

THE FASHIONS WHICH HAVE ARRIVED.



JUBILEE CALLING-DRESS



JUBILEE WALKING DRESS



THEY are coming and coming fast—the fashions of our grandmothers. Our English cousins have already adopted them in honor of the sixty years' reign of Queen Victoria, and there is nothing to do but fall into line. The question is: Will the New York maids of 1897 grace the gowns as well as their grandmothers in 1837? Those who promenaded Fifth avenue Easter morning have an idea of how the modern belles will appear in the old time gowns.

Here is a cape of "ye olden times." It is at once so quaint and old-world, and yet so conformable to modern construction, the chief Victorian effect being secured by the flat folded shoulder scarfs, composed of black satin edged with a kilted frill of chiffon.

A V-shaped piece of cream gulpure or braid lace forms the centre back and front, and into this the circular side pieces of satin are set, shaped so as to lay flat at their upper edge, while flowing out in godet folds at the base. With the assistance of the V-shaped centre, it would be quite possible to use satin the width way, and so avoid a seam, facing up the edge with a strip of canvas the depth of the lace, which adorns the outside. The material is employed on the cross for the shoulder folds, and as these are fixed permanently, there is no necessity to fold them over more than is absolutely necessary to secure the required effect. At the back the same line is taken as in front, the waist being identified by a bow of the satin, minus the ends. As a whole, it is absolutely simple, and yet so eminently quaint and pleasing in appearance that one feels the only finishing touch possible is the little cottage bonnet of Dunstable straw, trimmed with black ribbon velvet and pink ostrich plumes. Be-

neath the brim, a little quilling of soft creamy lace rests softly on the hair.

Then, there is the redingote, an always delightful Spring wrap provided it be fashioned of sufficiently thin and seasonable materials. A striped taffeta would be very charming in old-world shades of brown and yellow, trimmed with black satin. This would be an especially easy arrangement for the homemaker to carry out successfully, as the upper part is modelled separately from the skirt, and the two united beneath a girdle of the satin. By the aid of a long gore, either front shapes out of a single width; while the back takes three more, very slightly shaped, with the fulness at the top set into gathers. The fronts also are all the prettier for being eased into the band, this giving the taffeta, which is not lined, a free and graceful flow. At the back the bodice material is plainly strained over a fitted lining, while in front the usual two darts bring about the necessary shaping, and bishop sleeves complete the foundation.

The pointed cape epaulettes will need to be interlined with a Victorian lawn or canvas, and, although the pattern affords the only true guide for cutting these out, there is some nice fitting required to keep the flatness demanded by Victorian tenets. This can only be done by moulding and straining, eventually stitching the inside edge on the wrong side, so that when turned over on its outside and rightful position there is a certain pretty rolled effect. The latter may be remarked as a characteristic of the period, as witness the high roll collars adopted by the men of the time. Sleeves again had this soft rolled appearance given to their full tops by cushions of elderdown, an admirable but somewhat costly support, provided for in these days by innumerable inventions of the wire description.