space for a nice summer article on this subject.

I think, in a former paper, I mentioned tooth-powders. Charcoal is unsightly but very effective, and it can be made more so by rubbing up with an ounce of it as much quinine as will lie on a sixpenny piece; a few drops of otto of roses may be added. Or, make a tooth-powder thus (if you can find a pestle and mortar): Equal parts of burnt crust of bread, white sugar, and Peruvian bark, and a drop or two of otto of roses. If you prefer a paste, add a little honey. Use a soft and a hard tooth-brush, and never omit brushing the teeth inside and out after meals as well as in the morning.

HOW DRESSING-GOWNS ARE MADE.

I SUPPOSE every girl who reads these pages will agree with me that a dressing-gown of some sort is a necessity of her existence. Like the modern bath-room which is now introduced into every recently-fitted house, no one who has once known the comfort and benefit of it would ever again be without it. A dressing-gown is to my mind at once a necessity and a luxury, the greatest comfort and the most indispensable article of a girl's wardrobe.

On one occasion the writer of this paper was going into the country on a visit with her husband, several small children including a baby, and a nurse. In the midst of our preparations, my husband came and requested me to reduce our luggage to two trunks, which, with the addition of the nurse's, he said would look sufficiently formidable to carry into a stranger's house.

We performed marvels in the way of packing, for there were interminable white frocks and pinafores and pelisses for the children, but in the end we had squeezed everything into the prescribed limits but two articles—my one visiting dress of black silk, and my crimson dressing-gown. One of these could by great management be included, but only one, and the difficulty was to make the choice. Nothing could possibly be omitted from the contents of either box. After much deliberation I decided that my dress would be most useful to me, so with many regrets I relegated the dressing-gown to its usual peg in my hanging closet.

On the eve of our departure we received word that fever had broken out in our friend's house, but that they had secured farm-house apartments for us a few miles off.

We accordingly took up our quarters at the farm, and I had not been there two days before I was taken ill. Then how willingly would I have exchanged my silk dress for my dressing-gown. There was not such a thing in the place, and as I became convalescent, after a somewhat sharp illness, I had to see the doctor wrapped up in a blanket, or undergo the fatigue of a complete toilet. Nothing again would ever induce me to leave home for a single night without such an invaluable adjunct.

Nor is there any reason why every girl should not possess so desirable an addition to her comfort when we consider how easily and inexpensively it may be procured. A plain serviceable dressing-gown can be made at home with comparatively small outlay of money, time, or trouble, although for those of my readers who have a fair amount of each of these at their disposal, there are most charming and elaborate *robes de chambre*, about which I shall have a word to say further on.

The simplest and least expensive form of dressing-gown would be one composed of pretty cambric or print, but unfortunately these are only suitable for summer wear, and necessitate a warmer one for winter nights and mornings; or in case of sudden sickness during a winter night, the sort of occasion which proves to you the real value of a comfortable, handy garment, easily thrown on, and sufficiently warm for the purpose.

On the whole, therefore, where economy must be rigidly studied, I should advise the choice of a flannel dressing-gown in preference to one of any cotton material, probably prettier and costing less, yet I am convinced not likely to prove so really serviceable. I shall therefore speak first of a plain flannel dressing-gown.

I have known people swear by dressing-gowns of ordinary petticoat flannel, either white or scarlet, because of their supposed superiority for washing purposes. It is a mistake. They do not wash better, a red one not as well as many patterned ones; the white soil in a tenth of the time, and are most unbecoming, a matter not without importance. If it is right and commendable to cultivate a high standard of artistic excellence in our household surroundings, let us be consistent and apply the same principle even to our dressing-gowns.

Therefore I advise every girl to choose as pretty a flannel as she can, taking care to select such colours as will not be positively unbecoming. But she must think of something else as well, so she must be satisfied if they are not the tints most decidedly becoming. She wants something that will wash, as it is to last her a long time, and be usable on every possible occasion. Then let me advise her not to buy twilled flannel of one colour, which is to be had at very inexpensive rates of all drapers. I have tried cardinal, violet, blue. Each of these washed execrably. The cardinal, I am assured, will wash if bought in a very good quality, but for this I cannot answer, and am inclined to doubt it. The twilled flannels are as a rule mixed with cotton; hence the difficulty in washing.

