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NEW CLOTHING, AND HOW IT SHOULD BE MADE.

BY A LADY DRESSMAKER.

IN the last of our articles on the subject of "Seasonable Dress," we mentioned, first, Lady Bective's patriotic efforts to aid the wool industry of England, by bringing back "lustre" materials to fashion. It is now hoped that

Her Majesty the Queen may be induced to become patroness of the scheme, and the Duchess of Cambridge has already joined the increasing band of supporters. Meanwhile, the clever heads and hands in this noble army

of ladies have been occupied in designing dresses which may be made from, and look well in, lustre fabrics, for use this autumn; and we quote the entire list for the benefit of the readers of THE GIRL'S OWN PAPER.



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NEW WINTER COSTUMES.

"Costume.—1st. Black alpaca, a deep flounce put on in double box pleat, down back pleat a stripe of black moiré ribbon about one and a half inch wide; edging of black lace to the deep pleat. Tunic, a very tight straight piece across front, with rows of ribbon to match the flounce, and caught up at the back with a large moiré bow and ends. Body, a black silk jersey, with bands of black moiré down the front and round collar; moiré sleeves. 2nd. The same in ivory-white alpaca. 3rd. The same in cream, with edgings of narrow gold braid to wherever the moiré ribbon is; loose jackets to each, trimmed with gold braid and moiré ribbon, ribbon bows "à la flat," and braid mixed down the fronts. 4th. Cream serge skirt in large flat pleats, ribbon and gold braid run on along the bottom, four rows of ribbon, and eight of gold braid edging it; jersey body of wool which matches the serge (or silk jersey both alpaca costume), trimmed with rows of gold braid and ribbon: the body fastens up the front with a lace of gold cord."

The great drawback to this effort in favour of "lustre" materials, is their unsuitability for winter wear, so we must patronize serges and tweeds, as well as the hundred other woollens, under fanciful names, of English making.

What is called the *demi saison* (half season) between the summer and the winter, is always a most disagreeable time of transition; for one never knows how to dress to meet the requirements of the changing weather. We cling to the dresses of summer, they were so pretty and so becoming, while the shop windows are full of the heavy and more sombre garb of the coming winter. Then comes the difficulty of selecting the winter costume, and we do not advise any of our readers to choose it too speedily, but to wait till the days of early autumn be past, and wear out anything which happens to be in the wardrobe. Meantime, the fashions are coming out, and in some of them we shall perhaps find "the very thing" if we be not too hasty in our purchases. Beige, as an inexpensive and excellent wearing material, may be recommended to those who must make their purchases at this season; it seems more in favour than ever, as it is eminently suitable to the *coulissés*, or gathers; and is very light, even though much gathered both on the skirt and bodice; while, last of all, but not least, to the economical, it washes as well as a cotton, and looks like new.

Those made for ordinary daily wear follow the same styles as have been used for the pretty gingham, which have been so much worn, and have no trimmings save the gathers, and the new buttons of gilt or silver, which lighten every costume now. If needed for best dresses, watered silk will be found to trim them well, and handsomer buttons should be selected. Fine serges are also used in the same way as the gingham, but if made by a tailor, they are simple and severe; and have no trimming save rows of stitching and kilt-ing, which are not quite so fine as of yore.

Brown seems to be the popular colour of the season, but some of the colours we now call by this name we should have once termed red, and others yellow; as the shades range between these two hues. Terra-cotta is now more like the red-brown of the Devonshire soil, and is a very becoming colour to the fair as well as the dark. Then there is a new colour called "Pharaoh," of a brick-red, which

is probably the cause of its name, in connection with the brickmaking king of Egypt.

A quieter hue is chocolate-brown, and a beautiful russet; while for those who like yellow-browns, there is a colour called "burnt corn," which is very pretty. Next in fashion to brown, and in popular favour, comes olive green, and this seems to be the colour for all cloth over-garments, be they ulsters, jackets, or Newmarket coats; the latter being the favourite shape with both old and young, and quite throwing the long-used ulster into the shade. "Hubbard cloaks" are also worn by persons of all ages, and are being made for the autumn of fine cloth, and cashmere, lined with a colour.

There is no doubt but that for the winter mantles, and not jackets, will be worn; though there are some long paletots to be seen in the shops. Our large illustration of five figures

dress, with a long skirt and a gathered front of plain material. We are so often asked, through the medium of our correspondence columns, to suggest a way of doing up some dress which has been allowed to lie by till its alteration seems well nigh hopeless, that we give these two examples, on purpose to aid those who need ideas and suggestions of this description.

Our third illustration will be welcomed by many of those who read our paper, and who, though mistresses and mothers, are still girls in years and feelings. Two little dresses and a cloak are given in it, all of them simple and pretty, and so clearly depicted that they may be understood at a glance.

We have not yet given a word to the new hats and bonnets. For the former there appears to be no regular shape, for they are bent and arranged to suit the taste of the maker or the fancy of the wearer. The hat most worn at present is a straw one, with a rather wide flat brim, much narrower at the back, and pinched together over the coil of hair. It is worn at the back of the head, and sets like a frame round the face. The crown is a low one, and the brim is lined with pale-coloured silk, or cream-coloured Spanish lace. In the country, and at the sea side, sailor-hats are worn; and some of them are loaded with flowers and fruit as trimmings; but the prettiest have only a band of ribbon with a bow in front, and a single flower, without leaves, thrust through the band and lying on the brim. Then there is a sugar-loaf hat, which is remarkable but not pretty, and another hat of a boat shape, which has all its trimming put on behind, leaving the front bare, and making the ordinary observer believe that the wearer dressed in too great a hurry, and put their hat on the wrong way. A lace fall, from two inches to four in depth, is worn round the brim of some hats, and is very becoming to the wearer. Felt and plush hats and bonnets will be very fashionable, and feather hats and muffs. The latter can be made at home, without any trouble, and at very small expense, as the shape can be chosen and covered with black, and the feather covering bought ready to put on; the whole not costing more than seven or eight shillings. The Princess of Wales

has quite set the fashion of wearing fruit on the bonnet instead of flowers; and some of the autumn bonnets are very effective. The fashion is an economical one too, as the bonnet needs no other trimming save its wreath of fruit, and the velvet strings of a handsome width, which tie it on beneath the chin in a large bow, but very short ends.

Belted waists and pointed bodices are now more fashionable than the coat bodice, though we shall wear the latter all the winter, as it is too convenient to be given up. The jersey continues to be worn, and both polonaises and princess dresses, so every one has a choice; and it is a comfort to think that we are no longer in such bondage to Dame Fashion, that we must of necessity wear all she dictates; but we can make our selection, and can wear our dresses a second season, without feeling ashamed of ourselves in any way. But in order to be able to do this, we must choose them carefully in the first instance.

"I hate the bother of dress," said a young girl the other day. "And so do I," was my answer, "for it is sometimes very wearisome; but when I consider that it is only by my

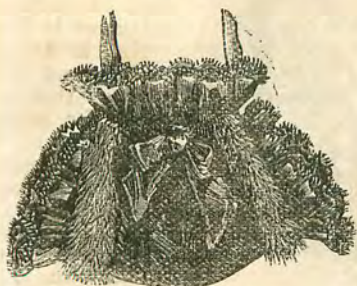


INDOOR DRESSES.

shows all the prevailing ideas, which have appeared up to this date. The first figure, to the left, wears a "Mother Hubbard cloak" of figured satin, such as has been the favourite wear for elderly ladies this autumn; and the two figures next to her may be seen in what will probably be the usual mantle for the winter; made of cloth, and edged with any kind of fur which the wearer may choose to afford; ermine, so long out of date, has returned to fashion, and this we fancy will be good news to many of our readers, who have sets of this fur stored carefully away. It is especially to be used for children's cloaks and jackets. The last two figures wear, first, a long polonaise, made of serge to match the dress, and trimmed with braid, and, second, a dress of tweed, trimmed with fur, or feather trimming, and a small mantle and muff to match.

Our next illustration shows two indoor dresses. The standing figure wears a pointed bodice, and a kilted tunic surmounting a scarf of plaid. The skirt is kilted, and the battlemented edges show a facing of plaid, to match the scarf, under the kilts at the edge of the skirt. The sitting figure wears a princess

outside woman that my neighbour can judge of me at first, I am reconciled to do my very best to make myself agreeable to the sight." Yes, girls, this matter of dressing suitably, in good taste, and according to your means, is a very important duty, which applies particularly to girls who wish first to prepossess others in their favour that they then might cheer and



A NEW AND PRETTY MUFF.

help them in their path through life. And, depend upon it, a person untidy in her appearance or neglectful of the art of adorning the body, is frequently denied the opportunity "to charm, to strengthen, and to teach."

NEW MUSIC.

NOTICES OF PIANOFORTE MUSIC.

NOVELLO & Co., Berners-street, W.

FIVE pieces for the pianoforte. By A. C. Mackenzie. No. 1 commences with an impromptu in the key of C. A soft, smooth, and pleasing little bit for the display of a light and graceful touch.

No. 2. A bright *staccato* fugue movement.

No. 3. The author has taken Longfellow's words—

"Sing, O Scald, your song sublime,
Your ocean rhyme,"

Cried King Olaf; "it will cheer me"—

as the subject; beginning in a slow and stately style, followed by a double-forte *presto agitato*, and then dying off in alternate pianissimo and forte passages.

The 4th motif is in the valse time, and No. 5, "Evening in the Fields," is a pretty descriptive piece, in which the enjoyment and tranquillising influences of a summer night may be brought to the ear by means of the finger.

PATEY AND WILLIS, 39, Great Marlborough-street:—

Nocturne. By Ernst J. Reiter.—A pleasing theme with a quiet accompaniment played by both hands, by which means the sustained notes are well marked, good practice for smooth and even playing.

La Balançoire. By Paul de Cernay.—A characteristic piece with singing melody, and swinging movement, easy to catch and perform.

J. H. BARNETT, 67, High-street, St. John's Wood:—

Sunbeams on the Spray. By Theo. H. Barnett.—A nice, light little piece, suitable for committal to memory. Will be sure to please.

J. AND W. CHESTER, Brighton, and REID BROTHERS, 436, Oxford-street, W:—

Song of the Stream. An impromptu for the pianoforte. By Arthur H. Jackson.—A flowing,

smooth movement, soft and sparkling, in the key of F.

Waking Dreams. By Emily Hughes.—Very light and gracefully written.

VOCAL MUSIC.

PATEY AND WILLIS.

Duet from Berlioz's *Beatrice and Benedict*. Adapted by Joseph Bennett. Accompaniment by Francesco Berger.—A rather elaborate duet; the accompaniment requires good execution and the singing needing care, but well repaying the attention necessary for its proper rendering.

Hard to Please. Words by Alice Evéard, music by Francesco Berger.—A sprightly little ballad, and telling if correctly interpreted.

A Parting Gift. Words by H. J. C., music by Charles J. Hargitt. Sung by Mr. Edward Lloyd. Written in two keys, No. 1 in D flat, No. 2 in B flat.—The style and character good and rather uncommon.

The Radiant Lady. Words by Hugh Conway, music by A. H. Behrend.—A plaintive little song describing a poor lonely child placing a bunch of humble daisies on the grave of the gentle lady who alone was kind to him. The idea is pretty and the music easy.

HOWARD AND CO.

The Watermill. Music by W. Irving Bishop, words by Sarah Doudney.—The subject of the song is the recalling of the proverb, "The mill will never grind again with the water that is past," suggesting a wholesome lesson. The music is in character with the words.

HOWARD AND SONS.

Nuts and May. Music by A. G. Gits, words by James T. Browne.—Fanciful but pretty words to simple music.

Putney Bridge. Words by Juba Kennerley, music by Henry Pontet.—Like "Twickenham Ferry," the story refers to crossing the river, with similar consequences. The music and words are well-matched, and if properly sung will be accepted as a pleasant change to a more solid style.

WEEKES AND CO.

What Shall I Wish Thee? Words by Frances Ridley Havergal, music by C. H. Purday. Wishes for "A Happy New Year."—Mr. Purday's music is graceful and very interesting. The words, by the late Miss Havergal, are, of course, most loving and



"TWO LITTLE DRESSES AND A CLOAK."

beautiful. We specially recommend this song.

Lead, Kindly Light. (Sacred song.) Words by J. H. Newman, music by C. H. Purday.—An easy and simple arrangement to well-known words.

GODDARD AND CO., 4, Argyll Place.

