of some play of the arm and wrist, yet not interfere with the motions of the hand. The skirt, while full, graceful, and flowing, must avoid the extreme length, which soon becomes disfigured by the mud of the road, and is positively dangerous if of material light enough to be caught by the wind. The boots must be of stout material enough to resist the friction of the stirrup, and the gloves gauntletted and fitting the hand smoothly.

The most serviceable material for a habit is waterproof cloth, the most dressy fine broadcloth. In summer linen and nankeen may be worn, but should be very heavy, and the hem of the skirt shotted to keep it down.

The most becoming and appropriate riding-dress is made to fit the waist closely, and button to the throat, with sleeves (coat pattern) coming to the wrist. Linen collar and cuffs are *en règle*. If the waist is cut to open over a shirt front, the latter must be of plain fine linen, never of lace or embroidery. It is better to have the body separate from the skirt, in a basque or jacket, and to have an underskirt of the same material, the usual length for walking, that in case of any mishap to the long skirt, it may be easily removed. Many ladies have the dress made entire of walking length, and then wear over it the long riding skirt, belted neatly at the waist.

Bright colors are not in good taste on horseback, deep blue or green, and in summer a buff, in linen or nankeen, being the most conspicuous colors allowable. The gloves must be of buckskin, or beaver cloth, and of buff, white, or neutral tint. A little liveliness in the necktie is sometimes permitted, but a narrow black ribbon is in better taste.

In the hat wear a compact shape, and avoid anything that will stream on the wind in trimming. The veil must be carefully secured, and the hair arranged as snugly as possible. However pretty and graceful floating ribbons and fluttering curls upon horseback may be in theory, in reality they will be found annoying to the rider and her escort, soon blowzy and unbecoming, and always in bad taste.

Jewelry is entirely out of place, excepting what is absolutely necessary to fasten the different parts of the dress, and what is worn must be of the plainest kind. If a feather is worn in the hat, it must be carefully secured, and held away from danger of falling over the eyes.

The whip should be carefully secured to the waist by an elastic band. Taste and richness may govern the selection of this little article, which is often made a token of friendship, and affords scope for the exercise of some coquetry in wearing. Glittering stones are not in good taste, but the handle may be finished with gold, enamelled, decorated with coral, or, in short, allowing any freak of fancy in its manufacture.

The trimming for a riding-habit must invariably be flat. Ruffling, puffing, or flouncing, are all out of place. The handsomest finish is a narrow braid of black, or a perfect match for the material, sewn on in an elaborate pattern. Large buttons form an appropriate finish, and young ladies may allow their fancy some play in the selection. Fancy hairnets, gaudy hat trimmings, flashing jewelry, are never more vulgar than when exhibited in a riding-dress, while simple elegance has here one of its most appropriate opportunities for display.

As a rule, the heavy materials are the best in a habit. Alpaca is sometimes worn, but is unsuitable, being liable to tear easily, to be caught by the wind, and looking flimsy and cheap. If the weather requires a body of lighter material than is appropriate for the skirt, it must be a perfect match in color and density of material, or it will look very badly.

In winter a habit is very appropriate and handsome made of broadcloth, fitting the figure perfectly, with a basque waist, trimmed at the throat, wrists, and round the skirt, with fur; a cap of velvet the same color as the dress, or a happy contrast, trimmed with a fur band and ear-covers; gauntlet gloves of dark cloth, embroidered, and boots of stout leather with a fur band.

In summer a dress of heavy linen, braided with fine braid, white, or the color of the dress; a straw hat, trimmed with a close plume or knots of ribbon (avoiding any dangling or floating trimming); gloves of white or buff wash-leather, and boots of kid, is handsome and appropriate.

A loose sacque or jacket is very awkward on horseback. It

makes a graceful figure appear clumsy, and will conceal no defects if the figure is bad. We should recommend those, who are not so fortunate as to possess a symmetrical figure, to avoid too public a display on horseback; as there is no dress in which there is so little opportunity of artistically concealing, or of veiling from prominent notice, any natural defects. Still, a lady of a most graceful figure, not completely at ease in the saddle, will often compare quite unfavorably with one less naturally gifted, but possessing the great advantage of thorough proficiency in the art of riding.

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## OUT-DOOR DRESSES—CHURCH.

IT is too much the custom in the cities of the United States to make the house of public worship the scene for the display of finery, and to think more of the bonnets worn by ourselves or our neighbors than of the purposes for which the congregation is assembled together. To go to church "to see and be seen," it is needless to say, is the aim of too many of the fair sex, and it would be useless as well as absurd to enter upon a sermon against such vanity within the compass of our little book.

We by no means would advocate appearing in the sacred edifice in a careless, slovenly dress. It would be a gross disrespect of the place and the occasion, but we insist that the lady perfect mistress of the art of dressing well, will not select Sunday for the display of finery. A simple, modest elegance will mark her church-going costume, perfect in neatness, taste, and in finish, yet with nothing conspicuous to attract attention or provoke comment, even if admiring.

Rustling silks are especially annoying in church, as the least movement of the wearer causes them to make a noise sufficient to make inaudible for the moment the voice of the preacher. Strong perfumes are another mark of low breeding, as many of them are intensely disagreeable to some persons, one of whom may be obliged to bear the annoyance of its close proximity during the entire service.

Indeed any peculiarity that by attracting attention disturbs the

devotion, or causes annoyance to others, is in the worst possible taste in church, bad enough, we admit, in any public place, but worst of all there.

Materials that make no rustling, soft woolen fabrics in winter, and noiseless fabrics in summer, will be found the most agreeable to wear in church, and can be made handsome and appropriate. If silk is worn, the heavier it is the better it will serve the purpose.

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## OUT-DOOR DRESSES—CROQUET.

THIS highly popular and healthy recreation affords an opportunity for the display of some coquetry and liveliness of costume, as it is more especially adapted to and cultivated by the younger portion of the community.

The croquet-ground being usually open and not well-shaded, the first requisite is a very broad-brimmed hat, which will be found more pleasant wear if trimmed with a band of broad ribbon passing over the crown and tied under the chin, either through the brim or over it, holding the hat in gipsy shape. The dress must be made tight-fitting, without sacque or shawl, as a free motion of the arms is essential to skill and grace in the game. The skirt must be short, and the boot, so much exposed in the game, while pretty and exquisite in fit, should have a substantial sole, and be of stout leather or cloth. The kid boots en suite with the prevailing color of the dress, are very pretty in croquet.

Colors rather brighter than good taste will permit in the walking-suit, are admissible for the croquet-dress, and cool, thin materials are preferable, as it is certainly a warm-weather amusement, and requires active exercise in the player.

Croquet gloves should be of soft material to allow full play of the hand. Kid would be apt to split soon, if it fitted nicely, and would easily soil. The prettiest glove is white lisle-thread, stitched with a color to match or contrast favorably with the prevailing color of the dress. These are pretty, and when soiled by the mallet, will bear washing, and come out fresh and new again; they are flexible, too, and allow free play of the fingers. White silk

gloves are also pretty and suitable. Gauntletted gloves of buck-skin or beaverskin are very suitable. Playing without gloves is apt to make the hand hard, and if the skin is very delicate, to blister it.

It will display to great advantage the skill of the lady in assorting colors to arrange a becoming and appropriate croquet-dress. The surroundings are all bright, trees, bushes, flowers, sunlight, and gayety, so a sombre dress will be jarring to many of the party, while too much variety in the assortment of color is never in very good taste.

A white marseilles or piqué, made short, trimmed with cluny lace and ribbon, hat of straw or white book-muslin, trimmed to match the dress, gloves of white thread, stitched with the color of the ribbons worn, and light kid boots, will be a pretty croquet costume.

Equally pretty are the striped Roman skirts, with a well-contrasted over-skirt, broad hat and bronze boots. Long skirts are not well-adapted to this amusement, unless worn by a lady well-skilled in their management, when they are certainly graceful and coquettish. A pretty foot, only partially seen, and the drapery suffered to fall in becoming folds, yet not interfering with the play, are not easily managed, yet the addition of the train to the figure, and the coquettish play of the hand and foot, are not to be despised by the lady who plays for effect.

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## OUT-DOOR DRESSES—SKATING.

EXCEPTING in the warmth of the material employed, the same rules applicable for the croquet-dress will serve for the skating costume, namely, compact fit, and a certain liberty in the choice of color.

Warm tints, rich materials, and room for free play of the limbs, are all to be observed in the choice of this most coquettish of all dresses. The skirts must clear the ankle, and the sacque or basque must leave the arms perfectly free.

Velvet trimmed with fur, turban hat of the same, high kid boots

with fur tops, and gloves fur-bound at the wrists, will make the richest skating costume; but more inexpensive material, tastefully made and trimmed, can be made very effective. Cashmere broad-cloth, merino, and poplin, are all suitable materials for this dress, and velvet, ribbon, gimp, in fact any trimming fashion dictates, may be worn, although nothing is so becoming, comfortable, and appropriate as fur.

The boots must be sufficiently loose to allow the skate to be fastened securely without in any way cramping the foot. Not only is all grace of motion and comfort destroyed by tight boots, but the danger of frozen feet is much increased by this interference with the circulation of the blood.

The muff should be attached to a ribbon or cord and suspended from the neck, and should be quite small, just large enough to hold the hands comfortably.

Any display of jewelry is vulgar, only that necessary to finish the dress being in good taste. Jewelled clasps for the hat, feather, and other displays of the kind, are all in bad taste.

Scotch plaid for some portions of the dress, without being too prominent, has a very pretty effect.

Crimson, and the deeper shades of blue, purple, rich browns, and black, when somewhat relieved by contrasting colors, are all in better taste for the skating-dress than light blues, or greens, or any of the cold neutral tints. If green is worn, it should be of a dark shade, and relieved by rich, dark furs. Velvet of the richest quality, with mink trimming, is handsome in dark green, but trying to most complexions.

Floating ribbons, veils—unless masks in shape—fringe, or, in fact, any trimming that is apt to catch, will be found troublesome upon the ice, although they add to the graceful appearance of a finished skater.

White furs, though a beautiful finish to a rich velvet dress, are suitable for no other, and should be worn only by a skater of experience, as the novice will find them much injured by falling, and a soiled fur will ruin the handsomest dress.

Broadcloth, or any woolen material, is handsomest trimmed with dark fur, or broad folds of velvet the same color as the dress. Silk will bear white fur, but is not a material adapted for the dress, unless very heavy and corded, and of a rich warm color.

Irish poplin of claret color, garnet, dark blue, or brown, trims well with white or dark fur, but the lighter silks are not effective or appropriate.

Fur may be worn at the throat, wrists, ankles, on the edge of the jacket, and even the edge of the skirt, on the cap or hat, and in a muff. Ear caps of fur are comfortable, and becoming.

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## OUT-DOOR DRESSES—PIC-NIC.

THE pic-nic dress is by no means so simple a costume to arrange as may at first appear. Pic-nic is a word that invites the company to an entire day spent in the open air, fine weather being understood, but not invariably attained. In selecting the dress it is fair to conclude that summer fabric is most suitable, yet a northeast rain, or a heavy thunder-storm may send the wearer of pretty muslin or lawn shivering home to occupy a sick bed. Even supposing the day fair throughout, the light fabric so becoming and pretty in the morning, may be caught by bush or brier, stained by fruit or grass, and present a most woe-begone appearance by noon.

The main objects are comfort, suitability, and beauty, and to combine the three is a practice in the art of dressing well by no means to be despised. Wash material is the best, thin enough for comfort on a warm day, inexpensive enough for full freedom, stout enough to resist thorns and branches, and yet admitting of taste in the color and fashion. The great variety of such fabrics will allow of a display of taste in the selection, even if the cheapest of chintz is worn.

French cambric is one of the prettiest materials that can be selected for a pic-nic dress. It is light and cool, yet stout enough to bear some pulling and straining; it washes well and can be made in pretty fashion.

A broad hat, completely shading the face, thick-soled boots, and a waterproof cloak, should always form portions of a pic-nic dress. Parasols and umbrellas are thereby rendered superfluous, and they are always awkward additions. Lawn, muslin, and the varieties of white dress goods, make beautiful pic-nic dresses, but are

apt to suffer severely if there is much climbing, or active out-door exercise.

Trailing skirts are out of place, but pretty gay ribbons may be worn, and are effective. Light, gay colors, happily blended or contrasted, are perfectly appropriate. Many ladies display a coquettish taste in a dainty little white apron worn while dinner is preparing and eaten, and then packed away in the lunch-basket. Gloves are best of white thread, that may be afterwards washed, but gloves at a pic-nic are not *de rigueur*, and may be left at home if the hand does not tan easily.

In the chapter on cosmetics will (see page 109) be found some directions for removing the tan, freckles, &c., that are apt to follow a day spent on a pic-nic, but the best preventives are gloves, a broad hat, and a material for the dress thick enough to protect perfectly the neck and arms.

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## OUT-DOOR DRESSES—TRAVELLING.

A LADY's dress is never more exposed to criticism than when she is travelling, and there is no surer index of her taste and skill in the art of dressing well than is shown in this important costume. Vulgarity of taste will dictate a conspicuous style, utterly abhorrent to a refined eye, while quiet elegance is never more attractive than in a travelling companion.

Jewelry, artificial flowers, lace, or finery of any kind in a travelling-dress, will prove the most vulgar desire for display, and conspicuous colors are in as bad taste.

The great variety of goods now sold expressly for travelling suits, affords full scope for the display of taste in a selection. Neutral tints are *de rigueur*, and a large linen duster is always a desirable wrap to protect the suit. In summer linen is most comfortable, and has the advantage of cleanliness, as it can be washed often and look well. In winter, waterproof cloth, a dress and loose sack, will be found the most serviceable wear. Thread gloves in summer, and cloth in winter, are preferable to kid. If furs are worn, squirrel skin will show the dust least, and are most

economical, as expensive furs are often badly injured by the dust, dampness, and crushing of travelling.

A travelling-dress should always be made quite short, and the underskirts should be of woolen in winter, and dark linen in summer; white petticoats will not look well but a very short time on a journey.

Strong, thick-soled kid boots should always be worn in travelling, even in summer.

The hat or bonnet must be trimmed compactly, without feathers or flowers, and protected by a thick barege veil.

As no lady can appear well dressed in crushed or rumpled clothing, the following directions for packing a trunk are added, that all may be fresh at the end of the journey:

To pack a trunk neatly, everything should be laid out in readiness, neatly folded and sorted, the light articles divided from the heavy ones, and a supply of towels and soft wrapping-paper at hand. Spread a thick, clean towel over the bottom of the trunk, and place upon it the hard, flat things, such as the portfolio, work-box, jewel-box, music-books, writing-desk, and boxes; take care to fit them well together, so as to be level on top, filling in crevices with such small articles as will not be injured by compression, as stockings, towels, or flannels. Wrap all polished boxes in soft paper before packing, and guard the corners well from rubbing against each other. Never use newspapers in packing, as they will certainly ruin whatever clothing rubs against them.

In packing shoes, it is best to have a shoe-bag, or two pieces of calico bound together and divided into pockets, each large enough to hold one shoe. Spread this flat over the bottom of the trunk, if there is room left by the flat, hard articles.

Over this first layer spread another towel, and then put in your flannels, linen, such dresses and petticoats as will bear pressure, and any paper boxes for gloves, handkerchiefs, or perfumes. On top of these put the more dressy petticoats, and handsome dresses, unless your trunk has a tray in the lid expressly for this purpose. If the trunk has no bonnet-box, put your bandbox in near the top. In the tray put collars, muslins, handkerchiefs, and a supply of writing-paper, and envelopes, a box of sewing materials, your laces, ribbons, gloves, parasol-box, veils, and any light articles you may wish to carry.

To fold a dress for packing, spread it, right side out, upon the bed, and taking it by the hem, make the bottom exactly even all round. Next, double the skirt in half, lengthwise, and then in four, reversing the fourth fold. After this, turn up, crossways, about one-third of the folded lower part of the skirt, then give the remainder of the skirt a fold backward, terminating at the waist. Then turn the body backward, front uppermost, and the back resting on the folded skirt. Spread out the sleeves, give each a fold forward at the shoulder, and backward at the elbow, and lay them evenly across the body. Place the dress so folded upon a large clean towel, and fold this smoothly over it before placing it in the trunk.

Under-clothing of all kinds will look much better at the end of a journey if folded instead of rolled, and will pack quite as easily.

Shawls, cloaks, sacques, and veils, should be folded in their original folds before packing; gloves should be drawn out smooth and put in a glove-box. Collars and cuffs must be lie in the tray, or, better still, in a paper box.

A bonnet will look better after a journey if the flowers or feathers are taken out and carried separately in a paper box, and the strings are smoothly rolled, not folded, upon pasteboard.

Leave always room in your trunk for a bag to receive soiled linen, if your journey is to be a long one.

The travelling-dress should be always of material strong enough to bear some severe jerking and straining, and dark enough to conceal dust or spots, unless it is of material that will wash. It should fit easily, and a sacque of the same material is always best. Pockets in the sacque as well as the dress are convenient, and a strong pocket in the under-skirt is advisable. A collar and cuffs of plain linen, fastened by a simple brooch and buttons, kid boots, and strong gloves, are in the best taste. A hat is generally more convenient than a bonnet, and should be of straw in summer, and felt in winter, simply trimmed. Any fancy material, lace or velvet, is in excessively bad taste in a travelling-hat.

In addition, a well-dressed lady will be provided with a large linen cape or duster, a heavy blanket shawl, a thick barege veil, a waterproof cloak, and carry in her satchel an extra pair of boots and gloves, clean collar and cuffs.

Shepherd's plaid, trimmed with fluted ruffles of the same, or with

flat black braid, is a pretty and cheap material for travelling suits, and if of good material, has the advantage of washing well.

If the journey is to be a long one, and there is a great deal of hand-luggage required, the duster will be found much more convenient made into a long sack, wide enough in the skirt to perfectly cover and protect the entire dress, and furnished with large, deep pockets. The veil is a more perfect protection if the elastic string is run through the middle, put over the hat, and under the chin, allowing the veil to fall front and back.

It is in better taste to wear the hair in smooth, compact style, than in curls or any flowing fashion, and it will be more likely to escape injury by railroad cinders and the dust of travel.

Where a journey is to be very long, especially in the winter, colored stockings, colored linen corsets, and colored skirts, will be found much more serviceable than white ones, especially if there is no stop to be made for washing. Soiled linen in a trunk is a most disagreeable addition, and it is not always convenient to carry a satchel for this purpose in the hand. For a sea-voyage it is best to carry an extra trunk especially for underclothing, keeping the top and tray for soiled clothes.

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## OUT-DOOR DRESSES—STORMY WEATHER.

EVERY lady expert in the art of dressing well will be provided with a full suit of seasonable clothing for stormy weather, as there is nothing looks worse than expensive or dressy clothing worn under a cloudy sky, or in a heavy storm. The material for a storm suit should be rather heavy, even in summer time, and a waterproof cloak is a valuable addition. The aqua scutum cloth varies so much in thickness that it can be worn at all seasons with comfort, and while it can be obtained quite light enough for a storm wrap in summer, it is also manufactured heavy enough for the entire dress in winter.

The storm-dress must be short, not very full, and made with a close-fitting sacque to leave the arms free. The cloak must have a large hood to entirely cover the hat or bonnet. Heavy-soled boots of waterproof leather, coming high on the leg, and in a

snow-storm india rubber boots are indispensable. The petticoat is best made of aqua scutum cloth, short, and bound with the same.

In summer a stout linen, trimmed with flat white braid, is the most serviceable storm-suit, as it can be washed if wet or mud-died, and the petticoat is best made of the same material.

If an umbrella is carried, the gloves should be dark and of strong material; kid is ruined by an umbrella.

It is a mistaken idea to suppose that "any old thing will do to wear in rainy weather." The well-dressed lady will present as neat and appropriate an appearance in a storm as on the clearest day. She will never appear on the street in a soiled, half-worn dress of by-gone beauty, dragging a trail, perhaps, in the mud; a bonnet of faded splendor, and old kid gloves, with the fingers peeping out at various open points. You never see her dragging muddy white petticoats through the rain-puddles, and showing a soaked gaiter boot at every step. Every article she wears will be fit for the occasion, and she will come home as dry and comfortable under her waterproof cloak, and with her waterproof boots, as if she had taken her walk in the sunshine.

If, however, old dresses are reserved for storm-suits, they should be made short, divested of all superfluous trimming, and be of serviceable material. Flimsy goods will not bear stormy weather, and silk, if old, can be put to many better uses, while one or two hard rains would utterly ruin it.

The dress worn in a storm should be taken off as soon as possible, spread out to dry, and well aired before it is put away. It will improve the appearance of most dresses to be pressed before wearing again, and all should be thoroughly brushed.

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## WEDDING DRESSES—BRIDE AND TROUSSEAU.

THE dress for a bride will admit of such immense variety in material, style, expense, and fashion, that it is difficult to give general directions. Yet from the millionaire's daughter to the mechanic's child, there is always one rule, that the dress must be white throughout. Dress, veil, gloves, slippers, wreath, or bonnet,

all must be of pure white for a full dress bridal. The material varies—moire antique, heavy satin, costly lace over silk, corded or plain silk, alpaca, muslin, or fine bishop's lawn, are all suitable for the wedding-dress. The veil may be of illusion, lace, or very fine tulle, but should be long, very full, and fine. It is fastened by the wreath, but whether to fall over the face or not, is a matter left to Fashion.

The slippers should be of white satin, and the gloves of white kid, trimmed with white lace or white satin ribbon.

No jewelry is suitable for a bride, excepting diamonds or pearls.

The French bridal costume is very simple; in England it is more elaborate, while in this country it is very apt to be an occasion of ostentatious extravagance painfully absurd.

In France the noblest born and wealthiest maidens go to the bridal arrayed in soft white tulle over white silk, a long veil of white tulle, reaching to the ground, and a wreath of maiden-blush roses interwoven with orange blossoms. No jewelry is worn, nor is costly lace or elaborate trimming allowed.

In England the richest lace is worn over satin, the veil is of costly lace, the wreath elaborate, and pearls and diamonds of great value are selected for wedding jewelry.

The same variety of selection of material, quality and quantity, that applies to the wedding-dress, is equally applicable to the trousseau, but for a person in moderate circumstances, we give the usual quantity, which may be varied indefinitely, according to the purse or taste of the fair bride, or her parents.

#### TROUSSEAU.

Six linen chemises, and six muslin chemises. The linen ones should be of very fine Irish linen, made with yoke or band, and handsomely trimmed. Fine needlework embroidery is a handsome finish but takes a great deal of time; in its place cambric bands are worn of handsome needlework, or fine ruffling of linen cambric, edged with narrow lace. The muslin garments may be made in plainer fashion, and trimmed with embroidered bands, cambric ruffling, tape trimming, or pretty edging.

Six pairs of linen drawers, and six pairs of muslin drawers. The linen ones should be tucked about three-eighths of a yard,

and finished with embroidery, cambric bands, or cambric ruffling, edged with lace. The muslin ones should be finished with a neat edge of button-hole stitched points or scallops, or a pretty edging.

It is preferable in making a trousseau to make up the chemises and drawers in sets, trimming them to match and be worn together. If embroidered, the patterns on the drawers should be somewhat broader than those on chemise bands, and the same rule applies to ruffles, whether of cambric or finer material.

Six fine night-dresses, and six plain night-dresses. Fine night-dresses are usually made of cambric, with deep yokes. These may be trimmed in a variety of styles, cambric edging finishing them handsomely at the throat, and is also a handsome finish at the wrist. The embroidered yokes must have cuffs and collars to match, but tucked yokes can be finished by ruffling or edging. A very pretty yoke is made by alternate rows of narrow tucks and insertion of embroidery, tatting or tape, with an edging to match. Coventry ruffling edged with narrow Valenciennes is a pretty trimming for cambric or linen yokes.