We arrive, then, at figured flannels. These are, I believe, quite the best for the purpose, and are to be had in such pretty designs that I do not think any girl would regret giving up the notion of the "splendid cardinal" or "lovely blue" on which she had set her heart. Here, again, another word of advice. Don't choose any pattern in which violet, black, or blue, is predominant. A tone of blue may be had by choosing a flannel in which a thin line of that colour occurs, or, indeed, where it is introduced in any way that will not render the pattern grotesquely incomplete when the blue has retreated, as it most probably will after several washings. Blue is such a favourite shade that I cannot find it in my heart to restrict its use altogether, nor do I think that even those with whom economy is a very special object will find it undesirable wear if chosen with due regard to the hints I have given.

Shirt flannels may sometimes be obtained in designs pretty enough for dressing gowns. These are very good for the purpose, washing well if chosen carefully. The remarks just made apply to these, as well as to the dressing gown flannels. They range from 1s. 6d. per yard. A very charming material is that called velours flannel, which, as its name indicates, has a velvetty appearance, and is made in very pretty stripes of pale blue pink, &c., on a ground of some neutral tint. I find that the colours stand washing perfectly well, but that the flannel is inclined to shrink. The prices are from 2s. 11½d. per yard.

Pompadour flannels are very pretty, but here again economy steps in. If your gown is to be made as inexpensively as possible, we must have no pattern to which there is an up and a down, a right and a wrong side. If we do we must have more stuff, as then we could not fit the gores in one with another.

As regards the making, if you have no notion whatever of dressmaking, I feel inclined to give a piece of advice which may read to you something like *Punch's* advice to those about to marry. It is, don't attempt it without a pattern. Very useful patterns can be bought for a shilling in most places, and as an accurate fit is not required, there is no risk to be run. The inexpert will find the matter greatly simplified by this means. There is at least one firm of pattern cutters who, on receipt of a few simple measurements, will send a pattern of any garment, from which an accurate fit may be relied upon.*

Armed with this our dressing-gown is a very simple matter indeed, requiring no directions that are not given with the paper model.

If a girl has some experience of making dresses, an ordinary jacket-bodice pattern will serve our purpose, if we remember to allow a good margin at all seams, for a dressing-gown must never be a close fit. Having first measured the length back and front that would allow your gown to touch the floor in front and lie about a quarter of a yard upon it at the back, it would be necessary to cut each piece so much longer than the jacket pattern as was indicated by the measurements, allowing quite three inches more for a hem, and taking care that each portion widened proportionately towards the bottom of the skirt. The fronts, which are cut without the two darts usual in ordinary bodices, should measure at the hem about twenty-seven inches in width, including turnings, the side pieces seventeen, and the back gores eighteen inches, and narrow up to the waist by a gradual slope. It would be best to cut the back pieces first of the length required, bringing them up by a somewhat sharp slope to a length five inches more than the front measurement, at the seam which under the arm joins the back and front of the gown together. The fronts must be cut correspondingly, sloping to a length at the sides five inches more than at the front. Thus a dressing-gown for a person of ordinary height might measure *from the waist*, at front, where it fastens, thirty-seven inches, side seam under the arm, from waist, forty-three inches, and middle of back from waist, forty-seven inches.

Many persons give greater fulness to the skirt by the addition of a pleat in the back seam about a quarter of a yard below the waist. This is done by cutting the seam in this fashion (fig. 1), and folding the extra fulness into a flat pleat on the wrong side. I need hardly add that both the centre back pieces must be perfect duplicates. All dressing-gowns, whether of flannel or cambric, have a lining in the upper part extending some little distance below the waist. Cashmere gowns are generally lined through. A pocket laid on the right side, turn-down collar or pleating round the throat if preferred, simple coat cuff and waist-band, complete the gown, which will require from six to seven yards of flannel, according to width. The accompanying diagram (fig. 2) gives a perfectly plain wrapper such as I have just described, but without the pleated back.

Fig. 1.

This form of dressing-gown may be embellished by the addition of a kilting round the hem, revers down the front, reaching from the

* Butterick and Co., Regent-street.

shoulder to the hem and narrowed at the waist, or by a cross-way band of the same material, about three inches wide, neatly stitched on at each edge, arranged to form a point at the back of the neck, come over the shoulder down each side to the hem, and then round the whole skirt, as in the accompanying diagram (fig. 3). A double-breasted dressing-gown is very warm and comfortable. To make this, cut the fronts three inches larger than the pattern, taking care to cut the neck so as to allow for buttoning over (fig. 4).