The Children of our Native Land. Written

and composed by Mrs. Edmund Campbell.—An easily-taught song, with a hue of chorus.

ENOCH AND SONS.

The Wheel of Fortune. Words by Edward Oxenford, music by Milton Wellings. No. 1 in G, No. 2 in F.—The songs of this popular writer are well known, and the "Wheel of



A NEW HAT.

Fortune" is by no means inferior to "At the Ferry."

A. COX, 29, King-street, Regent-street, W.

Jessie of the Lea. (Ballad.) Written by J. H. Jewell. Composed by Burnett Gilbert. A quaint little ballad, simple and sweet; written in three flats, and of moderate compass.

My Sailor Love. (Ballad.) By Gordon Campbell. Composed by Madame Sainton-Dolby. The composer's name is sufficient to recommend this song to our musical friends. It is written in two sharps, and the accompaniment is easy.

The Falling Star. Poetry by Fanny R. L. Lablache, music by Ciro Pinsuti.—A pensive little song suggested by the legend of a "star of destiny," and pleasingly set.

Separation. (Duet.) Music by Ciro Pinsuti, words by Lewis Novra.—Commencing with solos for two voices and ending in a well-arranged duet.

A duet for equal voices on the words *In quietness and confidence shall be your strength*. Music by Louis W. Parker.—

A quiet and effective rendering of Isaiah xxx. 15—18, ending in six bars without accompaniment, after a soft rolling passage in the bass.

Our Rest Remaineth. Music by Henry Smart, words by Helen Marion Burnside.—Another sacred duettino. Both words and music sweet and wholesome.

NOVELLO, EWER, AND CO.

Only to Love Thee. Music by Franz Abt, words by Edward Oxenford.—A pleasing song with nicely-arranged accompaniment.

LAMBORN COCK.

At Sunrise. By Francesco Berger.—A cheerful little duet for two soprano voices of moderate compass. The words and music in harmony.

Three two-part songs. By Ciro Pinsuti. Words by L. A. Johnstone.

Heather Breezes. Soft and graceful. The accompaniment harp-like and trilling.

Boating. Another descriptive duet in two flats, enhanced by a telling accompaniment.

Not Even a Sparrow.—Thoughtful words clothed by excellent music. No difficulties either for voice or piano, but smooth and pleasing.



NEW CLOTHING, AND HOW IT SHOULD BE MADE.

BY A LADY DRESSMAKER.

THERE is one great comfort about the dress of the present winter—that there is so little change in style and cut that no one need fear being out of fashion, or looking *outré*, if they wear their last winter's clothes. Many of us are obliged to do this, and in choosing winter cloaks, jackets, and dresses we should always bear it in mind, and make our selection accordingly. Good fit, material, and a graceful cut are essentials, and these can all be obtained at a moderate price, provided you know where to go for them. Very little trimming, too, is advisable; no fringe, lace, or kiltings put on in a peculiar manner, as all such things show the date of our apparel, and make our things look peculiar and recognisable at the first glance by our friends. There are some people, indeed, so foolish as to think it quite a disgrace if anyone should wear their bonnets for two seasons, or their cloaks and dresses for three years; and, judging by the way they proclaim the fact, we might think they had done an extremely clever thing in finding out the economies of their poorer neighbours, or perhaps their more careful ones, at least, in some needful and praiseworthy thriftiness; and they do not appear to reflect on the unkindness of which they are guilty when they call universal attention to a thing which was not in any way their business after all. When we look at the portraits of ladies of the olden time, and notice the splendour of their dress, and remember that these dresses lasted through an entire lifetime, and sometimes two, we feel quite at a loss to divine from whence this foolish idea could have arisen of any disgrace

being attached to wearing one's clothes a long time; and we hope that some wiser women will arise who will laugh down such foolish and harmful ideas.

And now we must finish our slight sermon and turn to the proper subject of our article. The materials for dresses of this season are singularly cheap and pretty-looking; and since Lady Bective's movement in favour of English-made goods, nearly all our drapers are advertising "Bradford manufactures," from which it would seem that there is an immense choice of English woollens which are not "lusted," and are therefore the more suitable for winter. Narrow stripes, and plain materials to accompany them, and shot effects, with little tufts of red on the surface, in the style we used to call "knickerbocker" or "snowflake," are the prevailing fashions amongst the winter materials, and they are very generally made up with velveteen petticoats, or the skirts of the material and the coat bodice of velveteen. Velveteen plush is a charming novelty, with a longer pile than velveteen and a richer, handsomer appearance. It is very cheap also for its effective look, and is only priced at 4s. 6d. the yard.

The sash is now the most apparent point in the dresses of young ladies, and scarf draperies have given way entirely to them. The utmost diversity exists with regard to their material, and the texture of the dresses with which they are worn. For instance, a *moiré* sash may be worn with all kinds of woollen dresses, as well as with those of silk, satin, velveteen, or cashmere. Coarse serges

and tweeds are made with no other trimmings than the *moiré* sash. There are numbers of sash ribbons of all kinds to be purchased at all prices and widths, and of every design and colour.

Ribbed plush for hats and trimmings is very effective, and not extravagant in price. It is used for the crowns of toque hats, for rolled trimmings and bows of bonnets, for wide bands on tunics, and between flouncings. It is also much employed for mantles and jackets, being put on after the manner of fur flouncings and trimmings, and it is wonderful how capably it freshens up an old dress or jacket and gives it a fresh lease of life. The satin grounding of the ribbed plush should always match the material of the dress.

Our two illustrations give an excellent idea of the prevailing fashions of the season, for out and indoor wear. The seated figure wears an evening dress of inexpensive black grenadine, made up over a black silk or sateen, with gathered plastron sleeves and skirt.

The standing figure reading a book wears one of the new gathered bodices, with puffed and gathered sleeves made of thin Indian silk, the petticoat being a brocaded material of woollen, or woollen and silk mixed. These two are pretty dresses for evening wear.

The next two figures give two styles of jacket or coat bodices, the one made of striped cashmere, and the other matching the tweed or the dress itself. The skirt has three flouncings put on in box-pleats, and a sash draped at the top.

The second illustration supplies the newest out-of-door costumes, the first being a dolman mantle of cashmere or cloth with fur trimmings, the only other decoration of it being the bow of watered ribbon at the back, with which so many mantles are furnished. The second figure wears one of the new mantle ulsters, made of plaid waterproof tweed, and thick enough for winter wear. These ulsters will probably be trimmed with fur on the sleeves and collar this winter, but only when the colour of the cloth can be matched in fur.

The coat shape, called by so many names—the Newmarket, Doncaster, and Cheltenham—is shown in the next figure, which has a cape with many tiers to it, and the hat is made of the same cloth, to match, and is stitched round and round with rows of machine stitching.

The long coat, which has been the favourite shape for young ladies for so many years, and which never looks old-fashioned nor out of date, is given as worn by the next figure. It is trimmed with cord, doubled, and finished by a button or *grelot*, the sleeves being finished with what is called the Austrian or Hussar knot. The hat is a simple toque shape, with a velvet brim, and a top of striped and watered plush.

The next figure wears a dress of tweed, trimmed with plush on the skirt and sleeves, and a cape of the same; while the hat is trimmed with a roll of the same round the crown.

Tight cloth jackets continue to be made, and are decorated with buttons, only metal ones being chiefly chosen, those of brass being plain and flat faced, and of the size of a shilling. The effect of these seems a little vulgar, but perhaps this may only be the prejudice of a quiet-going female, and the general dislike of the English mind to anything that looks flashy or gaudy.

Perhaps the dress trimmings most in demand are those of embroidery in openwork on the dress material itself, whether the dress be cashmere, *moire*, or plain silk. It is just the same as madeira work, the holes cut out and worked over and over; it may be worked in silks to match the stuff, but sometimes the embroidery is done with bright-coloured silks on a neutral-tinted ground. This is pleasant and easy work for any young lady to do for herself, and is very quickly performed, for as it has not to be washed, the over-casting need not be so carefully performed as if we were really working English embroidery. Though easy and inexpensive to procure if we can manage it for ourselves, it is anything but cheap to purchase in the shops; for, of course, being hand-worked, it is naturally highly-priced.

A few words must also be given to furs. The fur capes worn last season are still in fashion, but are now made much larger, and

in some cases extend in depth below the elbows. Of course this makes them much warmer, and in consequence we shall probably see that many young ladies will wear tight-fitting dresses and coat bodices, gaining the needful warmth by means of one of these useful capes.

Muffs are almost all made in what is known as the "pocket shape," which was illustrated last month in our notice of "New Clothing." After seeing one we think that any girl might make one for herself, as they are so simple that they need no pattern. The newest ones, with the handkerchief-pocket at the top, require one yard of satin for their manufacture.

The fashionable furs of the winter are the blue fox, the stone marten, the baum marten, and the skunk; beside those dyed furs the name of which is "legion." Hats made in fur are very large, and are decorated with a coloured wing or head on them, borrowed from some bright-hued bird. The other winter hats are of plush, felt, and beaver; and the edges of the brims are made shaggy, while the rest is thick and soft. None of the brims are lined; a few have careless undulations, and some have the left side turned up quite flatly against the crown, while the right side droops.



OUT-DOOR COSTUMES.



INDOOR DRESSES.

NEW CLOTHING, AND HOW IT SHOULD BE MADE.

BY A LADY DRESSMAKER.



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rials has been met
at Bradford with
a determination

to supply suitable and stylish woollen goods of soft texture for the winter's wear. We have seen several patterns of very pretty diagonals, serges, tweeds, and other warm materials made in England, and we were not a little glad to welcome our old friend "French merino," though, for the sake

of the present feeling of nationality, the word "French" is dropped, and the merino owns itself to be what it really is—an English-made article. Of the excellent wearing qualities of it we need not speak, as they are so well known.

It is a great pleasure to believe that the fashion for wearing short dresses, morning, noon, and night, will not alter, and long trains show no signs of coming in again, and are not worn except on very special occasions, by elderly matrons, who prefer not to cut up a very handsome dress. Short skirts are wider, and though equally tight in the front, the advent of the *tournure* has made the sides and back much wider and more graceful for slight figures, because not so tight and clinging.

Certainly, the present fashions for skirts are very pretty, and we are not obliged to adopt any extreme puffiness because others do so. In the shape of bodices there is really nothing new. Coat bodices, jackets, round and pointed bodices, and also polonaises are all worn, so we need not fear our old dresses will be *outré*, or remarkable. The pointed bodices, arched on the hips, are very becoming, and we quite return to a style of Queen Elizabeth when we add to them a kilting, or a series of tabs over a kilting, which come from under the edge of the bodice. Tunics of all kinds

are shorter, and the back drapery of overskirts is also much shorter, so that more of the underskirt is seen. The tablier, with plain skirt, is often made of embossed velvet. Gauging is still used, but not so much as it was; the gatherings are much wider apart, and are arranged in groups, with little *bouillonées* standing up between them. The gauging on bodices takes the form of waistcoats, or plastrons, and straight *bretelles* put on on both sides of the front with a few gatherings at intervals. The fashion is not likely to go out; however, as nothing is so becoming to young and unformed figures.

The high art or æsthetic-made dresses have the necks cut out in a half high shape, the space being filled in by an under-bodice of gathered material, with a frill of the same round the neck; in the evening this is replaced by a chemisette of white muslin or lace drawn up to the throat by a thread. This bodice is drawn down in box-pleats to the waist, where it is finished by a wide sash folded round, or else there is a plain belt and hanging bag at one side, and through the strap; which hold the bag the tunic is drawn so as to show the underskirt. With pointed bodices a large sash-bow is worn at the back, on the top of the overskirt.

The seams on the shoulders are not quite as short as they were, and three seams in the

back appear to be the correct number. All kinds of sleeves are worn—gathered, puffed, plain, and coat-shaped—and they are usually rather short at the wrist, the long gloves filling up the space.

And now for a word about materials, for the benefit of those who have dresses and bonnets to re-make, and, perhaps, jackets to alter. Plush has appeared in so many different forms, and now that it is no longer an expensive material it can be used for our ordinary bonnets and hats, and some of the striped plushes can be obtained as low as 2s. 6d. a yard, and they are very pretty for the crowns of hats and the bows of bonnets. Then there is a useful short pile velvet that will not crush, and bears gathering and pleating. Satins of every kind are as much in vogue as ever, and their price leaves nothing to be desired, whether for dresses or for trimmings. The same may be said as regards the trimming part of the *moiré* or watered silks; they are very effective decorations for dresses. Two materials are still the rule in making all dresses, except where tweed and serge are employed.