Muslin night dresses can be made with yokes or in sack-pattern, and trimmed in a variety of ways. Many make up elaborately embroidered yokes in muslin; but it is better economy to embroider on linen, and make up in good cambric, as muslin will not last as long as the needlework, and is never so handsome. A pretty finish to plain muslin night-dresses is a linen tape edging, and it wears well; another is a tatting edge, and an edge of button-hole-stitch scallops worked on the garment, will be found pretty and durable.

Night-dresses should be made long, and have a broad hem at the skirt; the skirt set on a yoke should be made full, and they are handsome trimmed down the hem from the throat to the bottom of the skirt, with cambric insertion and edging, and pretty mother-of-pearl buttons. Short night-gowns are no longer worn much, and are not considered necessary now in a handsome wedding outfit.

Three fine corset-covers, and three plain corset-covers. The prettiest material for a handsome corset-cover is a fine cambric or thick nainsook muslin. If made full, the band should be of handsome French embroidery on cambric, round the shoulders and sleeves.

If made plain, ruffling of linen cambric edged with lace is a pretty finish. A gold stud is prettier than a button to fasten the corset-cover at the band, and the buttons running down the front should be of mother-of-pearl, or three gold shirt studs. Plain corset-covers should be of linen, and trimmed with a neat edging and pearl buttons. It is best to allow a corset-cover long waisted enough to cover the entire corset, and run in a drawing-string at the waist, allowing the skirt to hang loose. They are thus a more perfect protection to the corset, and will be much more easily ironed. A corset-cover made lately for a trousseau was of very fine cambric, with rows of embroidered cambric insertion and puffings alternating crosswise down the front, the band of insertion and edging to match, the sleeves puffed with a similar band. Stud-holes for gold studs, finished the waist. The skirt was half a yard long, and finished with a narrow cambric edging. It was drawn in at the waist by a casing of tape, with three narrow bobbin tapes run in and drawn.

One pair of embroidered white corsets, two pairs of plain white corsets, and one pair of colored corsets. These should all be of the best material, and made to fit the figure accurately. There is no economy in cheap corsets, and an ill-fitting pair will spoil the beauty of the most perfectly fitted dress. Colored corsets are only suitable for travelling, but will be found then a useful addition to the wardrobe. Several pairs of corset lacings should be put with the corsets, as they are very apt to break, and it is well to have also extra steels covered with kid, in case of one snapping. A pretty finish for a dress-corset is a row of open edging with a narrow ribbon run in and drawn tightly around the shoulders. French corsets of the best make will be found to wear much better, keep their shape longer, wash better, and in every way prove far more serviceable than any others that can be worn.

One dozen pairs of heavy cotton hose, and one dozen pairs of fine thread hose. These should be of the best quality, and if the lady is accustomed to woolen stockings, a dozen of fine merino had better be added to the list.

Six tucked and trimmed skirts, and six plain skirts. The tucked skirts should be made of the fine skirt cambric, and the tucks may vary according to the taste. A pretty set is made of one, with a broad hem and five very narrow tucks close above it; one, with

broad tucks alike to the waist; one with groups of five narrow tucks and an insertion of cambric embroidery between (this must be finished by cambric edging to match); one with narrow tucks to the waist; one with graduated groups of narrow tucks eight, seven, six, five, four and three, with a space between the width of the group below it; and one with a row of tucks running up and down set in between two tucks running lengthwise above and below it. Plain skirts are made of fine shirting muslin with a broad hem, and should be two inches shorter than the fine skirts worn above them. All skirts will wear longer if a trimming is set on the edge. Goffered ruffles are worn, and there is a great variety of pretty edgings for skirts.

Six short tucked skirts, and six short plain skirts. In the present fashion of dress these required to be gored to be worn under the short walking-dress. They may be made like the long ones in other respects.

- Two Balmoral skirts, one rather dressy, and one plain for stormy weather. The best material for the latter is waterproof cloth, trimmed with rows of skirt braid.

Three embroidered flannel skirts, and three plain flannel skirts. The first may be embroidered in fine white embroidery silk, or with white silk braided braid. They should not be hemmed, but finished by scollops in embroidery silk, or bound with fine flannel binding. The plain skirts should be bound simply, and plaited on a waistband. There is a fine linen thread used for embroidering flannel that washes better than silk, and fine linen braid has the same advantage over silk braid, but they are not so handsome when first worked.

Two white dressing sacques, two flannel dressing sacques. The white ones should be made of fine brilliant, or striped cambric, with broad ruffles of the same, and finished at the throat and wrists by cambric edging. The shape should be a loose, easily-fitting sacque, long on the hips, and with coat sleeves, corded at the seams. Flannel ones are of sacque flannel of any color suited to the complexion, and trimmed with a binding of bias silk, or a button-hole stitch edge of silk, the same or a contrasting color. These will be found very useful on cool mornings, to replace the breakfast shawls, which is awkward to sew or write in.

One breakfast shawl, knit of fine zephyr of any becoming colors,

with a handsomely shaded border, will be found a useful and handsome addition to the trousseau.

Two loose wrappers, made of fine French chintz or cashmere, according to the season. The present fashion of long, gored wrappers are prettiest for these, and they may be trimmed in a variety of styles to suit the taste of the wearer. Gayer colors are allowable in these loose wrappers than in other garments, and they admit of a rather elaborate style of trimming. Facing of quilted silk and puffs of ribbon are pretty for a cashmere wrapper, and large buttons make a handsome finish.

Two pairs of walking-boots; one pair should be of waterproof leather, with heavy soles, to wear in stormy weather; the other pair of fine French kid, finished for a dress-boot, according to the prevailing fashion.

One pair of dressing-slippers of embroidered kid or cloth; one pair of kid slippers with rosettes for house wear, and two pairs of evening slippers of white and black satin. If preferred, these may be replaced by satin boots for evening wear. In a very elaborate trousseau, boots are worn *en suite* for all dresses, but this adds greatly to the expense. Black or white satin are admissible for every style of evening dress, the first being the most becoming to the foot the last the most dressy. Slippers are worn trimmed with a rosette of satin ribbon the color of the dress, or with a lace rosette the color of the slipper.

Two pairs of gaiter boots, one pair with light soles for house wear, and the others with thick soles for the street in fair weather.

Six sets of linen collars and cuffs, for morning wear, travelling and other occasions where the dress is simple. These should be of fine linen, made perfectly plain; a trimmed linen collar or cuff is about as suitable as a flounced ten-cent calico. The material may be of the most exquisite quality if desired, but never trimmed.

Six sets of lace or embroidered collars and cuffs. Real lace should always be selected, or very fine French embroidery.

The additional laces of a trousseau must depend upon the prevailing fashions and the season of the year. At times when square-necked waists are worn, puffed lace chimisettes are also necessary, and ruffles are often in fashion of the finest lace. Lace is universally becoming at the throat and wrists, and when ruffles are in fashion, nothing can give a prettier finish to any dress, than soft

lace so worn. In this same connection we may include neck ribbons, which must be selected also according to fashion and the dresses. Two for each dress is an ample supply.

Six pairs of kid gloves. Two pairs of these should be white for evening wear, two pairs light for full dress walking-suits, and two pairs dark for plain walking-suits. To these should be added two pairs of thread or cloth, according to the season. This is a very moderate supply, and could be doubled, if practicable.

One dozen fine hemstitched handkerchiefs, one dozen plain handkerchiefs, and half a dozen fine embroidered or lace-trimmed handkerchiefs. These should all be marked with the initial or monogram embroidered in fine white cotton in one corner.

Two morning dresses, two afternoon dresses, two walking-suits, one very handsome to return bridal calls, one for promenade, two evening dresses, one travelling-dress, and one water-proof suit.

The descriptions of dresses are given so fully in other parts of the book that it is needless to recapitulate them. We would remark, however, that it is much better to supply amply the under-clothing, and such articles as are not subject to the caprice of fashion in a trousseau, as the style of dress is so variable that a very large supply of outside garments will be found to become old-fashioned before they are at all worn. It is well to observe this rule, also, in the purchase of hats, bonnets and wraps. One handsome shawl, one lace shawl, one travelling shawl, one velvet cloak, one cloth cloak, one dress bonnet and hat, and one travelling bonnet or hat, will be found a liberal supply before fashion forces a replenishing of the wardrobe.

The travelling dress for a bride is allowed to be more dressy than that worn upon other occasions. It may be made of silk or worsted poplin, or of any of the finer fabrics manufactured for walking suits, and handsomely trimmed. A bonnet of the same color, with white strings and trimmings, or those of the same tint, kid gloves and boots, are all allowable in the bride's travelling suit.

If the bride is expecting a series of parties in her honor, and does not wish always to wear the wedding-dress, she will find a dress of white lace and one of black lace to be worn over colored silks, a handsome and useful addition to the trousseau.

Head-dresses must be purchased according to the number of dresses with which they are to be worn, and the prevailing fash-

ions. These admit of so many modifications and alterations that a very few will be found to admit of great variety in wearing, and many are apt to become tiresome before they are worn out.

Veils should be provided to match the hats and bonnets. One of fine black lace, and one of thick barege for travelling, are, however, indispensable. Fashion is so capricious in this article that it is best to have but few, and to change them with the bonnet.

Much will depend upon the plans of the young bride. If she means to travel for several months, her wardrobe must be more adapted to that than the trousseau of the bride who contemplates a winter at home of party-going, or a summer at a fashionable watering-place. No regret can be felt, however, at the provisions of an ample supply of underclothing, and such plain articles as have been given here, even if the dress-maker is more heavily taxed, and the milliner's bills are larger.

Jewelry must depend entirely upon the wealth and taste of the purchaser, and it is the one portion of the maiden's wardrobe that custom allows her to retain when married.

A handsome and complete toilet-case and work-box should always form part of a trousseau.

When the young couple are to commence house-keeping, the household linen is added to the bride's outfit; but this is not comprised in the art of dressing well.

When a lady is married for the second time, or is advanced in life before marriage, the wedding dress should not be so elaborate or of lace. A rich silk of some pale, neutral tint, as pearl, lavender, violet or gray, trimmed with white lace and worn with white gloves and slippers, is the most suitable dress.

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## WEDDING DRESSES—BRIDESMAID.

THE dress for a bridesmaid, while it should be sufficiently handsome and elaborate to honor the occasion, should always be somewhat less so than that of the bride, and must be governed by the latter. A bride in simple muslin, with bridesmaids in satin or moire antique would present a contrast utterly absurd and in the worst taste.

While it is entirely proper for the bridesmaids to wear white, as well as the bride, the effect is prettier if their dresses are trimmed with delicately colored ribbons or flowers, and their head-dresses also of colored flowers. Tulle and tarletan, white lace, white book-muslin, alpaca and silk, are all suitable for the dresses of bridesmaids, the thinner material being the most becoming. White tulle or tarletan worn over silk so delicately tinted as to be scarcely colored, and with trimmings to match, forms an exquisite toilet for a bridesmaid.

A dress of white tulle over a silk faintly tinted with rose-color, caught up at the sleeves with clusters of blush roses, with head-dress and *bouquet de corsage* of the same; a tarletan worn over a pale-blue silk, and trimmed with forget-me-nots; a white silk illusion worn over rose-tinted silk and trimmed with white flowers with pale-green leaves; a white alpaca trimmed with a delicate violet and violets in the hair and *bouquet de corsage*; any of these will be found appropriate, and generally becoming. Strong, glaring colors are entirely out of place, and jewelry is not in good taste—flowers or ribbons being a graceful and appropriate substitute.

It is a matter of fashion whether the bridesmaids wear veils or not; but where they are worn they must be shorter than those of the bride, and never cover the face. Long, full streamers of fine tulle are worn in the hair by bridesmaids, very often, and are generally very becoming.

White satin slippers and white kid gloves are *de rigueur* for the bridesmaids, though the rosettes for the slippers and the glove-trimmings may match the other trimmings if they are colored.

If the whole bridal group wear white, the bridesmaids must wear flowers and trimmings different from those of the bride. Jessamine, white violets, snow-drops, and white roses are all allowable, and satin frillings or puffings for heavier materials of dress; but orange flowers belong to the bride, and if she wears much rich lace, illusion only is allowed her attendants.

If the bridesmaids accompany the bridal party on the wedding trip, as is often the custom, the same rule observable at the wedding must apply to the travelling dresses, which must take a second place in point of expense, and should never have any white flowers or ribbons. Indeed, these are not in the best taste even for the bride, as they must be replaced so often to retain any beauty or

freshness. White will not bear the contact of travel-stain for more than a few hours, and nothing looks worse than soiled flowers or ribbons in any dress.

The same rule which applies to brides of middle age, or to widows marrying a second time, also applies to their bridesmaids. Pure white is not worn, nor are very thin materials in good taste. Silk of some delicate color, with white gloves and white lace collar and cuffs, will be a suitable dress for a maiden lady of middle age, who officiates as bridesmaid for a friend of her own age.

Nothing could be more painfully absurd than to see a middle-aged couple surrounded by a group of young girls dressed in the airy, dressy costumes suitable for the bridal of a young couple.

When a wedding takes place by daylight, as in a church, faint shades of canary color, buff, or salmon color, may be worn in the bridesmaids dresses, but by gas-light these colors have the effect of dirty white, and are not suitable or becoming.

A young lady who is wearing mourning may officiate as a bridesmaid in a dress of white trimmed with pale lavender, violet, or purple, worn over silk of the same shade, but black is never to be worn at a wedding.

If the bridesmaids wear dresses of colored material, as is sometimes done, it should be trimmed with white, and white flowers be worn in the head-dress. The colors should always be very delicate, and the effect is much better if the material is thin, and worn over white, or very delicately tinted silk.

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## WEDDING DRESSES—RECEPTIONS.

THE dresses of the bride and bridesmaids at a full-dress wedding-reception should be those worn at the wedding; indeed the full-dress reception generally immediately follows the ceremony.

The guests at a wedding-reception in the evening should wear full evening-dress, and the colors should be always rather delicate than glaring, and trimmed with white. White kid gloves and white satin boots or slippers are a rule, and head-dresses of white flowers are in good taste. Black is never to be worn at a wedding or

wedding-reception; persons in the deepest mourning are allowed to wear lavender, white or gray, on these occasions, even if they resume close black immediately afterwards. For a morning reception or when a wedding takes place in church, and is followed by a reception there, the richest and most dressy street costume should be worn, and white kid gloves are *de rigueur*. Many morning receptions follow a wedding at home, where the house is closed and the gas lighted, as if for evening. In such cases, evening-dress is worn by the guests.

Even where a wedding is very large, and the reception a full-dress occasion, the dresses are not such as would be worn in a ball-room. Thin materials are made in simpler style, and silks are less trimmed with lace or illusion, while the colors should never be very bright or conspicuous. The bride being always supposed to be the centre of attraction, guests must, for once, take a second place in point of dress as in other respects. To outdress the bride is in bad taste, and where simplicity is the rule amongst the bridal party, the guests must observe it also. Where a bride wears Brussels or point lace over white satin, pearls and diamonds, the guests may be allowed a corresponding magnificence, but where white tulle or muslin is the bridal attire, guests must not strive to be too expensively attired.

If a reception takes place after a long wedding tour, the bride and bridesmaids do not wear the dress worn at the wedding. If it is an evening reception, dresses of delicately-colored silk, or tulle over silk are worn, made in full-dress style and trimmed with white. For a morning reception the bridal party should wear high-necked, long-sleeved silks, with lace collar and cuffs, hair dressed with ribbons, not flowers, and here some jewelry may be added. Guests wear full-dress walking-costumes or carriage-dress.

Where a reception is informal, as

*"Wednesdays in October,"*

Or,

*"At home, after November 1st,"*

the bride can wear a dress suitable for morning calls (see morning calls, page 47) and the bridesmaids are not then expected to be in attendance.

## WEDDING DRESSES—BRIDAL CALLS.

In providing a trousseau, one full suit should be selected especially to return the bridal calls, and it should be always of rich material and handsomely made in the prevailing fashion. As these calls are usually made in a carriage, the short walking-dress now in vogue is not suitable, as it can never be as dressy as the train-dress and mantle or cloak.

If the calls are made in winter, the dress should be of heavy silk, a delicate color, made with a train, and handsomely trimmed; the cloak of black velvet with lace trimming, or of white fur with handsome satin lining, and richly finished. Over a velvet cloak, white furs may be worn, and dark furs are also in good taste. The bonnet must be of white with a white veil. White velvet, trimmed with white lace, feathers or flowers, or white silk with similar trimming, will be suitable for a bride's bonnet. Ornaments of dead or polished gold may be worn, but colored or glittering gems are in bad taste. The boots should be of black silk or of black lasting. Gloves of delicate-colored kid.

For a summer dress, a delicate-colored silk may be worn with a white or black lace shawl, the former being the most suitable and becoming. The collar and cuffs must be of white lace, and the bonnet of white lace, tulle, or crape, trimmed with orange blossoms. Gloves of white kid, and boots of black silk or satin. If a parasol is carried, it should be of white silk or of delicate-colored silk, covered with white lace.

For a spring or fall dress, the cloak or mantle should be of rich black silk, or of the same silk as the dress, and the bonnet may be of white silk with lace trimmings.

If the more expensive dress is not consistent with the means of the bride, a light silk dress, cloak of light cloth, and bonnet of white silk will form a becoming winter dress for bridal calls, and in summer, organdie, lawn or white materials may be worn with a sacque, cloak or mantle of white muslin, and bonnet of chip or Neapolitan straw, trimmed with white.

A bride who is wearing mourning should wear violet, lavender

or delicate shades of lilac for bridal calls, even if she is wearing closer mourning at other times.

Very decided colors are not suitable for this occasion. The dress should be of pearl color, ashes of roses, or some other delicate neutral tint. We have seen a bride paying calls in dark-blue silk with crimson flowers in her bonnet, but the more subdued and delicate colors are in far better taste, even in winter.

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### DINNER DRESSES—HOSTESS.

IT is not the fashion in this country, as in England, to wear full dress at a dinner party, even if the hour is late, unless it is understood that dancing is to follow in the evening, or other guests to be invited to make the occasion a full-dress affair.

The usual dress for the hostess at a large dinner party is several degrees less dress than that to be worn for an evening costume. Much depends upon the age of the lady, a young lady being allowed somewhat more scope for her fancy than one of middle age, or more advanced in life. For a young hostess a dress should be of rich silk, made high in the neck and with long sleeves, trimmed in accordance with the fashion, a head-dress of ribbon, collar and cuffs of fine lace, and some jewelry is allowable. If the dinner is to be by daylight, gold, coral, or enamel is the most suitable, but if by gaslight, glittering stones that match or contrast well with the dress may be worn.

For a lady more advanced in life, a satin or silk of a rich, dark color, or a black moire antique, makes a handsome dinner-dress. If a cap is worn, it should be of white lace, and a few delicate flowers may be worn. Jewelry on an elderly lady should be more distinguished for its value, than for any fantasy in design that might be becoming to a youthful face or figure. Gloves, if worn in the drawing-room before and after dinner, are now removed at the table. Some elderly ladies wear black lace mittens, and these may be retained at the table.

The dress of a hostess should always be rather subdued than conspicuous, as any appearance of an attempt to outshine her guests is in very bad taste. There is no dress worn by a hostess

at a dinner-party more elegant than a rich black silk, trimmed with real lace, which may be arranged to meet the fashion and the age of the wearer. A young person may relieve the sombre tint by a neck ribbon, and hair ribbons of some bright color, or by colored gems, or even a flower worn in the bosom, while elderly ladies can trim the cap to dispel the gloomy effect of an entirely black dress. Colored silks, if worn, should be of deeper colors than are worn in evening-dress, or in summer of the neutral tints.

For a middle-aged lady of commanding figure and stately carriage, a dinner-dress of rich velvet is appropriate and handsome. It may be worn with diamonds, but will not admit of any light trimming. For a young person the effect is heavy, and it is never becoming to small figures.

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### DINNER DRESSES—GUEST.

THE dinner dress for a guest must be governed somewhat by the character of the entertainment. In this country social gatherings do not take this form to the extent that they do in Europe, where a dinner is the most common form of entertainment offered to guests. In the United States a dinner party is apt to be confined entirely to male guests, even if the lady of the house presides.

In case, however, an invitation to dinner is sent to a lady, she should wear a very rich and handsome in-door dress, less dressy than one selected for evening wear. Silk or velvet may be worn to a full-dress dinner party, and handsome jewels are also perfectly appropriate. Yet, even for very young ladies, the dinner dress should be made to cover the neck and arms, if only with puffed lace or illusion worn under the heavier material of the dress.

In summer light goods of rich fabric, as French organdies, grenadines or bareges worn over silk are appropriate for dinner-dresses, and natural flowers may be worn. Artificial flowers are not appropriate for a dinner-dress, unless worn in the caps of elderly ladies.

White kid gloves are appropriate, but it is customary to remove them when actually at the table.

For young unmarried ladies light silks with lace sleeves and ribbon or natural flowers in the hair may be worn. Married ladies

should wear heavier silks, and elderly ladies may wear satin or heavy moire antique. The occasion is only too apt to be one of stately solemnity.

A very handsome dinner-dress, and appropriate to almost any lady, is made of Irish poplin or moire antique trimmed with velvet of the same shade, in bias folds, velvet buttons, and a head-dress of velvet worn as a diadem, or in whatever shape may be in fashion; gloves of white kid, collar and cuffs of fine lace; jewelry to match the dress or afford a happy contrast, and black satin boots, or boots made of a thick silk, the color of the dress, if very dark. Wine color, garnet, black, dark blue, purple (royal), dark green, the shades of brown and fawn are all suitable colors for a dinner-dress. It is often a trial to find the lights lit before the meal is finished, and the dress that was beautiful and becoming by daylight made almost hideous by artificial light; and it is well to remember in selecting the colors and jewels for a dinner costume, that it may be exposed to both daylight and gas or candle-light.

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### EVENING DRESS—HOSTESS.

A LADY who is in the habit of receiving her friends in the evening will find it necessary to have home-dresses especially adapted for evening wear, as where a parlor is attractive, a host and hostess hospitable, and a pleasant social circle often assembled, the number of chance guests will often swell to quite a goodly number. There is no fabric for winter wear so well adapted to an evening dress as silk, made dressy enough to be becoming, and finished at the throat and wrists by silk embroidery or fine lace. Yet, when a lady does not always wish to wear so expensive a dress, poplins, or any of the handsome winter fabrics are appropriate, and will bear, for evening wear, a more elaborate style of trimming than would be suitable for street or morning dresses.

The head-dress is not worn for chance guests, but a ribbon may be twisted in the hair, or, for an old lady, a dress-cap is perfectly appropriate.

In summer any light, thin fabric is in good taste, and a few natural flowers may be worn in the hair and on the bosom.

Gloves are never worn for an evening at home, unless the guests are specially invited, in which case the gathering assumes the properties of a party, the rules for dressing at such times being given in another chapter.

A pretty summer evening-dress for a young person is a white book-muslin, a lawn or organdie, trimmed with puffings of the same, and finished by bands of French embroidery at the throat and wrists; knots of bright ribbon in the hair and at the throat, and ornaments of polished gold or enamel.

In winter, bright or warm-colored merinoes or worsted goods, silks and poplins trimmed richly, with a neck-tie and hair-ribbons of velvet ribbon, and any jewelry that affords a good match or happy contrast, will make a rich dress for an evening at home, devoted to chance visitors.