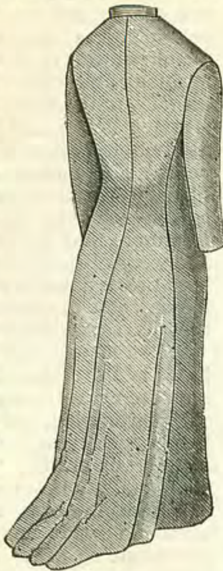


Fig. 2.

This form of dressing - gown requires two rows of buttons, and seldom has any further trimming. Some people add a hood, which, however, may be thought to resemble an ulster too closely (fig. 5).

Fig. 3.

Very dainty summer dressing-gowns may be made of pretty cambrics, or any of the host of washing materials each season presents to our notice. The princess form, which I have just described, is the foundation of all these, which are generally adorned with more or less trimming in the shape of kiltings, lace-edged frills, and ribbon bows. Oatmeal cloth or holland, adorned with crewel work, forms a charming wrapper, and would certainly be received by any bride as a most welcome addition to her *trousseau*. A pretty running pattern could be worked down the front, with a small corresponding group on cuffs, pocket, and waistband, or the waistband may be dispensed with, and the gown fitted to the figure by means of the two darts. A flat piece of cloth, worked with the pattern, may also be placed on the back, terminating about a quarter of a yard below the waist with a knot ws.

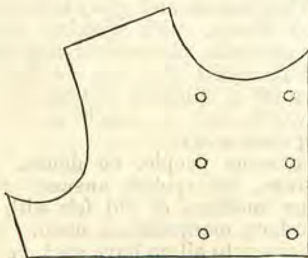


Fig. 4.

The transfer papers sold at all fancy shops will supply a variety of designs suitable for the purpose.

Cashmere is a material in great favour for dressing-gowns where economy need not be rigidly studied. These are usually made with quilted satin, to match the shade of cashmere; but a far prettier trimming is a band of the stuff worked with a design in crewel silks; for instance, a pale blue cashmere, with rose-buds and leaves, is most charming.

Various modifications and elaborations of form are sometimes employed, such as the Watteau wrapper, made with a large box pleat at the back, reaching from the neck to the ground. I should not advise any girl to attempt this style without a pattern, nor can I see that it has either beauty or convenience to recommend it. There is also the short round dressing-gown, which is usually made with a deep cross-way flounce, gathered on rather below the knees with a small heading. This, again, is frequently edged with a cross-way band or small kilting. A short dressing-gown, unless for a child, should just reach the ground (fig. 6).

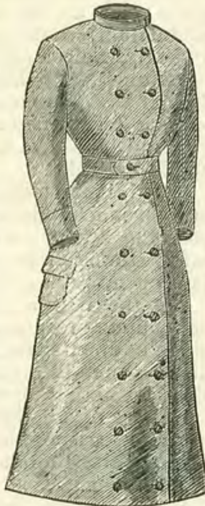


Fig. 5.

I may here mention that the dressing-gown I have just described is very suitable for little girls, who ought to be provided with these useful garments quite as much as elder sisters, and made to use them too. Like the eggs sold by the sheep in "Alice's Adventures," two are cheaper than one, especially where a material is used which has a pattern and is not alike on both sides, for then all sorts of pieces come in which would otherwise be wasted.

Fig. 6.

And now having, I hope, interested my readers sufficiently to make them set to work immediately on the pleasant and not difficult task of providing themselves, and perchance their little sisters, with home-made dressing gowns, I think I have amply provided them with work for the present; but I warn them that when they have accomplished this I shall not be content until they have bestowed a similar kind attention upon each of their brothers, and their father too; and on this subject I shall hope to further enlighten them in another paper.

THAT AGGRAVATING SCHOOL GIRL.

By the Author of "Wild Kathleen."

CHAPTER XXX.

A CHANGE FOR MISS ROWE.

IT wanted but one day to the end of the Easter holidays, but one day to many changes in the small world of Crofton House.

"And who of us all, *I wonder*, will be most affected by the changes?"