The openwork embroidered cashmeres are the new trimming for cashmere, and even for velvet and silks. The patterns on them are like round wheels, and they remind one of the Strasbourg embroidery which was produced in mull muslin and in lawn some years ago.

They are sold by the yard, and in purchasing them for making flounces and other trimmings the purchaser must work a buttonhole edge and cut the flounces out for herself.

The old plain silks, grosgrain, and even *glacés* are reappearing, and many people will think this very good news, as there never was certainly a more delightful "best dress" than a good black silk in anyone's wardrobe.

Black mantles are the rule for the winter, one hardly ever sees a coloured one; the materials are cloth, cashmere, plush, velvet, and *broché* satin, the trimmings are fur and feather borders, the latter consisting of marabout, ostrich, and cocks' feathers. Plush also is largely used for borderings, and so is *moiré*, the latter, however, only on satin and cashmere. Large bows of *moiré* ribbon appear on the back of every mantle, and some of my readers will, no doubt, be glad to give an air of fashion to an old mantle by an addition of the sort. Indeed, everything lends itself this winter to alterations of the sort.

The lighter-coloured furs seem to have slipped out of fashion this winter, and the taste leans to dark browns and black. The principal furs are—stone marten, seal, musquash, skunk, coney, opossum, black fox, and what is called Russian cat. These are all comparatively moderate in price, and our illustration, "On the Ice," will show how

they are worn. The first figure wears a brown poke bonnet, a mantle of plush, trimmed with black fox, brown cashmere dress, brown velvet and fur muff, and a bunch of yellow crocuses. The central figure wears a skating costume of plum-coloured cloth, with a fur or feather border. A wide lining of velvet on the tunic, which is caught up on one side. Velvet muff, beaver hat of the same colour. The two skating figures wear, respectively, grey box-cloth, trimmed with grey fur, and a Hogarth hat of grey beaver; and a dark terra-cotta cloth dress, and a *skin* cape, muff, and hat. Bag and trimmings of seal-brown ribbed plush.

The four figures in our illustration of at home dresses are a fair exemplification of the styles of the hour. The first dress is of brown cashmere, the bodice buttoning behind, the skirt trimmed with embroidered cashmere flounces, and edged with marabout feather trimmings round the skirt. The seated figure wears a house dress of cashmere and velvet. The third figure wears a plain merino costume, trimmed with embossed velvet and satin, the front turned back with a deep revers of the embossed velvet. The fourth figure wears one of the newest styles of dress for a young girl—a dress of soft merino, made short, with puffed sleeves, long gloves, belt and sash. This recalls the dress of our grandmothers in a great measure.



OUTDOOR CLOTHING.

NEW CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.



As our days become shorter and the winter becomes more dark and dreary, the aspect of our dresses brightens, and most people of good taste and sense fancy the dark warm reds, clarets, and prunes, which seem to cast a warmer gleam on the chilly days. The browns, too, in all their pleasant variety of seal, russet, and yellow brown, and the wide family of green, are all of them pleasant colours, and ally themselves well with the hue of our furs and the prevailing black of our mantles. The winter uses which allow us to wear coloured bonnets are a great comfort, for they take off the dingy appearance of our dress as nothing else can. Many of the prettiest bonnets and hats of the season are made of feathers of all shades, from brown to the blue-green of the peacock, and even the steely blue of the cocks' feathers are represented. We have already mentioned how simple these are in their mode of manufacture, and how easily our girls may buy a cheap foundation, and then the wreaths of feathers all ready to sew over it, after carefully covering it with black, or silk of the same hue.

The next in order of simplicity are the charming jetted bonnets in beads of red, blue, or green crystal. These are easily made, as the materials can be purchased at the drapers' shops, the crowns and lace embroidered and ready to put on any foundation that the wearer chooses. The shape principally liked for them is the "princess," made with rather a higher front, on which the lace is laid in two rows, turning over the face. The strings match the beads in colour, and are tied in a large bow beneath the chin.

The so-called "tailor-made costumes" are the most popular of the winter, and from the number of "all wool," "Bradford," and "English" goods, of all colours and textures, it is easy to make a selection of something strong, soft, and pretty, at a very moderate price. It should be made up quite plainly, with no trimmings except itself, and should fit very neatly and perfectly; in short, be

a stylish, useful dress, in which the wearer may be presentable at any and every moment of the day. The skirts are far less trimmed, and hang straighter and less bunched up, and the trimmings are put on flatter and more perpendicularly.

Three box-plaited flounces and a back drapery are a very usual style of making-up a skirt, and two wing-like draperies are added at the sides, which are stitched down for about four or five inches in folds, and then are left loose, being drawn, curtain-like, toward the back breadths. Some of these all-wool dresses are made with fur borders, in anticipation of a skating season; but, as a rule, the feather borderings are more popular. These dresses have long jackets, such as those we illustrated at page 137, vol. ii., of our November number. The last figure, with the caped mantle, in that illustration shows what has become one of the most popular shapes of the winter. The under paletôt of plain cloth or all-wool material, which may or may not have a feather or fur bordering, and the cape made of brocaded plush, stamped velvet, moire, or thick satin. Those of our girls who have old and shabby cloth jackets, which they are perhaps mourning over as old-fashioned and ugly, may turn them into a garment of the latest style by the adoption of this idea. The mixing of two materials for out-of-door mantles and jackets, which is usual this winter, affords many opportunities to the clever and economical manager.

overheats their hands and spoils their gloves. Many of these little muffs are made of moire, and lined with plush, coloured and striped; others are of brocaded silk, or of velvet, with a bunch of shaded chrysanthemums on the front. They are just large enough for the hands, and are suspended from the neck by a silk cord, generally furnished with silk tassels or a bow of handsome ribbon. Muffs made of feathers are also much used, both with and without a feather cap, and these can also be easily made at home, when the small foundation is once accomplished. Grebe and the front feathers of the peacock are most in vogue for this purpose. Fur muffs are also much worn, and are perhaps the best and most useful for the ordinary use of every day.

Hats are quite as large as ever, and imitate the shape of the first Gainsborough that we remember. The crowns are of fine felt, and square-edged instead of domed, and the brim is of either smooth or rough beaver fur or feathers, or even of velvet or plush. The Spanish hat is one of the new introductions, and is a revival of the original hat that preceded the famous "pork pie" of twenty years ago. It has a low, square crown, and the brim, which is rather wide, is turned up and covered with velvet all round. This brim is sometimes covered with jet knobs. The outside trimming is extremely simple, and consists of a rather narrow black velvet ribbon round the base of the crown, and on the right side of the front two very full rosettes, or

pompons, of straight, short ostrich feathers, either coloured or black. This hat is worn rather off the face.

It seems rather probable that we shall ultimately come back to the pelisses of our grandmothers as garments for out-of-door use, for that is really what many of the winter mantles should be called, as their whole effect is that of an upper dress. Of course, to wear with them very plain and simple costumes will be needed, so on the score of economy we shall gain considerably. The front of some of them is long and closed up tightly, and the back is opened and flounced with satin up to the waist, or nearly so. The principal immediate benefit of these large cover-alls has been to save us much expenditure in the way of walking dresses, which has in a great measure repaid us for the first expense of buying them.

In view of the early adoption of crinoline, we have been entreated by many of our readers to try and form an anti-crinoline society within the measureless circle of our girls. But we do not think this would be desirable, neither for ourselves nor for them; we prefer to hold up for their example the fair and holy beauty of Christian womanhood and girlhood, which, while in the body, will care for it and make it as fair as may be, respecting it as the "temple of the Holy Ghost," and desiring to do "all to the glory of God." We know that we may leave the question of crinoline to their discretion, if they be guided by such desires and thoughts as these.



A SLEEVE.

CHILDREN'S DRESSES.

Moire is, of course, the favourite material, but plush is not far behind, and is made so very cheaply now that no one need fear to apply it to old garments.

We illustrated one of the "Maynard" muffs, as they are called, in October, at page 51, vol. ii., and so our readers have had ample opportunity of copying that. It may amuse them to know that these tiny muffs are called by first-class dressmakers "deportment muffs," as they are a needful accessory to the present mode of walking and carriage, which is trim and rather stiff, with the elbows well held in to the sides. There is not much warmth in them, but quite enough for many girls, who are apt to find that the fur muff



"THE NEWEST DRESSES."

Amongst the *etceteras* of evening dress must be mentioned the large collarettes of lace, which are mounted on coloured plush and edged with chenille fringe. Gathered capes of pale-hued foulard are also new, and much worn by young girls; and one of the novelties which may be prepared by clever fingers at home is one of the square sailor-like collars in blue silk, which is powdered all over with white daisies or some other tiny flower. Round this may be placed a border of white silk or cashmere, also embroidered, and cuffs may be made to match. Plush fichus, and deep mousquetaire cuffs to match, are also useful aids to the dress of the evening, and turn a dingy old dress into something brighter and more suitable. It should not be forgotten that the tired eyes of husbands, fathers, and brothers may be soothed and pleased by a little change of dress, and an appearance of pleasant and homelike welcome.

Our large illustration shows most accurately the newest dresses. The first figure on the left wears a dress of brown vogue and a striped material, which is introduced between the box-plaitings of the deep kilt, and forms the scarf round the top. The bodice is a plain one. The centre figure shows a pretty evening dress for a young girl. The skirt may have a foundation of any colour; the flounces are of Spanish lace, or of embroidered cashmere; the bodice is of moire, and may be of black, white, or of any colour selected. The cloak worn by the third figure is of cloth, with a thick chenille fringe and a bow of moire at the back.

The three smaller illustrations are a sleeve, with a shaped flounce and a feather ruching; and two children's dresses—a house dress and an out-of-door paletôt. The latter is of cloth, with trimmings of moire; and the former of cashmere or French merino, and trimmings of silk, moire, or the same material.

USEFUL HINTS.

SHREWSBURY CAKES.—Take 1lb. of flour, ½lb. of lump sugar, ½lb. butter, an egg, and ½oz. of caraway seeds. Mix into a paste, roll out, and cut into round cakes with the top of a glass. Bake in a hot oven.

TO REMOVE HAIRS AND THREADS FROM A CARPET.—A washleather dipped in cold water and wrung out, rubbed over the surface, will remove hairs, threads, and dust, and will brighten up the carpet.

PEARLS.—The colour of pearls may be improved and preserved by keeping a bit of the root of an ash tree in the box where they are kept.

A NEGRO COOK'S RECIPE FOR BOILING RICE.—"Wash him well; much wash in cold water, the rice flour; make him stick. Water boil all ready very fast. Throw him in—rice can't burn water—shake him too much. Boil a quarter of an hour or little more; rub one rice in thumb and finger; if all rub away, him quite done. Put rice in colander, hot water run away; pour cup of cold water on him; put back rice in saucepan: keep him covered near the fire; then rice all ready. Then eat him up!"



JACK, THE RAILWAY DOG.



TRAVELLED
D O G.—
Few people
who travel
on the Lon-
don, Bright-
on, and
South Coast
R a i l w a y
know what
a distin-
guished
character

has a free pass on every branch of the line, of which for several years he has taken daily advantage. It is between two and three years ago that a fox-terrier, big in bone, and not over well-bred, jumped into a train that was leaving Brighton for Horsham, and settled himself in the guard's carriage. Little notice was taken of him at first, but after a time he began to be a person of great interest. No one knew where he came from or to whom he belonged; but every day he was ready for an early start in an early train. Sometimes he went to Portsmouth, sometimes to Horsham, sometimes only to nearer stations; but the most remarkable part of his arrangements was that he always got to Brighton in time to go by the last train to Lewes, where he always slept, leaving again by the first train in the morning. When the friend from whom I first heard this story (and who vouches for the truth of it) last heard of Jack he still continued this practice, and always spent the night at Lewes Station. About a year and a half ago the London, Brighton, and South Coast Company began to look upon him as one of their regular servants, and presented him with a collar bearing this inscription, "Jack—London, B. and S. Coast Railway Company." My friend told me that on one occasion, some months ago, he traced Jack's movements on one especial day, and probably it was a good sample of many another. He arrived from Brighton by a train reaching Steyning at 10.50; there he got out for a minute, but went on by the same train to Henfield. Here he left the train and went to a public house not far from the station, where a biscuit was given him; and after a little walk, took a later train to West Grinstead, where he spent the afternoon, returning to Brighton in time for the last train to Lewes. He was rather fond of the Portsmouth line, but never, I believe, has come so far as London. He generally takes his place on or by the guard's wheel, and sits looking out of the window. It would be very interesting to know in what the fascination of this perpetual railway travelling consists. It certainly shows an immense amount of instinct and observation, and the regularity and punctuality of Jack's daily life are a lesson to many a two-legged traveller. Whether he considers himself sub-guard, or director, or general overseer, no one can tell, but there is, it seems, an idea of duty in his movements; what he has to do (or thinks he has to do) he does faithfully, and so far is a telling example to his fellow travellers on the London, Brighton, and South Coast Railway. The last piece of information received about Jack is that a lady has presented him with a silver-mounted collar, with which he seems much pleased. On it is inscribed:—

"I am Jack, the L. B. and S. C. Railway Dog. Please give me a drink, and I will then go home to Lewes. This collar was presented by Mrs. J. P. Knight, Brockley." On the day Jack sat for his portrait he left Lewes by the first train for Brighton, and then found

that he had business in Portsmouth, whither he travelled. Leaving that town by the 1.30 p.m. train, which arrives at Ford Junction at 2.25, he proceeded to Littlehampton. He and the guard then determined to take a run in the town, and Mr. White, the photographer, of 32, High-street, kindly invited Jack to stop and have his photograph taken. Jack found that he had no engagement before 5.5, when he wanted to leave for Horsham, and we give an engraving of the result of his visit to Mr. White. Jack's head-quarters are at Lewes, but he does not always go home, and frequently passes his nights in the waste-paper baskets at different booking offices.—*Illustrated Sporting and Dramatic News.*

A SIMPLE WAY TO BIND A BOOK.



