

NEW DRESS FOR OLD.

VERY small things bring about great events. Our "great event" was the making of our own costumes. It came about in this way. Chatting to a girl friend, she imparted to me the delightful secret that her own industrious fingers had made the dress she then wore, but deplored the fact that as she was quite unequal to the tying of a bow, her dress lacked the style any little fashionable touch of the kind gives to the wearer. Now, tying bows and making buttonholes are my strong point, so we then and there decided to work together each supplying what the other lacked; and so it was agreed to set apart two afternoons a week, and to bring together a little group of friends whose willing fingers and united interest should mutually benefit each the other. Socially and financially it proved a great success.

We set to work, the clearest headed of the party, with the help of paper patterns, cutting out the costumes and another tacking out the bodice; these two items we considered important to the success of a well-made costume. How well our buttonholes were made too! cut to the grain of the cloth, exactly the same distance apart and in the right position within the edge, with rounded hole to take the button without creasing the two close edges of the hole. We all agreed to finish off well—leaving no ends—and for that a board and a well-heated flat iron were two of our best allies.

To make our work homely and practical, we gave our first attention to remodelling and reviving dresses that were worthy of the distinction of being brought up to date; and even the frocks of our small sisters had their full share of our kindly attention.

I will give you an example and a sketch of what can be done in this way. A double-breasted jacket bodice, in wear last autumn, with deep basque and large pleated sleeves, we remade to look quite fresh and stylish, with what success the sketch will give you some idea.

In this way we set about it; first taking the sleeves out of the bodice and running a tacking thread along the line of the V-shape made by the revers turning out, and cutting them away to within half an inch; then, taking another thread up the centre of the front from a little below the line of the waist, we cut away the double-breasted piece, just leaving sufficient to turn in for the buttonholes, which you will observe are taken straight up the centre.

The basque next received attention; and measuring five inches down from the waist by



RENOVATED BODICE.

a line of tacking and rounding off the corners, we smartened it up with a facing of red and gold shot sarcenet—the cloth was nut brown. With the help of the remaining pieces and the old revers unpicked, a lining was obtained for the pretty new fawn corduroy revers; in the sketch the direction of the lines show the grain by which the material is cut. Then with a few new whalebones the jacket was ready for the sleeves; these had been carefully prepared by opening the seam, and smoothing out and pressing face downwards on the ironing board. The paper pattern placed on the old sleeve required a seam up the back, and the front seam cut off to the modern shape; cuffs are now worn, so we added a pretty pair made in corduroy. The little vest, which was entirely of new cream satin lined flanellette, we worked with rows of green-blue jet, and made a folded collar of satin; and I can assure you when all was completed the old bodice was not recognisable.

I should like to show you a sketch of the pretty round cape worn in the cold weather over this jacket; it is made in the brown cloth and lined with grey squirrel. At one time it had been long to the heels, but skimpy, and this is how we altered it. Cutting it away 5 inches like a yoke around the neck, we shaped the seam down the centre of the back,

and measuring 28 inches up from the lower edge, we fixed this cape to the yoke; with the pieces left making a large high collar lined with squirrel.

As a memento of the success of our dress-making plan, we have cut out and pinned on our screen the sketch our artist has made for the model of our new evening dresses. We had set our hearts on going to a musical soirée, but how to accomplish it was a hard question. My one evening dress was a light green silk, a lovely colour by gas-light, covered with black lace, but with a bodice past all remedy. By dint of talking the matter over with all the girls in conclave, it was arranged that, with a little outlay and all their willing fingers to help, two pretty dresses should be ours. Taking this sketch for our model, I bought $9\frac{1}{2}$ yards of black silk merv: it lasts so long and looks so well, and, looking ahead, I can see it making a serviceable summer dress. A paper pattern of the new-shaped skirt, measuring $5\frac{1}{4}$ yards around the hem, made the cutting-out very easy, as this pattern shows one where the small pieces are put in, what grain the silk is cut, and even where the pocket should be placed. Each piece of the skirt will be lined with a thin black linenette, and inside the edge—not to show, but we know it is there—a fresh pink muslin gathered frill. When cutting the skirt from the pattern we allowed 2 inches beyond the length for turning up at the hem, and closely tacked the lining in and over-sewed the edges before stitching up the seams. Our table not being large enough to spread out the entire skirt when cutting and shaping, it was spread out on the floor, and amidst much fun and merriment, down went one of us on her knees, declaring that was the most thorough way of doing things, as we were not professionals with all our requirements supplied.

A white linen bodice lining was fitted to my figure, and the green silk foundation I have told you of was duly smoothed and pressed, and the best piece cut out and gathered on to the lining to make the vest and folds down the centre of the back; the half yard of black silk and the cuttings from the skirt were next tacked and arranged on the front and back, and the under side-piece taken out, covered with the silk, tacked in again, and all stitched (for we have a good sewing machine), pressed, and the whalebone put in, and the hooks and eyelet holes made down the fastening at the back.

The lace that trims the bodice was not at all costly, but I had tinted it to a lovely shade

with cold tea, and had at odd times beaded the pattern with gold, red, green, and a few dark blue and brown beads, and here and there a green sequin until it looked like a piece of cashmere embroidery, and now it came in most usefully, looking quite handsome with the green and black silks: two little corner pieces, you will see by the sketch, turn out over the full green silk collar in front, and in the bow at the left side I shall wear red roses. The sleeves cut into a large quantity of my green silk, and of course the seams came in all the wrong places; to remedy this, I thought of a narrow black velvet sewn very closely to lie quite flat in cross-lines up the seams, hiding them, and looking when all was finished like a large check pattern. Three rows of threads run around the top gauged the sleeve, and gave it a long-shouldered style, and one drawing-thread confined the fulness at the elbow under the folded band and bows of green silk.

BIZZIE BEE.

Our paper patterns, with directions for cutting out, are ready in four sizes. The prices are 6d. for bodice or skirt, and 1s. 1d. for the whole costume. Address: Bizzie Bee, c/o Editor, Cassell's Magazine, La Belle Sauvage, London, E.C.



SILK EVENING DRESS.

DRESS TIPS.

BY A WOMAN WHO KNOWS.



TIPS! there are so many; my only difficulty is how to give you the most in the fewest words. The women of to-day have varying sides to their lives. If you bicycle, let your skirts be short, full on the hips, and long enough to hide the desirable knickerbockers made of the same stuff, useful, not ornamental, and best kept out of sight.

If you skate, wear velvet and furs, and the velvets of to-day have many novel aspects—they are créped, they are brocaded, they are painted, and they are coloured with the most perfect dyes that manufacturers have been able to discover—and so is velveteen, which may suit your purse better. It is quite the fashion of the hour, often printed in designs like a cashmere shawl and in varied colourings. It is used for warm, comfortable blouses with any skirt, and people who, a year ago, would have scouted it, are having velveteen tea-gowns in Oriental colourings.

If you are a woman of the world, accept the advantages of the situation: dress has never been more bewitching, more extravagant, and, forsooth, more becoming. A wife at fifteen, a queen at nineteen, a beautiful woman and a most unfortunate

one, Marie Antoinette is almost as much the arbiter of fashion at the present moment as when she ruled the destinies of France. The charming toque, with its soft crown, upstanding feathers, and surrounding ruche, proves as becoming to the women of the nineteenth century as to the Queen's contemporaries, although they do not enhance their charms by powder. The fichu that she wore, made in soft chiffon, has come back to us, and all the pretty ruffles and bouillonnées which are so graceful. Even the jewellery is a replica of the Renaissance designs that held good in those days.

Fur has all its own way this year, and I am envious of all women who are possessed of chinchilla. Sable is always the mode and ever in demand, but chinchilla is what everybody is asking for; it appears as collars, boas, and trimmings generally, and those who cannot afford it have to be content with the soft moufflon, which is new and closely resembles it. Dresses are much trimmed with fur as well as millinery, but quite the newest fur garment I have seen is a mink jacket, full back and front with a very shallow basque, held in place by a jewelled girdle of the rococo style with a handsome turquoise clasp—no stone is more in favour. It had large velvet sleeves and a high collar, as have nearly all the outdoor mantles.

I want not only to tell you what is the current fashion, but what fashions have passed away. English women have always shown a predilection for high dress collars, but you cannot be content only with these now, for, over the straight band, scollops of silk fall downwards on either side of the throat, or a box pleat stands up boldly beside the ears, or a frill of lace must turn downwards from the neck, filling up the interstice to the chin completely, as though you were a china figure with your head stuck on.

Sleeves are larger than even three months ago; in Paris, the more balloon-like the more fashionable. They are stuffed with swansdown, or a scollop of silk edged with wire is introduced between the outside and the lining. Sometimes they have broad perpendicular bands of stitching at intervals, but they are all tightened from shoulder to wrist. The newest are slightly pointed over the hand, and many are slit up at the side with ruffles at the opening.

You must no longer be content with a four yards wide skirt; double that would be nearer the mark and made on quite a new principle; the only fulness at the waist being a box pleat in the centre of the back, while round the feet it falls in voluminous folds, a triumph of extravagant cutting. Skirts, as a rule, renounce trimming, but the bodices are covetous in that respect, with shoulder capes as broad as broad can be. Long and narrow epaulettes figure above some of the sleeves, which have gatherings at the top. The backs of bodices are often cut without any seams at all, and there is a disposition to return to princess dresses and polonaises.

HOME DRESSMAKING.

JANUARY.

A RIGHT merry time we are having with the children home for the holidays, their ringing laughter waking the echoes of the old house. I must confess that my needle has had a long spell of rest, but I shall now ply it with renewed vigour as the



REMODELLED EVENING FROCK FOR CHILD OF TWELVE.

Christmas-tree fête is close at hand, and an evening frock has to be made for my sister—a fair child of twelve. For this I have brought to light one of my summer dresses, a pale blue nun's-veiling, and our artist friend has arranged a charming design. Here is a sketch of it, and I will tell you how we are making it up. If you look at the sketch you will see that there is an apron-shaped overskirt of blue, and an underskirt and sleeves of white. For

this we had a long scarf of white cashmere, 22 inches wide, from the mother's hoards, where it had been carefully kept in blue paper. Buying some white twilled body lining, we cut out the frock princess shape, as, not being a strong child, she can only wear that style, or one hanging straight from a yoke. To be quite sure of the fit, we tried this lining on, made a little alteration on the shoulder and at the under-arm seam, then untacked the upper part and laid it on the white cashmere from neck to 14 inches below the waist, cut it to shape, and stitched all the seams, fastening it up the back with hooks and eyelet holes, made on a one-inch flap; in this way, when fastened, the two stitched edges of the body came exactly close together. On the narrow neck-band we sewed a row of black velvet, and four rows below it, with loops left in a pretty way on the front and back. We were very taken with the way the fulness of the sleeves was arranged, pleated at each side of the plain piece at the top of the arm, and neat and plain below the elbow, with the prettiest little cuff turning up.

Having my blue skirt all ready unpicked, smoothed out, and turned, we placed the paper pattern on the front and back widths, and added the small gores at each side, cutting it all out to the shape, stitched up the seams, and hemmed up the hem. Carefully, not to stretch it out of shape, we tacked a cross-way piece of stiffish muslin along the edge of the open sides and bib-pieces, turned over one inch of the stuff and caught it down to the muslin with herring-bone stitch to neaten it, well pressed it, and then sewed the line of black velvet, all the way round, half an inch from the



SCHOOL "OVERALL" FOR CHILD OF SIX.