Light, dressy silks, artificial flowers, glittering gems, and very dressy trimmings are not in good taste for a family circle or transient guests.

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## EVENING DRESSES—CALLS.

THE dress for paying an evening call is allowed to be somewhat more elaborate than the home-dress, and for young people, such ornaments as pretty, tasteful hair-ribbons, a rather dressy *coiffure*, some jewelry, and rather light-colored dresses, are in good taste. The toilet, however, must not be so dressy as it would be for an evening visit by invitation, for it would appear absurd to be in full evening-dress, where only the family circle of the hostess were present.

Silk of a dark color in winter, finished with lace ruffles or collar and cuffs, ornaments of gold, enamel, or coral, and light ribbons in the hair, or a velvet ribbon head-dress, is a suitable dress in winter for the evening call. In summer any of the thin fabrics are in good taste, and a few *natural* flowers may be worn.

It is not in good taste, even in warm weather, to pay evening calls in bare neck and arms; but a pretty effect is produced by lace or muslin, worn as the fashion dictates, over the dress, cut to expose the arms and shoulders. Many pay evening calls with a

rich opera-cloak for a wrap, but the dress should be simple, or the effect is vulgar. If the call is an impromptu one, the quiet dress suitable for the home circle, will answer, with the addition of an opera-cloak and some pretty, fanciful hood.

Where an evening call is made by appointment, but no company is expected to meet the visitor, the dress, while it is handsome and appropriate, should never be very gay or elaborate.

For a married lady, or one somewhat advanced in life, black silk, richly trimmed, is always an appropriate dress for evening calls, and a dress-cap may be worn with perfect propriety. Dark silks are *de rigueur*; but light ones are not in good taste unless in warm weather, and then thin fabrics of less expensive appearance, are in better taste. Poplins, merinoes, lawns, grenadienes, organ-dies, in fact, any of the many fabrics now in fashion, tastefully made and trimmed, are suitable for a evening call.

Short walking-suits are never in perfectly good taste for a formal call, at any hour; yet they are sometimes worn for calling, even in the evening. In such cases they should be of handsome material, finished with fine lace collar and cuffs, broad bracelets of gold, handsome breast-pin and ear-rings, and a full-dress bonnet, unless a hood is worn to be removed during the call—a mixture of dress inappropriate for any well-dressed lady to wear.

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### EVENING DRESSES—SOCIABLE.

THE soicable being considered generally a more informal gathering of friends than the party proper, less display in dress is generally expected, yet young persons are allowed the exercise of some taste and fancy in the toilet. They are usually meetings where the music, dancing, reading, and other entertainments are impromptu affairs; although meetings for dramatic readings, charade rehearsals, practising for musical parties or poetical recitations, are all included under the head of the sociable. Yet, an invitation so worded as to imply a sociable, does not call for full-dress, but for what is often more becoming even to young ladies—a dress of rich material made to cover the arms and shoulders, yet trimmed to have a dressy appearance.

Silks of every shade, from the lighter neutral tints to the deep blues, garnets and browns are appropriate, yet not those strictly suitable for full-dress. Trimmings may be worn in dressy materials and patterns, and head-dresses of flowers, ribbons, velvets of any style in fashion, are worn.

Gloves are not *de rigueur*, although they are sometimes worn of the lighter shades of lavender, fawn, canary, or such tints as will accord well with the dress.

Light silks, cut low in the neck, with short sleeves, and worn with puffed illusion waists to cover the neck and arms, are pretty for the sociable. Dark silks, relieved by white lace, are also appropriate, and all the thin fabrics worn in summer, cut to cover the neck and arms, are pretty for young persons.

Some jewelry is also allowable, and the glittering gems are often very effective with dark silks, or thin fabrics of deep color.

Cloth or lasting gaiters are often worn with this style of dress, but a black kid or satin slipper, full trimmed, is much more appropriate and becoming. A black satin boot with high heel is a pretty finish for this partial evening-dress, and they are sometimes trimmed with the prevailing color of the dress. It has been a fashion for young ladies to wear short sleeves, covering the arm partly by a fall of lace from the sleeves, and long black lace mittens; these are not worn now, but the effect was generally pretty and becoming; they may again be worn.

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## EVENING DRESSES—THE SOIREE AND BALLROOM.

THE *soirée*, or party *par excellence*, is an occasion that calls for full evening-dress, being, next the ball, the most full dress occasion society exacts. Indeed, the difference between the dress for a large evening party and the ball-dress is often so very trifling, that one chapter will suffice for both.

For evening parties uncut velvet is a superb material for ladies who are not very young, and cut velvet is also appropriate. Moire antique, heavy silks of every color, and rich satins, are all appro-

priate for evening-dresses. For young ladies, however, thin materials are far more becoming than these richer fabrics. Tulle, plain and embroidered, worn over silk, tarletan, muslin, grenadine, barege, silk tissue, crape, lace, illusion, and other thin fabrics, the names and varieties of which change every season, are all becoming for evening-dresses, and artificial flowers and jewels are perfectly appropriate. As a rule, youth is more becomingly arrayed in simple costume than in a profusion of ornaments, but matrons may wear glittering stones and rich fabrics.

Thin materials must be trimmed with lace, and artificial flowers are used for *bouquet de corsage*, head-dress, loops for double skirt, and various other forms of ornament. Necklaces are a form of jewelry only suitable for full dress, when the throat and shoulders are uncovered.

Yet, even in the full dress requisite for evening parties, the rule should be to dress well, becomingly, and appropriately, but not obtrusively, and, above all, not gaudily, or too much. It is a crime against good taste to be too much in excess of the company, yet care must be bestowed upon the costume, the hostess expects it, and the guests observe its neglect. It is the test of good taste to be in the foremost rank of guests for appropriate dress, but never in advance of the others.

It is a proof of superior taste that in selection of colors, as well as in richness of material and style, your dress should suit the place as well as the occasion. This is a point not often considered, but a little attention to it would be amply repaid.

You probably know the character of the room, the quality of the lights, the color and decoration of the walls, the nature of the furniture, all these will have their influence on the color of your dress. A little consideration and pre-arrangement will enable you to avoid utterly discordant colors, or to avail yourself of any favorable peculiarity; and the trial is surely worth making.

Pleasure will be imparted as well as received if the experiment succeeds, and you may attain a quiet reputation for taste by this exercise of artistic rules in your evening-dresses for the parties of your friends. Of course you must also observe the rules given in this volume for the colors suitable to your peculiar complexion, hair, and eyes, and in the selection of materials consult also what will be becoming to your figure. A slight little lady, very young,

looks as absurd in velvet as a stout, middle-aged matron would in seven or eight skirts of tarletan.

Tarletan and tulle, indeed, are only suitable for young ladies, and velvet and satin belong more strictly to the middle-aged. Silk may be worn by either, the color being more the test of good taste than the material itself.

What is suitable for full evening-dress depends also upon the position of the wearer. In the highest society, and on especial occasions splendor of costume is a necessary part of the festival.

For ordinary full-dress, however, richness of style is essential and becoming, but of the degree, expense, and showiness, each lady must judge for herself. We would say to the young, be bright, cheerful, and, above all, as graceful in style as you can, yet observe simplicity. Beauty does not need expensive dress to enhance it, and homeliness was never hidden by rich lace or jewelry.

The colors of the dress itself should be comparatively low in tone, but in trimmings more play may be given to fancy. Only in colors, as in style, keep rather within the fashion, and do not be led by the prevailing example to adopt what is decidedly unsuitable in color to your complexion or general appearance. We should have said, cultivate purity of style and taste; but the tide of custom to-day is so strongly set against us, that our advice would be utterly useless. Yet let a lady, in a group of others dressed in the present fashions, array herself in a simple purity of style, and see if the artistic taste is not gratified by her observers.

Ladies of mature years and settled position, will dress according to their position, and are allowed a more expensive and rich style than is appropriate for the very young. At the same time, their fancy must be allowed less play, and, above all, any eccentricities, such as may be forgiven to a dashing girl, must be avoided by a matron. They must dress exactly as propriety requires if they would avoid censure, and take care to not stop short of the line, or go far beyond it.

Ladies who have passed the age of girlhood affect for some time the delicate and tender hues and colors, rather than the stronger ones, for which the taste is more apt to be developed later in life.

Very attractive and winning the charming young wives and maidens appear in these soft, subdued colors; but these tender

tints—the silvery grays, pale blues, faint greens, delicate lilacs, soft browns, need, as we have many times repeated, to be selected with careful regard to the complexion, and to be treated with a degree of tact and refinement approaching to artistic skill, in order to affect a completely harmonious and satisfactory arrangement.

For matrons' evening-dress, the deep, rich, warm colors, whether brilliant or sombre in tone, if well chosen and judiciously harmonized, have an air of distinction, and are very conducive to a noble, dignified appearance; but they require to be treated with breadth, liberality and simplicity.

Generally it should be remembered that artificial light has the effect of augmenting the richness of warm colors, detracting from the splendor of cool colors, and utterly destroying the effect of some. All evening dresses, therefore, should be selected by artificial light, and their effect on the wearer carefully tested by the same light, otherwise tints pretty and becoming by daylight, will be found to have a faded hue, and often impart a ghastly pallor to the face by gas or candle-light. With the warm colors, artificial light appears to extend and diffuse the rich harmony, thus serving to produce in dress an effect answering in some degree to that suffused, mellow glow which is so characteristic of the best Venetian paintings, and which is distinctive of the great colorist, Reynolds, as well as of Titian and Giorgione. Wax candles produce this mellowing influence much more fully than gas light, and hence the greater richness of appearance so constantly noted in dress when seen by candle light instead of gas light, notwithstanding the superior brilliancy and lustre of the latter. In this warm harmony, points of intense color, such as are afforded by gems, especially the ruby, the carbuncle the sapphire and the emerald, are invaluable as points or lines of concentration or of contrast; so, for a different effect, are the flash and sparkle of the diamond, the pale, iridescent lustre of the opal, and the tender glory of the pearl.

With regard to the ball-dress proper, Fashion is so arbitrary that but little is left for general observations. The lightest fabrics, brightest tints, and most elaborate trimmings are all not only allowable, but absolutely looked for, in the ball-dress. All here should be light and fanciful. Sad, sombre colors are as much out of place in a ball-room, as sad, gloomy faces would be; but dis-

cord in colors is also as much to be avoided as frowns on the countenance.

Muslin, tulle and tarletan, lace and illusion of pure white, will admit of great variety of trimming, of head-dress and jewelry; scarlet and pink are very effective, and flowers of white with green leaves are also pretty. With heavier material, even if white, a heavier style of ornament is better than with thinner fabrics. Silks and satins will carry off more jewelry than lace or tulle.

If colored silk is worn under thin, white fabrics, the trimmings must take their tone from that color, and be lighter in tint, or the silk will look dulled and faded.

White kid gloves and white satin boots or slippers must be always worn with a ball-dress, unless the dress itself is of black lace, worn over black or colored silk, when black satin boots or slippers are necessary. It is sometimes fashionable to wear satin boots of the prevailing color of the dress, but they are not generally becoming to the foot, and never so stylish in appearance as black or white. Slippers may, however, be trimmed to match the dress.

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## EVENING DRESSES—THE OPERA.

In dressing for the opera a lady must be governed very much, if not entirely, by the fashion of the city, as the rules are different in different places. In some of the large cities, where a palatial building, profusely decorated, is built for an "Academy of Music," the fairer portion of an audience at the opera must appear in full evening-dress, or, if a bonnet is worn, it must be of the lightest, airiest fabric and construction—an opera bonnet, in fact.

It is certainly a great addition to the beauty of an audience to have the ladies in full-dress, and the opera cloak is often an addition of much elegance, making a stylish finish to the toilet. Thin dresses, although often worn, must be crushed in an opera house, and are not so suitable as silks of light color, appropriately trimmed, and with soft lace round the shoulders and arms. The hair should be dressed as for a large evening party, and artificial flowers, jewels, feathers, ribbons, or any style of head-dress per-

cular to the fashion may be worn. It does not look well to wear a dressy hood in an opera house ; if the fair spectator is afraid of having her head uncovered, it is more elegant to wear an opera bonnet. This is a very light, dressy affair, generally of lace or crape, with exquisite flowers for trimming, but if a more substantial bonnet is required, white velvet, cut or uncut, with velvet flowers, or light feathers, forms an appropriate substitute.

The opera cloak is generally of white, either richly embroidered or trimmed, but colors are also worn, but must be managed carefully, to avoid a discordant contrast with other portions of the dress. White is the most dressy, as well as appropriate for all dresses. The Roman stripe is very rich in effect when worn with a black velvet or lace dress, or with a dress of pure white, but it deadens the effect of neutral tints, and harmonizes but seldom with any bright color. White ermine capes are often worn as opera cloaks, and are very rich in effect ; they will bear a lining of colored silk, but are more stylish lined with white satin, and finished with heavy white cord and tassels. If full-dress is worn, the hair must be dressed ; if a bonnet, the arms and neck should be covered. Light evening silks, with collar and cuffs of rich lace, look well with an opera bonnet.

Jewelry must be worn according to the dress, but more is allowable than on most occasions, and the glittering gems are very effective in the brilliant light of a superb opera house. White kid gloves are *de rigueur*.

It is true that extravagance and showiness are always to be condemned, yet some attention to display is always allowable in the opera-dress. Splendor of material, richness of color, and care in detail, are in keeping with the occasion. Well-dressed as well as handsome ladies are looked for in the audience of an opera, and it is out of harmony with the scene and surroundings to see sombre draperies, heavy bonnets, and dull faces. Ladies are supposed to be seen, as well as to see, and are often the most beautiful part of the display. They should not spoil the beauty of the auditorium by wrapping themselves in cloaks or shawls.

We have said that white kid gloves must be worn, but delicately tinted ones, if matching or harmonizing well with the dress, may sometimes be substituted.

White lace shawls form an elegant finish to a handsome opera

toilet, and black ones may also be worn, although not so appropriate as white.

It is not an easy matter to arrange an opera toilet in harmony with its surroundings. Pure white or black may bear any contact, but a dress of most exquisite taste in itself, of faultless coloring and harmonious effect, may be utterly ruined by proximity to another of discordant effect in the next seat. Pink, of rosy delicacy of tint, will be spoiled by the neighborhood of a scarlet opera cloak; blue may find itself shoulder to shoulder with a deeper shade of the same color, that makes it look faded and dull; we could multiply similar cases.

Gold is an effective trimming for portions of an opera dress, but rather gaudy for most tastes. It may be worn in the head-dress, as in gold grapes against pale green leaves, or as an embroidery for a cloak, but it requires dainty handling, or the effect is only vulgar. It has a brilliant effect with scarlet, and some of the deeper shades of green and blue.

Orange is the only color of the yellow tinge that looks well in an opera dress, and is difficult to manage; it needs a profusion of black lace to enhance its effect, and will not bear much white. In rich silk or satin, with black lace as a cloak, and black velvet in the hair, it is effective, and, if judiciously managed, small quantities of crimson may be added, as a few flowers in the head-dress, or carbuncles or rubies in the jewelry. It requires, however, a very gorgeous style of beauty to endure such a combination as is here described, but we have seen brunettes so dressed with superb effect.

Blue is not an effective color for an opera dress; it does not bear artificial light well, and is apt to be ruined by the surroundings of decoration, and contrast with more brilliant dresses.

Green is also difficult to manage, but may be worn with gold,

Purple is a superb opera color for a middle-aged lady, and with a profusion of black lace, and a bonnet or head-dress of black lace, is very effective. It will bear ornaments of gold, and diamonds have a regal richness with purple velvet.

The neutral tints are difficult to manage in all evening dresses, and require strong points of color to make them becoming, yet, when happily chosen, well relieved, and worn with white or black lace, they are very elegant and stylish in appearance.

Pink is a good opera color, and will bear white or black in contrast, but no other color.

The effect of an opera-dress depends much upon the details of its arrangement ; the fan, the lorgnette, the daintily-embroidered or lace handkerchief, all have their weight, and must be perfect to be effective. There is no occasion when appearance alone is of so much value to a lady. Here she is to be looked at, criticised or admired, as the case may be, but her other charms are lost. She may have brilliant conversational powers to draw attention from defects in appearance at the soirée ; she may be a musical genius, a graceful dancer, an artist, but at the opera she is simply a pretty or unsightly object to be gazed at with all the glare of a hundred jets of gas striking upon her, and as many opera-glasses ready to bring out all the beauties and imperfections of her appearance.

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### EVENING DRESSES—CONCERT.

THE usual dress for a concert in a large city, is somewhat less rich and splendid than that worn at the opera. The bonnet is often worn, and rich shawls are perfectly appropriate ; yet the opera-cloak is a handsome concert-wrap. The opportunity for the display of full-dress is not so good on the benches of a concert-hall, as in the auditorium of the opera-house, as there are but few seated to command the faces of the entire audience.

Silk is the most appropriate material for a concert-dress, and should cover the arms and neck. If the silk is cut to expose them, a lace or mull waist of the prevailing fashion should cover them. The collar and cuffs should be of rich lace, and handsome jewelry is in good taste. If the bonnet is worn, it should be light and dressy. A costly shawl, a lace shawl, a velvet cloak, or an opera-cloak are all suitable concert-wraps.

Light or white kid gloves must be worn, and bracelets composed of a broad band of gold are handsome as a finish.

The back of the head being really the most conspicuous in a concert-room, the *coiffure* may, with good taste, be decorated with flowers or ribbons.

As in the opera-dress, the fan, handkerchief, bouquet, and lorg-

nette are all to be considered in the costume worn at a concert. A fan of color discordant with the prevailing color of the dress, will destroy the beauty of a most elaborate toilet; and a pair of ill-fitting or ill-matched gloves will be quite as bad.

It is allowable, for a cloak made for a concert-wrap, to be somewhat longer than an opera-cloak, and it is often kept over the shoulders during the evening, as the room is more liable to be exposed to cold air than the opera-house. Some ladies, indeed, depend entirely upon the bonnet and cloak for an effective costume, wearing a plain dress; but this is a mistake, as it prevents the removal of the cloak, if the room becomes very close and oppressive.

Fans for evening use are now furnished in such exquisite taste and variety, that it seems almost superfluous to mention them; yet they are so often carried, to the utter ruin of the dress, that we venture a word. If the purse will not allow of a fan for each toilet, let a lady provide one of white—feathers are the handsomest—and one of black lace over black silk. The first is adapted to any light evening-dress, while the latter will better suit the warmer colors or more sober hues. A dress of black velvet or lace is indeed often improved by a fan of white or gay-colored feathers; but the taste that will guide the whole dress should also be exercised in the selection of this ornament. It is often a valuable as well as a handsome addition to a lady's wardrobe, and can scarcely be dispensed with in an evening toilet.

Natural flowers are very often worn in a dress for a concert, and ivy leaves are very beautiful and becoming to some complexions. The former should always have the stems dipped for about half an inch in hot sealing-wax before being twisted in the hair, and the latter are improved by being dipped in a solution of alum, and dried before using. Bouquets of natural flowers are always an exquisite addition to an evening-dress, but must accord with its prevailing tint. A rose-pink dress will not bear a bouquet of scarlet geraniums, and there are other contrasts quite as bad. A bouquet should harmonize perfectly, and as there are no dull flowers, there must always be a cheerful effect produced by an artistically arranged bouquet. A very simple dress may be made choice and beautiful by flowers in the hair, on the bosom, and in the bouquet alike.

A very beautiful effect was produced in a dress of simple white tarletan by a wreath, bouquet, *bouquet de corsage*, and sleeve-knots

of pansies. The flowers in the hair and on the dress were artificial, but so perfect an imitation that they bore the contact with natural flowers in the bouquet undetected.

The same risk of contact with dresses ruinous to your own must be endured in the concert as in the opera, and glaring contrasts must be skillfully avoided in the dresses of several ladies of the same party. A number of ladies may arrange a group of dresses to be as harmonious and perfect as a bouquet of choice flowers, but it is a point too little considered. Jennie will wear her hideous plaid silk if it utterly annihilates Sarah's exquisite toilet, and Mary's dreadful green and gold opera-cloak is remorselessly donned if Julia's dress faints and fades by its side.

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### EVENING DRESSES—THEATRE.

THE dress for the theatre, excepting on some especial occasion, when full-dress is worn, is generally that worn for the promenade. The most convenient wrap, however, is a handsome shawl, or a cloak that can be loosened and thrown aside if the heat becomes oppressive. The usual dress-bonnet for the street is perfectly appropriate, and even the hat is sometimes worn, and has the advantage of lightness and becomingness.

White kid gloves are not usually worn in the theatre, but kid is the most appropriate, the color being governed by the dress; dark kid is perfectly appropriate if it accords with the cloak and bonnet, though the light shades of canary, lavender, mauve, and tourtelle are all suitable, even with a dark bonnet and cloak.

Although in some cities it is the custom to visit the theatre with the hair dressed and the head uncovered, it is not generally considered in good taste to do so. "A lady," says a modern writer, "goes to the opera to be seen, but to the theatre to see." Any attempt at display in the box of a theatre is, therefore, in bad taste, and should be avoided. Quiet colors, and a modest arrangement of the dress, are always to be desired, but never more so than in a place of public amusement when full-dress is not expected.

Yet there is a propriety to be observed in this dress, and it is

one frequently violated. We refer to the fashion of wearing a worsted knit hood on the hair during the entire evening. Hoods of any kind are essentially street wear, for protection from the cold only, and are no more appropriate in the theatre than they would be on the floor of a ball-room. The proper covering for the hair is a bonnet or a hat, and a hood is in as bad taste as a night-cap.

The same objection extends to a waterproof cloak; if the evening is stormy, the cloak should be worn over a dress cloak or shawl, and thrown off during the evening. A lady who wishes to preserve her gloves and dress fresh at the close of the performance, must avoid handling the play-bills, which leave unsightly and indelible stains.

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## SEA-SIDE DRESSES.

SEA-SIDE dresses are generally admitted to allow of more freedom of coloring than those worn within the close limits of a city, or in the country.

For the drive or promenade at the sea-shore, dresses should be chosen of material and color that will not be injured by the sea air or the spray, and many of the loveliest tints are thus made useless. Hats are of such infinite variety in material and shape, that it is a hopeless task to attempt to offer any comment upon them. They should, however, always be broad-brimmed, and are more useful if made of a fine muslin drawn over a frame, as they can then be washed, and are freshened whenever soiled or spotted. Straw soon becomes limp in sea air, and lace loses its beauty very rapidly.

Evening-dresses are the same as are worn upon occasions of the same nature elsewhere.

Bathing-dresses should be made of fine flannel, and trimmed with a worsted braid of fast colors. The best color is a soft gray, which does not fade so soon as higher colors, and has always as elegant an appearance as this most unbecoming dress can have. The best style is a loose waist, belted in, with a skirt falling about half-way between the knee and the ankle, and made quite full. Turkish trousers, with a band at the ankle, and a ruffle below it;

an oilskin cap covering the hair entirely, as salt water is injurious to it, and socks of soft merino the same color as the dress. Any attempt at display in a bathing-dress is absurd in the extreme, and although they are sometimes made of becoming material and fashion, they are unsightly enough after two or three encounters with the waves.

There is a fine species of grass-cloth that has been used for bathing-dresses, that will look well for a few weeks, but rarely longer. While white, this is pretty trimmed with gay-colored worsted braid. Flannel, however, is preferable, as it looks well, wears well, and is the most comfortable and healthy material for the purpose.

It is at the watering-places and the sea-side that the extravagancies of fashion assume their most monstrous forms and fancies.