It was Helen Edison who spoke, and she looked round at the little group gathered with her about the fire in the backroom—good-natured little Fraulein, the two Bells, and her mother.

There had been a long silence in the room, when Helen broke it abruptly by her remark, following a habit common with her of uttering aloud the climax to a long train of thought. The softly-spoken exclamation had so little to do with Fraulein's merry German song, which had been the last subject under discussion, that no one was immediately ready with an answer. At last Mrs. Edison said with a slight smile,—

"If your enigmatical speech, Nellie child, refers to the changes here, I should think there can be no shadow of a doubt that Miss Bell will be the one to feel the change most greatly."

"I don't know that, mamma," answered Helen. "I decided so at first; but the more I turn the matter over in my mind the more doubtful I grow. There is Rose, you know, without her sister."

A deep sigh from that small maiden announced her opinion of the serious importance of change. Helen continued, "Then there is the change to one of having to learn to change from a monkey into a human being. That will be an awfully tremendous change, I can tell you, let alone the horrid change of having to learn to do without Josephine. But, do you know, the person who *I* think will surely feel changes most of all will be Miss Rowe."

"The change from taking charge of a monkey to teaching a human being, you mean?" asked Mrs. Edison, laughing.

Helen laughed too. "No, mamma, great as that change will, no doubt, be, I do not mean that. What I have been thinking of is the different position she will hold in the school this next term, and I am afraid she will feel *it very* much indeed. You see last term she was next in authority to Miss Crofton herself. When Miss Crofton was away Miss Rowe was supreme."

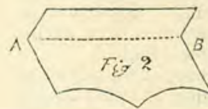
"Excepting where a certain obstreperous young lady, whom we know, was concerned."

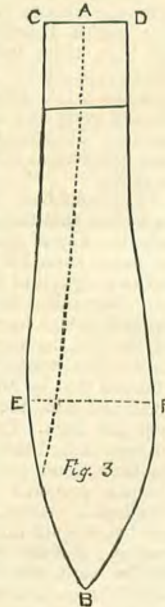
"Ay, and even there. For the unfortunate referred to did have to submit very often, poor thing, whatever you may

HOW TO MAKE A GENTLEMAN'S DRESSING-GOWN.

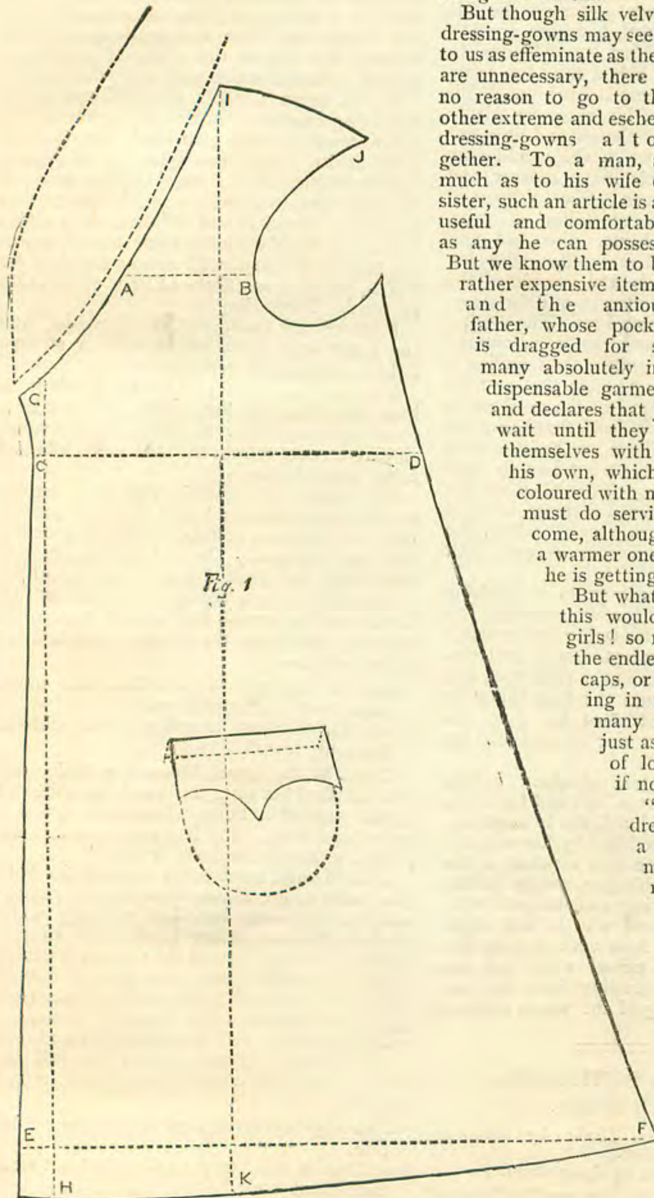
If it is true that the softer sex carry off the palm in love of luxury and comfort, there is plenty of evidence that men are not so very far behind them as many people are inclined to suppose.