SERGE "OVERALL" FOR CHILD OF SEVEN.

edge, making four bows and straps of black velvet to fasten it over the shoulders with hooks under the bows. Bronze shoes and black stockings we decided should be chosen for the occasion, and a friend coming in when we were trying the frock on was so charmed that she intends making one for her nut-brown maid, for day wear in dark-blue cashmere over dark-red velveteen, or, as I suggested, green over brown-gold.

I wonder if the small sisters of other girls grub and wear out their good clothes as quickly as ours do? To prevent the total eclipse of the fresh

brightness of their new red cloth school frocks, we are making them overalls in butcher-blue linen and embroidering them in cream-white flax thread, and others in large check glass-cloth embroidered in red: all inexpensive materials, but capital both in wear and wash. This is the sketch we made them from—very simple, fastening back and front with two buttons, and quickly slipped on. It is cut in two pieces and flat-pleated at the top into the long shoulder-straps, and caught in place by the embroidered band across the chest and back. They

are easily made, and the children look so well in them; the long sleeves, too, prevent the elbows and wrists of the frocks getting rubbed during morning lessons or play hours.

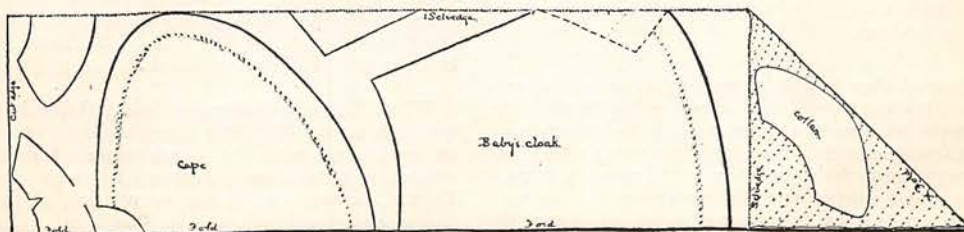
The second design for an overall was entirely the mother's idea, and after it was made it was sketched to show you. The materials were supplied by a golf-shaped cape of moss-green cloth trimmed with rows of tiny black braid, that she had worn but very few times, as the colour was too bright. This cape being circular, one thing that required no little thought was the way to cut it on the right grain—that is, with the threads that run the length of the selvedge, straight up the centre of the front to prevent it looking twisted. This at last arranged and the seams stitched and pressed, the tabs on the arm and the neck were lined with stiff black muslin, and then braided neatly; with a yoke-piece of unbleached calico we lined the upper part, a lining we found to our pleasure to be most serviceable for hard-wearing frocks for children. The front was made to fasten over to one side with large white linen buttons covered with black silk, and a hook and eye in the centre to keep the neck in place.

The two pretty hats worn by the two smallest children are revived black hats of the sailor shape, in fine straw, of last year. The old flat crowns are replaced in one by a Tudor crown of ruby velvet—once the front piece of a tea-gown—caught up by a long black ostrich feather, and the brim widened with a gathered cross-way piece of velvet; and in the other with a Tam-shaped crown of red cloth like the frocks, with crow-black quills at the side, and the rim lined with black velvet.

We are all enthusiastic over the lovely baby's cloak one of our girl friends has made as a present; the work is so neat, and it looks so fresh and pretty. It only required two yards of 44-inch material, and is lined with quilted fine linen in the cloak and sarcenet in the cape. A beautiful border of white plush, rounded at the cape corners and straight round the hem of the cloak, she made on muslin, and slip-stitched it on from the back before the cloak was lined, and the collar of plush tied with satin ribbons, and again 14 inches down the cloak. Here is the plan she cut it out by, and the corner folding over shows one how a good cross for all bias trimmings should be cut.

BIZZIE BEE.

Patterns may be had in the following sizes and prices:—Evening frock for child of twelve, and the baby's cloak, at 1s. 1½d. each; overall for child of seven and one for child of six, at 6½d. each. Apply to Bizzie Bee, c/o Editor, Cassell's Magazine, La Belle Sauvage, London, E.C.



PLAN OF BABY'S CLOAK.

THE MONTH'S MODES.

BY A WOMAN WHO KNOWS.



FULL MORNING DRESS.

EIGHTEEN HUNDRED AND NINETY SIX! We are rapidly approaching the end of the nineteenth century, and the world in general shows a disposition to enjoy to the utmost the few remaining years, if luxury and splendour of living can contribute to enjoyment. Amid sunshine and fogs, rain and frost, bright days and dull ones, women occupy themselves with dress till it almost becomes a passion. I have much to tell you of modes and millinery, and I will begin with the gown.

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You will see in the illustration what experience has taught me is one of the smartest styles of day-gown now being made for those who appear as hostess or guests at afternoon parties or weddings, or are wending their way to the sunny South. The skirt is cut with no fulness at the waist, and any amount round the feet. Women have to learn how to walk with grace in dresses like these, which stand out not only in the front but at the sides. The bodice is cut in vandykes and bordered with lace ruffles, in the centre of which is either a row of paillettes, a curled fringe of ostrich plumes, or sometimes a tiny bordering of fur. Soft chiffon, minutely-tucked lace and ribbon, combine in the dainty front; and none of the large puffed sleeves are complete now without this oblong epaulette, which also replaces the monstrous lapels that were the height of the fashion a year ago. They are often worn still by those who do not follow Madame la Mode too closely. The lace-trimmed points, falling over the collar-band, are one of the most becoming features in the current modes. Those who have not yet adopted the French fashion of elbow-sleeves in the day-time could substitute a close-fitting gauntlet to the wrist in lieu of the lace.

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Plain clothes in plum, green, tobacco-brown, and some rich dark reds, and often richly braided or extensively trimmed with fur, are affected by women; but they are slow to adopt the princess cut, which belongs rather to the future than to the present. Open jackets and skirts, or in softer fabrics full bodices ending at the waist, prove more becoming, especially either with a jewelled galon or black satin ribbon, which is twisted or tied into innumerable bows.

The month's modes dictate that the throat should be hidden as much as possible. Whether it be for a tea-gown, or in a long loose mantle reaching to the feet, or a short close-fitting jacket, the collars extend almost above the ears, being supported beneath with large rosettes at the back and bows of black satin ribbon that apparently hold them up.

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I have always had a great admiration for chine, but I never liked it quite as well as thrown in brilliant colouring on gold gauze for the front of a bodice. The hazy, natural-tinted flowers could hardly have a better background. Even this is not so luxurious as some supple gold leather, worked all over with a close imitation of precious stones. Jet and turquoise were made to represent daisies united by gold thread scrolls; and this magnificent fabric is employed for a low evening bodice, surmounted by a ruffled bouillonné of black silk muslin over pink, the sleeves ending just above the elbow—a style so often seen in Marie Antoinette's portraits.

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A fashionable bonnet is bedecked with precious stones or their substitute, the brilliant-looking "strasse"—which is the best class of paste—made up into coronets, buckles, and brooches, all in the style of Louis XVI. Whether 't be a toque or a bonnet, it must be broad over the face: the hats, large in the brim, waved poetically to the face, but a mere resting-place for such a wealth of ostrich plumes, standing up and turning down, that you wonder how the supply is equal to the demand. In all my long experience I never remember so much novelty in millinery. Besides feathers, enormous aigrettes are worn, the newest, called "écossais," shaded and shot. Many a soft loose pleated crown of white satin is worked all over with gold thread, jewels, and small coloured sequins. Minute opalescent shells also play their part in this wonderful embroidery, while many tiny bouquets are worked with the very narrowest bébé ribbon.

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Ostrich feathers are not only employed for plumes, but are formed into narrow fringes edging the brims, and sometimes carried diagonally across the upstanding quills in which they are interwoven. We have come back to drawn bonnets of pretty shot silk in such favourite tones as capuchine—viz., orange with a dash of red in it—parrot-green combined with blue or brown, and the beautiful "évêque," which has all the lustre of red and the soft brilliancy of peach.

* * * * *

When Tam o' Shanter and Soutar Johnnie sat in the ingle nook, they little thought that Tam would be associated with the headdresses of men and women in generations to come; but so it is. The Tam o' Shanter cap is the foundation of many a toque now, and others are fashioned after the "coif" of the Tudor period, chenille being newer than velvet.

his heart could give, if only for the scanty room he had given her in it? "Tell me everything, Blanche, dear, and I will help you if I can, as best I can, and as it seems to me is best for you."

She took his hands and gripped them in her own soft white ones; her voice trembled as she whispered—

"Oh! Frank, Frank. The day after we came to town, I was married to him. And now"—she shuddered, and lowered her voice—"I am so afraid of him—of them—of everything. I am the most wretched woman in the whole world; but I have not ruined your life. At any rate I have not done that."

She bowed her head with something akin to despair.

"I would rather you had, than that you should have sown any unhappiness for yourself," he said.

Frank Vivian did not dine in Eaton Place that evening, neither did he go to Tom Shattor's. He did not look very happy for a long time after his engagement was broken off, and people said that he had taken it to

heart; but how that might be no one really knew, save perhaps Tom Shattor, and Tom, as we all know, is the discreetest man in London.

When the Oliver marriage came out it made quite a talk, and the Wentworths were furious. But Frank Vivian was a good friend to Blanche, and when her husband stood as the Labour candidate for Little Grimbeck Frank Vivian did his best for him. And this he must have done sorely against the grain, for he has always said that the working man is a fraud who thinks labour a waste of time if he can get what he wants by merely clamouring for it; for, like the Wentworths, Frank is a thorough Tory. The odd thing is, that though he has done so much for the Olivers, and it was entirely through him that Sir Charles at last forgave them, yet he has never had a moment's real sympathy with either of them except in her piteous confession of a longing to be everything to someone. When he remembers that, he calls himself a scoundrel, but Tom Shattor says he is over-sensitive, and Tom's pretty sister-in-law evidently does not think him one at all.



HOME DRESSMAKING FOR FEBRUARY.

“**P**ORTLY and handsome women are a pleasure to 'do' for." I once heard our dressmaker shrewdly inform my mother, and from that hour I wished to put the assertion to the test by obtaining her permission to remodel one of her dresses; after some little persuasion she consented to let us show our skill upon a plain green serge costume and double cape of last year's cut, instructing us not to alter the fit, which was excellent, but to shorten the skirt at the back, that it might hang the same length all round. Between whiles I unpicked the seams of this skirt, and brushed and smoothed it out, and gored off some of the fulness of the centre back widths, and lined them with a thin, stiff, black muslin canvas.

The first afternoon we girls spent in cutting out and braiding the godets or small gores with which we widened the skirt by seaming them in between the widths—a long, very pointed one each side of the front width, and shorter ones at the side seams, with a long one up the back seam. The round double cape belonging to the costume cut all these, and we found that by lining each one with a thin muslin before braiding, and well pressing on the wrong side afterwards, they were flatter and easier to seam in with the skirt, which needed very carefully arranging to prevent any suspicion of a pucker in the seam.



SERGE DRESS REMODELLED.

Three brilliant ideas here suggested themselves : one was, to make the hem stand out well, we lined it up ten inches with a good stiff lining ; the second was to band the waist with a good firm cord and fold of silk instead of the usual straight belt ; and the third to give a tape at the point of each gore



FLANNEL NÉGLIGÉ.

and carry it up to the waist just the right length to support the extra weight of the braiding, and prevent its straining the seam.

The skirt now being successfully accomplished, I will next describe the making of the bodice : this had drawn out at the seams in front and under the arms, so we took out the whalebones and the sleeves, and restitched these seams a little further in without altering the shape. This gave them a newness but took up a good inch in the size ; we therefore had recourse to a waistcoat cut from the cape and braided in points to match the skirt, fastening it up one side securely with hooks and eyelet holes, as we had cut away the old button-holes and thought these would be firmer than loops as a fastening. We also braided the front darts, or breast seams, and the whole length of the middle seam at the back of the bodice. A short length of green velvet cut the broad collar, and this we made at the back, opening in the centre with two long points.