Does the Grecian bend rage? look at Saratoga belles for the monstrosity in its full hideous effect; do chignons rule? where will they be found so immense as at Newport? are little hats in fashion? visit either place to find them almost invisible, and go for any absurdity of capricious fashion to the watering place where the *haut ton* of the season congregate. It were, therefore, useless in the limits of our little volume to attempt to give any rules for sea-side dresses. General ones are given in other portions of the book, and the only guide further is the fashion magazine of the day.

When we hear of velvet dresses buttoned from the throat to the feet with diamond studs; of flounces of Honiton caught with sprays of pure pearl flowers and leaves; of hats composed of lace spangled with pulverized jewels, we can only sigh over the folly of the day and age, and think a moment of the sisters starving in foul rags in dim cellars, or dying of cold in bleak garrets.

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## MOURNING.

It is difficult to establish rules for a dress upon which there is such a diversity of opinion as that worn by persons in mourning. It is worn by some a very long time for even a distant relative, and by others but a few months for a parent or a child. There is

really no rule, either for the closeness of the dress or for the length of time it may be worn; but there are rules for the proper degrees of first, second, deep, or half mourning.

For deep mourning, nothing but black is worn, unless the wearer is a widow, when the bonnet-cap is of white tarletan, in the form known as widow's cap. The collar and cuffs must be of plain black crape, and the only trimming allowable is black crape placed in folds upon the dress. Imperial serges, bombazine, delaine, barègue, and merino are all suitable materials for the deepest mourning.

The long shawl of black cashmere, or a square shawl of black barègue, with a broad crape border, may be worn, if the street-suit is not made *en suite*, in which case a sacque of the same material as the dress, bound with crape, may be worn. The bonnet must be of plain black crape, and the veil of crape or barègue. Black kid gloves, and in winter dark furs, may be worn in the deepest mourning. No ornaments, excepting those worn to fasten the collar, cuffs, or belt, are allowable, and those must be of jet.

For travelling-dresses in mourning, a heavy English serge is most serviceable, and it is allowable to wear a large linen cape, and a brown or green barègue veil for the deepest mourning in travelling, since no dress is so disfigured by the dust of travel as close black.

Empress cloth and bombazine-finish alpacas are worn in deep mourning, but not the lustrous alpaca. A handsome delaine is also serviceable and proper material for deep black.

The next class of mourning is to substitute white linen collar and cuffs for those of black crape, a white facing for the bonnet, and a veil of net or tulle for the crape one, or a short crape veil for a long one. The bonnet may be trimmed with crape or black ribbon, but only a very slight trimming is appropriate. Jewelry of jet alone. Lustrous alpacas may now be worn, trimmed with crape or folds of the same material.

For the next stage of mourning, dresses are worn of black and white, of solid purple and solid gray, or of a combination of black, white and purple, or black, white and gray. A purple dress, however, is rather light mourning.

A bonnet of black silk, trimmed with crape, of black straw, or Neapolitan, with ribbon and crape trimmings, are suitable, and a

few crape flowers are also worn with this stage of mourning. Quillings and ruches of silk are worn with lustrous alpacas as trimmings.

Half-mourning foulards are a most serviceable dress for light mourning, especially for morning-dresses. They can be handsomely made and trimmed for walking-suits, and if made for wrappers will wash well.

For a still lighter mourning, light grays and white with black trimmings may be worn, and in the bonnet different shades of lilac, white, and just a trifle of black. Black lace bonnets with white or violet flowers, are very elegant in this light mourning. The various mourning silks are now suitable, and crape is discarded for a trimming, lighter material being used. Lace or embroidered collars and cuffs, lace shawls and jet jewelry, relieved by setting of gold, is in perfectly good taste. This light mourning is usually a most elegant and universally becoming dress. It admits of as great variety in style and trimming as colors, while the subdued tints can never outrage the most refined taste. It is necessary, however, to remember that the frequent contact of black and white is often injurious to the latter, and care is necessary to preserve the purity of the delicate laces or ribbons, which, to be in exquisite taste, must be of snowy appearance.

It is especially to be recommended to buy only the *best* materials for mourning-dresses. Poor crapes or woolens in black, wear miserably, and, although the finest black goods are expensive, they are the only ones worth making or wearing. Rusty, faded mourning is as shabby a dress as can be worn, while there is always a simple elegance in good mourning.

Ladies who are in mourning are often very much annoyed by finding their arms and shoulders dyed by the garments worn, and which often resists successfully the most lavish use of soap and water. A simple remedy is at every lady's command, but must be carefully marked and kept, as it is poisonous. Mix half an ounce of cream of tartar, and half an ounce of oxalic acid, grinding them together in a mortar. It is best to have them powdered and mixed by the druggist from whom they are purchased. Keep the mixture in a covered jar. Wet the stains on the skin with warm water, and while wet rub on a little of the mixture; wash off *immediately* with clear water, and then wash with soap and water,

when the stains will disappear. This mixture will remove ink from the skin and from *white* clothes, but must be kept from children, as it is a poison.

A few rules taken from a work on good society, recently published in Paris, will conclude this chapter.

"The deepest mourning is that worn by a widow for her husband; it is worn for two years, sometimes longer. Widows' mourning, for the first year, consists of solid black woolen goods, collar and cuffs of folded, untrimmed crape, a simple crape bonnet, and a long, thick black crape veil. The second year, silk trimmed with crape, black lace collar and cuffs, and a shorter veil may be worn, and in the last six months gray violet and white are permitted. A widow should wear the hair perfectly plain, if she does not wear a cap, and should always wear a bonnet, never a hat.

"The mourning for a father or mother is worn for one year. The first six months the proper dress is of solid black woolen goods, trimmed with crape, black crape bonnet with black crape facings and black strings, black crape veil, collar and cuffs of black crape. Three months black silk with crape trimming, white or black lace collar and cuffs, veil of tulle, and white bonnet facings, and the last three months in gray, purple, and violet.

"Mourning worn for a child is the same as that worn for a parent.

"Mourning for a grand-parent is worn for six months; three months black woolen goods, white collar and cuffs, short crape veil and bonnet of crape, trimmed with black silk or ribbon; six weeks in black silk trimmed with crape, lace collar and cuffs, short tulle veil; and six weeks in gray, purple, white and violet.

"Mourning worn for a friend who leaves you an inheritance is the same as that worn for a grand-parent.

"Mourning for a brother or sister is worn six months; two months in solid black trimmed with crape, white linen collar and cuffs, bonnet of black with white facing and black strings; two months in black silk, with white lace collar and cuffs; and two months in gray, purple, white and violet.

"Mourning for an uncle or aunt is worn for three months, and is the second mourning named above—tulle, white linen and white bonnet-facings being worn at once. For a nephew or niece, the same is worn for the same length of time.

"The deepest mourning excludes kid gloves; they should be of cloth, silk, or thread, and no jewelry is permitted during the first month of close mourning. Embroidery, jet trimmings, puffs plaits, in fact trimming of any kind is forbidden in deep mourning, but worn when it is lightened."

"Mourning handkerchiefs should be of very sheer fine linen, with a border of black very wide for close mourning, narrower as the black is lightened."

"Mourning silks should be perfectly lustreless, and the ribbons worn, without any gloss."

"Ladies invited to funeral ceremonies should always wear a black dress, even if they are not in mourning, and it is bad taste to appear with a gay bonnet or shawl, as if for a festive occasion."

"The mourning for children under twelve years of age, is white in summer, and gray in winter, with black trimmings, belt, sleeve-ribbons, and bonnet ribbons."

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## HOW TO MAKE A DRESS.

To make a dress handsomely, well-fitting, and perfect in every respect, is so important an addition to the art of dressing well, that this chapter needs no apology for its insertion. It is one of the advantages that women possess over the stronger sex, that they can, in an emergency, dispense with the assistance of the milliner, dressmaker, and seamstress. In such emergencies it is no small advantage to a lady to be able to cut and make a dress, although some experience and skill are necessary for a perfect success.

The first rule for dressmaking is to have all the materials required ready before the sewing is commenced; the sewing-silk should be neatly wound, the body-lining ready, hooks and eyes, stiff facing-muslin, sleeve-linings, skirt-lining, cord, trimming, buttons, whalebones, skirt-braid, cotton, wadding, and all requisite sewing implements at hand.

Measure off first the breadths of the skirt, being careful to allow a strong turning top and bottom. Then pin or tack the breadths

together, and if gored, be careful that the gores are even, and the sweep of the skirt falls exactly in the centre of the back breadth. Be careful that no breadth is turned wrong side out, or with the pattern upside down. You must allow in the gored skirt for the stretching of the cut edge more than the selvage, or the work will pucker.

In a plain skirt, begin your run at the bottom, that any unevenness may come at the top, but in a gored skirt you must begin at the top, and let the difference, if there is any, come at the bottom. In case of a cut edge and a selvage coming together, however, the selvage must be held uppermost, and notched here and there to prevent puckers.

As a gored skirt hangs lower in the centre of the breadths than on the edges, the first turning of the hem must allow for that difference, and be laid deeper where it would otherwise droop. It is also necessary to baste the turning of a gored skirt carefully, and also to baste down the facing, as it will be likely to stretch at the top of the hem or facing. The fullness at the top must be held in evenly, or it will make an awkward fold at the seams.

It is important to make all the fastenings of a dress very secure, as there is generally a severe strain upon all of them. The pocket-hole, placket, arm-holes, waist-binding, every part, indeed, must be firmly and neatly secured against danger of ripping. It is a sure sign of slovenly dressmaking when the sleeves rip from the arm-holes, or a pocket falls out after any unusual weight being placed in it.

After the skirt is cut and basted, the sleeves are the next part to cut. It is necessary to have a paper pattern exactly as you wish to cut the sleeve; double the lining, and cut it accurately by this pattern, leaving a half inch all round for seams. It is better always to cut the lining double, as you thus cut both sleeves at once, and avoid all danger of getting one larger than the other. Next double the material of the dress, and cut it by the lining, laying the selvage to the straight length of the pattern.

When skirt and sleeves are cut, the most difficult part of the dressmaking must be undertaken, namely, to get an accurately fitted waist. Take a piece of thin but strong paper, and fold one corner the length of the front, pinning it to the corset. Spread the paper very smoothly across the bust to the shoulder, and fold

it to fit the figure exactly ; cut away round the arm, and draw it smoothly under it, then cut again to the waist, allowing fullness enough for darts, and the width of the seams. Another piece of paper must be pinned now to the back, and fitted to meet the front. This being half the body, you have only to fold the lining so as to cut each back double, to get the back and each front for the front. In cutting the material, however, it is best to baste the lining down, and be careful to allow for the hems on each side of the front. It is generally preferable to cut away the darts, but if very narrow they may be left.

The back will generally fit better if side-bodies are put in, instead of cutting it all in one piece. As soon as the whole is cut, baste it together and try it on, wrong side outward, pinning the seams, the darts, and the side-bodies to fit the figure, and altering the bastings to suit the measurement.

Having cut and basted your dress, the next step is to put it neatly together. First run the breadths of the skirt, making it full or narrow, short or long, according to the fashion. Run the seams very evenly, pinning the end to a stationary pincushion to prevent puckering. If the skirt is lined, it will hang better if the lining is the same width as the material, and run in with it at each breadth. Cut even at the top and bottom, and whip thickly. Next put on the facing, if the skirt is not lined, or, if lined, put on the stiff facing at the bottom, and hem to the lining, being careful that no stitches show through on the right side ; if not lined, the facing had better be notched at the top, and run down. Be careful in running your seams to leave the space for the pocket and the placket slit. Hem the latter, and lay the upper hem over the lower, stitching it firmly at the bottom. Next put on the skirt braid, and put in the pocket. If you trim with flounces, cut them always crosswise of the material, or they will not hang gracefully. Each breadth must be halved and quartered. Run in a strong cord at the top, and divide the fullness evenly before drawing the cord, and stitching the flounce down. If you wish a ruffle above the cord, run it into a tape casing, as much below the top as you wish the width of the ruffle. Box-plaits, ruffles, indeed all kinds of trimming made of the material, must be carefully measured and cut out before the skirt is put together. If trimming of dif-

ferent material is used, the prevailing fashion must govern the choice and manner of putting it on.

The sleeves must be made next. If there are two seams, run a cord along the upper one, covered with the material, and sew down on the outside. Cord at the wrist, and turn the lining inside to conceal the seam. Stitch the long seams together, lining and material at the same time, if it is practicable. Always trim the sleeves before putting them into the arm-hole, and where it can be done, before stitching up the inside seam.

Next, stitch together the waist as it is basted, putting a covered cord round the arm-holes, and on the neck and waist. Even if a band is put at the throat, and a belt at the waist, they will appear neater and stronger if they are properly corded.

The skirt is next to be put on the waist, being first gathered, plaited, or sloped, according to its fashion. If there are two skirts, put the lower one on the waist-band, and the other on a belt of the material, strongly lined.

If a sacque or cape is made, it should be cut out with the dress, basted and fitted. A cape should be cut from a paper pattern, and lined with some light muslin a little stiff. A cord should be stitched round the edge, with the lining, and the latter then turned and pressed to conceal the seam. This is not necessary if the cape is to be trimmed at the edge, when the material must be cut large enough to hem down on the lining. A sacque may be corded, hemmed or bound according to the trimming. Sleeveless sacques must be neatly corded round the arm-holes.

These directions are given principally for woolen or silk dresses, and for a plain waist and separate skirt. The dress made all in one must be cut from a paper pattern, and will be so difficult an undertaking that the inexperienced dress-maker could scarcely succeed from any written directions.

Thin materials for evening-dresses should be lined with silk, and the waist made with some fullness, corded in round the shoulders and at the waist; the sleeves will be prettier puffed.

Cotton prints for summer wear are not always lined; but should be protected under the arms and round the arm-holes by a narrow lining of cotton. Lawns, barèges, organdies, indeed all summer fabrics will wear better, be more easily washed and ironed, and look better, if the lining is made entirely separate from the dress.

A handsomely trimmed corset cover, sewed to a tucked cambric skirt, makes a pretty lining for a thin dress. Thin fabrics are prettier faced with book-muslin than they are hemmed, excepting plain materials which can be hemmed. Figured goods show the irregularity of the pattern very badly in a hem.

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## LACES, MUSLINS, FINE LINEN, AND FURS.

THE laces, muslins, and fine linens of a lady's wardrobe require so much care, and are so seriously injured by neglect, carelessness in washing or mending, that no apology is needed for a few words as to their proper preservation.

Small muslins, fine handkerchiefs, undersleeves, embroidered collars, and white waists, should always soak one night in cold water before washing; in the morning wash carefully through two warm waters with white soap, squeezing or pressing out the dirt, never rubbing them, either with the hands or on a board. Then make a strong lather of white soap, pour it boiling hot over the muslins, and let them lie in it ten minutes. Rinse through warm water, and again through cold water, in which a very little blue must be stirred. Dry thoroughly before starching.

Colored muslins must be washed in warm water, never hot, or the color will fade. Make a strong lather of suds of white soap, and stir in a tablespoonful of ox-gall. Dip the muslin in and wash quickly, rubbing out spots, if necessary, between the hands. Wash again in another lather. Rinse in clear cold water, and dry.

When thoroughly dried, pass through starch-water to which a tablespoonful of gum-arabic water has been added. Dry again quickly, and iron while slightly damp. Never sprinkle and roll a colored muslin.

Dresses of fine brown or gray linen should be washed without soap, first in cold water, then in lukewarm water in which bran has been boiled for half an hour, and the water strained, or a small quantity of hay has been boiled in place of the bran. Pass the dress twice through the bran or hay-water, washing in one, rinsing in the other. Dry *in the shade*, and the color will be as

bright as when new. It is better to use no starch, and to iron while slightly damp.

Chintz will retain its bright color much longer if washed after the following receipt: Boil two pounds of rice in five gallons of water, strain and let stand until lukewarm; then put in the chintz and wash it thoroughly, using some of the rice tied in a muslin bag, in the place of soap. Have enough of the rice-water to wash the chintz twice, then rinse in clear luke-warm water, and dry in the shade.

No colored clothes should ever be dried in the sun, as the rays are the most powerful of all agents for extracting color.

Before fine thread-lace is washed, it should be soaked for a few hours in sweet olive oil. Valuable lace or even French blond may be washed, with care, to look as well as new. It must be carefully picked off from any garment to which it has been sewn, then wound round a smooth wooden roller covered with white linen, or a common wine-bottle filled with water, will answer as a substitute for the roller. Place the roller or bottle upright in a strong, cold lather of white soap and water, where it must remain on a warm hearth or near a stove for two days, till the dirt is all drawn out, renewing the water several times. When quite clean, it must be carefully rinsed by shaking in clear cold water, and partly dried in the sun, then taken off the roller and stretched upon a firm cushion covered with white linen, pinning it down with a separate pin for every point or scollop. When perfectly dry, fold and put away. No starch must be used, nor should fine lace be ironed. Fine lace collars may be washed in the same way, and if pressed, placed between folds of white linen and put under heavy weights.

A white lace dress must be picked from all folds or gathers before washing, and then it may be washed like a fine white lace veil. Put it into a strong, cold lather of white soap-suds, in an earthen vessel. Place this vessel in a pot of cold water, put it on the fire until the water in the pot begins to boil, take it off, and squeeze the dress or veil until quite clean. Rinse in two cold waters, with a little blue in the last.

If the lace is to be stiffened (an error, as it proves it to have been washed), it may be done by passing it through rice-water and clapping it until nearly dry. Then pin out perfectly straight on clean linen, and dry. If ironed, cover with a clean muslin, fold

before ironing, and press over that. Lace sleeves may be washed in the same way.

To wash a black lace veil, bullock's gall must be mixed with hot water, in the proportion of a wine-glassful to a half-gallon of water. Make it as warm as the hand will bear; then squeeze the veil through it several times, without any rubbing. Rinse through cold water, and if the veil stains this, rinse again in a second cold water. Take a piece of glue about the size of a hazle-nut, pour on it a quart of boiling water, and when perfectly dissolved dip in the veil, and clap until nearly dry. Pin out on a piece of black glazed cambric to dry thoroughly. Cover with black cambric and press by putting it under heavy weights. To iron it will give it an appearance of having been done up. Any black lace may be cleaned and restored, if rusty, by the same process.

Fine linen collars, when starched for ironing, are very apt to be scorched, as they require a very hot iron to give them a glossy appearance. This scorch may be removed by the following process: Slice two peeled onions and squeeze out the juice; mix with half a pint of vinegar, one ounce of white soap grated, and two ounces of pulverized fuller's earth. Boil the mixture twenty minutes; when cool spread it on the scorched spots, and let it dry in the sun. Wash the mixture off in clear water, and then wash the linen in the usual way, when it will be found white as new.

Linen that has turned yellow with time may be whitened again with washing in the following manner: Pour a gallon of boiling milk over a pound of grated white soap, and boil together until the soap is dissolved; put the linen in the mixture and boil it for half an hour. When taken out, wash in a warm lather of white soap and water, and rinse, first in clear water, then in water tinged with blue.

Ermine and Minivar furs are very easily soiled, but by a very simple process may be handsomely cleaned. With a piece of soft white flannel rub the fur well against the grain, then rub the same way with fine wheat flour until perfectly clean. Rub again with the flannel with the grain, and with the flour the same way until clean. Rub with the flannel again against the grain till the flour is all rubbed out, then shake well. Ermine will sometimes require several rubbings, but it will come perfectly clean if patiently rubbed in this way.

Swansdown may be cleaned and look as well as new. Make a strong lather of white soap and lukewarm water (hot water shrinks the skin of swansdown). Work and squeeze the swansdown through the lather, but do not rub it. Repeat the process through clean suds until you see that the down is clean and white. Rinse through lukewarm water, and then through cold water. Take it into the sun and stretch it to dry over a board covered with white linen. You must pass your hand over it against the grain while drying, or shake it dry, to prevent its matting.

If swansdown is only slightly soiled, it is best to clean it without washing. Powder some plaster of Paris as fine as possible, sift it through a very fine sieve, put it in a white china bowl, and heat it over the fire; when warm, but not hot, it is ready for use. Heat a metal pan warm, but not hot, and put the swansdown into it; then sift over it the warm powder, shaking it well over from a fine sieve, and tossing the swansdown about under it that every part may be powdered. Repeat the process until the swansdown is perfectly white, then shake off the loose powder, and it will be found thoroughly cleaned.

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## GLOVES, BOOTS, SILKS, AND VELVET.

THE care of all the details of dress requiring nicety and attention, to preserve them in the order necessary for a well-dressed lady, we give a few simple directions that will be found useful.

### TO CLEAN KID GLOVES.

Take a quart of warm water, and grate into it a half pound of curd soap, throw in a piece of new flannel; boil all together for five minutes, and let it stand until lukewarm. Take out the flannel, squeeze it hard, and soap with curd soap. Place the glove on a flat china dish, pull it out, and rub with the soaped flannel. Rub all the spots till clean, dampening the flannel from time to time in the lather; rub again till nearly dry with a piece of clean dry white flannel. Dry in the sun. When nearly dry, pull into shape, put them on the hands, and rub and clap together before a fire until perfectly dry. Lay in the air for twenty-four hours, then

put them on the hands and dust over with a little pulverized French chalk, which will restore the glossy appearance.

A more effective way, but one which is objected to on account of the smell, is to put the gloves on, and wash, as if washing the hands, in a basin of spirits of turpentine. If dried in a strong current of air, the unpleasant smell will be entirely gone when the gloves are thoroughly dry.

For white, or very delicately-tinted gloves, a good process of cleaning is to clean them dry. If gloves fit the hand closely when new, they are apt to shrink when wet, until too small for further use. To obviate this difficulty, clean by the following process:

Stretch the gloves on a clean board tightly covered with clean linen. Rub all the spots carefully with cream of tartar, dry, rubbing from the wrists to the tips of the fingers. Let the cream of tartar lie thickly on the spots for an hour. Mix in equal quantities pulverized fuller's earth and pulverized alum; apply the powder with a soft, clean brush, rubbing always from the wrist to the finger-tips. Let this mixture lie thickly on the gloves for two hours. Brush all the powder off with a clean brush, turn the gloyes over, and repeat the process with cream of tartar, and the powdered mixture. Brush off again clean. Mix in equal quantities sifted bran and finely pulverized whiting. Put the gloves on the hand, and rub on the last mixture with clean flannel. Then spread the same mixture on the board, place the gloves smoothly upon it, cover with the same, and let them remain one hour. Brush the powder off with a clean brush, shake the gloves well, and they will be found perfectly clean. The process is a tedious one, but the gloves look equal to new, and do not shrink.

Cream of tartar alone rubbed upon white kid gloves will cleanse them if they are not much soiled.

Boots, shoes, and slippers should always be of the best material, a perfect fit, and handsomely finished. There is no poorer economy than is displayed in the purchase of so-called cheap shoes, the most expensive, really, that can be bought. They cramp and torture the feet, and will never wear well, and before they are broken or worn out, will lose all beauty of shape. A well-fitting, handsomely made boot, on the other hand, of fine material, will present a good appearance as long as it lasts.

Ladies' boots and slippers should be kept always in a shoe-bag

of glazed calico, each shoe or boot in its own separate pocket. They should be carefully dusted after walking, and if wet, dried and cleaned before they are put away. Nothing injures the beauty of a boot more than to be thrown on a closet-floor, or in a box with others.

Patent-leather will look handsome if rubbed frequently with unsalted butter, which is rubbed in with flannel, and the boot or shoe polished afterwards with a piece of soft buckskin.

French kid can be made to look well again after it wears rusty, by a mixture of equal parts of ink and sweet oil, applied with a camel's-hair brush, and dried in before a hot fire.