ROTHERS are not, as a rule, given to compliments, so that I think, when I tell you that my brothers

say the results of my bookbinding efforts are "very decent," you will be inclined to believe that they are so; especially as the praise was not followed by the qualifying clause, "for a girl, you know!"

Perhaps there are some admirers of THE GIRL'S OWN PAPER who, like myself, cannot afford such an outlay in what few people call "operators" as that recommended in the exhaustive article on bookbinding in the number for February, 1881, and I shall be very glad if my experience in that line is any good to them.

I took to bookbinding, in the first instance, because I am very fond of collecting all kinds of cuttings from newspapers and pasting them into old copybooks, and then binding them, sometimes two or three together, at other times, which is easier, only one. They make quite an amusing book, and you can't think how handy they sometimes are. I have all sorts of accounts of attainments—athletic (1) and intellectual (2)—for "the boys," both at school and at the "Varsities"; then, there are accounts of new books and new inventions, which one finds only in newspapers. I know I was very proud of being able to supply from my collection of cuttings an account of the photophone, which a scientific girl I know wanted to help her to write an essay on the subject, and which she naturally could not find at the time in a book, on account of its recent invention.

As I have bound more of these newspaper cutting books than any other, I will tell you exactly how I did it, and you will find the same plan do equally well for binding music or mending a torn book, with a little judicious variation, to suit the different constitutions of different kinds of books. My binding was done after all the extracts were pasted in, thereby avoiding that stuffed and puffy look which I notice all books bought for the same purpose get after a certain period of use.

Take your book, supposing it to be an ordinary-sized copybook or exercise-book; paste down the back of it, *over* the cover, a stout strip of unbleached calico or holland; when dry open it at the centre page, make three holes right through the leaves and the calico—one in the middle, the other two about



A WINDY DAY.



MARCH winds" are fitly represented in their effect by our sketch of the dress of the month; which, in truth, generally consists of an ulster, or some kind of waterproof cape, without which it is hardly safe to venture abroad in the early English spring. March,

in addition to its uncertainty in the way of weather, may be fitly described as the most uncertain of all the months as regards dress; for we are all thinking of new dresses, while we are making the best of the old ones, which the hard wear of the winter has done its best to spoil. Thus, when the spring begins to appear, with its infallible way of making everything look worn and faded, we begin to look forward to "something new," as a real pleasure to come. Wise people, however, do not think of purchasing until April has begun, all the fashions are out, and the shops well filled with new goods.

The round bodices with belts are the most used for slight and girlish figures, and those gathered round the shoulders, and just above the waist, are still worn. From this our readers may judge that the trimmings of the skirts worn with them will extend almost to the waist, and the draperies at the back will be high and full. Skirts are very much fuller; those which I have lately seen being quite two yards and a quarter in width. This gives far more grace to the figure than the extremely scanty ones tightly tied back. The bodices with very long peaks in front are, however, the newest of all, and are very becoming to the generality of figures, especially to those of persons who are inclined to become stout.

These bodies are finished with a basque, or square, coat-shaped ends at the back, and they are frequently made with gathers all round the front and sides, over which the peak sits gracefully. The mildness of the winter has made the fur capes a sufficiently warm covering for most young people, and, consequently, the coat-bodices have been more worn than anything else. If they fit fairly well, they are more becoming than the belted ones, which are not suitable for out-of-door wear in the winter. So far as I can see, it will be the favourite one for the spring and summer, in all kinds of materials, for youthful figures.

Out-of-door dress, as a general rule, is far simpler in style and make than it has been for some time past, and the increasing use of plush and velvet will tend to preserve it so. The velvet skirts are often quite plain, without flounces or kiltings, with a prettily draped tunic or a polonaise of some slighter material, such as cashmere, serge, beige, or tweed, or else the skirt is flounced in a simple way, and has a long, tightly-fitting jacket-bodice. This will be the style generally adopted for girls' dress, I think; and when next month comes they will be warm enough for wear out of doors without any other covering.

All kinds of striped materials appear to be in request, and I hear that tartans are to be one of the new introductions. The number of fancy woollen materials

in course of preparation for the spring is so varied in colour and price that everybody will be satisfied; and our ordinary everyday costumes will be well provided for, some of which have the plain materials prepared to be mixed with them, and others will be prettier if made up with velveteen.

Before I proceed further I must give a word to underclothing, which, I daresay, is just now engaging the attention of many of my readers, and I hope they have adopted the only comfortable way of keeping up their stock of it, viz., by purchasing enough calico for a single garment, and thus obtaining one at less cost and with less apparent trouble than in any other way. The making is a very small matter when it is done at intervals, and it is not difficult to obtain a good shape. But as there are some people who can neither obtain patterns, make the underclothing, nor cut it out, I must mention that I have been recently much pleased by a special kind of underclothing which I have seen, called the "Hibernia." What it has to do with Ireland I do not know, but I have never seen any shapes so perfect, or any material so good. The work, too, is excellent, and those of our girls who are in difficulties for patterns had better look at this particular make, which, I believe, is to be found at all large drapers. It is hand-made, and the trimmings are so good that they will wear, to all appearance, as long as the calico.

The two figures in the March wind wear the garments of winter still. The waterproof is made in a new shape, or, rather, an old one revived, very similar to what was known as an "Inverness cape" some years ago. The comfort of being able to wear a jacket or mantle with sleeves under the waterproof, instead of being compelled to make the ulster or the "Newmarket coat" the sole garment, is very great.

The desire to do this has led to this revival of an old friend, which enables one to throw

off the damp over-garment in the hall when one pays a visit, and thus to escape a cold or chill. The material is a very light waterproofed tweed, having a pattern, which may be either a tartan or stripes of an uncertain kind of colour.

The pretty figure in the corner hardly needs description. The dress she wears is a bodice of velveteen, satin, or brocade, made up very simply and plainly, with a deep point in front and at the back, and having



A NEW JACKET.

long sleeves, which are puffed in long puffs on the shoulders. The top of the bodice is cut low, and under it a thick chemise of mull or India muslin is worn, drawn up to the neck, and finished with a little lace and a band of black velvet. This pretty bodice may be worn with any skirt, though our artist, to carry out the effect, has depicted a gauged one, with rounded gathers at the sides and in front.

The two smaller figures of our illustrations show one of the long and rather plain-looking over-dresses, or polonaises, which have been worn a little this winter, but will probably become more general in the spring. Velveteen is the material most usually employed. The waistcoat-front may be of striped or fancy brocade or satin. The other figure wears a somewhat similar bodice to that which we have already described, except that it partakes more closely of the character of a Swiss bodice, having no sleeves, only a band or ribbon, while the white bodice beneath is a kind of loose Garibaldi, with sleeves and a full bodice.

And now I must gather together a few items of news about the expected fashions of the spring. The hats are to be larger than they have latterly been; and the brims are to be turned up and turned down in all manners of ways. The crowns are to be elevated into a sugar-loaf shape, and that of very lofty proportions; while report says that the bonnets are to decrease in size and become beautifully less. All kinds of straw hats and bonnets are being prepared for the summer; and plain and



AN ARGUMENT.

fancy tuscan, and crinoline will divide the honours of the day.

The new ribbons for strings will vary from two to four inches in width, and watered silk will be in great requisition. The pretty flowered satens which were worn last summer will also be worn this year at the same season, the flowers being larger in size and more perfect in their artistic copying from Nature. The grounds of these pretty dresses will be of light and soft colours, such as greenish blues, moss green, straw-colour, and pink grey. It is said that quantities of flowers are to be worn and scarcely any feathers at all, so we must all feel glad that fashion has changed, and that the poor birds are to have a reprieve at last.

A CHAPTER ON ANNUALS.



DECIDEDLY, March has the worst reputation of any month in the year. And too often does it merit the charges of fickleness and even of

treachery that are brought against it. A few warm days are succeeded by a sharp frost. Brilliant sunshine tempts you forth without your warm cloak; you turn a corner towards the east, and are petrified by an unexpected current of bitter wind. When you return home, cross and dusty, a shower of sneezes will doubtless announce the approach of a cold in the head, and you may, perhaps, be kept a prisoner to the house for a week, or even longer! These cold, drying winds are as injurious to your plants as they are to you. They occasion more rapid evaporation from the leaves than the roots are ready to supply, and, consequently, vegetation for the most part appears withered and drooping. Nevertheless, the month of March heralds the advent of spring, and if, indeed, it comes in like a lion, will often make its exit like a lamb. Nature begins to bestir herself once more, and we who love the country may well rejoice that the short days and long nights have disappeared for some months to come, and should begin to busy ourselves with our preparations for the summer. The husbandman prizes the dusty day, for he remembers the old proverb that "a peck of March dust is worth a king's ransom," and accordingly he does not lose a moment in digging and ploughing the ground for his necessary planting and sowing. And humbler agriculturists (like ourselves) must do the same; for, as Wordsworth sings—

"The oldest and the youngest
Are at work with the strongest,"

There's joy in the mountains,
There's life in the fountains,
Small clouds are sailing,
Blue sky prevailing,
The rain is over and gone."

And what a wealth of wild flowers do we now find in the meadows—primroses, daffodils, anemones, may all be gathered during our walks (if we know where to look for them!), and the fern family now begin slowly to awaken after their long rest, and throw up delicate fronds, to assure us that the winter has really departed.

But to turn to practical work.

People with a small garden and no greenhouse are often very much perplexed to know how to make their plots of ground look gay and effective with as little outlay as possible. The now prevalent system of bedding-out plants is both costly and somewhat troublesome for the amateur. Where, however, "money is no object," nothing, perhaps, is so satisfactory as a good show of geraniums. These plants begin to bloom about the first week in July, and continue to throw out flowers until the first frosts. They require but little looking after, beyond an evening watering in the hot weather. The trusses of flowers are useful in bouquets, and the leaves, even when the blossom may sometimes fail, give a pleasant, fresh, green appearance to the garden. Calceolarias, too, in half-shady places, where they can be frequently supplied with water, are useful and effective. But all these, unless you have a good sized greenhouse, capable of being heated, in which your old plants can be housed for the winter, must be purchased every summer from the florist's at no small cost.

"What is to be done then?" exclaims some despairing one. Why, go back to the too much neglected (because old-fashioned) annuals, and at a nominal expense, and perhaps a little more trouble, you may have for three or four months as pleasant a looking garden as you could wish. We will just call to mind a few of the most desirable of these charming flowers.

First in alphabetical order come the Asters, of which some are tall, some are of medium height, while others are small. A packet of seed of each kind will make a goodly display, if you are minded to spare them so much room in your flower-bed. Of the first sort, choose the tall Victoria; of the second, the German Emperor; of the third, the Dwarf Chrysanthemum, or the Dwarf Bouquet. Asters usually bloom throughout the months of August and September, and may therefore fittingly be considered as autumn flowers. The date of blooming can with some degree of accuracy be secured by the time of sowing the seed, which should range from the end of March to the end of April. Classed among half hardy annuals, the seed should be sown in moderate heat, under glass, in pans or shallow boxes, according to means; and the young seedlings should be "pricked out" into a frame, or other sheltered place, as soon as it is safe to do so. Asters love rich good soil, and prefer very old leaf-mould, or anything of the nature of manure. They also require a good deal of moisture.