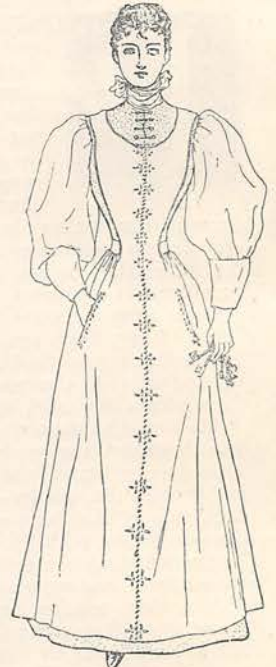
Next came the sleeves, always difficult to make, and yet more difficult to put into the armhole. Did not an expert once write that "the badly setting sleeve betrayed the amateur in the noble art sartorial" ?—These sleeves were the ordinary gigot shape devoid of ornament ; but we determined to deceive, if possible, the vigilant eye of the expert by the method of "try, try again," until success crowned our patience. One of us suggested rearranging the pleats at the armhole by putting in two inches in the centre plain, and grouping the fulness close together each side. Another of us hit upon the ingenious plan of increasing their size and altering their shape by cutting the serge straight down from the shoulder almost to the elbow and again two inches round towards the back of the arm, pushing this cut piece back into gathers at the elbow, and joining on a straight piece, widening

to the top up the two edges of the long slit and braiding it in rows from the shoulder to the wrist : gathering in the fulness at the top at each side of this inserted piece. As this seemed a good plan, we adopted it, and the results were excellent. When the mother tried the dress on finished, we all buzzed round her to admire with much inward satisfaction our own handiwork.

I must now tell you that pleasant fortune has kindly smiled on me, and I have been made happy by an invitation for a fortnight's visit to my married sister's pretty home in the north. I shall revel in the breezy coldness of the crisp air, being provided with a good homespun costume, warm woollen underwear made in Llanelly flannel, of shapely cut and with soft over-lapped seams ; also a cosy pink woollen morning-négligé, that I have beautified to appear at breakfast in by adding to the plainness of the straight princess shape a wide cape of white woollen stuff, with pointed edge fancifully trimmed with a pink cord, and a frill at the throat and the edge of the sleeves to lengthen them, of the same white stuff. At times I shall wear a bow and vest of white pongee silk put on in front, and instead of the cord and tassels I intend twisting round my waist, and fastening at one side, a pretty scarf of white and gold that my brother brought me from Tunis.

As a sisterly acknowledgment of my hostess's talent as a housekeeper, we have made and embroidered her a handsome apron, a sketch of which you will see on this page. It is made in cream holland of good washing properties, and embroidered in her favourite shade of blue thread in a pretty pattern up, and on each side of, the seam in the centre of the front, and on the pockets, which, let me tell you, are flat with the opening in the centre, and a tape to suspend them from the waist-band which passes under the plain front and neatens the gathers at sides and back. The back is in two straps V-shape to the waist, and a piping of blue linen cut on the bias edges these and the neck.

As to the cooking sleeves I have made, with them I am sure she will be delighted. They are slipped over the body sleeves and drawn and tied with tape around the armhole ; are very full, and I think give a most stylish look to the busy housewife who wears them. Mine are made like the pipings on the apron, of blue linen. BIZZIE BEE.



HOUSEKEEPER'S APRON AND SLEEVES.

Cut paper patterns of the following are ready at 6½d. each :—skirt or bodice, apron or sleeves, negligé jacket : whole costume, or apron and sleeves, 1s. 1½d. Apply to Bizzie Bee, c/o the Editor, Cassell's Magazine, La Belle Sauvage, London, E.C.

THE FASHIONS AT COUNTRY HOUSE PARTIES.

BY A WOMAN WHO KNOWS.



PARISIAN LOW BODICE OF EAU DE NIL SATIN WITH ROSES AND VIOLETS.

IT struck me the other day as I was seated with a bevy of pretty women, round a large baronial fireplace in one of the "stately homes of England," what a very unfair impression people have of dress who simply derive their ideas from the shops and the show rooms. Those

who really dress well take their inspirations and their fashions from every variety of source, besides starting many modes on their own account, so that to judge fairly of what the best

styles are, you must see them worn and not only ready for purchase. In the morning, in the country, tailor-made gowns are almost universally adopted by the young women, but the matrons are falling in to a much more elaborate style, such as velvets trimmed with fur, while violet, rich royal blue, wine colour, and similar tones of Venetian cloth accompany the most beautiful bodices, made with basques of painted and crinkled velvet, opening over satin or silk vests, trimmed with Renaissance lace, or gold pailletted lace, or some of the many beautiful embroideries in which paillettes and beads and even jewels appear. A dame thus caparisoned reminds me, with her long waist and wide distended sleeves, of the Venetian beauties of long ago.

Women who bicycle, or skate, or play golf, when staying away in the country, dress themselves accordingly; and for golf I find that the young people start off with open jackets which they can easily take off, worn with the large, loose, knitted blouses which are slipped over the head and fastened only on one shoulder. They are usually of a bright colour matching the Tam-o'-Shanter caps, for though the tailor-made gowns are generally of dark neutral tints they are relieved by bright colourings, and these Tam-o'-Shanters—whether in velvet, or wool, or smart plaid—suit most English faces.

Guests at country-house parties are singularly dainty with regard to the etceteras of dress. From time to time you catch a glimpse of the most

exquisite petticoats made either of rich brocade or in glacé silk, the newest with a deep flounce, kilt pleated, in contrast to the rest from the knee, where it is covered with a fall of black lace, while for evening the silk is of lighter colour, the deep flounce consisting of alternate rows of insertion and silk, with a deep frill of lace at the edge. Black satin knickerbockers have a great following, especially amongst cyclists; and the divided skirt is frequently adopted by the middle-aged as well as the young, but it is undistinguishable, the uninitiated would take it for an ordinary skirt; black merveilleux kilted and edged with lace is best adapted to this style.

At tea-time in most houses in the country, those, at all events, who have been walking or driving or have returned from hunting, appear in the prettiest of tea-gowns or jackets; some are made in soft silk with lace, but by far the most fashionable are rich velvets arranged as long coats with embroidered satin waistcoats, lace ruffles, and diamond buttons; the variety is endless. Some of the newest trimmings from Paris are a heavy Renaissance scroll of guipure formed in white satin diamanté laid on the velvet.

There is nowhere a better opportunity of seeing the best style of evening dress than at a smart country house. Brocaded dinner gowns are much worn, the newest are silk brocades on a moire ground, and there is a novel silk "Æolian" which is watered, but resembles peau de soie. Though the skirts of such gowns are cut very wide at the foot, the fulness is sensibly diminishing at the waist, even at the back of the waist in the best style of dresses; but some are fully gathered on the hips in the style of François I. A few women with very good figures wear princess dresses, but the majority have narrow pleated basques or points, back and front, to the waists of their bodices; and the last folly in fashion is wired side seams to keep the skirts out. Deep belts of satin or embroidery are fastened at the side with paste ornaments after the style of Robespierre, and the enormous gossamer sleeves of chiffon are made in the butterfly style, with the bare arm showing on the outside, frequently supplemented by a band of roses across either side of the neck from back to front. You see the style in the plain close-fitting bodice at the head of the chapter made in green satin with roses and violets. Note the newest make of sleeve here portrayed, showing more than the usual amount of arm.

Fur is employed on evening dresses at the hems and carried up from the hem to the knee at each seam; but in ball gowns the newest trimming is a flounce at the hem of silk poppy petals, or for girls, a fringe of small flowers such as violets or lilies of the valley; floral fringes edging the neck and the sleeves; another pretty fashion being tulle flounces and frillings scattered with rose petals.

HOME DRESSMAKING.

MARCH.



REMODELLED CLOTH COSTUME.

TO-DAY I want you to take note of the natty costume my clever little friend has made for herself. She is one of those fortunate dark-haired girls with exactly the right amount of colour in her complexion to look well in a costume of full blue, consequently this blue cloth one of hers is a great favourite, and has proved most useful during the autumn as a plain skirt and open jacket; but to her grief the latter was never perfect in fit, therefore it was readily sacrificed to cut a bodice for spring wear. Wisely she chose a blue sateen for lining, as it wears well and looks as nice as silk, easily moulds to the figure, and may be had in colours to match the material. From a good paper pattern she had cut a model bodice in cheap brown holland, which only needed decreasing in size at the back by an eighth of an inch on the double down the centre seam to make it a perfect pattern to keep at hand for all future bodices. The jacket sleeves had been full from shoulders to wrist, and by cutting off the

lower piece below the elbow and making them up on a tight lining with a puff at the top, the alteration was complete. At a sale of silk remnants she had bought a couple of yards of black satin and a short piece of cream white brocade; the satin cut on the bias piped the front seams of the skirt, and made the straps and loops on the bodice which fastened with pretty jet buttons. Not content with the plain white silk for a vest, here and there she had embroidered the pattern in pale pink and dull green silks in a pretty way. Beneath this vest lining only was needed, and it fastened over underneath the satin strap. So neatly had she joined and pressed the seams that no one could have detected the amateur dressmaker.

The prettiest girl in our group—a girl with fair complexion, brown hair, and dark eyes—is destined to wear the new spring costume we are at present so busy making. Long were the consultations, and many and varied the patterns we looked at, before the final decision was made. One very pretty grey material, with a pattern in green,



A SPRING COSTUME.



FLANNELETTE JACKET AND
UNDERSKIRT.

we admired; but as each separate piece would have to be cut with the top towards one end of the stuff to ensure its shading all one way, we decided not to give ourselves the additional trouble. I think manufacturers design these materials to trap the unwary amateur and strengthen the professional! At length we decided to buy six yards of double-width stuff in a light fawn, checked very small with white and blue, with a watered pattern over it in tan colour; and to make it look dressy we added pale blue silk.

Choosing the pattern of a moderately full skirt,

we cut out and lined each piece with white "fibre chamois"—this gave substance to the material, and made it set out well; the skirt worn over the bodice we neaten with a piping at the waist and draped with blue silk, and the galon we used for trimming the hem was in tan colour sprinkled with tiny blue and bronze beads. The body we made to a charming design with yoke of blue silk back and front, embroidered in fawn and white floss silk. At first we had intended seaming up the lining of the back and straining the material across; but this proved too difficult. We therefore made it up with the usual seams. Having cut out the linings, allowing three-quarters of an inch beyond for the turnings, we laid them out on the material folded double, and cut exactly the size (thus the two halves were precisely alike), tacked up the bodice and stitched the seams rather within the tacking-thread (otherwise it would have been too large), pressed the seams and notched them in one or two places near the waist. Having tacked up one of the sleeve linings and gathered in the top, we fitted it on with the bodice, carefully marking the position of the under-seam of the sleeve in the armhole. We afterwards draped the upper part of the sleeve, keeping the fulness towards the back of the shoulder seam to prevent that ugly floppy look that one sometimes sees when the fulness is placed so forward that little of the front of the body shows.

The collar was draped with silk and a band of galloon fastened with a butterfly-bow at the back. We all admired the draped piece across the front of the body, and doubt not that we shall each adopt it for at least one of our costumes.