White kid boots or slippers for evening wear may be cleaned by cream of tartar and crumbs of stale bread pounded together, and rubbed on dry. If very dirty, the addition of alum and fuller's earth, dry, to the mixture, will make a cleansing mixture. Rub it on and let it remain three hours, then rub off with a soft, clean brush.

Shoes or boots that cramp the feet in any part, or are too large, will never wear as long or as handsomely as perfectly fitting ones. They will produce corns, bunions, and other torments on the feet, and not only these, but in winter they cause painful chilblains, and, by stopping the circulation, have been known to cause, also, paralysis of the lower limbs. Independent of these injurious results, they give an air of awkwardness to the wearer that no well-dressed lady would wish to acquire.

White silk or white ribbon may be cleaned by the following process: Grate a half-pound of curd soap in a gallon of luke-warm water, set it on the fire in an earthen vessel set in a tin or iron one filled with water. Stir until all the soap is perfectly dissolved. Place the silk in a deep white china dish or bowl, and pour the hot suds over it. Let it stand ten minutes, then squeeze, without rubbing, until clean; if very dirty, repeat the process. Rinse in luke-warm water, clear, and hang smoothly over a line to dry. While still damp smooth the silk over long pieces of damp linen, and roll both together tightly for an hour. Then iron on the wrong side, with the linen between the silk and the iron. The iron must not be very hot, or it will yellow the silk.

For colored silks, mix half a pint of pure Holland gin, four ounces of grated white soap, and two ounces of honey; shake

until thoroughly mixed, in a bottle. Spread the silk smoothly over a board covered with linen, and sponge with this mixture till all spots are out. Put a wine-glassful of ox-gall in two gallons of water, and rinse the silk, first in clear water, then in the gall and water. Never wring silk, but shake out the water and hang to dry. Fold and iron as directed above for the white silk.

The "Transactions of the Society of Arts" gives a method for cleaning silk, which will not only cleanse perfectly all colored silks, but will restore the color, gloss, and beauty of rusty black silk. Grate raw potatoes (white), peeled and washed, in cold water, to a fine pulp; mix one pound of the pulp with a pint of clear, cold water; pass the mixture through a coarse sieve into an earthen vessel, where it must remain till the fine, white starch settles, leaving the water clear. Pour off the clear mucilaginous liquor, which is to be used for the cleaning. To perform this process, spread the article to be cleaned upon a table, which should be covered with a clean white linen cloth; dip a clean sponge in the potato-water, and sponge the silk till perfectly clean; then wash in clean water carefully, shaking, instead of squeezing or rubbing. If there are spots that will not come out with the sponging, apply some of the starch left in the bottom of the vessel, when the water is poured off.

To clean velvet, strain it tightly over a board, and sponge with pure Holland gin, the sponge being squeezed out very hard, that it may be damp, not wet. Then hold near a fire, the wrong side to the heat, until the pile begins to rise. Iron by passing the wrong side over the edge of a warm flat-iron, as no pressure must come upon the right side.

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## MANAGEMENT OF THE HAIR.

ONE of the most beautiful ornaments to the face is a head of handsome hair, well preserved, glossy, and tastefully and becomingly arranged.

"Loss of hair," says M. Cazenave, "resulting from general disease, or from profound constitutional disturbance, will disappear in most cases, with the removal of the cause which produced it.

There are cases in which the scalp may be advantageously shaved, and the secretion of the hair stimulated by dry friction, tonic lotions, and a judicious regimen ; but such extreme cases are more the affair of the physician, than the general care of the hair."

Loss of hair may be occasioned, or very greatly increased, by the means usually adopted for dressing and adorning it, and very many of the pomades and preparations sold for the promotion of its growth, are in reality highly injurious. The too frequent use of very hard brushes and fine-tooth combs will often be found of more injury than benefit.

If the hair, from sickness or other causes, falls off or is loosened by the comb, the following process will be found of advantage, and is perfectly innocent: Mix one ounce of gum camphor and two ounces of pulverized borax ; pour over it two quarts of boiling water. When cold, bottle it and keep it tightly corked. Apply to the hair night and morning, rubbing it into the scalp with a piece of sponge or soft flannel. The use may be continued until the hair ceases to fall out. It is cleansing as well as strengthening to the scalp, but should be strained when used, through coarse, thin muslin.

For effectually cleansing the hair, a fine tooth-comb may be passed through it once in twenty-four hours, in order to keep it from tangling, separating the hairs carefully and repeatedly, so as to allow the air to pass freely through them for several minutes, but never scraping or scratching the scalp with the comb. A moderately hard brush may then be used to stimulate the roots of the hair, and for cleansing the scalp.

Upon retiring, it is advisable to part the hair evenly, and brush it carefully, to avoid its folding against the grain, which causes it to break. It should then be gathered loosely into a white cotton net—never a cap. To leave it entirely uncovered subjects it to tangling, unless it is twisted up, which is quite as injurious.

Some persons carry the dressing of the hair to an absurd excess—brushing it till the scalp is red, combing it vigorously this way and that, till the root is actually loosened, and altering its arrangement several times during the day. Such treatment will soon ruin the finest hair.

When the hair is very long, and worn in any confined, twisted form, it should be combed out the full length every night. Long

curls should also be carefully combed out at night, and loosely gathered into a cotton net.

The habit of immersing the head in cold water every morning and rubbing the head with a coarse towel, is beneficial when the hair is short, as in gentlemen ; but with long hair it is apt to leave a dampness, and result in neuralgic or bronchial affections. Wetting the hair very often to keep it in place, will in time produce a dryness and a faded appearance in the hair, and is not any benefit to it.

Salt water has a bad effect upon the hair, and a closely fitting cap of oil-skin should always be worn when bathing in salt water.

Coverings that are very heavy or very warm should be avoided, and such worn as will allow the air to circulate on the scalp.

Abstain altogether from cutting, wetting, twisting, or tightly binding the hair. It should always be disentangled slowly and carefully, and arranged so as to allow the free current of the fluid along the tubes, from the bulbs to the extreme end of each hair.

Where the hair is naturally dry, some greasy substance may occasionally be used, and we give a few safe pomades at the end of this chapter, which may be prepared at home. If the hair is naturally greasy, these are not only useless, but injurious. All very greasy hair requires great care to keep it clean, and the preparation of camphor and borax given above, is one of the best that can be used.

Hair dyes are an utter abomination, and should never be used. They are dangerous, dirty, and injurious, as well as a practical lie.

It may not be generally known that nothing will so soon destroy the gloss of the hair as the habitual use of a dirty, greasy brush and comb. These should be washed once a week at least, and dried in the sun. The best way to wash them is to dissolve a small piece of soda in warm water, and apply with a sponge between the bristles until clean ; then dip the bristles only into the solution and allow it to remain ten minutes. Rinse in clear, cold water, and dry in the sun.

A good and safe hair-oil is made by the following process : Mix half a pint spirits of wine, one pint of olive oil, half a pint of deodorized castor-oil, and half a pound of green southern wood. Boil for two hours ; take off the fire and strain through coarse linen. Pour into an earthen vessel, well heated, and beat up well

with three ounces of bear's grease or beef marrow strained ; strain all again through coarse linen, and bottle for use.

A simple and safe pomade : Take one ounce of beef's marrow, and soak it until all the blood is out, in cold water. Place in an earthen jar with half an ounce of unsalted butter ; put the jar in a pot of lukewarm water and stand on the fire until the water boils, stirring the marrow and butter till thoroughly mixed. Let it cool in earthen jars. A little oil of bergamot may be added for perfume. This pomade must be used while fresh, as it will only keep a few days. The same process, substituting lard for butter, and adding a quarter of an ounce of beeswax, will make a pomade that will keep for months.

For thickening the hair, the oil of Palma Christi, perfumed with lavender, will be found beneficial and perfectly harmless.

A harmless bandoline may be made by the following process : Two ounces of deodorized castor oil, one drachm spermaceti, one drachm oil of burgamot, six drops otto of roses. Put in an earthen vessel ; stand this in a pot of water, and stir over the fire until well mixed ; strain, and put in earthen jars.

A French receipt for bandoline will close this chapter, but if used, must be washed out with cold water at night, as it makes the hair sticky if left on :

Pour a quart of boiling water on half an ounce of quince seeds ; boil together for one hour ; strain through coarse muslin. When cold add fourteen drops of essential oil of almonds, and a tablespoonful of French brandy.

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## CARE OF THE COMPLEXION AND HANDS.

By the care of the complexion we do not mean a habitual use of cosmetics and washes that tend, almost invariably, to dry the skin and make it rough and unsightly, by impeding the natural flow of the insensible perspiration, and clogging the pores. A fair skin is never improved, nor is a bad complexion made handsome, by the use of any of the injurious compounds sold under the pretence of " beautifying the complexion." The best cosmetic

in the world is a bountiful supply of clear water, thrown on the face with the hands, and dried upon a moderately coarse towel.

One of the cares, however, in the preservation of a smooth, fair skin, should be in the choice of soap. Many of the highly-perfumed toilet soaps are very injurious, and it is a bad plan to change the kind of soap very frequently. The real brown Windsor soap is harmless, and pure Castile soap is very softening to the skin.

Where soap is used, it should be rinsed off in a basin of fair water, which has had no soap in it.

A few simple preparations are given, not to improve the complexion, but merely to remove the effects of sunburn, and other accidental causes of discoloration.

To remove sunburn, take two drachms of spirits of wine, one half-pint of sweet milk, and the juice of half a large, fresh lemon, simmer for half an hour over a slow fire, then allow to boil two minutes; skim carefully, and cool. When quite cold it is fit for use. Apply at bed-time, and wash off in the morning with clear warm water.

Another cream for the same use may be made by the following receipt, and will remove freckles that are temporary, and caused by some unusual exposure:

Into half a pint of new, unskimmed milk, stir two tablespoonsful of fresh cream. Mix together a wine-glass full of French white brandy, the juice of a large lemon, a teaspoonful of powdered sugar, and half a teaspoonful of pulverized alum. Stir together till well mixed, and then add the milk slowly, stirring it over a moderate fire. Simmer for an hour, boil ten minutes, skim, strain through coarse muslin, and stand to cool. When cold, apply every night until the burns or freckles are gone.

Gentlemen who have been badly burned in fishing or shooting excursions can prevent the skin from blistering or breaking by applying this mixture at night.

A harmless powder for the complexion that may be used in summer to prevent the glossy look caused by excessive perspiration, may be prepared in the following manner:

Take two ounces of pulverized starch, three drachms of powdered orris-root, four ounces of powdered marshmallow-root, and two ounces of powdered jasmine flowers (dried). Pound together in a mortar till thoroughly mixed, and sift through fine muslin.

Apply with a swansdown puff ball, and wipe off with a fine, soft handkerchief.

Some complexions, otherwise good, have a greasy appearance at times, that washing will not remove. A harmless remedy for this may be prepared as follows :

Beat the whites of two eggs to a stiff froth, add the juice of a large, fresh lemon, beating it into the egg a few drops at a time, with a wooden spoon. Put in an earthen jar, which jar stand in a pan of water. Stir well over a slow fire, till about as thick as new butter. Take off and cool. When cold, apply at night, previously washing the face in lukewarm water in which rice has been boiled. Wash off with clear lukewarm water in the morning.

A white, soft hand being one of the most beautiful additions to a woman's loveliness, we give a few receipts for curing chapped skin, and removing hardness of the skin, or blisters from the sun, or unaccustomed exposure.

For chapped hands, take a quarter of a pound of unsalted hog's lard, and work it well through clear cold water, then drain, and work again in a wine-glass full of rosewater, the yolks of two fresh eggs, and a tablespoonful of honey. When well worked together in an earthen dish, mix in gradually as much finely-powdered oatmeal as will make a paste about the consistency of new butter. For use, spread the mixture on the hands at night, cover with old kid gloves too large for the hands, and in the morning wash off with pure water.

Another cure for chapped or blistered hands : Take a wineglass full of sweet olive oil, three drachms of grated spermaceti, three drachms of pulverized-gum camphor, and three drachms of grated white beeswax. Mix together and put in an earthen vessel over a slow fire, stirring till all are thoroughly melted, with a wooden spoon or stick. When well mixed, plunge the jar suddenly into cold water, and the mixture will form a white cake. At night rub the cake on the hands well, cover with kid gloves, and wash off in the morning in lukewarm milk. A few applications will cure the worst chapped or blistered hands, and if the hands are positively sore, the mixture may be applied two or three times during the day, keeping on the gloves until the cure is effected.

Ladies who are unaccustomed to the use of hot soapsuds are often troubled after washing muslins or laces by the stiff, sore

feeling of the hands. This can be removed, and soreness prevented by washing the hands thoroughly in weak vinegar and water as soon as the suds are wiped off.

A coarse, red hand may be made white and soft by wearing every night old kid gloves, rubbing the hands over with sweet cream before putting them on.

As we have before mentioned, one of the most dangerous applications to the complexion is a poor soap, and we give directions for the preparation of two that are safe and beneficial to the skin :

Procure from the manufactory two pounds of fine white soap, warranted pure; grate this into an earthen jar, and set the jar in a saucepan of water; stir over a bright fire till thoroughly melted. Add three ounces of pure palm-oil, three ounces of honey (clarified), and twenty drops of oil of cinnamon. Let the mixture boil for twenty minutes, and stand in the air to cool. When cool enough to handle, form into cakes, and spread on white paper to harden.

Scrape two cakes of brown Windsor soap into a wine-glass full of cologne water, add a wineglass full of lemon juice, and beat all well together till it is a stiff lather. Mould into cakes and dry in the sun till perfectly hard. If this soap is used on the nails, and clear lemon juice afterwards rubbed on the nails, it will make them exquisitely white.

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## DENTIFRICE AND LIP-SALVES.

THE very best dentifrice is undoubtedly pure white Castile soap and lukewarm water, mixed in a lather, brushed over the teeth, and afterwards brushed and rinsed away with clear lukewarm water.

A few simple preparations are given, however, for those who may object to the taste of the soap or the mouthful of warm lather.

Mix in a mortar until thoroughly incorporated, the following ingredients: two ounces powdered charcoal, one ounce powdered Peruvian bark, half an ounce each of powdered orris root and prepared chalk, and twenty drops of oil of lavender. Keep in a porcelain box, and use once a day.

An excellent tooth-wash is made in the following manner : Dissolve in three pints of boiling water, two ounces of powdered borax; when lukewarm, add a teaspoonful of tincture of myrrh and a tablespoonful of distilled spirits of camphor. Bottle when cold. A tablespoonful stirred into a cup of tepid water, and applied first with the brush and then to rinse the mouth, will preserve the teeth white and sound.

When tartar has collected upon the teeth, it may be removed by rubbing a leaf of fresh green sage on the teeth, and chewing the leaves in the mouth. Another method is to brush the teeth first with soap, and then with coarse salt applied on the brush as a dentifrice.

Water used for the teeth should always be lukewarm, as hot and cold water are alike injurious. The brush should be moderately hard, with the bristles very thick but not too stiff. Care in rinsing is important. The mouth should be thoroughly rinsed and the teeth brushed with clear warm water both before and after the use of any dentifrice. The greatest preservative of the teeth is the habit of brushing after eating, if it is only a cracker.

A good salve for chapped or broken lips, may be made as follows : Take four ounces of fresh, unsalted butter, cut it into small pieces, and place it in an earthen vessel ; cover the butter with rose-water ; cover the vessel closely, and stand aside for five days in a cool place. At the end of that time drain off any remaining liquid, and put the butter in the earthen jar in a saucepan of warm water. Add one ounce of grated spermaceti, one ounce of grated beeswax, quarter of an ounce of powdered alkanet root, two drachms of pulverized gum benzoin, one ounce of pulverized borax, half an ounce of powdered white sugar, and a tablespoonful of clear lemon-juice. Beat all well together, and place over a slow fire, stirring constantly till it reaches the boiling point. Remove from the fire before it boils, and when cool put in china jars for use.

Another excellent lip-salve is made by mixing cold two and a half ounces of grated beeswax, one ounce of spermaceti, and four ounces of oil of almonds. Simmer together over a slow fire until thoroughly mixed, and put in earthen jars to cool.

The celebrated rose-lip salve is made from the following receipt : Take quarter of a pound of strained and clarified mutton suet, half

a pound of sweet almond oil, two ounces of white wax, two ounces of spermaceti, twenty drops ottar of roses, and twenty drops of essence of alkanet root. Melt the suet, wax and spermaceti together over a slow fire, and while warm stir in the other ingredients. Place in small earthen jars to cool.

A very simple salve may be made to use immediately if the lips are chapped by some unusual and unexpected exposure to cold. If applied as soon as the soreness is felt, it will be found to soothe the irritation and prevent the skin from breaking:

Put a small quantity of olive oil in a saucer; place it over a vessel of boiling water, keeping the water boiling; drop into it slowly melted beeswax until it covers the oil; stir slowly with a wooden stick until thoroughly incorporated, and set aside to cool. When cold, rub on the lips with the finger.

Many ladies are so troubled with sensitive lips that a salve is a positive necessity upon the toilet-table, and they will consult not only economy but safety, in making the preparations themselves instead of trusting to the druggist. Good cold cream, the receipt for which is given in another chapter, is an excellent lip-salve, and the pure glycerine is also healing and pleasant.

## COLD CREAM, MILK OF ROSES, AND PERFUMES.

### FINE COLD CREAM.

- 3 drachms of white wax,
- 2½ oz. sweet oil of almonds,
- 3 drachms spermaceti,
- 2 oz. rosewater,
- 1 drachm oil of bergamot,
- 15 drops oil of lavender,
- 18 drops ottar or roses.

Place the wax, spermaceti, and oil of almonds, in an earthenware jar, and stand the jar in boiling water until they are all thoroughly melted and mixed. Then pour off into a heated mortar, and gradually stir in the rose water; when well mixed and cool, add the other ingredients. Beat all well together, and place in porcelain jars to grow cold.

Another method, mixed in the same way, is to use:

- 4 drachms white wax,
- 10 " spermaceti,
- $\frac{1}{2}$  pound lard, strained (without salt),
- 15 grains subcarbonate potash,
- 4 oz. rose water,
- 2 oz. spirits of wine,
- 10 drops ottar of roses, or orange-flower water.

Granulated cold cream is made as follows:

Mix together one ounce each of white wax and spermaceti. Heat in an earthen vessel three ounces of almond oil, and when hot, stir in the wax and spermaceti, and work together; when cooling, pour a pint of warm water into a warm earthen dish, and into this pour the mixture previously prepared. Stir all well together; add twenty drops of ottar of roses, and mould with the hand, squeezing out the water. Have a clean vessel of iced-water into which suddenly plunge the ball. Strain the water out through a coarse muslin bag.

#### ALMOND CREAM.

Blanch one ounce of bitter almonds, and grind them to a fine powder, add one ounce of barley flour, and work to a paste with a small quantity of clarified honey.

#### MILK OF ROSES.

- 2 oz. blanched almonds,
- 1 pt. rose water,
- 2 oz. grated white soap,
- 2 drachms white wax, grated,
- 2 drachms oil of almonds,
- 3 oz. rectified spirits of wine,
- 1 drachm oil of bergamot,
- 15 drops ottar of roses.

Beat the almonds and rose water well together. Put the soap, white wax, and oil of almonds together in an earthen jar, and stir together over a slow fire; when well mixed, stir in the rose water and almonds, and then add the other ingredients. Simmer gently for a few minutes, strain through thin, coarse muslin, and cool. Keep in tightly-corked bottles.

#### FRENCH MILK OF ROSES.

- 1 quart of rose water,

$\frac{1}{2}$  pint rosemary water,  
 2 oz. tincture of storax,  
 2 oz. tincture benzoin,  
 $\frac{1}{2}$  oz. spirit of rose.

Mix by shaking in a bottle, plunging it occasionally into warm, but not hot water.

#### GERMAN MILK OF ROSES.

4 oz. blanched almonds, grated,  
 2 oz. grated white curd soap,  
 1 quart rose water.

Rub the soap and almonds together with the hand, gradually adding the rose water, till all are thoroughly mixed. Warm all for a few minutes by standing in a vessel in a pan of boiling water. Strain through fine muslin, and bottle for use.

#### COLOGNE WATER.

2 quarts rectified spirits of wine,  
 1 oz. oil of bergamot,  
 $\frac{1}{2}$  oz. oil of lemon,  
 $\frac{1}{2}$  oil of rosemary,  
 1 drachm oil of Neroli,  
 1 drachm oil of lavender,  
 1 drachm oil of oranges.

Mix all these ingredients well together, and filter them carefully, and an excellent cologne water will be made.

#### LAVENDER WATER.

2 drachms oil of lavender,  
 30 grains of bergamot,  
 1 " essence of musk,  
 1 pint rectified spirits of wine,  
 1 gill clear spring water.

Mix and let it stand for ten days before filtering.

#### TINCTURE OF ROSES.

Take the petals of the common garden rose (*Centifolia*) and place them, with as little pressure as possible, in a wine bottle. Fill with rectified spirits of wine, and cork tightly. This will keep for years, and is but little inferior to the choicest ottar of roses. Any perfume to which ottar of roses is added may be prepared with this tincture, doubling the quantity.

## GENERAL REMARKS.

"A LADY is never so well dressed as when you are unable to remember any part of her attire," says one of the most distinguished English authors, and we beg leave to heartily endorse his opinion.

To attain this perfection of dress the most perfect harmony is requisite, not only in the dress itself, but in its adaptiveness to the wearer, to the occasion upon which it is worn, and to its surroundings. It must be exquisitely neat in every detail, must fit the figure accurately, and have about it no glaring contrasts, no vulgar finery, no conspicuous trimming, no gaudy ornament. One incongruous detail, and the dress is ruined !

"Mrs. B. would have been exquisitely dressed if her gloves had not been so very yellow." "Mrs. S. wore a belt-ribbon two shades too light for her dress." "Miss G. actually had on three shades of blue."

How often do these and similar remarks testify to the "critic's eyes" after any occasion upon which each of those present was especially desirous to appear well dressed.

In America it is, unfortunately, the custom to follow the dictates of fashion too blindly. If a color, a style, a material is fashionable, every fair votary of the fickle goddess seems to imagine it will suit *her* to perfection. Are stripes in vogue ? ladies of long, slim figures promenade the streets, looking like exaggerated barber-poles. Do the cross-bars reign ? mark the short, dumpy sisters, looking more like lager-beer barrels than ever in the fashionable figure. Are large patterns in vogue ? see the tiny women struggling to spread out their preposterous proportions over a form that is utterly ruined by them. So with colors: *cuir* is the rage—no matter if it makes your complexion appear green, yellow, or crimson, put it on. *Toutelle* succeeds: if you look like a galvanized corpse in it, put it on. *Marie-Louise blue* is in fashion, becoming to about one person in a hundred. Never mind, you must wear it—it is the fashion !

Now, is it not absurd ? If the fair sex is to be thus enslaved,

why not at once adopt a national uniform, and put it on ? It would save time and trouble ; and if taste, tact, and harmony are to be of no use to their possessor, why attempt to exercise them ?

We are fully aware that fashion is far too much of a despot to be set at defiance entirely. She exacts from her worshippers a slavish submission, and unquestioning compliance with her most unreasonable and extravagant demands. It is useless to deny her right, to try to oppose her decrees. No one of the devotees bowing before her glittering shrine, may, with impunity, take an independent stand and run counter to her commands. We are creatures of the day, and if we do not follow the stream, mark how we are at once "remarkable," "eccentric," "so very odd, you know."