Balsams are our next choice. These are more tender and difficult to rear than the Asters, but they will repay extra care. They must never be sown too early—not before the first week in April. The soil should be very porous, and contain a good proportion of silver sand; the seed to be sown under glass, and treated as tenderly as possible. When sown in boxes or pans, they must be transferred, as soon as the seed-leaves are fairly expanded, to well-drained pots, and still kept carefully nurtured. Look well after them during their growing state, otherwise you will lose them. When fully in bloom, you may

plunge the pots in which they are growing into the ground in some sheltered spot in your garden (under the house, for instance), as they do better treated thus than turned out into the border.

Lobelia comes next with its beautiful blue flowers. If you want an effective edging for your bed or border, nothing can compare with blue Lobelia. It is a tender plant, being easily destroyed by frost. But those who have no glass can sow the seed of the Lobelia out of doors, at the end of April, in the place where it is intended that it should flower. The soil must be very fine and firm, and the seed should be sown thinly on the surface, covering it with a sprinkling of sand, or of cocoa-nut fibre.

Now comes the French Marigold, also a half hardy annual; and therefore, if sown in the open air, where it is to flourish, care must be taken not to commit the delicate seed to the ground before the end of April, or beginning of May. It delights in a rich soil, and thrives remarkably well if planted in a bed of standard Roses. The good nourishing earth in which roses ought to grow brings to perfection the French Marigold. Plant rather thickly, and thin out the inferior varieties that may come up.

Let us not forget the Phlox Drummondii, one of the most beautiful annuals, as it possesses great variety of colour, and produces a profusion of bloom throughout the summer. Sow the seeds about the end of March, in pans or boxes filled with a light sandy soil, and keep them well under glass. They will soon germinate, and when far advanced enough may be pricked out and transplanted into a frame, from whence they may find their way into the open ground about the middle of May. But consult the season; make sure that all night frosts have vanished before trusting your tender treasures to the mercy of the elements.

The Stocks are a large family, and comprise three principal divisions—the biennial, the intermediate, and the annual; and it is with the last that we have to deal with here. Annual Stocks are half hardy, and the seed should therefore be sown under glass about the beginning of April, in pans or boxes, as above described. By the middle of May, when the plants are strong, these pans may be placed in a sheltered spot out of doors, and when the plants are somewhat hardened they may be transplanted into their permanent places. These Stocks like a good soil, and there is no comparison between plants grown in a poor bed, and those grown in one properly composed of nourishing materials. The German ten-week Stocks hold a high position in the family, and you will find them unsurpassed for beauty and fragrance.

The Zinnias, an introduction of late years, complete our list of tender annuals. The same culture as in the preceding cases is necessary. These flowers are large and very handsome, being most effective in a nosegay. Get a packet of seed, sow them properly, and you will be delighted when they bloom.

The above Asters, Balsams, Lobelias, French Marigolds, Phlox Drummondii, Stocks, and Zinnias are all classified as half hardy annuals. They require extra care, and are sure to succeed if treated as above described. If you have no means of starting them into life under glass in pans, you must then, in carefully-prepared soil, sow them in the open ground at the end of April, and the beginning of May. But make the bed in which they are to lie rich and friable, so that they may have a good chance from the very first.

We will now consider the hardy annuals, which may be sown in the places where they are intended to remain, either at the end of March, or the beginning of April; all entirely depending on the state of the weather, which must be carefully consulted before any sowing



SEASONABLE CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.

ALL kinds of suggestions have been made during the past few weeks to women and girls on the subject of "dress," and it remains to be seen whether English manufactures and English fashions will be benefited by them. One letter to the daily press says that "Englishmen are the best dressed men in Europe, and they do not go to France either for their fashions or their materials, and Englishwomen might be the best dressed women in the world if they would only trust to their own sense and judgment, and adopt a style of dress suitable to the English climate and the character of the people. What we have to guard against in our climate are sudden changes of temperature, damp, and east winds. Thick and warm fabrics, such as are best suited to our looms

and to the wool grown in this country, are also best suited to the women of this country." Having read thus far, I paused to think the subject over, and was not long in coming to the conclusion that, not only do English women make use of the woollen fabrics of their own country, but that they have been singularly happy in originating fashions where they can be used. The waterproof first, and the ulster afterwards, bear witness to this fact, and in both of these garments the Englishwoman has set the fashion to the world. For their manufacture no cloth but the English is good, and no makers are so highly thought of. The same is the case with regard to tailor-made jackets and dresses, and the much-maligned Englishwoman was undoubtedly the original inventor of the famous "Jersey,"

which gave employment and brought wealth to so many within the last few years. In a similar way I can recall that the Gainsborough hat, which brought straw head-gear back to favour, was originated in England, and perhaps my readers will remember other instances of the same kind.

As to the desire for "perpetual change," of which we all stand accused, I think in this perhaps we have something to learn from the Americans, who are singularly conservative in many ways; and when a shape or material has been found to be really good, they use it for years, without ever changing. In fact, as regards underclothes, we do not change much ourselves, and the chief alterations lie in the outer-dress.

While writing on this subject I must not

forget to say that many people cannot wear the thick tweeds, cloths, and heavier textiles which are so easily carried by others. They are not physically capable of carrying them, nor would they be either suitable or economical wear for a middle-aged or married woman in London, though excellent for the country and for the use of young people. Heavy clothing is not always warm, nor does it wear the best; and while cashmere continues to be the excellent material for use which it always has been, it is hopeless for anyone to preach against its use. The English manufacturers must learn to make it, as well as their French neighbours.

The real dress reforms that are needed are the entire abolition of tightlacing, the adoption of better underclothing by everybody, which

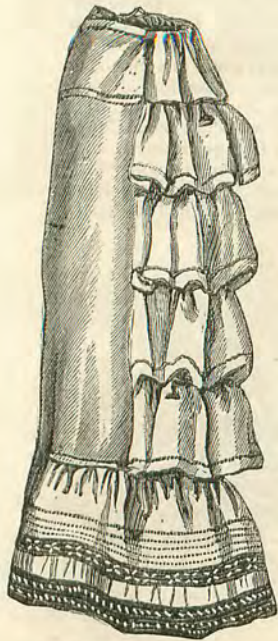
should be so arranged as to ensure an even temperature all over the surface of the body, and a great decrease of weight and bulk. Nothing better than the merino woven "combination garments" has ever been introduced which achieves both purposes, and armed and defended by them we can afford to reduce our weighty petticoats to one only, which should be of some material like felt, which can be closely gored to abolish gathers at the waist. The gored chemise is also an excellent revival of an old shape which our grandmothers wore; and in cutting out drawers we should adopt their plan also of making them with a yoke-top and as few gathers as possible. The needful under-garments are thus reduced to five, and much comfort and health will result from this diminution.

For these early spring days the tweed and light cloth tailor-made cashmeres are in universal favour for young ladies. They are simply made with coat bodices, and worn with either kilted skirts or box-plaited ones, and a plainly-folded scarf-like drapery. They do not require a mantle over them, and on chilly days many young ladies cling to the fur cape, to add to their warmth. One of the simplest and prettiest of these dresses was made of dark blue cloth, with three box-plaited flounces lined with crimson. The folded panier-like scarves, extending from the front to the back, were of blue, lined with crimson, and the bodice of dark blue with facings of crimson. A small muff like the dress, and a small "Princess" bonnet of blue velvet or silk, with bunches of leafless crimson roses, finished the costume.



NEW DRESSES.

The embroidered dresses have become so popular now, especially in Paris, that no doubt we shall see many of them in England, and as they are easy of manufacture and charming in wear, I must tell "our girls" all about them. The material generally used is a fairly



THE NEW PETTICOAT.

good cashmere or French merino, and the nature of the patterns to be worked is seen by our illustration of the pretty girl caught in the shower. The work is really English embroidery, and the same that we have done for so many years on mull muslin, cambric, and calico. The holes are cut, and sewn over and over with silk or fillo-selle of the same colours as the dress, and the edges of flounces, over-skirts,

and basque trimmings are all button-holed round. The effect is pretty, and the work on the soft material is quickly done. The hat worn by the figure in the oval shows the best shape of the larger spring hats. It is of felt, trimmed at the side with a looped knot of cord, and round the crown with an ostrich feather.

The large illustration, with its three figures, nearly explains itself. The figure in the background is dressed in a walking costume, consisting of a light cloth jacket, the skirt being made of kilted flounces and gathers. The hat worn by this figure is one of the pretty round Spanish hats which are so fashionable this spring. It has no trimmings save the two silk pompons in the front. The standing figure wears a dress made of black satin and silk, trimmed with black Spanish lace. This dress will be found a very useful one to those who have an old one to re-make up, or who have two impossible old ones which they cannot join. Although given as a long dress, the petticoat is short; and instead of a train, a drapery at the back is easily added to the basque. The kneeling figure wears a well-cut princess costume made plainly, with puffed sleeves and a striped scarf.

A very pretty new style for a bodice has been introduced, which is a compromise between the full bodice of last year and the plain bodice with basques. The back is tight-fitting, and has a basque, which may be cut in tabs or tails, as desired. The front is cut rather longer than ordinary, and is made without any plaits or fitting. It is confined to the waist by a waistband, which comes from the side seams, under the arms. The extra fullness and the absence of any defined lines are very becoming to the figure of a young girl.

Striped materials are much in favour, and, when well arranged, nothing can be more artistic and pretty. When made in two colours, they form the most elegant of kilted skirts. Checked woollen stuffs have returned

to us with the spring, and they, either with the stripes or the spots, come and go continually amongst us, each year or so ringing the changes on some of them. They appear to suit everyone, and have done so from the time that figured textiles were made. The colours worn in these materials are generally browns, russets, and golden browns, with crossed lines of buff, bronze, yellow, and dull red. In other materials neutral tints prevail, and bronze and mahogany are great favourites for general use.

The satens and cambrics are perfect works of art, which might have been expected, judging from the beautiful show made of them at the grand entertainment at the Manchester Town Hall.

The patterns are, as usual, floral, but the pencil of the designer has been dipped in magic, so lovely are the forms and colours. Those with black grounds are very economical for wear, and as the flowers on them are singularly pretty, they will be great favourites. The advantage to those who patronise them will be the manner in which they will wear without soiling, thus saving the labour of the laundress; indeed, they should



A NEW SPRING DRESS.

be sent to a cleaner's instead, who will do them far more justice. The lace trimmings render them very pretty, and if we make our purchase of lace carefully, we shall be amply rewarded. With a little care in washing the lace when soiled, our lace may be made "as good as new" many times during our summer's campaign. These dresses need careful wear, and should be ironed on the wrong side when tumbled. Sometimes a little extra stiffness may be imparted to them by ironing them on a towel or cloth dipped in starch and wrung partly dry.

In our two smaller illustrations we show

the new way of making a petticoat, and the method of putting on the flounces at the back. These petticoats are peculiarly suited to the tall, slight figures of some young girls, as they give a more substantial appearance, and take away the look of thinness which is often painful to see. The dress shows a very pretty way of making a spring dress, viz., three kilted flounces and a polouaise, plain in front, gathered behind, and drawn back into a single puff, the pocket being added between the panier scarf and the puff at the back.

USEFUL HINTS

SODA PUDDING.—Quarter lb. suet, $\frac{1}{4}$ lb. brown sugar, $\frac{1}{2}$ lb. currants, $\frac{1}{2}$ lb. flour, 1 egg, half teaspoonful of carbonate of soda, and a little milk. This pudding may be either steamed or boiled.

TO REMOVE MARKING INK FROM LINEN.—Apply iodine to the spots, and then take out the stain of iodine with bisulphate of soda.

SWISS FRITTERS.—Cut the crumb of a French roll into square slices half an inch thick. Beat up an egg with a little nutmeg, cinnamon, and sugar, and soak the slices of roll in the mixture. Then fry them till they be turned to a nice light brown.

A PLAIN PUDDING.—Weigh $\frac{3}{4}$ lb. of any scraps of bread, crust or crumb, cut them into small pieces, and pour boiling water upon them, allowing them to become well soaked. After standing until the water be cool press it all out, and mash the bread smooth with the back of a spoon. Add a teaspoonful of powdered ginger, sweeten with moist sugar, and add $\frac{1}{2}$ lb. of cleaned and well-picked currants. Mix well, butter a pan, and lay the mixture in it. Flatten all down with a spoon, lay some pieces of butter on the top, bake in a moderately hot oven, and serve hot.