The limits of my moderate allowance, and the extravagance of white lawn underskirts for wear beneath winter dresses, has forced me to economise by making them in good white flannelette and embroidering them prettily. In this little sketch is shown the silk frill of washing pongee, and the embroidered tabs above it headed with a simple pattern as a band. Two skirts thus made suffice for the winter season. The bedroom jacket is also of white flannelette with a pounced-out frill all round the pointed yoke and the elbow; at the back is a double box-pleat, and each side of the front are also box-pleats; a bow of blue silk ties the collar, and a pocket at the side furnishes one with a handy receptacle.

BIZZIE BEE.

Paper patterns of the above are cut in three sizes; the price of either of the skirts or bedroom jacket is 6½d., and either of the two bodices on page 345, 1s. 1½d. Address, Bizzie Bee, c/o the Editor, Cassell's Magazine, La Belle Sauvage, London, E.C.



DRESS TIPS FOR THE SPRING.

BY A WOMAN WHO KNOWS.



TOQUE OF GOLD EMBROIDERED WITH BLACK VELVET BOWS AND CACHE-PEIGNE OF ROSES.

IF a young man's thoughts on the approach of spring turn, according to the poet, towards love, in sober prose a woman's take the direction of a new bonnet, a new toque, a new hat, or whatever else may be in fashion. This spring our head-coverings out-of-doors are to be more important, broader, and, as far as bonnets are concerned, seem to be returning to the days of long ago. We are to welcome strings again, and the shapes come well down towards the ears and are protective as well as becoming; but I am afraid they are relegated to older women. It is the toque that the best-looking of our

sex seem to affect, and I am introducing to you herewith one of the newest Parisian triumphs. The foundation of the toque, the wings, etc., are all of massive gold embroidery, the bows of black velvet, and the aigrette and feathers black, but at the back is a sort of cache-peigne, a double wreath of roses. A great deal of attention is now directed towards the trimmings which unite the hair and the back of the headgear, whether hat or toque.

There are many novel points in spring millinery which I desire to impress upon your mind; for, as "knowledge is power," when you have to make your own decisions you will find the benefit thereof. Straw is the fashionable material, the plait about an inch in length, loose and rough of surface, though the straw itself is satin-like. It is employed in extraordinary colours—at all events, we should have thought them extraordinary, so applied, ten years ago—bright reddish mauve, rose pink, deep claret, or rather the shade of bee's-wing port, and more than all green, generally eau de nil; we are apt to fall back, when we can, on many of the delightful tints that characterise spring foliage. There is, however, something newer than all this—viz., the silk plait, just about half an inch wide, sold in gold, green, and brown; a very finely-plaited straw, which is used in loops like ribbon to form a *ruche* at the edge of the new bonnets, and sewn in rows on black lace, helps

to keep the large and necessary bows in their original shape. Tulle in various colours is well to the fore again, rucked and pleated; it surrounds the crowns of hats, and is also employed for strings.

The Capeline is the favourite shape in hats, which means a flat, all-round brim, with a low crown. This admits of much trimming, and generally takes the form of ostrich tips turning downward, and always an aigrette. The silk straw is also closely interplaited for crowns, which are fashioned like the Tam-o'-Shanter and then crumpled and bent. Chiné ribbons, wide and important and bright in colour, form loops: I have seen fourteen on one hat, and very decided bows on bonnets. Charming flowers are used in millinery, with shot and shaded foliage; for the moment violets are in the ascendant, and velvet roses are made to play an important part. Bright cerise is becoming to faded complexions.

Silk gowns, satin gowns with silk blouses, and fancy woollens are being prepared for the early spring dresses; there are many new blues, greens, dahlias, and claret reds employed for plain materials. Of course, you want to know the really exclusive fashions ahead of the general modes, and therefore I must tell you that the skirts are going to be trimmed. For evening the fulness is congregated on the hips like panniers, and one deep flounce from the knee displays three or four rows of narrow ruching at the foot; for day-gowns the seams are outlined with rouleaux or with a narrow galon of beads, jet or sequins, laid on satin, and ruches figure at the feet. The tight coat-sleeve is coming back again, generally covered with some diaphanous material, filled horizontally with gathered tucks on the outside of the arm; but to accustom ourselves to the change the breadth is maintained on the shoulders by means of three or four flounces, either of silk or chiffon. The evening sleeves are also diminishing. The most dressy of demi-toilet bodices are made of tucked chiffon, the tucks gathered and drawn.

For the Drawing Room, which it is hoped will take place this month notwithstanding the personal sorrows of Royalty, wonderful materials are preparing. Chiffon diamanté—viz., with actual paste stones in applique upon it—is used on bodices, and the same treatment is applied to satin for the skirts. *Moire perlé*—viz., a *moire* watered in such a way that the pattern assumes a stalactite effect—is new, and there are Chiné moires with blurred flowers thrown upon *moire* grounds, and marvellous restorations of exquisite Venetian velvets. Those who can afford it are having trains made of the finest spun glass woven into a gauze-like fabric made up over satin; this throws Cinderella's slipper quite into the background.

In the early spring most of us like to invest in a useful tailor-made garment, and for London there is nothing like plain cloth—for rough country wear, tweed and homespun.

HOME DRESSMAKING.

APRIL.

WITHOUT preface or apology I will describe to you how we made the handsome cloak that the dear grandmother was wearing to-day. In seasons past it had been one of those three-quarter-length cloaks—this was unalterable—half-fitting at the back and loose in front, with long wings or over-fronts, and no sleeves, and made in black brocaded velvet that apparently will wear for years. First we opened up the back seam and inserted a box-pleat made from the over-fronts unpicked, and the straight edges we seamed together, cutting away the shaped edge and using the pieces for lined and stiffened sleeve-epaulettes. Then the fronts looked poor and flat, but by pushing them back in slight fulness and filling in the centre front with plain black silk set in full at the neck, their appearance was at once improved. Large full sleeves of the same silk gathered beneath the epaulettes and into a broad cuff made it look a stylish garment. The silk we lined with domett to make it warm and soft, and the collar boa of black ostrich feather gave the right amount of fussiness around the neck to make the cloak look cosy. One of the girls with her natty, cool fingers made the dear old lady a pretty cap of creamy lace on a coronet-shaped piece of buckram covered with prune velvet worked with small crystal

beads, and a long bow at the side; a white net crown made the foundation for the gathered lace that draped and fanned over the top and back



CHILD'S COAT REMODELLED FOR SPRING WEAR.



LACE CAP AND MUSLIN FICHU

of the head, and was brought down each side of the face, fastening beneath the chin. She looked so lovable in this and the new fichu we had made her that we mean to repeat them when these are worn out. We had a paper pattern by which to cut and fold the fichu; it was a large square of soft muslin with the two overlapping points at the back rounded and trimmed with a frill of five inches cut on the bias, hemmed at the one edge, and turned over half an inch at the other, the gathering thread leaving a tiny heading standing up. A warm flat iron was of the greatest service in making this, giving it a finish that was unattainable otherwise.

My bonnie little sister of four years is the subject around which our interests at present centre. The cloak of an older sister has fallen to her share, a cloak of soft blue serge, ample in fulness, but limited in length; we have, therefore, added a brown velveteen that accords with that colour beautifully, and by making this up on a shaped lining of my favourite unbleached calico as a square yoke, and pleating the little coat into this we managed to lengthen it, and widened it with fronts of velveteen. With the same lining we

made new sleeves, sewing the old sleeves of serge fully three inches down from the top with an over-piece of velveteen, and a little cuff. To wear with this she has a cap of the velveteen made on a crown-lining of stiff net put into a covered buckram head-band, with three little blue ostrich



BABY'S PINK CASHMERE FROCK.

tips at the left side—old white ones of mine dyed and curled. Sincere flattery has been shown us in the exact copy made of this little coat by one of our friends for her small child, although she has chosen white cloth for it, and instead of velveteen the cloth is braided in black, and the cap is white cloth with black tips. When I hinted at the extravagance of white for the coat, she complacently told me that every little soil is quickly removed by the use of pipeclay. The same friend has made a sweet little pink cashmere frock for her baby, and embroidered the top of the deep hem beautifully with creamy white silk. The little yoke is a marvel of patient work, for it is made in rows of folded cross-way cashmere placed so that every row overlaps the next at the corner. The sleeves are simple enough, but the lace bib is a pretty idea, and is neatly sewn on after the frock is finished, so that it can be washed and replaced. To return to my own needs and their fulfilment, the most pressing at the moment being a dress to wear in the afternoon and evening at home. Until now I have worn my black satin merv skirt and a blouse of blue crimped gauze made up on a tight lining. The gauze I had bought at a low figure during the sale time, and the colour is charming.

Having a princess-cut dress of brown cloth, now past wearing, lined through with brown sateen, I unsewed the seams, sent the cloth to be dyed black, and planned out a dress made up on this lining to the design here sketched of one of my sister's dresses made in alpaca. Mine will be

made in crépon, although she tells me it is going out of fashion; but I have seven yards of crépon in a pretty shade of brown, and I am convinced that it will look as well, if not better, than alpaca, as it is more clinging and soft. I also have three yards of pink silk that has a tiny black pattern over it; with this I shall drape the front, using one whole width and the remaining piece cut in half-width joined—it will never show in the fulness. The princess lining all ready to shape and fit will be a great help; this I shall cover with the crépon at front and sides, and the back of the body to a few inches below the waist, then join in a full width of stuff at the centre of the back, seaming it in to the side on the right and, carrying one point up to the centre at the neck, let the other point hang down free in a pretty waving line to the floor, catching it to the side piece under the folds and hemming the edge with a French hem. The sleeves will not be full, but will have a deeply-pleated epaulette-frill over the top, falling in a point back and front. With the cuttings of silk I shall make a collar and frill necktie. My sister suggests five narrow black satin ribbons sewn a little distance apart at the seam under the arm, and tied across the full front, to appear like one of those very deep belts now so much in vogue. I think I shall adopt it.

BIZZIE BEE.

Paper patterns in three sizes are ready as follows:—Princess dress, 1s. 6d.; child's coat or frock, lady's fichu or cap, 6d. each. Address, BIZZIE BEE, c/o the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London. E.C.



DRESS IN BROWN ALPACA AND PINK SILK.

and a sleepy cat to love me, wrung my heart with inexpressible pain.

"There are about three women to every two men," thought I, "and it is unreasonable to suppose that all can marry and have dear little children to love them; some of us must be old maids." And so I tried my hardest to resign myself to my fate.

But at Easter Dr. Watson came to spend a week with us, and before he went away, he said to me—

"I've been trying to cheat myself into the belief that a student ought not to marry, and that there's no estate in life so free from care and anxiety as a bachelor's. But I've found out that it is a cheat, Dorothy, and that a man must have special qualities that I don't possess to be a jolly old bachelor; and so I intend to marry, if the one I ask will have me."

"I—I hope she will," I said, a sincere wish for his happiness overcoming the first impression of jealous dislike to the proposed wife; "and I hope she will be very nice."

"Why, so do I; but I mean to put her to the test at once. Will you be my wife, sweet, gentle Dorothy?"

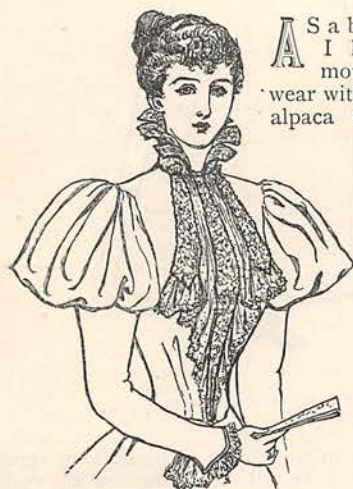
And now we are married, and even yet there seems greater and greater happiness in store for me. We don't live in Harley Street like Phil, but not far from them, and Phil has proposed that my husband and he shall become partners. Already they fill each other's place when Elsie and Phil or my dear Andrew and I run down into Yorkshire to spend a few days with father and our happy little mother.