The tailor's and other bills of many fashionable young men, would, we have little doubt, display some curious instances of male vanity and extravagance. Indeed, when a man is extravagant he is often inclined to be more recklessly so than a girl in a corresponding sphere of life—his sister, for example. The item of a silk velvet dressing-gown reads more like the luxurious idea of a fastidious and wealthy young woman, than the indulgence of a man; yet such an item does really occur in the bill of a tailor which has recently been disputed in a law court. This was, indeed, only one among such entries as a pair of silk velvet pantaloons and silk velvet waistcoat, with monogram buttons, which were apparently intended to form part of the "dressing-gown suit," and hunting garments of the most costly description. We need not be surprised that the bill mounted to seventy pounds odd, but we must feel a little bit staggered at the cool repudiation of the tailor's claim by this luxurious young man on the plea that he was an "infant." This being apparently a tenable plea for shirking such responsibility, the only course left open to the legal representative of the unfortunate tailor was to request the judge to decide what articles of apparel were necessary ones to youthful gentlemen. We are inclined to believe that very few persons would consider a silk velvet dressing-gown suit so necessary an appendage to even the most highly-born or luxuriously-reared young man, as to justify him in indulging such tastes when he lacked the ability to pay the prices charged for them.





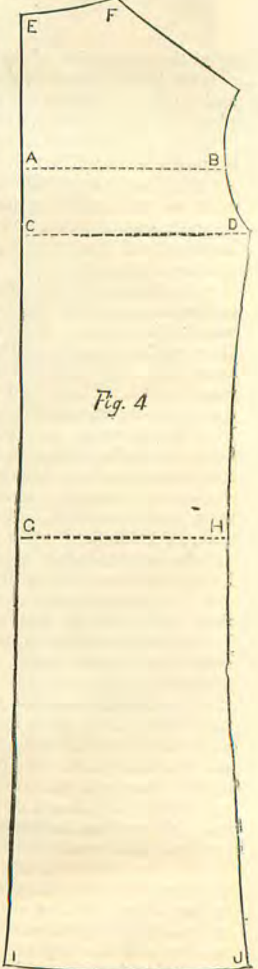
But though silk velvet dressing-gowns may seem to us as effeminate as they are unnecessary, there is no reason to go to the other extreme and eschew dressing-gowns altogether. To a man, as much as to his wife or sister, such an article is as useful and comfortable as any he can possess. But we know them to be rather expensive items, and the anxious father, whose pocket is dragged for so many absolutely indispensable garments, shakes his head and declares that John and Robert must wait until they are able to supply themselves with such luxuries. Even his own, which is shabby and discoloured with many years' hard wear, must do service for a long time to come, although he would be glad of a warmer one for winter nights now he is getting chilly and rheumatic. But what an acceptable present this would be from one of the girls! so much more useful than the endless slippers or smoking caps, or cigar cases, and costing in reality no more than many of these — containing just as much, too, the work of loving fingers, in useful if not ornamental stitches.



"But a gentleman's dressing-gown looks such a difficult thing to make!" I fancy I hear my girl readers say. "All gentlemen's garments have a sort of elaborate finish about them, which seems to display a professional hand, and which, I am sure, we could never copy."