TO CLEAN BRASS INLaid WORK.—Dip a piece of felt into a mixture of Tripoli and linseed oil, and polish. If the wood be rosewood or ebony, polish with finely-powdered elder ashes, or make a polishing paste of rotten-stone, a pinch of starch, sweet oil, and oxalic acid mixed with water.

COLD VEAL DRESSED WITH WHITE SAUCE.—Thicken half a pint of new milk with flour and butter rubbed together very smoothly. When hot, put into it some thin slices of cold veal without fat or brown outside. Simmer very gently until it nearly boils. Then add to it the yolk of an egg well beaten with half a teaspoonful of anchovy sauce. Stir all up together, simmer a short time longer, and serve with sippets of toast round the dish, and, if liked, a little fried bacon.

TO REMOVE INK STAINS.—The *Pharmacie's Journal of Antwerp* recommends that, if the ink stains be aniline, they should be moistened with strong alcohol, mixed with acetic acid. Pyrophosphate of sodium is also recommended for general use for the same purpose. A little tallow should be dropped on the ink stains, and then they should be washed in a solution of the sodium until the grease and the stain have both vanished. If not successful the first time the process may be repeated.

CARROT PUDDING.—Take $\frac{1}{2}$ pound of raisins, $\frac{1}{2}$ pound of currants, and the same of suet. 1 oz. of lemon peel, 2 tablespoonfuls of flour. Boil and pulp two large carrots, and add to the pudding, which requires two and a half hours of good cooking.



A STUDY OF HATS.

SEASONABLE CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.



of the daily and weekly papers. This exhibition was called one of "hygienic clothing," and for it were gathered together "all things, new and old." The two newest things were the divided skirt and the digitated stockings, for pedestrians, made after the pattern of gloves, and supplying a separate division for each toe.

The divided skirt I shall allow the National Dress Society to describe in their own words:—

"The divided skirt is one divided in the centre, so as to clothe each leg separately. The underclothing to be arranged under this, as is most convenient. It should come to about the instep, quite clearing the ground, and should measure about a yard round at the ankle. An ordinary dress skirt is worn over this, which may be as much, or as little, trimmed as the wearer may fancy, although, to secure lightness, the less the better.

The divided skirt may appear under the top skirt about two or three inches, without exciting the least notice. The divided skirt and the undergarments may be fastened to a broad band fitted round the hips, so avoiding pressure of any kind round the waist." My own opinion of the divided skirt is that it would form a great increase of trouble in walking, and I fail completely to see the end served by its adoption. The students of Girton and Newnham sent to the exhibition bonelless corsets, as designed and worn by

themselves, which seemed lacking in shape and elegance; and Miss Bella Gladstone, who is, I believe, one of the aforementioned students, contributed a doll, dressed on hygienic principles.

Amongst other dresses, the Greek dress was shown, inaugurated under Mrs. Pfeiffer's influence, one of the great advantages of this form of costume being that it removes all temptation to tight-lacing, as a small waist and the flowing robes of Greece do not look elegant in conjunction. My own difficulty with this dress is, that although very pleasant and becoming for the rich and idle, it is not suitable to the busy housekeeper, nor the working woman of any class. The "Patience" dress, and its crossed ribbons in front, was also shown, and likewise a pretty tight-fitting "Princess" of green woollen stuff, over which was a pinafore tunic of a brighter shade of silk.

The National Dress Society protests against corsets and tight-fitting bodices of any kind; against high or narrow-heeled boots and shoes, as injurious to health; against heavily-weighted skirts, as rendering healthy exercise almost impossible; and against all tie-down cloaks, or other garments which impede the movements of the arms. Lastly, against crinolines of any kind and shape.

I have gone into the question of this exhibition at length, as, of course, in any article on dress it deserves a mention; and because I earnestly wish to impress on our girls the need of care in all matters connected with it, and its great influence over both health and happiness. The girl who wears pointed toes and high heels will most likely be a martyr to headache; and if the doctors are to be believed, her sight must suffer also; in addition to which she will be cross, and unable to enjoy herself; and thus will never be able to do her duty in contributing to the enjoyment of others. It is the same with every abuse of dress; and I most desire that the young readers of this paper should look at the matter as one of principle; avoiding carefully all extremes and peculiarities which would mar their usefulness—in obedience to their Maker—to their fellow men.

In our "study of hats," three of the prettiest and least extravagant of those prepared for the spring season may be seen. High crowns of the Tyrolese order and wide brims seem the most elegant of all, as they are certainly the most becoming to girlish faces. The favourite trimmings are black lace and feathers; but there are many also with a very simple one of black velvet, or black watered silk. The new spring bonnets will be worn to match the dresses in colour, and even in material, occasionally. The shapes are the small and ever-worn "Princess," and the bonnet with an open front is called the "Mrs. Wheeler." Both of these bonnets can be easily trimmed at home, and our girls will pick up ideas on the subject very quickly by glancing at the shop windows.

The amount of lace now worn on bonnets, both beaded and Spanish, renders it easy to re-trim all the winter bonnets, and with a little lace, and a pretty flower, to make them look nice and Spring-like. Very handsome beaded lace may be purchased at about 3s. 6d. the yard, with a thick leaf edge, which can be cut out on the lower edge. A yard and a half of this will make a wonderful difference to an old black bonnet; and now that the beaded crowns are so cheap, an entirely beaded bonnet is easily made.

A large number of capes and fichus have been brought out as a covering for the shoulders; when the warm weather comes, small fichus, like the material of the dress, will also be worn, made rather narrow, and crossing in front. They fasten under the arms on each side. Some of the capes we have mentioned are very tasteful and pretty; some are of silk and velvet, others of embroidered silk, and others of Spanish lace, beaded, both in black and cream-colour. It seems likely that a great deal of lace will be worn this year, so those who are fortunate enough to have it put away will find an opportunity of using it.

Parasols and sunshades are also very pretty this year. They will be selected to match the dresses in many cases, but especially when the dress is of sateen. Others are trimmed with round upon round of black or white Spanish lace, and lined with a colour. This last fashion

was a great relief to an economical friend of ours, the other day, who instantly decided that her last year's parasol should do for this year also—after being brightened up by her own careful fingers, and decorated with a few yards of cheap black lace.

Stockingette jackets are much used, and are very desirable indeed for the chilly and dubious days of April and the early part of May. They are tight-fitting, and made quite plain. In many instances, when for indoor wear, they are covered with coloured beads on the fronts and backs. Black silk and taffeta gloves will be again used this year. They are made very long on the arm, and the most favourite colour, after black,

will be a very dark green. The *gants de Suède* are cheaper than ever, and will be much used in tan-colour and yellow.

Stockings form the next subject, which is likely to be of interest to our readers. Black is still the correct colour, and very good well-dyed stockings in both cotton and Balbriggan can be had at reasonable prices. Self-coloured clocks are more fashionable than

coloured ones, and the very elaborately embroidered fronts are no longer in vogue. For young girls, ribbed stockings are the most worn, and dark colours are always selected.

In speaking of capes, I should have mentioned that the young lady with her back towards us in the picture of hats is wearing one of the prettiest shapes in which the capes are made, *i.e.*, with a yoke-like gathered top.



This forms a part of the cape itself. The large design shows a pretty walking-dress of striped and plain materials. The Paris dress from which it was copied was of black cashmere, with black striped satin and moire. The bonnet shows one of the newest shapes, and is made of coloured straw to match the hue of the dress. These new-coloured straws appear likely to be favourites, and they are to be had in all shades of blue and green; the myrtle being especially pretty.

The young lady playing with the bird shows the style in which the figured and plain satens will be made this summer. It is represented as long in the sketch, but, of course, it can be changed into a short dress without altering the style or effect. This dress is trimmed with the new *ficelle*, or string-coloured lace.

A DAUGHTER NAMED DAMARIS.

By MAGGIE SYMINGTON.

CHAPTER XXXI.

"IS IT SAFE TO VENTURE?"



MONSIEUR LE MARQUIS is not talkative, for a wonder. For awhile they climb upwards in silence. Now and then he stretches out a hand to help her, and

when his own foot slips, or the loose soil gives way beneath his tread, he mutters something below his breath that does not sound pleasant. Damaris is not a little amused at his

evident ill-humour, but not even to soften it can she hasten her steps sufficiently to overtake the others.

At last she hits upon a theme that loosens the string of his tongue.

"It is quite a pleasant addition to our life at the *château* to have Mademoiselle Leonie with us," she says.

"She is a dear little thing, is she not?" he responds. "I don't wonder at your liking her."

"One can hardly help doing that. Have you known her long?"

"She was nursing a staring-faced waxen doll when Etienne and I first saw her. Since then we have not met until she arrived here the other day."

"You can hardly be said to have known her then, monsieur."

"Oh, I don't know that; I think the impression left from that first interview was rather indicative of what she is now. You know my mother's absurd idea with regard to her?"

"I know for what she destines her, but I don't see the absurdity."

"Don't you? Well, I do."

"That is conclusive, monsieur," says Damaris, laughing.

"I wonder whatever possessed Etienne to bring us along such a rough pathway as this! For every step I

take upwards I slip back two at least. Is that the mode of your progression?"

"Retgression, *nest ce pas*, monsieur? But at that rate you ought to be down in the valley now, instead of nearly at the summit of the hill."

"I am sure you must be tired, mademoiselle; do let us rest awhile."

He throws himself lazily down on the grass and heather. The exertion of climbing is really no light matter to him.

"But what will become of us if we lose sight of Monsieur St. Just?"

"We can go back the way we came," he says easily, quite oblivious of any disappointment she may feel at missing the promised views. "It is perfectly useless to think of overtaking them, and I confess to you that I do not in the least know the way."

Damaris seats herself on a knoll a little removed from him, and rests her chin in her palm. They are on a higher level now than the top of the tower of the little grey church, and here and there the sunlight picks out a white tombstone half buried in green. Far below lies the valley with its gleam of foaming water breaking through the trees. In the middle distance the *château*, grim and grey in the hazy sunlight, and, far beyond, green heights fading into misty blue, with the clear sky overarching all.

Monsieur le Marquis's eyes wander no farther than the solitary figure seated on the knoll, and his conscience smites him as he notes the pensive droop of her figure, the wearied, far-away look which has come into her eyes, and thinks of his letter to his brother and of the words that passed between them with regard to it only a week ago.

"It's just like my bad luck," he says to himself, and sighs. "Why couldn't I have waited a day or two longer. And now, I suppose, a nice gentle storm there'll be from Etienne if I happen to change my mind, as seems very likely. It is well he has walked off with the golden bait. In his eyes, I expect, I stand committed to Mademoiselle Damaris. But ought I to be blamed if he understood more from my words than I meant them to express? I'll just sound this Mademoiselle Petite; perhaps she wouldn't have me, after all. By Jove, that's a grand idea! I wonder it never before occurred to me."

He drags himself lazily a few paces nearer to Damaris.

"Take care, monsieur. You may make the descent of the hill more quickly than you desire."

"That is about the only thing I can do to perfection, mademoiselle—take care of myself."

"I see you have managed to do so in this instance."

"Yes; I don't mean to go down without you, and I cannot flatter myself that you care enough for me to follow me in like fashion."

"No, I certainly will not if I can help it."

"It is an understood thing, then, that if I lose my equilibrium, you remain here?"

"I certainly should prefer to do so," says Damaris, amused.

"*Mais*, mademoiselle, have you the same objection to lead that you have to follow?"

"Do you wish me to lose my balance first, and set you the example of rolling down into the garden of Monsieur le Curé?"

"My ideas had taken flight to leading and following in the abstract."

"I have never attempted to lead anyone."

"Then you will do some day?"

"No, monsieur, it is not in the least probable."

"*Quoi!* Do you mean to say that you have already formed a determination never to marry?"

The colour in her cheek does not vary in the least; her countenance is perfectly impassive.

"I have not troubled myself to think much about the matter, certainly not sufficiently to make a resolution one way or the other."

"I hardly think I may safely venture to give her the opportunity," says this amiable egotist to himself. Then aloud,

"Perhaps, mademoiselle, like me, you believe that a marriage without fortune *doit être un enfer*?"