THE END.



HOME DRESSMAKING.

MAY.



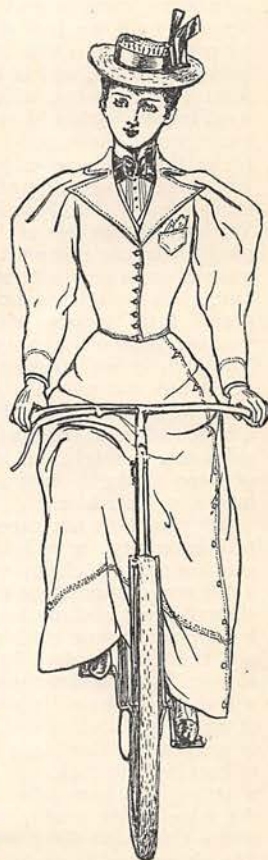
NEW SLEEVE AND VEST OF RIBBON AND LACE.

AS a birthday present, I have made the mother a vest to wear with her new black alpaca dress with the pretty new sleeves. She was remarking one day that the bodice was too plain, so I thought of a vest and collar that could be worn over it, and selected a pretty chiné ribbon in blue mauve and pink on a cream ground, and cut it in two short lengths, and one long

enough to reach from neck to waist, trimmed a square of cream-spotted net with an edging of lace and draped it between the ribbons, sewing it on with crystal beads inside the mauve edge of the ribbon. For the collar I cut a nicely-shaped piece of buckram, and joined several pieces of silk together, mounted these inside and outside of the collar, leaving the ends to stand out, and edging them with the beads, also neatening the edge that would finish on the bodice in the same way. These high collars are in very good style, and the colour made it look bright and dressy.

Several of our immediate friends have expressed surprise that we girls have not taken up cycling!

But, if the truth were known, we have been very hard at work perfecting ourselves in riding before coming before the public, and have taken several lessons to help us to that end. Our spare money, too, had to be saved up to purchase a bicycle, and now my own especial friend and I have clubbed sufficient to buy a real beauty. For practising in, we had contented ourselves with our old tennis frocks, cut smaller to shape by a paper pattern; in this way we tested a costume to our own comfort in wear before making our complete suits. But now we are fairly well on with them, and they will soon be seen skimming down the road in good style. From a number of patterns my friend selected a tan homespun that goes well with her tan shoes, and I chose a brown cloth that has threads of mixed colours in it. These we thought



CYCLING SUIT IN CLOTH.

preferable to plain cloth, as, however well it may look when new, every oil or mud splash leaves a mark on the latter.

Of course we wear woollen pyjamas, and our full knickerbockers of cloth are lined with a removable flannel; also I wear a plain-fitting waistcoat body of natural colour flannel, called "Viyella," that will wash again and again without shrinking. But if I have a fancy, it is for a nice white collar, stiff and polished, and a nicely-tied neck-bow; so these I add to my waistcoat, and always feel tidy and neat. The skirts we cut to reach to our ankles, lined them with a fine linenette that answers almost as well as silk in preventing the cloth of the knickerbockers clinging to the skirt, and turned up a very deep hem, and stitched several rows of stitching along the top. The skirt measures two yards and sixteen inches round, and opens down the left side to twelve inches, the stitching and buttons being carried down to the edge. At the back we found that the fulness hung best when pleated to the centre—here the marked pattern was of great use; at the waist the pleats were sewn to the body from one under-arm seam across to the other, the body fastening with an inside belt. We are delighted that the smaller sleeves are now worn—the large full ones looked out of place on a bicycle. Ours are a good shape, cut in one piece, and the wrists stitched, and two buttons placed at the seam. But the jacket body was the most interesting item to make, and we tacked and we fitted it until we had made it as near perfection as possible. You will notice that it ends a little below the waist, and fastens up the centre of the front to the revers, which are really the bodice itself turned back and faced with cloth. I know some would have used white for these, but we prefer them all one colour. These and the body have rows of stitching at every edge, and this we thought gave a nicely-finished and flat look to all. We have had gaiters of the cloth made out of the pieces from our costumes, and my shoes have small discs of gutta-percha fastened to the soles; this, I find, gives me a firmer hold of the pedal. We have pretty little toques of cloth and silk for dull weather, and white straw sailors for sunny days. The high crown of mine did not please me, so I cut it out and put in a crown of rougher straw, covering the join with a band of brown ribbon and a bunch of bows, and binding the edge with a brown galloon. In bright sunshine one must wear a veil of some kind; there is a choice of white lace net, brown, or dark blue.

But you must not suppose that we are all to appear in one style or uniform! The other three girls, who are not so slight as we are, have each arranged a different costume, one with deep jacket and apron skirt all black, and another with black satin knickerbockers and prune cloth skirt and Norfolk jacket, and the third in dark blue serge suit and blouse of light blue cambric striped black. This sketch will show you how the blouse is made. It is cut in three pieces, and tucked and drawn with a tape into shapes. The black stripes were very helpful in running the tucks, as each one is edged with a stripe, the same also giving the black line to the edge of the double frilled collar and down the front—this is so fussy and pretty when goffered. The sleeve, too, is cut only in one piece, gathered at the top, and sewn into a deep stiff cuff. One

hint in making: the button-holes are made in the flat fold down the front before the frill is stitched on, and it buttons underneath this. The broad belt is of webbing, and the buttons you see in the front are placed there to fasten the little open overcoat and prevent it flying back when riding quickly. I wish I could show you the little coat; it is so natty, close-fitting at the back, with a short basque rounded



CYCLING SKIRT AND BLOUSE.

at the corners in front, and with the long revers opening out from the waist, showing the full ruche down the front of the blouse. The sleeves are just large enough to go easily over the under-blouse sleeve without unduly crushing it. The skirt she has made in the same way as ours, but with the fulness pleated in three box-pleats at the back. This costume she will ride to tennis parties in, and look well in it whilst playing, for her movements at the game are easy and graceful. As the season goes on, and we can afford it, we intend making ourselves costumes of this simple design for tennis in the new shot alpaca. It is to be had in many becoming colours, and is so cool to wear.

BIZZIE BEE.

Paper patterns are cut ready in three sizes of the cycling suit, complete bodice and skirt at 1s. 1½d., or separate 6½d. each, also blouse or new sleeve or vest 6½d. each.—Address, BIZZIE BEE, c/o the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.

NEW DRESSES FOR OLD.



BODICE OF ÉCREU GRASS LAWN EMBROIDERED.

and pink with a little green. A plain collar-band was sufficient beneath the green chiné ribbon necktie, and the narrow square pieces of lace-edged muslin would flap out over this. Each side, from the shoulder to the waist, I carried a folded strap of muslin, cut on the selvedge way and edged with lace; these hid any small imperfections in the fit and improved the figure. For the sleeves I made the lining fitting and the muslin loose with one seam only and a little fulness at the wrist under the cuff; at the top of the sleeve the three gathered frills, edged with lace and sewn one above the other, gave a fussiness that is rather an improvement to my slight figure. The flat waistbelt I covered with muslin and fastened with a bow of ribbons; this and the necktie can be varied, sometimes a plain ribbon will look well. Many agree with me that if it were possible our dressmaking parties are even more enjoyable now, for we who have no garden betake ourselves in the afternoon to our friends who have, and there, beneath the shade of a huge Japanese umbrella and surrounded by flowers, we stitch and chat, whilst the two little girls for whom we ply our needle are close at hand when the question of fit or choice of colour is to be decided. Alpaca and linen are their mother's favourite materials for them, and we are now busy making these up. The two children—one five years and the other

ARE there any girls at this moment with the problem to solve as to how to look brightly and freshly dressed during the summer months on a small stock of money? If so, they may be interested to know how I have managed: for small is the surplus left of my allowance money after the share I took in the purchase of our beautiful bicycle. A good hint reached me from an expert whom I heard chatting with a mutual friend on the subject; her words of advice were—"a good black satin skirt and a few blouses." Delightedly I remembered my pretty merv evening skirt that I had made and worn in December, and forthwith I decided it should do duty on special occasions, whilst a shot green and mauve alpaca, cut exactly like it, should serve for ordinary wear.

Now on every hand one sees people of good taste, and their children too, wearing a grass muslin or lawn écreu coloured, that is, something the colour of light brown holland, and these muslins are embroidered sometimes with white and sometimes with delicate colours; and the frills and collars are trimmed with a very narrow lace Valenciennes edging. Armed with these observations I bought five yards of grass muslin—it is 28 inches wide—and made it up into a bodice on a plain-fitting cream sateen lining, leaving the muslin full in the front and not seaming it in excepting at the shoulders and the under-arm sidepiece. Up the centre of the front fulness, at intervals of about two inches I embroidered very small flowers—because flowers are to be seen on all the silks and muslins and ribbons, in pale blue, mauve,



LINEN COAT FOR LITTLE GIRL OF FIVE.

four—are quite different in colour and style; the elder is dark and rosy, and the younger is sweet, gentle, and fair, looking her best when dressed in a quaint way with a frock to her toes and a fichu.

We have found that *useful* stuffs bought when cheap during the sale times are good store, and have proved it in this instance, for a few pieces of white and short lengths of art blue linen were made up by busy fingers into a sweet little coat for the elder child; on the opposite page you will see the sketch of it. Very little fitting was required, as the coat is full and gathered in the centre of the back and of the front, drawn into shape with lines of feather-stitch across the fulness; and to neaten this in the front the sides are folded over in two deep pleats and fixed with scroll embroidery work in feather-stitch just above the waist. For this coat, let me tell you, we had a paper pattern with the design for the embroidery marked out upon it, saving us a great deal of time and trouble. The white linen pieces made the collars, with a narrow flat-pleated frill put between the upper and the lining. These are cut in three square pieces, one across the back and one on each shoulder, made into a tiny band, and with the cuffs can be removed to be washed. We have two sets like this, and they freshen up the coat and remove any soil that would mark either the wrists or collar. We also had the thought of the "getting up" process when we put the sleeves into the armhole in gathers instead of deep pleats. This style is so becoming to the child, and useful in wear, that she is to have one also made in brown holland embroidered in white.

For the younger girl we have chosen a pale mauve alpaca. First we cut a fitting body-lining, and on this arranged the alpaca in very fine tuckers down the yoke with the fulness drawn to the waist and neatened with a piping—that is, a piece of alpaca about two inches wide cut on the bias with a piping cord laid in between, and then hemmed up to the body lining. To this we gathered the skirt, which had been cut to allow of a deep

hem and three fine tucks, with an inch turned in at the top for letting down. To the elbow the sleeves will be fitting, and then a gathered puff sewn on and drawn into the armhole with two threads. The belt of silk will be full like a sash, and end at the back in a large bow. This little frock we shall repeat in a black alpaca, a light blue mohair, and a tan velveteen plain, without the tucks; and the fichus will be all alike in creamy white muslin with little gathered frills.

We have arrived at the conclusion that one of the girls is developing into a clever milliner; she certainly owns a wonderfully light touch, and frills up a piece of lace and silk, and stitches on a bow, pleats up a crown of silk to a piece of buckram, and the result is a dainty hat for a child.

BIZZIE BEE.



ALPACA FROCK AND MUSLIN FICHU FOR LITTLE GIRL OF FOUR.