And when all is said, it is no new thing, and our utmost extravagancies of to-day do not exceed the freaks of the goddess in the days of our great-grandmothers. It is very curious to take two extracts from "*The Connoisseur*," of 1754, and Goldsmith, a few years later, and compare them with the changes of more than a century later. The *Connoisseur* declares that, "it would be endless to trace the strange revolutions that have happened in every part of the female dress within these few years. The hoop has been known to expand and contract itself from the size of a butter-churn to the circumference of three hogsheads. At one time it was sloped from the waist in a pyramidal form ; at another, it was bent upwards like an inverted bow, by which the two angles, when squeezed up on each side, came in contact with the ears. At present it is nearly of an oval form, and scarce measures from end to end above twice the length of the wearer."

Now mark the round fashion made a hundred years ago. Goldsmith, a few years later, writes :

"Ladies have laid aside their hoops, and become as slim as mermaids. What chiefly distinguishes the sex at present is the train, which requires three superfluous yards of silk, and after it has swept the public walks but a very few evenings is fit to be worn no longer."

Yet, while we acknowledge the supremacy of Fashion, and agree in a measure with Burton, who says, "there is a decency and decorum in this, as well as in other things fit to be used, becoming several persons and befitting their estates; he is only fantastical that is not in fashion, and like an old image in arras hanging, when

a manner of attire is generally received," yet we protest against giving up personality in the matter of dress entirely. Fashion is as fickle as she is imperious, and even her most fervid votaries would find it almost impossible to follow her in all her vagaries. There is, therefore, a judicious medium to be observed. A lady may avoid any singularity, and yet preserve strictly her own personality. To attain this, her dress should, while in the mode, still seem peculiarly her own, and what she has to consider is how far she may go, with propriety, in following or discarding the fashion of the day. In nothing, certainly, must she lose sight of her own individuality.

True taste, that rarest of all gifts, will indicate how far fashion may be united with grace and elegance, and all be made subservient to personal beauty or character.

Style may be acquired, and yet omissions or alterations made where the prevailing style would exaggerate a defect in figure, or add to awkwardness in movement. If the prevailing fashion tend to exaggerate slimness, it may be followed without appearing like a May-pole ; if it increases the bulk, pray let the fat sisters subdue its effect as far as possible without eccentricity. If small capes are worn, the round-shouldered need not cut them as short as possible ; if narrow skirts, the long and lank need not bind them tight round the ankle. Let the dressmaker follow the prevailing style only so far as it will suit each customer's own peculiar figure.

So in trimmings, where fashion is apt to become altogether riotous. If lace is in vogue, it is not necessary to bury the dress in it. If puffs are worn, do not allow the dress to become all puffs. If the sleeves are large, no lady need appear as if she had become the possessor of a pair of wings while yet on earth, by adding a profusion of fashionable trimming to their already exaggerated proportions.

Especially may a proper independence be shown in the matter of color. On this point a lady should take a decided stand. Nothing is more absurd than to see ladies of every complexion, age, and variety, dressing as though in a livery, as is the case whenever one color in fashion makes them fairly monomaniacs on the subject. We all remember the *cuir* and *mauve* fever, and there have been others just as absurd.

To quote Goldsmith again, who writes :

"The Mall, the gardens, and the play-houses, are filled with ladies in uniform, and their whole appearance shows as little variety or taste as if their clothes were bespoke by the colonel of a marching regiment, or fancied by the same artist who dresses the three battalions of guards."

And while it is quite within the bounds of possibility for a lady to preserve a just medium in conforming to the fashion, and yet dress well and gracefully, and often far better than those whose sole aim and desire is to be fashionably dressed, so may she also avoid another rock on the stream of fashion—extravagance.

One of the most conspicuous faults of the day is the lavish expenditure upon dress. Most of the prevailing modes (1869) require the most costly, and yet perishable, material. Satin, of light tint, is worn in the street, and other vulgarities of the same nature are yet *à la mode*.

A lady should dress as becomes her position and fortune, and may be sure she earns neither admiration nor respect by exceeding either. Her beauty is not enhanced by it, for true beauty is never more attractive than when simply garbed, and if for the moment the splendor of her attire attracts, it is but a passing admiration, little to be desired.

Simple, graceful, harmonious, and becoming attire, are far more elegant than what is merely costly and showy. Neatness consistency, and good taste will aid a lady in the effort to appear well dressed quite as much as a score or two of unpaid bills, a discontented husband or father, and a grumbling milliner and dressmaker.

It would seem at first glance quite superfluous to remind a lady that to be charming her attire must be neat, but it is a rule so often violated that many otherwise beautiful toilets are marred by its disregard. Neatness is not merely cleanliness, *that* we know no lady would neglect; it is that dainty and exquisite finish that renders ladylike the most inexpensive fabric, the simplest style. The arrangement of the hair, to be neat, does not require it to be plastered to the head, but it does require that every curl, puff, or braid, should be perfect in itself, and even the most careless appearance of arrangement will then never appear slovenly or blowzy. So with the collar, cuffs, belt, sash, gloves, all the little details; if

they are stiff in arrangement, the effect is bad, but let them each and every one be irreproachable in themselves. The most exquisite lace and brooch will not atone for a collar that is wrinkled and ill-fitting, even if it is strictly clean.

To ensure a perfect neatness, it is necessary to pay attention to the arrangement of clothing when it is not worn, to allow no creases, no dust, no unsightly folds or wrinkles to appear anywhere. Dresses will lose more beauty by hanging one night over the back of a chair, than they would in a day of ordinary wear, and should be carefully turned inside out and hung in the wardrobe by a loop fastened to the belt, as soon as taken off. A deep drawer should be provided for laces and muslins of every kind, and nothing heavy allowed to come in contact with them. Gloves will be handsome twice as long if pulled out into the original form as soon as removed, and placed in a covered box. Jewelry of every kind must be carefully preserved from dust as well as other injury.

True economy is not mere cheapness, but it is a valuable addition to a lady's wardrobe. There is more real extravagance in the purchase of a cheap article that you do not want, than in buying one more expensive, that is really needed. Good fabrics are ever the cheapest in the end, as the flimsy, miserable material requires the same trouble to make, and lasts but half the time, never looking so well. Especially in garments of which the fashion will not change should a lady be careful to have substantial material that will wear well, neither requiring constant mending nor frequent replacing. Above all, cheap finery is to be condemned. Better, by far, to have none at all, than to appear in imitation laces, thin ribbons, or flimsy silks. It is a mistake to suppose that one costly article will redeem an ill-arranged, tawdry, or cheap dress. It only renders it more conspicuous, and is in detestable taste. The same amount that one piece of finery would cost, had better, by far, be divided, and the whole made more perfect. A velvet cloak over a cheap delaine, will never look as well as a plain cloth wrap over even the same dress, which may appear perfectly well if all else harmonizes, but entirely out of place contrasted with a costly wrap.

It may seem at a first glance useless to recommend fitness as the close companion of economy, yet it will be found so. A gar-

ment that will not fit the figure well, yet easily, will wear out in half the time that it would if perfectly adapted to the form of the wearer. The rule is much neglected, especially in underclothing, but our chapter upon that should be carefully consulted by the reader. Even in boots or shoes it is a mistaken economy to wear them too large, for no shoes wear so well as those that fit the feet perfectly.

In all cases where a lady is called upon to superintend household duties, or even to perform the lighter parts of housekeeping cares, her dress should be simple and suited to her occupation, the hair and feet neatly and perfectly dressed, always mark good taste ; and a plain print dress, and large linen apron, may be as perfect in their place, if clean and whole, as the most elaborate ball-dress. Nothing can mark the sloven more distinctly than to see a lady nursing her babe, or making pastry, in an old soiled silk dress, with broken gaiter boots, and a blowzy head.

It is not advisable, while Fashion is so capricious, to buy many dresses at once ; one for each occasion is an ample supply, and more would be found out of date long before worn out.

It has often been observed that much of a lady's character may be traced in her dress ; it is certain that her taste, economy and neatness may be criticized if she violates the rules for them. An unlaced boot, a torn glove, or a cap put on to cover stray tresses, will tell their own story plainly.

To dress well must be a *habit*, the result of an educated mind, early custom, and good taste ; and then time nor thought will be wasted upon the subject. To be perfectly attired to-day, slovenly to-morrow, extravagantly one day, meanly the next, is never to be well dressed. To devote the entire time to the consideration of clothing the body, to allow the love of finery to lead to debt and extravagance, to give to dress the time that should be devoted to serious reflection or pursuits, is to abuse the intellect God gave, and betray a weak, vulgar mind.

A few words as to the care of a wardrobe will conclude this chapter.

It is disgraceful to see clothing bearing conspicuous marks of soil and neglect, a shawl rumpled as if never folded, a bonnet bent out of shape, a collar wrong side out or with gaping holes in it

A dress should always be hung, never folded. As soon as taken off it should be dusted or brushed, and if it needs a hook, button, or any repair, put in order at once, then hung up by a loop from the waist.

A bonnet or hat should always be dusted with a bonnet-brush, and covered with an old silk handkerchief when placed in the band-box. A stand should be always in the box to prevent the bonnet resting on any part of the trimming.

A cloak should be folded lengthwise, and hung up wrong side out; a sacque folded lengthwise and kept in a deep drawer, covered by a silk handkerchief.

Ribbons should be kept on wooden rollers; if white, paper boxes lined with blue will keep their color.

Shawls should be carefully folded in the creases in which they were bought, and will always look new. White ones should be kept in a blue-lined box, or wrapped in blue paper. Lace shawls should be folded in a square of old cambric.

All woolen dresses put aside for the summer should be carefully folded, and packed with camphor. The greatest care should be taken to put them away perfectly clean.

Muslin dresses should be washed carefully, dried without starch or ironing, and tightly rolled up in a towel, when put aside for the winter.

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## SANITARY HINTS.

In concluding our little volume upon the art of dressing well, we beg our reader's patience for a few moments while we make one suggestion more important than the style, fashion taste, or cost of a dress, and that is its adaptation to health.

Many a coffin has been filled, many an invalid's chamber occupied, by a disregard of this consideration in the preparation of a dress for some special occasion, or by habitual carelessness on the subject. The injury to the lungs and spine from tight lacing will never be balanced by the most exquisite ball-dress, and the winter cold will penetrate thin covering for the head, even if the most elaborate *coiffure* meets its chill. Too often the fear of injuring the delicate laces of a ball-dress, or crushing the fragile flowers

of the head-dress, will induce the fair pleasure seeker to venture forth on a cold night in wrap and hood far too light for the season, laying the foundation for future suffering, perhaps planting the seeds for consumption.

With some, the utter disregard for the simplest preservatives of health seems to amount to a positive mania. Take, for instance, the fashionable young lady, but recently emancipated from the school-room. All day during the winter the warmest clothing is sought. The morning robe of soft cashmere or merino, silk-lined and wadded; the dress for promenade of heavy silk and velvet, with the addition of warm furs; the dinner-dress of thick poplin or silk, all tending to increase the natural warmth of the body. Evening comes; the thermometer has fallen some few degrees, light flakes of snow are filling the air; papa comes in to tea shivering in his great coat; the boys prophesy skating. Never mind the cold! Take off the warm poplin, the heavy under-skirts, the thick stockings, the substantial boots or gaiters. Now over the lightest of cambric skirts, two or three in number, put the dress of delicate crape over silk of daintiest texture; on the tiny foot slip the finest silk stocking, the thinnest slipper of satin; bare the snowy arms, the rounded shoulders and ivory throat; stay, you may put a necklace and some bracelets on; arrange the hair with fragile flowers, and send the victim forth to seek consumption. Wrap her in a warm shawl? Put a thick hood on? My dear friend, would you crush those puffs of frosty lace, ruin that exquisite wreath? No, take care of the dress by all means, and put nothing over the white shoulders but the lightest opera cloak, and an equally inefficient covering upon the head.

Is this exaggeration?

We are fully aware that no well-dressed lady wishes to appear in a ball-room with crushed laces and crumpled hair, but a wrap for evening may be made light as well as warm, and a hood of wadded silk may be made large enough to accommodate the most elaborate head-dress, and yet be very warm. Above all, draw on thick woolen leggins over the silk stockings, and over these put heavy walking boots, carrying the slippers in the hand. It will take a servant but a few moments to remove the boots, and the leggins, with feet like a woolen stocking, will keep the silk stockings under them clean and dry.

It is useless to speak against the bare shoulders and arms, since fashion so imperatively demands them, but cover them with warm sleeves and cape while exposed to out-door air.

It is certainly a matter of congratulation, however, that the recent daring defiance of this absurd fashion in Paris seems likely to result in a more modest and healthy style of evening-dress. Many have followed the example of the fair dame who dared to appear before the Empress in a dress that covered her neck and shoulders, and Americans may, in time, also pay some regard to the change.

In a climate so variable as that of our most fashionable cities and watering places, it is a matter of astonishment that there are not even more victims to the absurd custom of leaving exposed so delicate a portion of the body as the throat and upper part of the lungs. So trifling a cold taken there may be followed by serious or fatal effects, that it is a matter to be desired by all that high-necked dresses for evening parties may become fashionable. Until they are so, probably the number of consumptive patients will not perceptibly diminish.

It is a matter of taste whether the more healthful style will not also be the most becoming as well as modest. Looking upon an evening assemblage, it must strike an observer how small a proportion of the shoulders and arms so freely open to criticism are handsome enough to stand the test. Thin, sallow arms may be made to look well in coverings of puffed lace, and shoulders to which Nature has denied well-rounded proportions, will certainly look better under tulle, blonde, or crape, than without such softening aids.

Tight lacing, that most disfiguring as well as harmful process, will in time revenge itself upon the silly girl who practises it, not only by disordered lungs and a distorted spine, but by the increased size of the feet and hands, and by a permanent *red nose*, which no cosmetics will remove or remedy. The blood, compressed in its natural course of circulation, will, when driven away from its proper channels, certainly settle in the extremities, and the wasp-like waist, in itself unnatural, and therefore a deformity, is a poor compensation for a dram-drinker's nose on a lady's face, or hands the color of raw beef. What barbarity of costume amongst the Indians can exceed what was shown to the writer of this work not

a month ago in a large city? A corset of *tin*, covered with kid, with strings of leather, *warranted to keep the figure exactly as laced*. Some of these measured but fourteen inches round the waist, and the writer was assured that, by perseverance, a full-grown woman could gradually reduce her waist to that absurd circumference.

Medical books treat most eloquently of the harmful effects of the process, and it would be well if the subject could be introduced into the education of young women who may in ignorance peril their health to obtain what, when gained, is a deformity.

The ribs are gradually driven from their natural position and encroach upon the lungs, while these, compressed and cramped, become weakened, and in time diseased, by their unnatural position. Compare it to any visible process, and the result will be plainly seen. Take a plant and crowd it into a place too small for its growth, and see how soon it will shrivel away and die. What good mechanic would construct a piece of machinery, and then, after placing it where it could work freely and smoothly, would gradually draw around it a wall that would cramp its action, limit its space for play, and expect the hampered engine to perform its work properly.

Corsets made to fit without compressing the form, are certainly beneficial. They aid in the support of the spine, and will not in any way injure the health. No dress can fit as smoothly without as with the help of nicely-fitting corsets, but because they are worn, it is not necessary that they should be a few inches too small for the figure, and then drawn in until breathing becomes a painful process, and the waist looks inadequate to sustain the weight of the bust and shoulders.

Another penalty incurred by tight lacing is the constrained movements entailed upon the fair victim. Grace of motion can never be attained when the corsets force the figure into a compass Nature never intended for it. Dancing, when tightly laced, is an awkward process, for who can move gracefully and easily when squeezed into unyielding corsets. The blood, unable to circulate freely, and excited by motion, mounts to the face, and the wasp-like waist is paid for by a flushed, red face, a constrained, ungainly motion, and a sense of suffocation that soon forces the dancer to abandon the waltz or quadrille, and regain breath by quiet. Compare the flushed, tightly-laced form with one gracefully mov-

ing in the dance, with free play for the lungs, and see if the panting, awkward dancer has the advantage, even if her waist has attained the compass of fourteen inches by the use of tin corsets. We who cry out at the barbarity of the Chinese who cripple the feet of their ladies, would do well to look at home a little, and see if we are not equally barbarous in our way of cramping "God's image."

Small feet are another of the objects to attain which health is often sacrificed. We do not mean that sickness will follow the habit of compressing the feet into a boot several sizes too small for it, but the feet themselves will become diseased, covered with corns or bunions, and sometimes actually deformed, while all grace of carriage must be sacrificed. Unless we follow the fashion of the Chinese entirely, and ladies consider their feet utterly useless appendages, let us leave to them also the habit of pressing toes, insteps, and heels, into stiff coverings too small for them.

There is a custom too entirely followed, that cannot be too severely condemned by health seekers, and those of delicate constitution. It is that of entirely discarding woolen under-garments in warm weather, taking off thick flannels in the early summer, and not wearing them again until fall, whatever may be the changes of temperature. If the weather is too sultry for thick flannel to be worn in comfort, a thinner fabric should be substituted, and on chilly, damp days, the thicker woolen should be worn, if only for temporary protection. An old colored woman, remonstrating with her fair employer, who was fast sinking into her grave with consumption, said :

"Lor, honey, how long you 'spects ole Aunt Hannah lib she take off her flannings? Get all hot in de kitchen ober de stove, an' den go out all drippy drippy wid de perspirashun, and no flannings to keep de chill off! Hey! dis nigger know a heap better'n dat."

"But, Aunt Hannah, it is too warm for flannel."

"Dat's jes' de time yer wants 'em, honey. Get all hot and den all cold, hey, dat ar nuff to kill a nelephant. You neber hear ole Aunt Hannah coughy coughy, same as you does. Dat's cause she wear good thick flannings."

"I don't see how you bear the warmth of them in the summer," persisted the lady.

"Sho, now, nuff sooner be het a little than get de consumption, honey. You try 'em an' see if you don't stop dat coughy coughy ! Aunt Hannah nebber make ole bones in dis world, she take off her flannings in summer time ! "\*

Without following the old darkey's advice literally, it would be well for delicately-constituted people to take a hint from her. Too often when exercise has heated the blood, the shawl or wrap is thrown hastily aside, and a chill, unheeded in its refreshing coolness after suffering from heat.

The richest possession given us by our Heavenly Father is perfect health—a sound mind in a sound body. This is a direct gift from God, but to us he grants also the power of wasting or preserving it. It is the positive duty of every one to guard this possession faithfully ; if once lost, time and money may be spent unavailingly in the effort to regain it. The young are especially bound to preserve it, that they may be enabled to fulfill their manifest duties, and to ensure a vigorous and prosperous old age ; nor should those of mature health neglect the precious charge, or their children may have cause to mourn for them.

We acknowledge that there are other sanitary rules equally imperative, entirely independent of dress. Pure air is of paramount importance, good food, exercise, and other precautions have their bearing upon the health of all, and if these are neglected, no care in mere dress will avail to remedy the disastrous effects. Yet, while paying due attention to all these points, dress, too, will have its place in their good or ill effects.

Pure air sought in a dress too thin or too thick for the temperature of the day, with a tiny bonnet offering a dozen dainty lurking places for neuralgia, a pair of thin-soled boots courting rheumatism, a thin sacque displaying the fine figure, and giving no warmth against a cutting wind, or other incongruities of attire, will do more harm than good.

"I am sure I go out every day," said a fair invalid to the writer ; "my physician says I must take exercise every pleasant day, but I don't think it does me any good."

"Do you wrap up well, in these damp spring days ?" we inquired.

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\* A fact, where mere instinct seemed the guide.

"Why, yes, I suppose so. Of course one don't want to look like one's grandmother, in a great shawl, but I wear my poplin suit if it is at all cool."

And meeting her a few days later, pinched with a chill March wind, in her poplin suit, we were not surprised that her daily walk was more injurious than beneficial.

So with good food. Plain, wholesome food will be found as difficult to digest as any other if the digestive organs are all cramped in tight corsets, or sudden chills are taken after eating, by exposure to draughts, or untimely exercise.

It is a difficult matter to guard entirely against harmful exposure as the dress is worn at the present day. While the heavy chignon is over-heating the back of the head, the tiny bonnet is insufficient protection for the top, and the ears are left to chill and wind.

The short dress, convenient, cleanly, and delightful, cannot be too highly commended if the feet are carefully protected, and the outside garment is suited to the season. Colds were certainly often produced by the long skirts of a few years back, becoming wet, and so chilling the ankles, and comfort certainly presides over the reign of short dresses.

The happy medium between fashion and eccentricity in costume is not easily found, but if the laws of health are in the balance, let them weigh heavily. No beauty of the day, no effect produced by exquisite taste, no harmonious blending of colors, will compensate for even a few days of illness, much less for those scarcely perceptible signs of permanent disease, that are too apt to be disregarded in the beauty of a new, fashionable, and becoming garment. It is not necessary to be ungainly in dress to consult the laws of health. Garments may be handsome, well-fitting, and graceful, and yet be of proper thickness and material. Boots may show the pretty foot to advantage, and yet be thick-soled and comfortable. Bonnets—well, we give that up! How to wear a fashionable bonnet on a cold day, and escape ear-ache, tooth-ache, neuralgia, a red nose, and smarting eyes, is a problem, we confess, we are unable to solve. Veils are the only hope of those sensitive to such exposure, and may be gracefully draped to afford some protection.

When the choice must lie between health and fashion, let fash-

ion be ignored. Fashions may change, but sickness must run its course. A bonnet may be stared at a little, a cloak may excite a smile, but the sick-bed brings worse miseries than the smile of a silly votary of fashion, or the derision of the frivolous.

Think, when you buy a new garment, not only of its beauty, but of its fitness for the health, and when your dressmaker pleads for a stiff, tight dress for fashion's sake, think also of the train of evils that may follow the compression of lungs and heart. Study the laws of health as well as the fashion books, and consult your reason and constitution as well as your taste. Your complexion will be more beautiful in any dress if tinted by the hues of perfect health, than it can be in the most becoming of dresses after it is pallid or sallow with disease. Your figure will be more graceful if it is allowed to develop as Nature intended, no matter what garments you wear, than if you torture it out of shape to be fashionably slim in proportion. You will be far more pleasing in a high dress, conversing easily and cheerfully, than in the most exquisite of gossamer robes, with your graceful conversation interrupted every moment by the hacking cough brought on by your imprudence.

No one should ever walk in a dress, in gloves, or boots, that are tight enough to interfere with the perfect circulation of the blood. Pressure impedes this circulation, and produces coldness in the extremities, and not only prevents the exercise from being beneficial, but renders it positively injurious.

To be too warmly dressed while taking exercise is as injurious as to be insufficiently clad, as a chill is apt to follow an excess of heat. A sound judgment on these points is the best guide, remembering always that health once lost is a treasure difficult to regain, even if it be not utterly gone.

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## GENTLEMEN'S DRESS.

It is a proverb in France that "It is not the cowl which makes the monk," so "it is not the dress which makes the gentleman;" yet, as the monk is known by his cowl, so may the innate refinement that distinguishes the gentleman from the clown be known

by his costume. It is not always the broad distinction between the sloven and the coxcomb that the dress decides, but those finer shades of difference that prove a habitual care in dress that will safely avoid the one without becoming the other.

As men dress in the present day, there is but little that can be said of color in relation to their ordinary habiliments. Had it been our fortune to write in the days of past glories, when the well-dressed gentleman kept in his wardrobe his several suits of brown velvet and silver, of blue satin and gold, of green velvet slashed with white satin and embroidered in scarlet; coats of cherry-colored calimanco, and peach-blossom hose; endless varieties of embroidered waistcoats; silk stockings of every hue, and breeches of numerous shades, it might have taxed our ingenuity to draw the line where vulgarity begins and artistic taste ends.

We must take things as they are.