He fixes his eyes upon her face as he speaks, anxious to discover how this suggestion may affect her. He is quite assured by the calmness of her smile that she does not suspect him of any ulterior motive in putting the question.

"Marriage without any means would be decidedly wrong, of course," she says.

"But, monsieur, if there were great love on both sides, the question of means is a secondary consideration."

"Decidedly unsafe to risk it," is his internal conclusion.

"And without that *grande passion*, mademoiselle?"

"It would undoubtedly be the *enfer* you suggest."

"My mother's opinion is that even where there is love and poverty, the one must in the long run kill the other. Is that your opinion also?"

Damaris shakes her head.

"I know so little of the world, monsieur, that I am not qualified to disprove any statement of La Marquise."

"Nevertheless, you are decided enough in your own mind to form and to hold opinions."

"But what is poverty, monsieur? The question is a relative one. That which is poverty to some, is opulence to others."

"Oh, certainly. You, for instance, would consider yourself rich with an income of ten thousand francs per annum?"

"Assuredly, for that would much more than cover my modest requirements," she answers, perfectly innocent of the fact that he has named precisely the extent of his own income.

"Then, if anyone offered you so much with the necessary amount of affection, you would at once accept both?"

Damaris laughs unaffectedly.

"I should decidedly decline both with thanks, monsieur."

"That settles the matter," says Mon-



NEW DRESSES.

SEASONABLE CLOTHING, AND HOW IT SHOULD BE MADE.

BY A LADY DRESSMAKER.

WHATEVER else in the way of dress we may need in England, it is certain that we always do need either a waterproof or an ulster of some kind. The first-named is generally worn by the elders, and the latter is most affected in its various shapes of ulster and "Newmarket coat" by the younger people who will read this article to-day. There is no doubt that the advent of the "Newmarket" shape has been a very great improvement, and it has turned the former rather unshapely and slightly untidy garment into a trim and very becoming one for rain or sunshine. The only additional requisite is that it shall be a good fit. It covers up an old dress quite as well as the ulster did, and to much better purpose, and if it be made with a cape which can be taken off and on, all the needful warmth for the spring and autumn is obtained. The improvement has been so widely adopted that I have lately seen in London some very well-cut and waterproofed "Newmarket" coats, made of fairly good tweeds, for 8s. 6d., 10s. 6d., and 12s. 6d. each. In making such a purchase the coat should be fitted in the shop, and the future wearer should begin by sewing braid down each seam of the bodice to strengthen it. This will also prevent the thin tweed from stretching or becoming baggy.

Now that it is no longer needful to keep a silk dress for visiting, and that fashion has so changed that we can wear the same gown all day, until dinner in the evening, we shall find great comfort in the saving of money that will be secured, and we shall undoubtedly have

much more ease in managing a small allowance. I think, from experience, that two dresses of mixed materials—cashmere and watered silk, or else serge, nun's veiling, or beige, prettily made and fashionably trimmed—would be enough for you to provide for the year. Sometimes one new dress in eighteen months is sufficient of this kind. But the wearer must be careful, must wear an apron, and keep an old skirt or dress for the really rainy bad days when obliged to go out. It is wonderful how much better off we shall be when we learn to be contented with two or three dresses at once, and how little anxiety we shall feel on the dress question when we once make up our minds that the one dress must last a certain time, and must be well kept and guarded from accident.

Serge and beige, both cheap and durable materials, can be made into very pretty dresses with a little care in mixing them with another and a richer material. The gathered flounce of last year has resigned its place in favour of a gathered puffing, which is really the flounce over again, with the lower edge turned in, and plaited in such a way as to lie the reverse way to the top of the flounce. This new plan, a friend of mine, famous for "redoing" her dresses, tells me, is the most economical of all ideas, and that an old dress can be transformed into a new one when she otherwise would have fairly despaired of it. Of course, old flounces with shabby edges can be utilised beautifully by turning in the offending edges, and old material, more or less thin, can be

gathered or gauged up, so as to be used. But I must warn all my girl readers not to attempt to make any of these alterations unless on a strong foundation of good alpaca, and to find a good shape for the short-gored skirt before beginning their work. The front and the back widths should be trimmed separately, and afterwards sewn up together at the side seams.

The *fourreau*, or thick, full ruching round a plain skirt which is in such high favour amongst the young people, is very pretty and graceful, but it is an utterly unsuitable style for thin or flimsy materials like sateens or beiges. Rich and stout fabrics are particularly demanded by it, and the skirt should be of velvet, brocade, or silk; the ruche being made of satin the colour of the skirt, and is frequently lined with a contrasting colour. All the present skirts are wider, whether they be plainly ruched or very much flounced. Checked silks are much worn as trimmings for dresses of any kind of material, in which case they look better and are more becoming than when used alone. Some very pretty union stuffs, checked, and manufactured from silk and wool, are to be purchased for the trimming of plain woollen dresses, and they look exceedingly well when used carefully and tastefully. Bodices of black velvet, satin, and the tinsel brocades are extensively worn with black and dark skirts; and this is another plan which is much adopted by the economical and by those who are in the habit of wearing out their bodices before their skirts.



IN THE GARDEN.

What are called "habit tunics" are much worn as bodices for dresses made of thick materials, and they have one especial recommendation, which is that they save the necessity of wearing a mantle. They closely resemble a "Newmarket" coat, and are cut in the same manner—i.e., with a seam on the hips—the only difference being that they fly more open in front, and are quite without buttons below the waist. The bodice with three seams at the back is the most used of any shape, but the side seams begin very low in the back of the armhole. The bands of the dresses at the throat are wider and higher, and ends, like those of a cravat, are frequently used to finish the fronts. The necks of bodices must be cut very well indeed, or else they do not fit well with the high band.

Our monthly illustration is an excellent résumé of all the best and newest fashions. The garden scene shows two distinct styles for thick and thin dresses, one of which may be used for the satens, with borderings, or for those which, being made without, are edged with lace of various kinds. The figure with the rake wears a skirt of velveteen, trimmed with two frills of the same material as the bodice at the edge of the skirt. The bodice is one of the short tunics, which are draped in front, and drawn back with a long back-breadth, which is gathered up into a graceful shape. The little fichu is of plain muslin with frills of lace or plain muslin, and the cuffs are made to match. The hat is of grey straw trimmed with velvet to match the petticoat, and the feather is of a bright contrasting hue.

Two designs for sateen dresses, suitable for lawn tennis and for garden parties, are illustrated in our first sketch. Both figures show the large collars which are worn, generally made of the material of the dress, or to match a portion of the trimmings. The bonnet worn by the figure at the left is the new shape called the "Langtry," and is simply trimmed with gauze to match the straw in colour.

The dust-cloak shown on the standing figure is similar to the well known "Hubbard" mantles in its shape, but is made for the season of travelling in waterproofed tweed or alpaca, and is trimmed with ribbons to match. The young lady in conversation with her shows the high collar, which, though introduced in the winter, did not make much progress in the estimation of the public, until the summer fabrics appeared. The dress is of plain, figured, or flowered sateen, and the skirt of plain sateen is puffed with two rows of gathers in between each puff. Although a train has been added in conformity with our artist's taste for the beautiful, it is by no means needful, nor is the pretty costume really improved by it. This figure also shows the newest way of dressing the hair, i.e., with a coronet of plaits at the top of the head, the hair being *crêpé* on either side of the face.

Parasols will form a great feature in the toilette this season. They are very large, many of them being hand-painted. Tusser silk, with coloured or patterned linings, are used for morning toilettes, and those made of *moire* are especially elegant. The handles are made a great feature, and everyone who has fancy ones—balls of *lapis lazuli*, Sèvres china, or Dresden porcelain—has brought them out from amongst their family heirlooms. The ribs of the best ones are silvered, or gilt, as well as bronzed and copper-washed; but the sticks are smooth, and not so rustic in appearance as they were last year.

A WAY TO BE WELL AND HAPPY.

AN AMATEUR CONTRIBUTION.



I AM only twenty years old, yet I have lived long enough and thought deeply enough on life to know and feel that nothing this earth can yield, however beautiful or pleasant, will ever be able to satisfy the cravings and longings of our human hearts, which still cry out for more. It is a vain cry, for the world's joys can never fill the aching void in our souls; they may please our fancy and delight our intellectual desires; but when all have been enjoyed and tasted to the full, our inmost selves still remain unsatisfied, and a voice within keeps wearily repeating, "What is true happiness?" "Where, oh! where, shall I find rest from this incessant weariness of life, from these harassing, perplexing thoughts?"

I wonder if many girls feel this, and can re-echo what I so often have felt? I wonder if they, like me, have set their heart's affections first on one object and then on another, and found after all, that, whether the desire were attained or not, still the reality never came up to the ideal, and still life seemed an unexplainable problem?

I believe this is the cause of the low spirits and *ennui* of a great many, although they may not be aware of it, and it affects the health very powerfully—the body sympathises so keenly with the mind.

Has not one ever noticed how much more easily and happily we can work with a glad heart, and how much less tired we are after it, than when we force ourselves to it, as a duty which must be performed? And suppose, for example, we go out to take what we call our constitutional—how little good, and what poor enjoyment we get out of it, if our hearts are weary and we have nothing very pleasant to interest our thoughts! But let us suppose that half-way we meet some friend we care for and dearly love to chat with, don't we find the way home much brighter and shorter, and does us far more good than the first half of our walk, and we come in with a bright, happy glow in our cheeks! Alas! that it so soon should fade, and our old cares and worries return to eat like a canker into our young lives!

But need it be so? Is there no cure for this *ennui*—for these ever increasing desires for something, we hardly know what? You may answer, "Oh, yes, if I had a happier home, or more congenial spirits to live with, I might be happy," or you may cry out for love, and say, "No one cares for me; if I had but one heart

all in all to me, and me to it (like several friends you might name), then I *know* I should be happy;" or you may have arrived on the borderland of true happiness, and you may say, "Oh! if I were only good and unselfish, and like this dear friend or that, then I believe I should be really happy;" and I think so too, for in a great measure we make or mar our own happiness. But perhaps you find the way very hard, and you still seem alone and unloved, and things in the home thwart all your endeavours, so you leave off, with the same sad old cry.

It is indeed a sad thing to go along through life alone with this burden on our shoulders; if even we think ourselves Christians, or are really trying to be such, it is often just as heavy.

But now I want to tell you what I do think is the secret of our failure, the reason why the burden clings to us so. We go to Jesus, we tell Him our troubles, and we ask Him to ease us of our care; but perhaps we do this without even feeling towards Him as we do to an earthly friend; we don't think of Him as really being with us where we are; we think of Him—if we think at all—as someone far away; and we almost doubt (although we don't admit it) that he does *really* hear us; and thus we rarely get an answer to our petitions. Now let us try a new way. Supposing we don't know very much about Jesus—and we often think we know more than we really do—and if we have doubts about Him and His purpose towards us, let us *read* about Him in His blessed Word. This is one of the *truest* ways of learning to know Him; and He Himself has said, "Search the Scriptures, for they are they which testify of Me." Let us also offer a little prayer that each reading may be blessed by Him; and if we *can't* leave our doubts behind, let us *pray* long and earnestly for faith and trust. I don't think we shall persevere in this for long without His dear light stealing in. If we would only leave ourselves with Him, and simply believe that each word of His is true, that He *really* is with us always, that He *has* lived and died for *each one*, that He is *now* ruling everything for our good, even though to us it may seem so fearfully dark and contrary. I often think how, when the night was dark and the wind contrary on that stormy lake, Jesus came walking on the sea to His disciples; and I think, too, that when life has become a burden, and all around affords no joy, when we are filled with disappointment and hopes long deferred, it may be the Master Himself coming to us. He loves us too well to suffer us to be satisfied with these things, and perhaps He has chosen this way to lead us to Him. He really knows what is the best for us, and He loves us too truly to give anything that would take us further away from Him.

Then let us just wait quietly, and rest in Him; let us trust although we may not see Him. Let us leave all our worries and cares to Him, just asking that He will take care of us and guide us continually, and let us believe simply that He will, and that His will is that here and now we do just what He tells us *where we are*. Let us *seek* to make others happy; and let us try with all our soul and heart to copy His example, and seek the knowledge and love of Him more than anything else.

Then He *will* come near, and fill us with gladness. He will make it a joy to us to live; and he will make us feel that, no matter what comes, all is well if He be with us.

I don't know of any medicine but this for our languid spirits and wearisome lives; and I do *believe* and *find* that this, combined with a well-regulated life, will give us *health* as well as happiness, such as we have never enjoyed before.