Patterns of the muslin bodice are ready cut in three sizes at 1s. 1d., and patterns of the coat for a child of five, and frock and fichu for child of four, at 6d. each.—Address, BIZZIE BEE, c/o the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.



IDYLLIC ECHOES.

First Voice.

§ SWEET, after winter, when the earth grows fair
In seed-time, when upon the shelving share

Of the late-used plough Arcturus shines,
And spring stars see the buds upon the vines.

Second Voice.

Sweet are the apples that bloom amid the corn-
fields yellow,
The fragrant flowers of the vine that yield to the
grape grown mellow;

And under amber noon-clouds, and piles of
vapours sunny,
The evergreen oaks o'er hives of dewy, delicious
honey.

Third Voice.

Through rosy withering twilight Vesper's star
Guides weary wings to well-known nests afar;
And thus life's ageing years with each day's end
After the sunken sun fatigued tend
Toward the dear bed that in the dusk of home
Awaits them, where Peace beckons through the
gloom
To pillows wreathed with sere leaves, once in bloom,
And rest—time's happy prelude to the tomb.

T. C. IRWIN.

HOME DRESSMAKING.

JULY.

BEAUTY and rags always get caught," so runs the old saying, and we have had to acknowledge the truth of it, for our prettiest girl friend is to be married this month. The event is doubly interesting to us, for it is our busy fingers that are making her bridal costume. Of course, we each offered our

ideas as to the prettiest way to have this made, and at last, by the help of our little artist, we planned a sketch. Here it is: the skirt will be made in grey canvas, a cool and semitransparent stuff, and the sleeves will be in grey silk to match the shade of grey that the skirt will look when it is made up over the cream-white silky-looking sateen foundation or, I should rather say, under-slip, as this is to be made up loose from the canvas overskirt, only they will be sewn into the waist-band together, and the body will be of rosy-pink silk covered with grey chiffon. We have a nicely shaped pattern skirt, gored out and pleated in the middle at the back with a widening box-pleat; it will have a three-inch hem sewn up, is quite plain, and just a little shorter at the back than in the front—such a sensible arrangement for a delicate-coloured walking skirt.

As I told you before, buttonhole making and bow tying are my *forte*; but neither is now wanted, so I have turned my attention to cutting out and tacking up the bodices. It certainly takes a lot of thinking out and care, but when successful—which they tell me mine now are—it repays one for any amount of trouble. We were fortunate in getting a pattern exactly to our friend's size, long-waisted and for a slight figure, so that there was no alteration to be thought out. I always make a practice, before cutting, of placing each piece of the pattern out upon the lining, allowing a good half inch everywhere for turnings beyond, then folding the lining double,

with selvages together, pinning, or, better still, putting a flat-iron on the pattern to keep it in place, and spiking it along the edge of the paper with the point of the scissors, then cut it out; in this way you have the two sides of the bodice exactly alike, as you cut them out at one and the same



A USEFUL BEDROOM-WRAPPER.



OUR BRIDE'S SUMMER COSTUME.

time. Into these marks I put my needle when tacking the lining on to the silk—and I tack all the different pieces on before cutting the silk. Again, when tacking the seams up together stitch it if anything within this thread, but always leave the shoulder seams unstitched, and pin them up with the edges outside until after the bodice has been fitted.

The sleeves will be lined with sateen and the ruffled silk, after the edges have been gathered, pinned in place down the back of the arm to make the tiny folds, and the two edges drawn to the shape of the inside-arm seam and pinned out and fitted on with the body lining; by doing this we get it to fit well into the armhole, and also can fix the little creases in place, finally tacking and stitching into the seam. All this makes a little extra work, but it spares us the disappointment of having a large clumsy sleeve. The top puff is simply a shaped piece of silk, box-pleated and turned up

into the armhole over the round puff of sleeve stiffening.

The next thing to be done is to drape the body with the chiffon. The three little puffings are gathered and sewn down to the silk as marked, and the hook fastenings sewn under the centre one, the edges are cut away close to the stitches and neatened with the long folds of chiffon gathered into neck, shoulder, seam, and waist—a straight silk collar-band with double loops of ribbon to match and a deep frill of chiffon setting out full around the throat. The belt of silk will be made folded tightly on a straight belt, with a draped front piece ending in loops fastened down with four little buttons of paste.

Her hat has a white silk crown, grey chiffon pleated edge, rosy-pink geraniums, and a black and white checked aigrette. The sunshade she has trimmed herself with frills of white gauze inside as they wear them now, and hidden the stitches on the outside by narrow rows of peacock-eye sequin trimming. An artist friend has given her a beautiful knob for the handle, painted in porcelain with a tiny wreath of flowers and dainty little figures. Will not her dress make a lovely summer costume for her to wear all through the season, as future invitations are certain for festive occasions?

I hope you will admire the present of a bedroom-wrapper that my sister and I have made for her. It is in cream-coloured flanelette with a pattern in colours, and is quite thick and warm enough to be made up without a lining. It is loose and easily put on, without looking at all floppy, and has nice large revers that we have lined with blue silk, with a bias fold sewn on and turned over the edge and hemmed on the other side. A high collar becomes her, so we have made one for her to wear when she chooses in black velvet, lined silk, and a pair of cuffs to match, with a scarf of gauze fastened in the neck that she can tie in loops or a large knot.

I have to wear my shot alpaca skirt at the ceremony and a lime-green silk blouse of last summer's, but it will look freshened by a yoke of lace and a neck ruche of mauve ribbon loops. I shall run tucks in the leg-of-mutton sleeves from the elbow to within the depth of a puff from the armhole; this will use up the old-fashioned fulness and make them close fitting, and a shaped cuff turned up of lace will make the wrist look pretty.

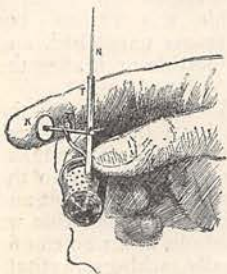
BIZZIE BEE.

Paper patterns in slight and medium size of the summer costume now ready. Price, bodice, 1s. 1½d., skirt 6½d., also of the bedroom-wrapper at 1s. 1½d.—Address, BIZZIE BEE, c/o the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.



Correspondents are requested, when applying to the Editor for the names and addresses of the persons from whom further particulars respecting the articles in THE GATHERER may be obtained, to forward a stamped and addressed envelope for reply, and in the case of inventors submitting specimens for notice, to prepay the carriage. The Editor cannot in any case guarantee absolute certainty of information, nor can he pledge himself to notice every article or work submitted.

A Needle Threader.



is drawn through the eye by a sliding hook inside the device, which is not shown in the illustration.

The little American device for threading needles which we illustrate will recommend itself to many. It can be fitted to an ordinary thimble by fixing it in a small hole near the bottom of the thimble as shown. The needle, N, is inserted head downwards into the tube, T, and on pressing a spring-knob, K, with the finger, the thread

The Aerodrome.

We have on several occasions referred to the experiments in flying of Professor Langley, Secretary to the Smithsonian Institution at Washington, United States, and well known for his researches into the dark radiation of the sun. For some time past he has been engaged in perfecting a flying-machine which he calls an "aerodrome," and, if the reports from America may be credited, has at length succeeded in rising to a height of about half a mile from the ground, at a speed of twenty miles an hour. The "aerodrome" is built on the "aeroplane," that is to say, the "kite," principle, which has also been adopted by Mr. Maxim. It is made of steel, has a great stretch of supporting or gliding surface, and resembles a huge bird soaring and curving in the air. It is, in fact, as we have formerly

HOME DRESSMAKING.

AUGUST.



HAT OF STRAW AND ROSES.



If you admire pretty things you will rejoice with me that instead of a downpour of rain the sun is shining to-day and I can wear my new hat, which is a beauty, to the garden party of a local magnate without fear of spoiling its dainty freshness on the very first occasion. Girl-like, my friend and I have been looking forward with keen pleasure

to this party, as everyone in our little world will be there; and the grounds are so lovely with flowers and velvety lawns shaded with great trees. We are both wearing white muslin dresses quite simply made, with skirts plain with the exception of three rows of narrow lace inserted above the hem; full bodies drawn into wide belts four inches deep of folded silk, and ruffles at the neck edged with tiny lace and fastened with ribbons and pink roses; full sleeves drawn into a wrist-band with cuffs cut on the round, edged with lace, and turned back. A large Leghorn hat will adorn my friend's dark tresses, in one of the new shapes with a high crown and wide brim; a jetted band of black lace net mounted on a wide white satin ribbon is sewn around the crown and stands up a little higher than it, with bows of the white ribbon at the right side and three black tips drooping on the left side of the brim. At the back across her hair, as though they raised the brim, are the roses in a half-wreath, a most becoming style to her. My hat is like this sketch, in rough green straw, about the same colour as dark ivy, with the brim curving downwards, something like a mushroom shape, than which nothing

suits me better. A wisp of pale green tulle and white tulle over it lightly rests on the brim, and at the left side is a knot of green shot ribbon bows and two black quills, with a wreath of roses without foliage, shaded from crimson to pale pink, placed at the top edge of the crown as they wear them now, and two pretty bunches on my hair at the back. This charming hat was bought and given to me by Auntie, who is staying with me whilst Mother and the children are at the seaside; she is such a sweet creature, and has taken up sick-nursing by choice. She is my great admiration dressed in her cool grey Chudda cashmere costume or her fresh Galatea stripe, which looks so easy to make that we thought we could accomplish one for her in grey alpaca—a material she particularly likes for summer wear.

The white linen and lace collar and cuffs she wears are made by her own cool and dainty fingers; they are sewn on to narrow bands that tuck into the sleeves and wide neckband. I am hoping to win a word of commendation from her for my neat button-hole-making, as a dozen or more will be required to fasten the front of the bodice, which is to have plenty of fulness from neck and shoulder-seam in front, with a plain back stretched over the lining



OUR NURSE'S COSTUME.

and drawn down into the waist-belt; the skirt will be quite plain with a deep hem, and all the fulness at the back put into close gathers.

Needless to tell you that our dressmaking parties are a source of pleasure and interest to her, substantial proof of which she has shown by bringing us some remnants of silk picked up at sales: one length of creamy white and one of pink silk are sufficient to make my friend and me slip-skirts to wear under our muslin dresses; and we live in hopes of the winter fashions providing us with a similar style—that is, a thin material over silk—to that which everyone is now wearing. It has been the unspoken wish of my heart for many a day to possess a silk underskirt or slip; so imagine how delighted I was! We at once set about making them: bought a pattern of the new shaped skirt, cut out the silk and also a stiff hem-lining twelve inches deep, seamed this up and faced it on to the silk, and trimmed it on the inside with two frills cut on the bias and gathered; mine I hemmed, but her frills are pinked out at the edge.

Have you noticed how severely plain most of the skirts are apparently? But they have two, three, and sometimes more, frills like ours sewn inside either invisible to the lining only, or stitched right through to the front. When I first saw the sketch that had been made to show you I thought it represented an evening dress with chiné silk body and sleeves, with a velvet frill at the armhole; instead of it being so, it is drawn to show you the silk slip and the tight-fitting linen body which I have made as a model to cut the linings of my future dresses from; the sleeve also with a fibre chamois frill to set out the puff of the material or silk that I may wear over it. A great help this pattern has proved, as, the alterations once made, I mark the correct seam on the linen with a blue pencil and make up the new linings to these marks. No doubt when the other girls return from their holidays they will each want me to do the same good turn for them. I shall have a bodice to show them that I have made out of two and a half yards of black and white striped silk. In this way I made it: having my linen pattern ready marked at each seam where the line of stitching should be and turnings beyond, I spread each piece *flat* on the white linenette lining folded double, pinned it, and put a heavy paper-weight to keep it in place; then pricked through with the scissors' point along the stitching mark, and with a lead pencil dotted the cut edge. When the linings were all cut out I folded the silk on the bias, and placed the fronts and under-arm pieces so as to bring the stripes all one way, arranging folds instead of seams in front. After joining up the back and sides—four pieces—I placed it on the silk with the centre seam to a bias fold and stretched the silk over to the shoulder and under-arm pieces; then, tacking it all up, stitched it, boned the seams, and fastened the front with hooks and eyes sewn in between the silk and the lining. The collar is folded with short double-frilled ends at the back. My desire was for black chiffon sleeves, but I contented myself with black merv made with a short puff at the top, and tight down to the wrist.