It is generally said, and it must be owned, with a great deal of apparent truth, that gentlemen of the present day dress worse than ladies, and yet make a greater parade of their finery. One is a necessary consequence of the other. We are all vainer of the arts in which we are only smatterers, than of those in which we are proficient. Who ever shows his hideous caricatures of the human countenance, and libellous "sketches from Nature," with half the smirking complacency of the self-taught amateur? Ladies do, as a rule, give some steady thought to matters of dress, its harmony, fitness, fashion, and with a view to the adoption of what is most suitable to their own personal appearance, peculiarities of figure, complexion, and age.

Gentlemen, however, as a rule, when they do give any attention to the subject, give it in such a languid, jerky, disconnected, superficial sort of way, that, with all their tedious care, they only succeed in dressing so as to render themselves conspicuous.

Now we are certainly not of the opinion that dress is a matter to which it is advisable for young men to give a great amount of serious consideration. There may indeed be some who have nothing better to do; who dawdle away the valuable hours in the club-room, the drawing-room, or the billiard-room, and whose evenings can be put, apparently, to no better use than lounging at the opera, or in the concert-room. These may find their tailor their most absorbing and interesting companion, and dwell with em-

phasis upon the last cut for a vest, or the merits of rival neck-ties.

But such devotion to dress is unmanly. There are few things, not actually immoral, less to be desired than the name or character of a fop. Most young men, however, who have a reasonable conceit of themselves, pass through what has been called the "dandy stage," in youth, just as in childhood they are subject to measles, whooping-cough, and scarlet fever. Some excess in-dress is then, at least, pardonable; and as consideration will be given to the question of how to dress, it is perhaps well that such consideration should be intelligent. This will soon yield a man as much knowledge on the subject as he will need. He will not have to watch what form or color of dress some acknowledged leader of fashion has lately adopted, or be entirely at the mercy of his associates or his tailor, as to the fashion of his coat, but will dress fitly and becomingly from habit, or, as Bacon said of a kindred matter, "by a kind of felicity (as a musician that maketh an excellent air in music), and not by rule."

There is but little danger that a man who has much in his head and heart worth cultivating will persist long in devoting much time, thought, or attention, to dress. But the advantage of acquiring once for all the art of dressing *well*, is, that once gained, a man will continue to dress in a fit and becoming style by a sort of intuition; whilst, if it is never acquired, he will attire himself awkwardly or conspicuously, with a great deal of trouble; or, if he take no care, will fall into the disgusting extreme of a sloven by habit.

This habit of being well dressed will cover the necessities of daily toilet cares, the first of which is appropriateness. In this connection a gentleman's age is a most important consideration; a man of sixty is as unutterably absurd in the height of a prevailing fashion, as a lad of nineteen would be in the breeches and long stockings of the past century. As a general rule, a man who has passed middle age, while he tolerates frequent changes of fashion in his sons, should avoid them in his own attire. The young man, on the other hand, should exercise some judgment in following the caprices of fashion, and, while avoiding eccentricity of costume, consult taste and position in his selection of clothing. Any new fashion which imparts additional grace, ease, comfort, and convenience, are certainly to be desired. Greater freedom in

any garment will be gladly hailed, while foppish extravagancies are utterly discarded and ignored.

Some regard must be paid to profession and position in society. Many a man is judged, however unjustly, merely by his appearance, and although much outcry has been made at this test, it certainly proves two points—tact and discretion. Position in society demands some regard to appearance, and this a man of the world will give easily and gracefully, never following every absurd freak of fashion in every minute detail of dress, yet avoiding such solecisms as will mark carelessness, meanness, or disregard of the prevailing modes appropriate to the time, place and season.

The great principle of dressing well, according to the style of dress now prevailing amongst gentlemen, is simplicity. Alike in the shape and make of the several garments, the materials, the colors, the *tout ensemble*, simplicity is the rule. This strict simplicity is really the sole distinction in dress to which a man of taste should aspire, but simplicity of style requires most accurate nicety in detail; one must be simply well dressed, not carelessly ill dressed. When Lord Castlereagh was in Vienna and was known as the most distinguished looking man in the gay court, it was not simply because he wore no profusion of orders or decorations, when others were glittering with them, but because his exquisite nicety of costume had attained the perfection of strict simplicity. So with Brummel, that prince of dandies. For the age in which he lived, his dress was extremely simple, yet he gave his whole time and attention to its finish of detail.

Taste therefore is synonymous with simplicity. Splendor, extravagance and eccentricity must all be shunned. Colors must be most carefully selected, if any are worn, and must suit complexion, hair, eyes, and general appearance. It may seem superfluous to tell a gentleman of to-day not to wear red, yellow, or blue, and probably no one but a lunatic would wear a coat or trousers of such colors, but the vagaries in gloves, vests and neckties are often startling in their glaring hues and vulgar contrasts.

Looking at some of the lately prevalent fashions, it may seem as if simplicity of dress was confined to the staid and middle-aged, and utterly disregarded by the young; but there are oscillations in the most stable customs. In youth there is often, if not always, some tendency to exaggeration; and, allowing for that, it will be

found that simplicity is even now the governing principle of a gentleman's customary dress. This being so, the man who will study simplicity, who will utterly discard whatever savors of peculiarity and pretension, and will dress in a manly, becoming, and unaffected way, will probably find that unconsciously, he is dressing well. But a young man may be reminded that in dress, as in all else, he should cultivate manliness and gentlemanliness as a part of the respect he owes to himself; and neatness and propriety with reference to place and occasion, as marking his sense of the respect due to society.

It may be said that necessarily the principles of color, of harmony and contrast, and the laws which regulate the arrangements of color with reference to dress, apply to the wardrobe of a gentleman as they do to that of a lady, and it would therefore be but a useless repetition to give again the rules already laid down in this volume. The subject has been thoroughly treated in detail in previous chapters.

But we may say a few words of the nice distinction in dress upon special occasions—what is to be worn at dinner, the evening party, the opera, the social gatherings, in full dress, in the streets, and in the house? Much of this may be learned from intercourse with good society, from consultation with an accomplished female relative, or the Book of Etiquette, but a few hints taken from an English work upon this subject will apply equally well to American society.

"A well-dressed man," he says, "does not require so much an extensive as a well varied wardrobe. He wants a different costume for every season, and for every occasion; but if what he selects is simple rather than striking, he may appear in the same clothes as often as he likes, as long as they are fresh, and appropriate to the season and the object. There are four kinds of coat which he must have; a morning coat, a frock coat, a dress coat, and an overcoat. An economical man will do well with two of the first, and one of each of the others."

"In his own house, and in the morning there is no reason why he should not wear out his old clothes. Some men, indeed, prefer the delicious ease of a dressing-gown and slippers, and morning visitors are kind enough to excuse them, especially in elderly or literary men."

"The best walking-dress is a suit of tweed, all of the same color, ordinary boots, gloves not too dark for the coat, a scarf with a pin for winter, or a small tie of one color in summer, a respectable black hat and cane. The main point of the walking-dress is the harmony of colors, but this should not be carried to the extent of M de Maltzan, who some years ago made a bet to wear nothing but pink, at Baden Baden, for a whole year, and had boots and gloves of the same lively hue. He won his wager, but also the soubriquet of '*Le Diable enflammé*'.

"The walking dress should vary according to the place and hour. In the country or at the seaside a straw hat or a wide awake may take the place of the beaver, and the nuisance of gloves be even dispensed with in the former. But in the city, where a man is supposed to make visits as well as lounge in the street, the frock-coat, faultless trousers and vest and kid gloves are indispensable. Very thin boots should be avoided at all times, and whatever clothes one wears they should be well brushed."

In ordinary half dress, or what might be designated, the frock coat costume a little liberty is allowed; but not much, beyond some variety of dark color in the coat can be ventured on without attracting notice. Not long ago, some would occasionally indulge in a frock coat of deep claret or of plum color, and very well it looked if the rest of the dress was adapted to it; but care must be taken even in such innocent wanderings.

Black is, of course, always safe, and black is generally becoming to a gentleman be he of light, dark or florid complexion; but where color may be ventured upon, color is often preferable. With light trousers, a light waistcoat always accords best; the trousers should be of a quiet neutral tint. Patterns are dangerous, and apt to vulgarize any costume. Every now and then colored waistcoats come into fashion. Should the fashion recur, it must be remembered that the colors should be carefully chosen and with reference to form and features, hair and complexion, and patterns must be still more carefully selected. Bright colored vests are very apt to look vulgar and out of keeping with the rest of the attire. They had better be left to fast young men and flourishing *parvenus*. The same may be said of gaudy figured neck-scarfs, fastened with a staring pin. These are intensely vulgar, wherever and whenever seen, and a man of taste will invariably discard them.

Colored neck-scarfs are very well at proper seasons, but never gaudy ones. If worn, they should be quiet, plain, or at the most of an unobtrusive pattern and of a color that will perfectly harmonize with the coat and waistcoat, and not seriously disaccord with complexion, moustache or beard—if the latter hirsute appendage be indulged in. The effect, for instance of a sandy beard, will never be improved by a brilliant red or yellow neck-scarf. With a colored scarf the waistcoat should not be too open, and the pin should be of moderate size, and its head either artistic in pattern, or a small gem. If a narrow necktie be preferable, the bow must not be too formal, nor the ends too long. Some years ago, ribbons were worn for neckties, and were actually worn of the brightest colors two yards long. With the narrow tie, a more open waistcoat may be worn than with the scarf, but not so open as to make a marked display of shirt front.

The linen must on all occasions be scrupulously neat, devoid of all niminy-piminy insertion, embroidery or finery, and the studs plain, but such as will bear examination as fair examples of art, workmanship and good taste.

Thus dressed for the city promenade, it will be a young man's own fault if he is not presentable. His appearance will, at any rate, at first commend him, even if his conversation cancels instead of improving the first impression.

In a walking dress, where no calls are to be made, where you adhere to a frock-coat, one of very dark color, not black, will be best, and with it trousers and vest of gray or other light color, or at the proper season an entire suit of some quiet neutral tint or mixed goods. A wash waistcoat is also allowable of white, buff or some pale hue, as the very light greenish-gray worn a year or two ago.

Bright colored gloves are an utter abomination. The undress walking or country suit requires to be obviously easy, appropriate and convenient. The shooting jacket, under almost any of the hundred and one tailor's varieties, is a manly and universally becoming garment. When of one color, and the waistcoat and trousers of another and lighter hue, the effect is decidedly better, than when all are cut from the same piece, or the coat and waistcoat are of one, and the trousers of a different color; but in this fashion will generally carry the day.

Large patterns are simply detestable; few men look well in them, and most are utterly vulgarized by their use. They are distinctive of a racing, gambling set of men generally, and entirely avoided by gentlemen. The usual costume for travelling, promenade, morning meeting for archery, croquet or other out door pursuit, worn by a well-dressed man will be always extremely simple. The coat must be loose, the trousers easy; the hat of soft felt or a comfortable straw or low cloth hat is best, with sufficient brim to shade the eyes. Tightly fitting\* suits and hard, flat-brimmed hats should be left to jockeys, who may also appropriate the gaudy neckties, and brilliant waistcoats.

Evening dress, being confined to black and white, may, as far as color is concerned, be left unnoticed. Only we may express a wish that some gentleman of sufficiently pre-eminent position would have good taste and decision enough to break through the absurd restriction. Every gentleman feels the absurdity of dis-  
guising himself like an undertaker or a waiter, every time he goes to a dress party, and yet no one has the courage to exchange the gloomy attire for one more suited to himself and the festive occasion. Drawing-rooms must have looked very different in our grandfathers' days.

As it is, there is nothing to be done but to take care that the costume is marked by an air of ease, refinement, appropriateness, and quiet good taste.

For all evening-dress black cloth trousers, waistcoat and coat are *de régueur*; the necktie for a ball, opera, and soirée must be white of silk, or fine linen cambric, without embroidery; for smaller evening parties the black silk-tie is allowable, but must be small and perfectly simple. The shirt front must be plain, in small or broad plaits, according to taste. Gloves must be white. Some indeed wear delicately tinted gloves, but white is the rule.

There are additions, however, that will go far to spoil the effect of even the most exquisitely arranged dress. The wearing a number of rings is always a mark of effeminacy, and too often the rings are ill matched. Only one ring at a time should ever be worn. A signet or a mourning ring is allowable to any one, but if the former, it should be of artistic value, unless it is valuable as a souvenir. Almost the only gem ring that is becoming to a manly hand, is a moderate-sized diamond, and that is less suit-

able than either of those already mentioned. The bunch of meaningless trinkets it is so usual to see dangling at the waist-coat—charms that have no charm in them for any eyes but those of the wearer—would be best dispensed with altogether. If some are worn, remember that the fewer there are the better will be the effect, and the only way to justify the taste in wearing them at all, is to wear such as are of artistic value, if such can be found.

At the risk of repetition we give a few hints on jewelry from the English authority before quoted. He says :

"Jewels are an ornament to women, but a blemish to men. They bespeak either effeminacy, or a love of display. The hand of a man is honored in working, for labor is his mission ; and the hand that wears its riches on its fingers, has rarely worked honestly to win them. The best jewel a man can wear is his honor. Let that be bright and shining, well set in prudence, and all others must darken before it. But as we are savages, and must have some silly trickery to hang about us, a little, but very little, concession may be made to our taste in this respect. I am quite serious when I disadvice you from the use of nose-rings, gold anklets, and hat-bands studded with jewels; for when I see a young man of this nineteenth century dangling from his watch-chain a dozen silly charms (often the only ones he posesses), which have no other use than to give a fair coquette a legitimate subject on which to open a silly flirtation, and which are revived from the lowest superstitions of dark ages, and sometimes darker races, I am justified in believing that some South African chieftain, sufficiently rich to cut a dash, might introduce with success the most peculiar fashions of his own country. However this may be, there are already sufficient extravagancies prevalent among our young men to attack.

"The man of good taste will wear as little jewelry as possible. One handsome signet ring on the little finger of the left hand, a scarf pin which is neither large nor showy, nor too intricate in its design, and a light, rather thin watchguard, with a cross-bar, are all that he ought to wear. But, if he aspires to more than this, he should observe the following rules :

"First : Let everything be real and good. False jewelry is not only a practical lie, but an absolute vulgarity, since its use arises from an attempt to appear richer or grander than its wearer is.

"Secondly: Let it be simple. Elaborate studs, waistcoat buttons, and wrist links, are all abominable. The last, particularly, should be as plain as possible, consisting of plain gold ovals, with, at most, the initials engraved upon them. Diamonds and brilliants are quite unsuitable to men, whose jewelry should never be conspicuous. If you happen to possess a single diamond of great value, you may wear it on great occasions as a ring, but no more than one ring should ever be worn by a gentleman.

"Thirdly: Let it be distinguished rather by its curiosity than its brilliance. An antique or bit of old jewelry possesses more interest, particularly if you are able to tell its history, than the most splendid modern production of the goldsmith's shop.

"Fourthly: Let it harmonize with the colors of your dress.

"Fifthly: Let it have some use. Men should never, like women, wear jewels for mere ornament, whatever may be the fashion of Hungarian nobles and deposed Indian rajahs with jackets covered with rubies.

"The precious stones are reserved for ladies, and even the scarf pins are more suitable without them.

"The dress that is both appropriate and simple can never offend, nor render its wearer conspicuous, though it may distinguish him for his good taste. But it will not be pleasing unless clean and fresh. We cannot quarrel with a poor gentleman's threadbare coat, if his linen be pure, and we see that he has never attempted to dress beyond his means, or unsuitably to his station. But the sight of decayed gentility and dilapidated fashion, may call forth our pity, and, at the same time, prompt a moral.

"' You have evidently sunken,' we say to ourselves. 'But whose fault is it? Am I not led to suppose that the extravagance which you evidently once revelled in has brought you to what I now see you ?'

"While freshness is essential to being well dressed, it will be a consolation to those who cannot afford a heavy tailor's bill, to reflect that a visible newness in one's clothes is as bad as patches and darns, and to remember that there have been celebrated dressers who would never put on a new coat till it had been worn two or three times by their valets. On the other hand, there is no excuse for untidiness, holes in the boots, a broken hat, torn gloves, and so on. Indeed, it is better to wear no glove at all than a pair

full of holes. There is nothing to be ashamed of in a pair of bare hands, if they are clean, and the poor can still afford to have their shirts and shoes mended, and their hats ironed. It is certainly better to show signs of neatness than the reverse, and you need sooner be ashamed of a hole than of a darn.

"If you are economical with your tailor, you can be extravagant with your laundress. The beau of forty years back put on three shirts a day, but, except in hot weather, one is sufficient. Of course, if you change your dress in the evening, you must change your linen too. Quantity is better than quality in linen. Nevertheless, it should be fine and well spun. The loose cuff, which we borrowed from the French some few years ago, is a great improvement on the old tight wristband, and, indeed, it must be borne in mind that anything which binds any part of the body tightly, impedes the circulation, and is, therefore, unhealthy as well as ungraceful.

"The necessity for a large stock of linen depends on a rule far better than Brummel's of three shirts a day, viz:

"Change your linen whenever it is at all dirty.

"This is the best guide with regard to collars, socks, pocket-handkerchiefs, and under-garments. No rule can be laid down for the number we should wear per week, for everything depends upon circumstances. Thus, in the country, all linen remains longer clean than in town; in dirty, wet, or dusty weather, our socks get soon dirty, and must be often changed; or, if we have a cold, to say nothing of the possible, but not probable, case of tear-shedding, on the departure of friends, we shall want more than one pocket-handkerchief per diem. In fact, the last article of modern civilization is put to so many uses, is so much displayed, and liable to be called into action on so many various engagements, that we should always have a clean one in our pockets. Who knows when it may not serve us in good stead? Who can tell how often the corner of the delicate cambric will have to represent a tear, which, like difficult passages in novels, is 'left to the imagination'? Can a man of any feeling call on a disconsolate widow, for instance, and listen to her woes, without at least pulling out that expressive appendage? Can any one believe in our sympathy if the article in question is a dirty one? There are some people who, like the clouds, only exist to weep, and King Solomon, though not one of

them, has given them great encouragement in speaking of the house of mourning. We are bound to weep with them, and we are bound to weep elegantly.

‘Elegance, however, in the handkerchief, must consist entirely in its own delicacy of texture and snowy whiteness. For a gentleman to carry an embroidered or laced pocket-handkerchief is an absurd affectation, and a colored-bordered one is vulgar in the extreme. A broad hemstitched border is indeed allowable, and the initials or monogram may be embroidered in white in one corner, but no further ornament is in good taste. The size is also to be considered; a very small one has an effeminate appearance, while one of extra large size makes a man look as if he was carrying a sheet or a tablecloth. The medium gentleman’s handkerchief is the most elegant size.

‘I must not close this chapter without assuring myself that my reader knows more on its subject now than he did before. I take it for granted that he knows what it is to be in a dress-suit and in an undress costume. To be in an undress, is to be dressed for work and ordinary occupations; to wear a coat which you do not fear to spoil, and a necktie which your inkstand will not object to, but your acquaintances might. To be dressed, on the other hand, since by dress we show our respect for society at large, or the persons with whom we are to mingle, is to be clothed in the garments which said society pronounces to be suitable to particular occasions; so that evening-dress in the morning, morning-dress in the evening, and a scarlet coat for walking, may all be called undress, if not positively bad dress. But there are shades of being ‘dressed,’ and a man is called ‘little dressed,’ ‘well dressed,’ and ‘much dressed,’ not according to the quantity, but the quality of his coverings.

‘To be ‘little dressed,’ is to wear old things, of a make that is no longer the fashion, having no pretension of elegance, artistic beauty, or ornament. It is also to wear lounging clothes on occasions which demand some amount of precision. To be ‘much dressed’ is to be in the extreme of the fashion, with bran new clothing, jewelry, and ornaments, with a touch of extravagance and gayety in your colors. Thus to wear patent leather boots and yellow gloves in a quiet morning stroll is to be much dressed, and certainly does not differ immensely from being badly dressed. To

be ‘well dressed’ is the happy medium between these two, which is not given to every one to hold, inasmuch as good taste is a rare gift, and is a *sine quâ non* thereof. Thus while you avoid ornament and all fastness, you must cultivate fashion, that is, *good style*, in the make of your clothes. A man must not be made by his tailor, but should make him, educate him, give him his own good taste. To be well dressed is to be dressed precisely as the occasion, place, weather, your height, figure, position, age, complexion, and remember it, your *means* require. It is to be clothed without peculiarity, pretension, or eccentricity; without violent colors, elaborate ornament, or senseless fashions, introduced often by tailors, for their own profit. Good dressing is to wear as little jewelry as possible, to be scrupulously neat, clean, and fresh, and to carry your clothes as if you did not give them a thought.

“Then too, there is a scale of honor among clothes, which must not be forgotten. Thus, a new coat is more honorable than an old one, a shooting-coat than a dressing-gown; a frock-coat than a shooting-coat, a tail-coat than a frock-coat. There is no honor at all in a blue swallow-tailed coat, except on an old gentleman who will wear the accompaniment of brass buttons and a buff waist-coat.

“There is more honor in an old uniform than in a new one, in one with a bullet hole in it, than in one unstained or unspotted.

“There is more honor in a fustian jacket and smock-frock, than in a dress-coat, because they are types of labor, which is far more honorable than lounging.

“Again, light clothes are generally placed above dark ones, because they cannot be so long worn, and are, therefore, proofs of expenditure, *alias* money, which in this world is a commodity more honored than every other; but, on the other hand, tasteful dress, is always more honorable than that which is only costly. Light gloves are more esteemed than dark ones, and the prince of glove colors is, undeniably, lavender.

“‘I should say Jones was a fast man,’ said a friend to me one day, ‘for he wears a white hat.’ If this idea of my companion’s be right, fastness in dress may be said to consist mainly in peculiarity. There is certainly only one step from the sublimity of fastness, to the ridiculousness of snobbery, and it is not always easy to say where the one ends, and the other begins.

"A dandy, on the other hand, is the clothes on a man not a man in clothes, a living lay-figure, who displays much dress, and is quite satisfied if you praise that without taking heed of him. A sloven, is in the opposite extreme; never dressed enough, and always very carelessly; but he is as bad as the other.

'The off-hand style of dress, suits only an off-hand character. It was, at one time, the fashion to affect a certain negligence, which was called poetic, and supposed to be the result of genius. An ill-tied, if not positively untied cravat was a sure sign of an unbridled imagination; and a waistcoat was held together by one button only, as if the swelling soul in the wearer's bosom had burst all the rest. If, in addition to this, the hair was unbrushed and curly, you were certain of passing for a 'man of soul.' I should not recommend any young man to adopt this style, even if he can mouth a great deal, and has a bountiful stock of quotations from the poets. It is of no use to show me the clouds, unless I can positively see you in them, and no amount of negligence in your dress or person will convince me you are a genius, unless you produce an octavo volume of poems published by yourself. I confess I am glad that the *négligée* style, so common in novels of a few years ago, has been succeeded by neatness. What we want is real ease in the clothes, and, for my part, I should rejoice to see the Knickerbocker style generally adopted.

"Besides the ordinary occasions already mentioned, there are other special occasions requiring a change of dress. Most of our sports, together with marriage (which some people include in sports) come under this head.

"In sporting dress, the less change we make the better, where if we are dressed *too* accurately, we are liable to be subjected to a comparison between our skill and our clothes; for shooting and fishing it is not good taste to be very well dressed. An old coat with large pockets, gaiters or large boots, with thick soles, a wide awake hat, and at the end of the day a well-filled bag or basket, make a respectable sportsman.

"For cricket and base-ball you want a flannel suit, quite plain, a flannel cap, and shoes with spikes in them, unless you belong to a club and wear a uniform.