Very easily managed, dear girls! A gentleman's dressing-gown is, to my mind, really simpler than a lady's, unless this latter be of the very simplest description. The reason that a tailor's work has such a finished appearance is that he pays so much attention to small details. Every seam and hem is thoroughly and carefully pressed; every little binding hemmed on with the greatest neatness and accuracy, and carefully flattened with the professional "goose." Let any girl who wishes to be thoroughly expert in such work, examine the way the binding is put on her brother's coat, and try to copy it. It will be the best possible practice for her. The way to begin is to run a tacking thread along the edge of the stuff which will leave a margin exactly half the width of the braid she is going to use. Then the braid must be neatly hemmed on the right side just over the tacking thread, so that it will be hidden, and the other edge hemmed down on the wrong side just as carefully. The braid must be neither stretched nor held too loosely under the fingers, or it will be correspondingly drawn or puckered. The best way to avoid this is to baste the binding on first, so as to ensure its being perfectly flat, for this is the great point. And do not forget the final pressing with a warm, not too hot, iron.

Another secret of tailoring is the fact that men have much more mechanical minds than women, and they bring this quality to bear even upon such work as the making of coats and trousers. With them it is all a question of inches and measurements, not, as is so often the case with magazine patterns, a shape that *looks* as if it must make a becoming garment, but very often, when put together, is anything but becoming. If a garment is required a certain number of inches in the waist, each piece of the original model must be increased or decreased in a proportionate ratio.



A dressing-gown, however, need not give anyone apprehensive pangs about accurate measurements, for they are only required to be loose and easy, and have indeed very little "fit" of any description. Those sold ready made are all constructed of about one medium size, which is found to be suitable for the majority of purchasers, the makers very seldom requiring to cut them specially. We shall follow this rule, and give directions for a size likely to suit anyone who is not extraordinarily large or extraordinarily small.

But first a word as to material. The easiest description of dressing-gown for a novice to attempt would be one without a lining. Indeed, it

is not too much to say that the lining more than doubles the difficulty.

The material called batswing is a very favourite one f r gentlemen's dressing - gowns, and can be used quite well without lining, even where a warm garment is required. Of course, it will be warmer with a lining of blue or scarlet flannel, but it will also be much more expensive. Batswing can be purchased by the yard of all large woollen drapers, and is usually made in grey or fawn tints, the price ranging from about eighteenpence a yard. There is also the Oriental-patterned stuff, which is more difficult to obtain, and, as it must be lined and wadded, is more difficult to make, and considerably more expensive. A thick, soft flannel in some such pattern as a small grey check or stripe, is sometimes brought into use for these garments, but the two materials first mentioned are most generally used.

The lining usually employed is flannel of a colour which predominates in the pattern chosen. A flannel sufficiently good for the purpose can be obtained at about ninepence a yard.

I know of but one shape that male folk patronise, the only variety being in the choice between a single or double-breasted gown. The latter is, I think, the favourite form.

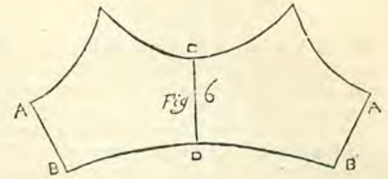
The model which I will now attempt to describe is a very well-cut one, supplied by the firm of pattern-cutters to which I have before alluded in a former article. It takes six and a half yards of material twenty-two inches wide, or three yards of double-width material, forty-eight inches in width. The fronts of the gown are cut in the form shown in fig. 1, which must, however, be enlarged to the following measurements:—From A to B nine inches; from C to D sixteen inches; from E to F twenty-five inches; from G to H thirty-nine inches; from I to J seven inches and a half; and from I to K fifty inches. The pocket flap shown in dotted lines is cut after the model given in fig. 2, the width from A to B being eight inches. An opening is cut in the front portion of the dressing-gown, into which a pocket is inserted, the flap being sewn on, and turned over at the line A B in such a way as to cover the opening. The collar which forms also *revers* is given in fig. 3; it should measure eighteen and a half inches from A to B; three inches from C to D, and four and a quarter inches from E to F. The dotted line shows how it turns over. It may be cut with or without a seam at the back. If the latter, allowance must be made for turnings.