Our cycling is another subject of interest to Auntie—she considers it so healthy and invigorating; and

by her advice we are now wearing divided skirts or knickers beneath our cycling skirts whilst riding; one or two have them made in alpaca with linen lining, but my preference was for ready-shrunk grey "Viyella" flannel. We have made them with



SILK SLIP.

fulness at the knee to give free play to the movement, and finished them with a casing and elastic, although I prefer a good ribbon drawn through and tied on the outer side. We find them a great improvement on the old-fashioned under-skirts, and very comely to wear.

BIZZIE BEE.

Paper patterns are now ready of the nurse's costume in three sizes, price 1s. 1½d., and also of the slip skirt, at 6½d.; knickers, 6½d.; bodice patterns cut in brown holland, 1s. 6d., each, including leese.—Address, BIZZIE BEE, c/o the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C.

HOME DRESSMAKING.

SEPTEMBER.

EMBROIDERED TUSSORE
FROCK.

THIS week we have all met together again after the holidays, and no less than seven answered to the roll call.

This we take as a plain proof, if one were wanting, of the merry-hearted time we spend whilst stitching. Our amusement was great to-day when, on entering the room, we were confronted with a large card inscribed with the words, "Helps to Home Dressmaking," and beneath it was a small deal dressing-table, a sleeve-board, and a flat-iron padded on the top as a pin-cushion, and covered with green serge. One girl who well knows the difficulty she has had in putting in the deep hem of a skirt and trimming it with gathered frills, at once seized upon the table as her property, and exclaimed, "No more cramped-up corners for my work; I shall slip the

skirt over the table legs at one end and have it straight and smooth over the whole length of the table, and shall be able to pass it round without creasing it up; for ironing the seams, too, it will be capital, and the table drawer shall hold all my odd cottons and buttons!"

In future I shall discard paperweight and pins when tacking out a bodice and use the new pin-cushion; it will weight my work and, being covered, will not slip on the polished surface of the lining. The shaped sleeve-board covered with white flannel will be a good help for pressing the seams not only of sleeves but of some bodices, and we now wish we had been the fortunate possessors of one when making the bodices of our cycling suits.

We have to-day started work on three "models" — a word borrowed from the technical phrasing of our dressmaker. One is a Tussore silk frock for a small bairn, another a little over-jacket or bolero for one of the girls to wear with her blouses now that the days are getting too fresh to wear them alone, and a serge frock for our neighbour's youngest girl, whose sister is one of our party.

The Tussore is not a new frock, but one of those made full and straight from the neck, and has been cleaned to look like new. The child having outgrown the length, we let down the deep hem and tuck, and put a new deep hem lining reaching to the upper edge of the band of embroidery, with

a piece of muslin between to support the stitches; this quite hides the marks of the old edge, and the brown embroidery silk looks pretty in colour upon the frock. We cut away the drawings at the wrist and sewed the sleeve into a band, with a cuff turning back, embroidered and edged with lace, and a little piece of lace trims the neck frill, with lines of very fine brown feather-stitch along the threads that gather the fulness. Firmly to one of these upon either shoulder we have sewn a small button, which fastens the zouave to the frock. Lace tinted with tea to the colour of the Tussore covers the brown silk that this is made in, and a sarcenet the same colour lines it. I thought it would look pretty if the lace were dotted with tiny bronze beads, but the others said it would be too elaborate for so small a child; and as sashes do not appear to be in the fashion, we naturally decided not to have one.

Having heard it whispered that brown is to be the colour for autumn wear, we bought a short length to make the over-jacket here sketched, and sufficient pink shot surah to line it with, having



OVER-JACKET WITH SLEEVES.

brown faille for the collar and a good supply of tailor's canvas for interlining. We greatly improved on the ordinary flat-cut zouave body by making little darts in the linen interlining from the armhole to the front, then drawing the cloth smoothly over them; this gives a pretty round shape to the front and curve to the collar by sewing little darts in the canvas that lines it. The centre of the back is without a seam, but the side pieces nicely shape it to the figure, and it is finished at the waist with a broad point like



SERGE FROCK FOR GIRL OF NINE.

little smaller and tacking it down all round the edges. Having ready-cut straps of the cloth a good half-inch wide, we stitched them on, without turning in, a pretty distance apart, then faced on the under piece of cloth, holding it rather tighter than the collar, and neatly slip-stitched it on around the edge, tacking it an inch from the edge the side that is to be joined to the jacket, and not drawing this out until everything was finished. The puff of the sleeve lining we cut very little smaller than the cloth to allow of the full under sleeve passing uncrushed. The silk lining we, of course, cut to shape and seamed up separately, hemming it all round to the cloth edge which we had made firm by two rows of stitching close together; under this lining at the armhole we inserted a dress-shield to preserve the freshness of the cloth.

The third model—the child's dress—is very handsomely made of white serge ready shrunk, and this we have combined with dark blue cloth hemmed on to the skirt and large square collar, and above it sewn three rows of narrow braid, also dark blue. The body we cut like a blouse with only under-arm seams, and a shaped vest in front that meets under the belt the broad box-pleat in the front of the skirt. The cuffs are in blue cloth, buttoned with smaller buttons than those on the body, two large ones fixing the blue silk scarf to the collar. The under-vest of white we have lined with chamois leather, "to keep out the cold," as the child laughingly said; and the belt and satchel are made of tan kid—a present, of which she is rightly proud.

BIZZIE BEE.

Paper pattern of the Tussove frock for child of six, with design for embroidering, 6½d. Patterns in three sizes of jacket, 6½d. each, and girl's costume, 9½d.—Address, BIZZIE BEE, c/o the Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C. Patterns will in all cases be sent with as little delay as possible, but an interval of two or three days is inevitable.

that of the back of the collar. In making the collar we first prepared the canvas lining and then the shaped faille or silk, cutting this if anything a



ST. MARTIN'S SUMMER.

WE must take our lives as we made them, love;
St. Martin's summer, though bright, is brief;
And where in spring was the violet's home
Is now the grave of the fallen leaf.
We quarrelled once when the spring was here,
But peace is made with the failing year.

The summer time of our life is passed,
We faced its glare and its heat alone,
With aching hearts and with weary hands
That the mournful farewell touch had known;
Now the fiercest struggles of life are o'er,
Our hands are met to unclasp no more.

The bitter thought of "what might have been"
Must never trouble your heart again;
Hide it away from memory's eyes,
With our angry words and our parting pain;
Forget the grief that for me you bore,
In the love that is yours for evermore.

We must take our lives as we made them, love;
St. Martin's summer, though brief, is bright,
And could there aught in the spring compare
With the tender glow of the autumn light?
I loved you first when the spring was here,
More dearly now in the failing year!

M. E. F.



BUILDING OF NEW COSTUMES AND RENOVATING OLD.

OCTOBER.



BLUE SERGE COSTUME.

AUTUMN costumes ! What a cheerful ring there is about those two words when a girl has just had her allowance given into her hands, and a much coveted storm-serge, in a shade of dark blue exactly suitable to her colouring of hair and complexion, has become, in exchange for a couple of gold coins, her own peculiar property. But when the willing fingers of three friends combine with one's own in making the serge into a well-fitting costume, there is a complete satisfaction about the whole transaction very pleasant to experience.

The fashion of my costume had been decided upon some ten days earlier, and this sketch will give you a fair idea of the style chosen. It is a fancy

of mine to have new dresses made plainly, as I think braiding and trimmings will always serve to alter and renovate a dress that has worn at hem or seam ; therefore, this skirt will be severely plain, but good in shape and length, and not too full ; it will have only a front, two side gores, and two back pieces. As plain things mark the make more than fussy or muchly trimmed ones, we were most careful that our seams should be evenly stitched, allowing good turnings that, when damped and pressed, should support the stitching. For the hem we used dark blue drill—this has more stiffness and not so much weight as sateen, cutting each piece of sixteen inches depth, and making it seam to seam the same shape as the skirt, not facing it on, but running and turning it up. This gives a firmness to the edge, and also a better appearance combined with the rows of stitching at the top.

When arranging the fashion of the bodice, a chorus of voices exclaimed, "Have one of the draped wide waistbelts." So what could I do but agree to have one in dark blue silk striped with a tiny black line, but draping it on to the lining of the body, not making it up as a separate waistbelt, and fastening it across to the left side to prevent the break in the pretty fold across the front ; beneath this, and also made up on the lining, is a pretty waistcoat of buff drill, made with centre box-pleat, and fulness each side. With an eye to the future and colder days, when I should most likely require a thicker vest of velvet or corduroy,

I did not seam this one in at the shoulders and armhole with the serge overfronts, but sewed it half an inch in upon the lining, and it can be removed without undoing the seams of the bodice. With the exception of the under-arm side piece, the whole of the fitting lining at the back is covered with a seamless piece of serge ; and the draped overfronts are faced with silk and turned back like revers, fastened on the shoulders with old silver buttons.

One must follow the fashion in sleeves, so mine were cut like a close coat sleeve, and the round fulness of serge at the top drawn into the back seam a few inches above the elbow ; at the waist, the sleeve, which is fully long, is cut into tabs faced with silk, and a narrow pleating of silk inserted. In this way I manage the effect of long fancy sleeves for indoor wear, and for outdoor wear with gloves, I turn up the edge to look like a cuff of silk which is both new and pretty, and matches the style of the collar of silk—trimmed tabs turned out over the little cravat and bow of silk.

A white sailor-shaped hat of felt I have trimmed with a broad ribbon of blue, and striped it with lines of narrow black velvet, leaving the ribbon plain for the bows, and sticking in a couple of black quills at the side, as I see they wear them now.

Having already won a neighbour's confidence in our capabilities by the neat way in which we have previously made a costume for her, we found it no difficult matter to persuade her to let us remodel a brown cloth costume she had in wear last autumn. We thought out a style that she considered suitable, and here is a sketch of it. I must tell you that the old costume was made as coat and skirt in the fashion that one of the girls pertly terms the "national uniform." Truly it was universally worn last year, and most useful and comfortable it was to wear. To make the dress look as fresh as possible, we unpicked all the seams and smoothed them out, and cut each piece of the skirt to our new pattern, which has a front and three gores each side, with a seam up the centre of the back. Folding the front piece



A REMODELLED BROWN CLOTH.

exactly double, we placed the straight edge of the pattern to this fold and shaped it off to the waist, in this way we took each side gore—placing the centre of the pattern straight up the grain of the material; but the back piece of the old skirt was made out of one full width, so we had to cut this down the centre, fold it together, and cut the two halves at once, joining in a small gore at the hem to give it the proper width (the piece cut off at the waist supplied this). These two back pieces we lined throughout, but the others only to the depth of twenty inches, making a deep hem of brown linenette, and sewing a bias fold of velveteen as a guard to the edge. Having trimmed the two front seams with a galon or braid of twisted brown cord worked in bronze beads, put in the pocket, and tacked the fulness at the back and edge of the waist to a folded piece of black tape to keep it from stretching, we fitted the skirt on, pinning it to the band where it was to be sewn. There being no basque to the bodice, only a little pointed back, the skirt had to fit perfectly around the hips, and we did not shirk the trouble.