"For riding, the trousers must be firmly strapped under the boot, and a cap is more comfortable than a hat.

"Skating requires a loose dress, for perfect grace and ease of motion; a fur cap is allowable and fur gloves, and an overcoat should always be in readiness to put on as soon as the violent exercise is over.

"Sailing or rowing, like base-ball, is apt to include a club uniform. If not, a flannel shirt, with a collar of the same, black necktie, and heavy trousers will be at once comfortable and appropriate.

"Travelling suits are best protected by a long, loose, linen overcoat and duster, with a high stand-up collar that may be buttoned close to protect the white collar and necktie under it.

"The dress for a bridegroom differs but little from a full-dress morning custom. The days are gone by when gentlemen were married in white satin breeches and waistcoat. In these days men show less joy in their attire at the fond consummation of their hopes, and more in their faces. A very dark blue frock-coat, or a black one, although many consider the latter color worn at a wedding ominous, trousers of the same, a white waistcoat, and in some cases, light trousers suffice for the 'happy man.' The necktie should be of white linen cambric, perfectly plain. Patent leather boots are not amiss, but well polished ones are also appropriate; the day of pumps is happily over. White kid gloves are a rule. Gloves and linen of spotless purity are typical—for in these days types are as important as under Hebrew lawgivers—of the similar purity of the heart and mind which are supposed to exist in the wearer. After all, a bridegroom cannot be too well dressed, for the more gay he is the greater the compliment to the bride, so for once, he may don diamond studs, his diamond ring, handsome watch chain, and even put a flower in his button-hole, to show the exultations of his heart. Colors he may not wear in waistcoat or necktie, but if he is afraid of a black coat, by all means let him wear a dark-colored one."

The mourning-dress usually worn by a gentleman is a full suit of black broad cloth, a crape band round the hat, of depth governed by the closeness of the black worn, and jet studs and cuff buttons. A widower wears a band the width of his hat, and this is the deepest mourning worn. The fashion, prevalent we know, of wearing only the crape hat-band for mourning, and the rest of the dress of the usual light or dark colors has the advantages only of convenience.

ence and economy, but is making a farce of mourning; it would be quite as appropriate for a lady to wear a suit of colored clothes with a heavy crape veil thrown over her bonnet. If mourning is worn at all, the entire dress should be of black. A straw hat is allowable in summer, with the crape band, and in lighter mourning gloves of dark gray or of lavender are suitable; studs of pearl set in jet, or jet bound with gold are also worn in lighter mourning dress, while the hat band is cut narrower as the rest of the dress is lightened.

If a gentleman in summer indulges in the luxury of full suits of white linen, it is imperative that they be of spotless whiteness. Such a dress is a *luxury* at best, and to wear it more than once is impossible, as it will show signs at once of even a few hours wear.

There are two articles of a gentleman's dress to which too much attention cannot be given—a neat hat, and a pair of *clean*, well-fitting boots. The remark has been made in connection with ladies' dress, that there is absolute economy in a well-fitting shoe or gaiter; the same is still more applicable to gentlemen, as they are likely to have more out-door exercise. An ill-fitting boot, however bright and spotless it may be, will mar the effect of the most careful toilet, and will wear out much faster both themselves and the stockings inside them.

The high hat is the only covering suitable to *all* occasions. Fashions change and differ in all other styles, and these may only be used in connection with a walking or business suit; they cannot be worn by any one who cares at all for appearances, when visiting, or mingling in general society.

## ONE HUNDRED HINTS FOR DRESSING WELL.

1. CONSULT suitability of occasion, and where any doubt of the style of dress exists, avoid over-dressing. A little fault on the other side is preferable to this, as a lady may be more simply costumed than those around her, and appear to greater advantage than if she is more showy in her apparel and ornaments than her companions.
2. Carefully select, in shopping, the best material you can afford to purchase, rather than the most showy. A dress made of good fabric, if it is only a domestic gingham, will not only be more serviceable than any fabric made showily but worthlessly, for mere effect.
3. In dressing for a pic-nic, water-party, croquet-meeting, or any other out-door gathering, select, when practicable, an attire that will wash. It is well, also, to be provided with a waterproof cloak and hood, easily carried, and even if a little troublesome while the sun shines, invaluable if a sudden shower attacks the pleasure party.
4. Avoid carefully the *extreme* of the fashion. It is in far better taste to moderate any extravagance of the capricious goddess than to allow her to govern entirely every puff or band. If bonnets are worn very small, do not aim to make yours invisible. If they are to be large, it is not advisable to rival the proportions of a market-basket.
5. Do not aim at eccentricity. A certain personality and becomingness of attire should be studied, but utterly to ignore the prevailing modes, is quite as apt to be a proof of a weak mind as of a strong one. It is no sign of genius to wear a long coat when every one else wears a short one, and the Bohemian style is quite as apt to be aped by the empty-headed as to be originated by the talented.
6. Avoid glaring contrasts, in color, material, or value. A real

lace shawl will look as badly over a cheap lawn dress, as a rich silk will under a coarse linen wrap.

7. Keep in scrupulous order your gloves, boots, and fine linens, or laces. There is no surer proof of a slattern than to see holes in the gloves, soiled collars or cuffs, or ill-fitting, shabby boots. If your income will not allow kid gloves and lace collars, wear cotton gloves and linen collars, but let them fit nicely, and be always in exquisitely nice order. Be sure a neat linen collar will more surely mark the lady, than a torn or soiled one of expensive lace.

8. Never wear any imitation finery. If real lace, real furs, real velvets, and real jewelry, are not at your command, wear none at all. It is not a mark of gentility to appear in expensive ornaments, or lace, but it is a mark of vulgarity to wear what is only an imitation of a valuable article.

9. Cheap goods will generally be found an utter extravagance. If you pay for an article what it is fairly worth, you have then a right to complain if it proves inferior to what was represented to you.

10. In selecting velvets and ribbons, examine the edge carefully. Inferior goods of this class will be found to have thin, broken edges, while those of first-rate quality are invariably firm and even.

11. In arranging trimming, always allow about three inches to the yard for corners and fullness. If a trimming is very elaborate, an even larger allowance will be found useful.

12. Goods that will turn, or which are exactly the same on both sides, will be found not only more easily altered or made over, but more economical in the first making.

13. Pattern dresses should be carefully selected, and bought only of reliable persons, as they are apt to prove utterly useless when cut, from deficiency of material, or bad management of the pattern.

14. Avoid glaring colors; they are becoming to but few, and always in bad taste, from being too conspicuous.

15. A travelling-dress should be quiet in color, strong in fabric, and simple in make.

16. Dresses made to be worn in a car, upon a boat, or in omni-

buses, should be made to bear crushing well. Stiff material, elaborately ruffled or puffed, will present a lamentable contrast to its first freshness, after an hour's ride in a crowded omnibus. Soft woolens, whether thick or thin, stand this contact better than any other material, excepting a first-rate quality of silk.

17. In the selection of stockings, examine the heels. These are generally thin and poor when the hosiery is of an inferior quality. German and English hosiery, especially the latter, will be found most economical in the end, though the first outlay is larger than that for American goods.

18. Never force the season. The most exquisite and tasteful of spring attire will never appear well if worn too early in the season, on a windy March day, or under a threatening, gloomy sky. Even if the dress you would discard is somewhat worn, it will look better upon an unseasonable day, than new finery worn too soon.

19. If you discard flannels in summer, always keep an intermediate suit to wear early in the fall, and late in the spring, before assuming or rejecting your thicker ones. In a variable climate it is not only uncomfortable, but positively dangerous, to take off winter flannels at once, even on the warmest day. Gauze merino, or Angola flannel, is a good temporary substitute.

20. Ready-made garments should be examined carefully in all the seams, and especially at the end of the stitchings. Many who buy them find at the first washing that, while the main part of the sewing is in good order, the ends of every seam have given way, and present a slovenly appearance, with a prospect of hours given to repair what should last as long as the garment.

21. It is not safe to purchase goods which are very highly dressed. They will be often found of an inferior quality, and what at first seemed thickness or durability of material, too often proves a trick of dressing.

22. In selecting boots, the foot will present a better appearance, and the boots will wear much better, if full half an inch longer than the foot. Not only does a boot that is exactly a fit in length wear out soon at the most conspicuous place, but it ruins the shape of the foot, by forcing it to develop in its breadth what is crowded in length. This should be especially remembered in the

purchase of children's boots or shoes, as a short boot in childhood will surely make an ugly foot in maturity.

23. Over-dressed children are as attractive as organ men's monkeys. At no time of life is simplicity of attire so beautiful as in childhood or youth.

24. Never wear jewelry in the street. Such articles as are necessary to keep the dress in order are admissible, but necklaces, bracelets, and rings in profusion, are in excessively bad taste in walking attire.

25. Elaborate street-dresses are in bad taste very early in the day, in dull, gloomy weather, or in errands and to markets, provision stores, or business places.

26. Evening-dresses should be purchased in establishments where they can be selected by artificial light. Colors and combinations that are exquisite by daylight, will often fail to be effective when under the blaze of a chandelier, or exposed to the test of wax-light.

27. In making evening-dresses, trimmings and ornaments should always be tested by the same artificial light in which they are to be worn. The effect of gas-light upon color is often very different from that of oil or candle-light.

28. Dull or neutral-colored gloves are generally in better taste than bright ones, unless the latter are worn in contrast to a sombre-tinted dress. To have a bright glove to match a bright dress, is an abomination to the eyes of people of taste.

29. Colored boots, although they may be in fashion, are generally theatrical in effect, and seldom in good taste. They have also the disadvantage of being generally unbecoming to the foot.

30. It is only upon very full-dress occasions that trimming is admissible about the feet. Huge bows or rosettes upon walking-boots are never pretty, even if fashionable. Neatly-fitting, plain walking-boots are in better taste.

31. It is unsafe as well as indelicate to adopt too far any fashion which exposes the neck in the street. Dresses cut low in front should only be worn in the house, even if fashion sanctions their appearance at the promenade.

32. Carriage-dresses may be more elaborate than those worn

for walking. More delicate and costly fabrics will look well in a handsome barouche than can with propriety appear on the sidewalk.

33. Parasols should be selected with some attention to their becoming or unbecoming effect. A pallid face seen in the reflected light of a pale-green parasol, will not look better than a florid, over-heated one under a canopy of rose-color.

34. Be careful in altering an old garment into a new style that the material is worthy of promotion. It was rather tiresome to people of good taste to see how shabby some of the old shawls twisted into Arabs had become. It by no means follows that alteration in shape will renovate material.

35. Consult your figure as well as your face in the choice of your dress, and if you cannot follow the fashion without appearing ridiculous, modify the fashion.

36. In dressing the hair, be careful that it conforms to the style of the dress. An elaborate *coiffure* is in bad taste with an unpretending dress, while rich attire requires also some attention to head-dress, or arrangement of locks.

37. Linen for dresses must be of good quality to be useful at all. A poor linen suit is always a crushed, rumpled, untidy-looking raiment, and even the best is suitable only for travel, or an undress walking-attire.

38. Gentlemen should carefully avoid any conspicuous article of dress or jewelry. Nothing more surely marks a vulgar mind.

39. It is a good rule to buy corset-lacings of loosely-woven elastic cotton. These are as strong as the more firmly made, but will yield some to the movements of the figure, and keep the corsets in better shape than where they are strained by every motion.

40. Satchels, and such small articles as are carried in the hand, as card-cases, or portmoneaux, can exhibit as much taste in their selection as any portion of the actual attire. We have seen a bright green portmoneau and a cuir-colored satchel lying upon a dress of blue silk, with what effect may be better imagined than described.

41. Feathers should only be worn in winter. They are as much

out of place upon a summer hat or bonnet as fur would be upon a lace mantle.

42. Large ornaments are seldom becoming, unless upon a very tall or large woman. To see a little woman with an immense breastpin, or a pair of enormous earrings, is simply absurd.

43. Jewels should be worn sparingly, should be only worn when genuine, and upon full-dress occasions, and should then carefully match the remainder of the attire.

44. Rich ornaments may sometimes relieve a simple dress, if neat and tasteful, but will never atone for a shabby or inappropriate one.

45. Cheap artificial flowers are simply hideous. Flowers to appear upon the costume of a well-dressed lady should be of the most exquisite finish, and finest quality. They are never a necessity, and when they cannot be procured of the choicest kind, had better be dispensed with altogether.

46. Refinement in feeling requires refinement in dress. A lady of delicacy will be found ever delicately and modestly attired.

47. The best silk to wear is the best quality of gros grain. It is also the richest and most superb in appearance, although not the most showy.

48. Cheap silk has the meanest appearance of any cheap goods. Silk is a luxury, and should always be of good quality. More-inexpensive fabric will present a much better appearance than inferior silk, however showily it may be made or trimmed.

49. Embroidery should be carefully selected, and very fine. Coarse embroidery does not look well upon any garment, and upon any outside portion of the dress, is conspicuously tawdry, and in bad taste. If worn at all, it should be of the best.

50. Lace shawls are a luxury that cannot look well unless most expensive and elegant. Unless the income will warrant a variety of these wraps, they should be selected of shape and pattern that will not soon become unfashionable. The regular shawl shape is the most economical, as that will never be out of style, and it has also the advantage of displaying the pattern effectively.

51. If thread lace cannot be purchased for shawls, llama lace is very rich and pretty for a substitute. Imitation lace should never be worn by any well-dressed lady.

52. In wearing short dresses, especially on the street, be careful that they are not too short. It is useless to adopt the style unless the dress clears the ground, but that object attained, it is not in good taste to expose the whole foot and ankle. A pretty foot does not look any better than an ugly one if too freely offered for criticism.

53. One of the most beautiful and useful of summer fabrics is a fine quality of linen lawn, and it has always the advantage of washing well.

54. It is as great an affectation for a young person to assume the dress of middle age, as it is for an elderly person to wear dress becoming and appropriate for a miss of sixteen. A certain gayety and brightness of attire is as suitable for youth as sober colors and quiet styles are for the more advanced in life.

55. Young persons should generally avoid the very heavy fabrics, even for full dress. Velvet, heavy silk, and rich satin, are never so appropriate for the very young as the lighter silks and thinner fabrics, which have a certain airy grace suited to most festive occasions.

56. Sea-side dresses must be selected to bear the contact with the spray, which ruins most colors and many fabrics. On this account white is the most serviceable, and generally becoming, in thick or thin goods. It is manufactured now in such variety of texture, from heavy piqué and marseilles to the thinnest of muslin, that almost an entire summer wardrobe may be made of it. It has also the merit of never fading, and being really renewed whenever it is done up. It is universally becoming, and can be varied by style of make and variety in ornament and trimming.

57. Wardrobes to be often packed should be made with as few ruffles and puffings as fashion will allow. It is difficult, even with all the modern improvements for packing, to retain the freshness of a dress after it has once been crowded into the limits of a trunk. Very expensive dresses may have the trimmings taken off, packed separately, and put on again after unpacking, with advantage.

58. A boot or glove that is too tight never makes the hand or foot appear smaller, but, on the contrary, by forcing it to look compressed and strained, gives the impression that boots and gloves of attainable size are too small to fit it.

59. Earrings should not be worn too heavy. It is not unusual for these ornaments to tear the flesh by their weight, causing a permanent disfigurement that it is impossible either to remedy or to conceal. Light and tasteful ornaments of this kind are also more becoming than the very heavy or large ones. An ornament that is too large gives an impression of imitation or valueless material.

60. Diamonds and other glittering stones should never form a portion of the daylight attire of a well-dressed lady. They should be strictly confined to evening-dress, as they require artificial light for brilliancy, and are unsuited to any but the most dressy occasions.

61. Thin fabrics should be worn over silk, unless in wash material, when the under-dress should be of fine cambric or linen. Skirts of sheer book-muslin are the prettiest under lawn or such thin goods.

62. Trousseaus should be selected to look well for at least one season. It is almost impossible in the present often-changing fashions to arrange out-door attire for more than three months, but all excepting that portion of the wardrobe may be more bountifully provided.

63. There is no surer test of the taste of a lady than her usual morning attire at home. A neat and even elegant morning-dress is certain to be worn by the truly well-dressed lady, and the slattern will betray her untidy propensities more surely in that dress than in any other. It is not expedient for the lady who is busy during the morning hours to be expensively attired, but neatness and propriety of costume are never more apparent or appreciated than at the breakfast-table.

64. Very light gloves are only suitable for a very light or elaborate street-dress. They are more appropriate for an evening costume, an opera or concert-dress, but can be worn also with a summer street suit, or a very dressy winter one.

65. A fan, when carried for full-dress, should never be in glaring contrast to the dress, or so bright as to destroy its effect. White or black are suitable for light or dark dresses, and white silk covered with black lace is the most useful of all fans. Bright

colors in fans should be very sparingly used, though they are sometimes effective with a pure white or a black lace dress.

66. Contrast or color is one of the most difficult of all matters to manage tastefully. It is safer as a general rule to make a perfect match in trimmings and accompaniments, but a carefully-adjusted contrast is certainly better than an imperfect match. Two shades of one color are in very bad taste.

67. Never wear two bright colors at the same time. Sombre or neutral tints may be effectively brightened by a gay knot of ribbon, or a flower, but never by two bright contrasting colors.

68. Travelling-dresses, when the season permits, should be made of wash material. Nothing is so tenacious and disagreeable as the dust contracted in travel, and once settled in woolen goods it is almost impossible entirely to dislodge it.

69. Two garments are indispensable in the wardrobe of a lady who travels much. A waterproof cloak with a large hood, and a full, loose, linen duster, to entirely cover the dress. Wet or dusty weather may be safely defied with these two garments. It is not always possible to tell which will be most required upon a long journey, but it is generally safest to have both where they can be conveniently unpacked.

70. Veils, although generally becoming, are often very trying to the eyesight, and unless really worn as a protection from dust, are better avoided.

71. It is best to avoid long floating ribbons in any crowded assembly. They will often be found a great care, and their beauty is entirely lost when you are limited for room.

72. Fine lace dresses, or evening-dresses of very thin and delicate fabric, should only be worn when there is a probability of plenty of space, as they will be greatly injured, if not entirely destroyed, by the pressure of a crowd. Silk, even if of very delicate color and style, will be found more serviceable in a very crowded ball or party-room.

73. A number of rings, even if they are all very valuable, are in bad taste. It appears like an ostentatious display of wealth to load the hands with expensive and conspicuous rings. One, of some valuable stone or rare workmanship, is all that should be worn.

74. It is always in bad taste to wear several kinds of precious stones. Two, happily contrasted in the same setting, will often happily contrast with each other, but unless combined in this way, even two kinds are in bad taste. If you wear diamonds, wear no other stones, and let the rule apply to other stones. Jewels, to be in good taste, must be worn in complete sets.

75. Large figures in dress goods are generally unbecoming. Plaids and checks, to look well, should be small, and if of gay colors, so blended as to subdue each other. Gay plaids are really trying to most figures and complexions, and are suitable, as a general rule, only for little children and school-girls.

76. In arranging the dress of a little boy, avoid any eccentricity or oddity that may attract attention. Too often little boys have to suffer martyrdom from the ridicule of their young companions in order to gratify the vanity of their mammas.

77. There is no portion of a gentleman's dress that will sooner attract attention than a peculiar hat. It is not in good taste to appear in public conspicuously odd in this particular, as you may be suspected of dressing for a wager, or an advertisement.

78. Gentlemen's underclothing should be always selected of the most elastic material practicable. It is an annoyance, and will make the most graceful gentleman appear awkward, if his movements are restrained by stiff or tight garments. Clothing may fit smoothly, and yet be sufficiently elastic to allow perfect freedom of action.

79. Gentlemen travelling should always carry a duster of linen in summer, and Scotch tweed in winter, and a cap cover of oil silk. A cap is preferable for travelling to a hat, which is apt to suffer from crowding or the weather.

80. A gentleman may appear on the street without gloves, but he must never call upon a lady or another gentleman with uncovered hands. He will also appear to better advantage in any evening gathering if handsomely gloved, though very light colors are only required in full dress.

81. A lady should never leave her house ungloved. It is, at times, a summer fashion for ladies to appear with uncovered hands in the street, but the most tasteful street dress appears unfinished unless handsome gloves complete the attire.

82. Avoid affectations in dress. Many graceful additions to full dress, as handkerchief-holders, and such trifles, are entirely out of place in a street dress, or a quiet home costume.

83. Gentlemen who wish for a shirt-front of smoothest polish and beauty, should have the shirt made to close at the back of the neck, leaving the bosom whole, with button-holes for the studs. This style is also safer for valuable studs, as the button-holes will not stretch or loosen as much as those that must be buttoned after the shirt is on.

84. Cuffs detatched from the shirt generally set better over the hand, and are more convenient than those that are made with the shirt. Especially in travelling, where it is often impossible to change the shirt, a pair of fresh cuffs and a clean collar will be found often most convenient.

85. In a gentleman's dress, as well as in that of the fairer sex, coarse material, if made to fit perfectly, and in good style, is preferable to a more elegant fabric that is ill-fitting or careless in finish.

86. Gentlemen should never wear conspicuous buttons, or trimmings that will attract notice. In a large assembly the most perfectly dressed gentleman will be invariably found to be the one whose attire is the least conspicuous.

87. Ladies should not trust too implicitly to the judgment of their dressmakers, who will often sacrifice face and figure to the mere garment. It is better to exercise your own taste and judgment than to be a mere doll to display the art of your dressmaker.

88. Let your mirror and your taste select your hat or bonnet, rather than your milliner.

89. If Nature has granted you beauty, no cosmetics will add to it; if she has denied it to you, no art of chemist or quack will supply the deficiency.

90. False jewelry is the most detestable of all shams.

91. If a shawl is worn at all in a handsome dress, it should be of some choice fabric, and carefully selected for its beauty and fitness. A really elegant shawl is at once the most graceful and becoming wrap a lady can select, but a sacque or cloak is prefer-

able to a cheap or coarse shawl. India shawls are more worn for their rarity and value than their beauty, but there are other varieties that are as beautiful as they are choice or expensive.

92. In a visit to the country, it is well to have riding, walkin, and driving-dresses of linen, or other material that can be handed to the laundry-maid after wear. There is always mud or dust to be encountered in a country walk or drive.

93. Croquet-dresses are allowed to be a little shorter than the usual walking-dress, to allow the foot to be used freely. A long skirt, when gracefully managed, however, can be prettier in effect than a short one, but it is more troublesome, and not generally so much in demand as the short one.

94. Broad-brimmed hats are the most suitable head covering for the sea-side and the country. Those of white muslin are especially pretty and becoming, and can be done up to look always fresh and pretty. For young persons they look well with narrow colored ribbons, which gives them a coquettish appearance.

95. Bracelets of value should always be protected by a chain and pin, or, for short sleeves, a chain and finger-ring.

96. It is a habit that gives rise to suspicions of some shabbiness to be hidden, for a lady to wear a shawl habitually in the house. The little breakfast-shawl, pretty as it often is, is better dispensed with. If invalid habits are the excuse, it is better to wear warmer under-clothing, and let the shawl remain as it was originally intended it should be, an out-door wrap.

97. Satin, if worn either for an entire dress, or for a trimming, should be of the thickest and best quality. A poor satin is a mere waste. It will hardly look well for one evening before it begins to fray, and even the best is an expensive, because an easily-defaced fabric.

98. Fringe should be very thick and heavy, or it will tangle and knot even while comparatively new. If knotted, test its strength before buying, as even the most expensive is often loosely held at the heading.

99. Summer dresses, when not folded in a deep drawer, should be covered by a thin, light curtain of muslin, sufficiently thin to avoid crushing, but thick enough to protect perfectly from dust.

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