The back pieces of the gown are cut almost straight, according to fig. 4, measuring forty-nine inches in length; eight across the back from A to B; seven and a half from C to D; three from E to F; seven and a half from G to H; and eight and a half from I to J. It may be cut with or without a seam down the middle. We come now to the sleeves, which, it will be noticed, are a somewhat different shape from a lady's, the seam under the arm being as nearly as possible straight, the upper half being scarcely any wider than the under, and the whole sleeve much larger. The model is given in fig. 5, the measurements being twenty-one from A to B; twenty-six from C to D; twenty-six from E to F; nine and three-quarters from G to H. The under portion is indicated by the dotted lines. The cuff is given in fig. 6. This, it will be seen, is meant to go all round the sleeve, the seam of the cuff coming to the back seam of the sleeve. It must exactly correspond in size with the wrist of sleeve, measuring about seven and a half inches from B to D, and three and three-quarters from A to B and from C to D. It would be quite worth while to get each piece of the pattern, according to the measurements given, in paper, before cutting the material, remembering that these, if carefully preserved, will serve again and again. In doing this the number of inches given must be implicitly followed, no attempt having been made to preserve the proper relation of size, one to another, in the diagrams.

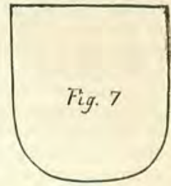
We will now proceed to put together the various portions, which we will imagine to have been cut out. Small turnings have been included in the measurements described. Having stitched the various seams, the first point of any difficulty is the collar. In the model given it is faced with velvet, which is also used for the cuffs and pockets, the quantity required for this purpose being a yard and three-eighths of narrow silk, velvet width, or less of a wider material. The collar must be cut out in the stuff of which the dressing-gown is made, and attached to the gown indicated by fig. 1. The two curves will be found to exactly fit together. The collar must be then faced or covered with velvet, which should be carried about two inches further than the collar itself, so as to allow for turning over nicely. The edges of the collar, cuffs, and pockets may be piped with silk or edged with a cord matching the cord and tassels that will be required for the waist.

The cuff must be first joined together the seam coming at the outside seam of the sleeve, then attached to the wrist on the right side and turned up. Two little loops of stuff are usually added at the seams under the arms, through which the waist cord is passed.

If the garment is to be lined, a duplicate gown must be cut out in lining, the seams being arranged to show no turnings inside the garment. Great care must be taken to have this lining perfectly smooth and accurate. It can be attached to the gown itself at the back and side seams. The edges must then be tacked together down the fronts and round the edge of the garment. A facing of the gown material must be placed all the way down the front on the wrong side, to which the lining can be hemmed, or it can be very neatly hemmed down if there be no lining. The



edges of both lining and gown must be turned in together at the bottom of the garment, and stitched together with one or two rows of machine stitching. The lining of the sleeve must be hemmed in round the armhole, so as to cover all raw edges.



An examination of a gentleman's overcoat will best show how this is done. The pockets must be sewn in before the lining is arranged, so that they may come between the outer stuff and the lining. The addition of wadding is often used. It should be tacked to an inner lining, and continue about as far as the waist.

The simplest and most *inexpensive of all* methods would be to have an unlined gown; a plain cuff of the material, edged with cord; flat pockets, ornamented with cord, sewn on to the garment as in fig. 7; and a collar of the plain material, edged also with cord, which should be continued quite down the front. The cord used for this purpose is usually silk, of some one colour, as navy blue, cardinal, maroon, &c., but the waist cords are better if woollen. The seams, when no lining is used, are stitched and felled, being afterwards pressed perfectly flat, on the wrong side, as is also the hem round the edge of the garment.

The measurements given above will require no alteration, except perhaps in length, where the addition or subtraction of a few inches will not in any way interfere with the symmetry of the garment.

THE MAID OF SARAGOSSA.

At the siege of Saragossa, in the year 1809, Augustina, a handsome woman about twenty-two years of age, of the lower class of society, distinguished herself in the eyes of her countrymen by her undaunted courage. She was carrying refreshments to the gates, and arrived at the battery of the Portillo at the very moment when the French fire had absolutely destroyed every person who was stationed in it.

The citizens and soldiers for the moment hesitated to re-man the guns. Augustina rushed forward over the wounded and the slain, snatched a match from the hands of a dead artilleryman, and fired off a twenty-six pounder. She then jumped upon the gun, and made a solemn vow never to quit it alive during the siege, and having stimulated her fellow-citizens by this daring intrepidity to fresh exertions, they instantly rushed into the battery and again opened a tremendous fire on the enemy.

For her heroism on this occasion, Augustina afterwards received the surname of "Saragossa," a pension from the Government, and the daily pay of an artilleryman.