Another girl and myself had the cutting and making of the bodice to do; we had $2\frac{1}{2}$ yards of brown grosgrain silk for lining, and $1\frac{1}{2}$ yards of striped sateen for sleeve lining. In tacking out the back, I had to put two side pieces in place of the broad one in the jacket; these, with management, I cut out of the back of the deep jacket basque, and from the front of the same cut the overfronts or zouaves, and faced them with Surah. You will, I think, admire the pretty way these are ornamented with little tabs and buttons, the small turned-back corners at the neck giving a dainty finish to the shape. The vest of brown Surah silk I made to fasten in the front fulness with a couple of hooks and loops free of the bodice, which is well fastened with closely sewn hooks and eyes.

The belt that crosses the front from seam to seam, where it is finished with a row of small buttons, is made shaped to the figure with a dart seam, and trimmed with rows of galon fastening at the left side with hooks to the loops at the edge of the seam. The sleeves have three sets of two rows of galon ending beneath a strap and button at the seam.

One of our old friendly girls called in to see us and have a chat; naturally, the topic was dress, we expressing our genuine admiration for the stylish little cape of fawn cloth she is wearing, with its handsome collar, strapped seams, and double-breasted front. You will find that our little artist has made a sketch of it, which will help us, as we are promised the pleasure of copying it for ourselves if we so wish.



CAPE IN FAWN-COLOURED CLOTH.

BIZZIE BEE.

Paper patterns in three sizes of either skirt, cape, or bodice, at 6d. each. Address, BIZZIE BEE, c/o Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C. Patterns will in all cases be sent with as little delay as possible, but an interval of two or three days is inevitable.

AMONGST FLOWERS, BEES, AND POULTRY

OCTOBER.

THIS is the great month for bulb planting, except perhaps in the case of the late-flowering tulips, which give finer blooms from well-ripened bulbs put in during the first fortnight in November. Plants for spring flowering should be put in now, as tender summer bedders must no longer remain. Put in rose cuttings early in the month, transplant evergreens, and plant trees and shrubs. It is not well to leave this work too late.

Ground intended for fruit trees must be prepared at once. Select a few kinds only, not a large number. It is better to have one tree of a fine apple, such as Lane's Prince Albert, or the delicious Cox's Orange Pippin, than a hundred worthless varieties. Continue to gather fruit as it ripens, storing it in a dry cool room.

Earth up late celery at once, and bank up the sides of the rows to throw off damp, so fatal to this root. Take up beet and carrots, and gather all tomatoes not ripe, for none will ripen on the plants after this.

Remove all tender green-house plants, placed

outside for the summer, under cover, chrysanthemums in particular.

PREPARING BEES FOR WINTER.—We must think now of preparing our colonies of bees for the winter. One must secure an abundance of sealed stores, a quantity of young bees, a prolific queen, and well ventilated, but not draughty, hive. Remove enamel cloths from the hives if they have been used, and scrape the propolis from the top bars before putting on the winter coverings, which may consist of sacking doubled with felt over it. Cleanse floorboards and put dry ones in the place of those that are damp, but be careful not to disturb the bees unnecessarily.

NOTES ON POULTRY.—The successful poultry-keeper will now have a fine batch of young pullets in his yard, and very few old birds, those for breeding next year. The fowl house must be agreeably warm, well ventilated, and the pullets kept indoors in the early morning when the weather is wet and cold. Give a hot breakfast, and mix a few scraps of meat with the meal. Buckwheat or hard English wheat should be the afternoon meal.

HOME DRESSMAKING FOR NOVEMBER.



MATRON'S SILK BODICE.

affirmative that it should in future be free for our use, as my married sister needs a new silk house bodice to wear at our dinner party next week, I claim your help for to-morrow." Thus wrote my girl friend; and to-day sees us all briskly cutting and stitching, with freedom from the careful protection of the carpet from strippings and cotton ends, and to-morrow will see the silk bodice well advanced towards completion.

It will be made like this sketch in black silk of a very good quality, and full vest or waistcoat of black and white check silk, the lining to be in black polonaise. It occurred to us that a very pretty trimming could be made for it by imitating the way the cloth out-door capes are trimmed; that is by stitching a band of a darker colour beneath the cape around the edge, and machining a pattern over it, then cutting away the cloth between the lines of stitching to show the dark material underneath. Therefore, having cut out the bodice and joined, pressed, and boned the seams of the back, we, before joining it to the fronts, embroidered the revers that turn back from the second front seams. Not being clever enough to transfer the design from the paper pattern to the silk; although we had been told that if we carefully pricked small holes close together along the drawn line, and then pinned the paper down on to the revers, and dusted powdered chalk over it, when lifted off the silk the white line would remain to indicate where we should paint the tracing with a tiny brush dipped in Chinese white. But we did it by a simpler method—tracing over the pattern, then cutting it close on the line, pinned it down to the revers and drew a chalk line on the silk all round the pattern. Beneath the revers we tacked a piece of white satin with the right side of the satin next to the black silk, and then embroidered the design with an outline of two rows of beads, one in steel and the other in jet, sewing

"WHAT shall be done with the school-room now that the children are old enough to go to school?" This was the question which greeted my attentive ears at breakfast time one morning, and I eagerly asked that it might be delegated to our use for our dress-making parties; claiming the importance that they had assumed and the many pretty garments we had made and worn as excuse for so great a boon. Having won a promise in the

on each bead with a back stitch; when quite finished, with a sharp pair of scissors we cut away the silk, revealing the white satin in berry and leaf, veining these with lines of jet. The frills at the top of the sleeve we worked in a similar way, and in the centre of each square of the check silk vest we stitched a bead; this we thought rather a novel idea, and prided ourselves on the handsome effect. The edge of the pointed collar and the sleeves at the wrist we worked with steel beads in knots of three, and crusted over with jet a couple of silk-covered linen buttons to fasten the front strap at the waist. This bodice, which I must confess fits as well as though made by the dressmaker, will prove of good service, not only on the occasion of this dinner party, but worn with either her black cr epon, cashmere, or alpaca skirts at other times.

Our next piece of work will be one of the most ambitious we have yet attempted; it will be a winter's coat, and we have bought 5½ yards of double width cloth, ready shrunk; something of the homespun or rough surface class of make in a pretty shade of brown, and Silesia lining to line the body to a few inches below the waist, with striped tailor's lining for the sleeves—this is very smooth and glac e so that it may easily slip over the full sleeves of a bodice. Two of the girls will talk over and arrange the cutting out, as the pattern will have to be placed exactly on the right grain so that when seamed up it will set evenly on the figure, and each half of the coat cut exactly the same as the other half. When the seams have all been stitched, and



WINTER'S COAT.

damped, then pressed with a hot iron, they will be stitched each side of the seam on the right side, then the turnings cut away evenly and snipped at the waist and bound with narrow brown galloon. At the edge the hem will be turned up an inch all round and neatened with the galloon, also stitched in two rows half an inch apart. The fronts being double-breasted, the upper one only will be faced back to the width of the buttons, and a piece of tailor's canvas put between to give set and substance for working in the button-holes. At the neck we shall have one of the new stand-up collars, also interlined with canvas, and a detachable shoulder cape, faced with brown Surah silk, and fastened on the coat with two large buttons, cuffs and pockets completing our handsome garment, which we feel confident we shall make well and easily with the help of the thoughtful, industrious girls that go to make up our stitching party.

Not being willing that my birthday should pass unnoted, one of my friends has made and sent to me a cosy jacket, that will look well worn at the breakfast table, or when indulging in a chat over the bedroom fire after a party; in fact, I have even thought that it would look quite the right thing should I wear it as a "sortie" when going to a winter evening's entertainment at a friend's house. It is made in pink Viyella, so soft and pretty, and lined with a thin silky sateen tinted with pink, the edge of creamy yellow lace, and the quilting in white silk, but instead of the usual wool wadding she has used vegetable down, so beautifully light and warm, and in one or two little pleats of the cashmere inserted orris root powder to perfume the garment with a delicate odour as of violets. To make the large full sleeves quite warm they are

lined with white Viyella, but the wristbands are quilted and edged with a lace-trimmed frill. The jacket is semi-fitting, with one seam up the centre back left open six inches up, as also on the two side seams, and edged all round with a blue silk cord. When I remarked how evenly the lines of the quilting were stitched, she told me that they were all ready marked on the paper pattern, but that she had added the embroidered star in the corner of each square to give a more fanciful effect. A pretty bow of blue ribbon ties the lace-edged Viyella hood. To say that I admire the jacket is but mild praise of this dainty little present.



WADDLED MORNING JACKET.

To say that I admire the jacket is but mild praise of this dainty little present.

BIZZIE BEE.

Paper patterns of the matron's bodice, with design traced, 6yd. Also of the waddled jacket, 6yd.; and pattern coat in first and second size, 1s. 1/2d. each. Address, BIZZIE BEE, c/o Editor of CASSELL'S MAGAZINE, La Belle Sauvage, London, E.C. Patterns will in all cases be sent with as little delay as possible, but an interval of two or three days is inevitable.

AMONGST FLOWERS, BEES, AND POULTRY.

NOVEMBER.

THIS is a dull month in the flower garden. A few starworts (asters) and tea roses may remain, but the great mass of bloom is over until March and April flowers again appear. November is, however, a month of work. It is the time of pruning fruit-trees, and partially lifting those making too much growth. Thoroughly trench all vacant ground to expose it to the kindly influence of frosts and rains. Plant and prune vines, and keep all growing crops clean. This is the time also for planting flowering shrubs, and I wish those who enjoy gay gardens would think of such charming flowering shrubs as *Philadelphus Lemoinei*, which is quite dwarf and smothered with white flowers in June, *Weigela Eva Rathhe*, deep crimson, and almost continually in bloom from May until autumn, *Paul's double crimson Thorn*, *Cerasus Watereri*, a lovely double cherry, and many other things that could be named did space permit.

This is a splendid month for planting roses and tulips, and, indeed, all bulbs, such as crocuses, daffodils, and hyacinths, can be put in now, though October is a more suitable time. Take up dahlias, cannas, and all tender summer flowers that one wants to keep over the winter. Grow a few bulbs, such as daffodils, in pots, and none is better for the purpose than one called *Johnstoni Queen of Spain*.

POULTRY.—Many old fowls will not yet have got over their moulting. They moult later with age, and the process occupies a longer period each time. Take care that the birds have warm roosts, nourishing diet, and are fed under cover in damp, chilly weather. A little hemp seed at night, given with their grain, will be found very beneficial. It will stimulate egg-production. Remember that the winter management of poultry decides the question of profit or loss. During the cold winter months, when they cannot procure worms or insects, fowls should be supplied with small quantities of animal food, and the first meal in the day should consist of scalded meal mixed to the consistency of a crumbly paste, and given when warm.

BEES.—Feeding up for winter should be completed by the beginning of the month. Put on extra quilts and coverings, leaving a passage over the tops of the frames so that the bees can pass from comb to comb. Contract entrances to hives and place a piece of camphor at the back of each. The bees must, during the winter months, be disturbed as little as possible. Make a general clearing up of the aviary towards the end of the month, and put everything in readiness for next season. See to the sale of honey and the manufacture of mead.