MARY H. SHAW (aged 20)



articles have also been forwarded, which will, we hope, sell at the larger bazaar for as much again.

We have now only to return many grateful thanks to the readers of THE GIRL'S OWN PAPER for the last month's instalment of "money and goods," and to assure them that we are bewildered by the multitudinous articles that fill the bandboxes, and which may with reason be summed up as "too numerous to mention." As usual, we append a list of the donors of money, and hope to continue to give details even after the bazaar has actually taken place. May it prove what so many kind correspondents hope it will—"a success."

Alma, 6d.; Emma Swansbury, 1s.; A Servant Girl, 1s.; A. B., 1s.; Mistress Priscilla, 6d.; Miss Spencer, 2s.; Henry Cordwell, 5s.; Miss Carr Nuttall, 1s.; Saltcoats Lassie, 1s.; Annie, 1s. 4d.; Toby, 1s.; Christina, 1s.; C. M. D., 2s.; A Reader "G.O.P.," 2s. 6d.; A. M. S., 2s.; G. W., 5s.; Jessie Brown, 2s.; Catherine Cordy, 1s.; A Reader "G.O.P.," 1s.; Cynthia, 5s.; Biney, 1s. 6d.; Miss Balfour, 10s.; Dippenhall, 1s. 9d.; Edelweiss, 1s. 6d.; Jumbo and Alice, 1s. 6d.; Waste Paper, 4s. 6d.; M. B. Soham, 1s.; Suselle, 2s.; E. S. B., 1s.; A. and E. Horsfall, 5s.; Every Little Helps, 5s.; Miss Mary Parr, 3s.; Rob Roy, 6d.; A Few School-girls, 2s. 6d.; P. M. H., 2s. 6d.; E. S. R., 5s.; Miss Barker, 5s.; Florence, 2s.; Someone, 5s.; Reader "G.O.P.," 1s.; C. J. S. Stourbridge, 2s.; M. Ellis, 2s.; Sympathy, 10d.; Daisy, 5s.

BITS ABOUT ANIMALS.

THE FRIENDLY DOG.

A FRIEND of mine has a dog, Xit by name, which prefers the ease and comfort of the hearthrug to promenading the streets, so he never will on any account accompany his mistress in her walks. However, last summer while on a visit to the seaside, Xit altered his habits, for he became acquainted with another dog who regularly called every morning and took his new friend for a walk. The dogs were absent two or three hours, and when they returned, the stranger left Xit at the door, and did not come back again for the rest of the day.

KINDNESS OF A DOG.

A LARGE retriever finding a set of small puppies in the stableyard trying unsuccessfully to bite up a hard dog biscuit, quietly walked up to them and coolly took it away. He then lay down, stretched himself out, and bit the biscuit up into little pieces without eating any himself; then he waited, watching the puppies, while he looked on with satisfaction at his work and pushed the pieces towards them with his paw, as if to attract their attention.

A SOCIAL DRAKE.

A LADY was walking round a farmyard with the owner, and was amused to notice that a remarkably fine drake came from amongst the rest of the poultry and waddled by her side. When she stopped, it stopped, and if she

walked a little more quickly, it increased its speed to keep up with her, if possible.

Struck with the creature's friendliness, the lady stooped to stroke its back, when it showed its pleasure by pushing its glossy head under her hand. She then lifted it in her arms, where it nestled as a pet kitten might have done, evidently delighted to receive her caresses. The farmer then informed her that the bird was a pet, belonging to his little girls, who were twins. It was accustomed to follow them wherever they went about the farm, and to accompany them in their walks when practicable, the children often carrying their pet in turns if they thought it was getting tired.



TRAVELLING AND SEASIDE DRESS.

The little girls were in the habit of riding to school on a stout pony, with a saddle specially contrived for the two to ride at the same time. The farm was an outlying one, and the nearest good school was at too great a distance to permit of their walking, and as they were the only children, the parents could not bear to send them entirely away from home. They were fearless little horsewomen, having been accustomed to the saddle from the time they could steady themselves on it.

When the girls returned home in the evening, and the sound of the pony's hoofs was heard on the gravel, the drake would run to meet them, and manifest the greatest delight at seeing them again.

Another curious fact was, that whilst the bird not only received with pleasure the caresses of all ladies, and even solicited them, it manifested a decided objection to being petted by any individual of the other sex, except the father of its young mistresses.

UNITY IS STRENGTH.

I WAS one day attracted by the sound of scratching at a door which opened from some cellar steps, and by seeing the black paw of a favourite cat protruded through a very small aperture. The door was just sufficiently open to allow of pussy's paw being passed through the space; but it stuck a little, and in spite of her efforts she remained a prisoner. After several vain attempts she paused for a moment, then gave the peculiar cry which cats use to summon their young ones.

Pussy's kitten, a nearly full-grown one, heard the call and ran to her mother's assistance. She understood the state of affairs at once, and inserting her paw from the outside, the mother resumed her efforts from within, and the two together succeeded in opening the door sufficiently wide to liberate the captive.

A simple illustration of the manner in which animals communicate their wants to each other, and unite with the same object in view.

SEASONABLE CLOTHING, AND HOW IT SHOULD BE MADE.

THE beauty of the weather gives us all hopes of a brighter and more sunny summer than we have had for some years, and consequently we are doing more to prepare for it than we usually do, for long and painful experience has taught us with Lowell, the American poet, that our "Mays are more like mayn'ts," and amongst the things we may not do is to wear thin gowns in May. Indeed, we may scarcely look at them in June, and July and August may prove positively forbidding, as in the case of last year. Still, last summer we revelled in the pink gingham dresses, and rejoiced in their pretty pinks and blues, which had so long been banished from our catalogue of wearable colours. This year the pink ones will probably be worn as much as ever, and so those of our readers who have them in their wardrobes need not scruple to wear them again. This year they are made with four flounces, or with two deep *bouillonnés*, each measuring half a yard in width, the skirt being finished by a narrow

box-pleated frilling round the edge. The *bouillonnés* or putings are gathered at the top, and are moderately but not too full.

In Paris both linens and cottons, like foulards and sateens, are made up with bands of velvet or velveteen, as well as skirts or sometimes bodices of the same. This is supposed to render them more fit for town wear. The velvet is easily taken off when the dress requires cleaning, which it should not do more than once in the season. Last year I think I gave my opinion on this especial point more than once, and pointed out to my girl readers how much can be done in the way of keeping these pretty washing-dresses clean—by wearing aprons, and having them carefully ironed out whenever they became tumbled. A damp cloth laid over any particularly creased spot will help the iron to smooth it perfectly. The cloth must not be too wet, or it might cause the colours to run. If trimmed with lace, the lace may be taken off and washed when

soiled, and when put on again the dress will almost look like new. Inferior white laces are best washed in the following manner:—Tack the lace between two pieces of coarse flannel, laying it backwards and forwards so as to lie quite flat, and tacking the other piece of flannel over it. Make a lather of curd soap and hot water, and pour this upon the flannel. Let it lie in this for a time, and before it gets cold rub the flannel with the lace inside gently between the palms of your hands, and when you think the lace is clean, squeeze it till dry enough, rinse with cold water, and if you wish it to be blue, use the blue bag. If the lace be yellow, use some coffee to colour it. Take the lace from the flannel, and pin it out on a board to dry, laying the right side of the lace down; it must be ironed on the wrong side before it is dry. If you find any difficulty in keeping the lace clean while ironing, place a sheet of clean tissue paper between the iron and the lace. Before beginning clean the iron well on the Bath brick.

I must go back now to the velvet-trimmed cotton and sateen gowns I was describing, as many girls will no doubt find them more useful than lace-trimmed ones, and so many of my readers will probably have velvet trimmings put aside, which they may very well use in this manner. A very pretty dress of *écru* linen was made with a closely-pleated flounce at the bottom, and above it a short skirt, composed of box-pleats of the linen and broad bands of black velvet. The tunic also was edged with black velvet. The linen bodice had a V-shaped plastron in front, and a gathered back. Another Parisian costume which was described to me was of figured red cotton, with fans and birds in the Japanese style, and was trimmed with black velvet also. The skirt had one deeply-kilted flounce, on which a wide band of velvet was sewn, and the tunic, which was long and full, had a similar band, and was draped with black velvet bows. The bodice was full, and confined at the waist by a velvet band, and the sleeves were puffed, and had velvet bands between the puffs. I have given a full description of the way in which these velvet trimmings are put on, as I know many of "our girls" will be glad to hear of such a simple method of doing up a last year's frock. The pink ginghams of last year, for instance, might be turned "into something new and strange" by the addition of bands of either black or red velveteen. The best of this idea being the very small expense of carrying out, as a very moderately-priced velveteen would answer, and the bands should be cut on the bias to look well.

Blue seems to be the most favoured hue this summer; cobalt and sapphire blues being the two most chosen for young girls. Amongst flowers, I think the blue cornflower and the yellow buttercup are most fashionable, and one often sees them mixed together on both hats and bonnets. I must confess I like the selection of wild and field flowers for girls, as they seem more in keeping with the simplicity and unartificial nature of youth than the primmer flowers of the garden and hothouse.

There is often a difficulty about making use of old checked, striped, and shot figured silk dresses, and I have just found a very pretty and quite new method of turning them into fashionable and modern gowns again. A foundation of alpaca to match the colour must be made first, and on this the checked silk may be arranged, either as box-pleated flounces finished at the top with a scarf of plain surah or other thin silk to match the darkest colour of the old dress, or the flounces may be gathered at the top, with a plain silk flounce between two checked ones, or the skirt may be made entirely in *bouillonnés* or puffings the entire length. In this case the

bouillonnés must be of the checked or figured silk, and the frilling at the bottom of the skirt and the draped scarf must be of the plain silk. In all these cases the bodice must be entirely of the plain silk, as plain bodices are both more becoming and more fashionable than checked ones.

The new idea for lawn tennis hats will give employment to those of our girls who are fond of crevel work and painting. The common unstiffened felt hats are used for decoration, and the lighter the colour the better, white being the most effective. A large flower, such as the poppy or the sunflower, is either embroidered in crevels or silks or painted in water colours on the front. Of course no band is needed, nor is any binding put on most of the hats I have seen. Many of the new lawn-tennis dresses are made of gingham, and have three narrow flounces at the edge of the skirt, and above them one very deep puff, reaching from the waist to the knee. The bodice worn with this is a pointed one, and the gathers of the full puffed skirt below give it quite the appearance of a farthingale.

The three smaller figures illustrated show the general appearance and fashion of the day. The young girl at the extreme left wears a plaided beige, made up with a cape in a style suitable for seaside or travelling. The centre figure shows the tabs (lined with a contrasting colour) which are now so much used for the edges of flounces, overskirts, and scarves. They are a very pretty and inexpensive trimming for any costume, and are quickly made when the cutting-out is once accomplished. The last illustration shows the method of gathering the overskirt or panier on to the pointed bodice, and adding a box-pleated puff as well.

The single figure wears a cashmere or gingham dress trimmed with embroidery to match the costume. These dresses are generally sold in boxes, which are made up and half manufactured in Paris, and so well done that there is no difficulty in putting the dress and its trimmings together. Those of our young readers who wish to begin to make their own dresses had better, to avoid disappointment, begin on one of these half-made costumes, and, armed with the lining from an old and really well-fitting dress, they will have few difficulties to overcome. It is a great advantage not to be discouraged on the first advance in a new and untried path.

There is little to be said about the hats and bonnets of the month. The former consist of the large rough straws we know so well, and the less well known Spanish or matador hat. Both of these are inexpensive, and easily trimmed at home; in fact, the latter needs no trimming, save the two or three silk pompons in front. The trimming of the large hats is now placed more at the back than it was, and the front is decorated either with a long feather or remains plain. Many of the moderately-sized hats have a roll of ribbon or a half wreath in the open space in front under the brim. This is a decided change in their appearance, and brings them more within the

category of "dress hats" than before. To some girls with thin faces the addition of ribbon and flowers is an improvement, but, on the whole, the effect is heavy, and care should be exercised before adopting the fashion.

In these days of expensive and rich materials, it is sometimes difficult to afford to purchase the rich stuff required for the retrimming of some good and really valuable gown, which mother or grandmother wishes to utilise for very best. Some clever person has found means to achieve the look of richness without such an extravagant outlay, by using large-designed broché gauzes over cheap satins. Thus a black gauze lined with old gold gave all the look of a handsome yellow and black brocade, and a pale pink broché gauze laid over a cheap gold satin was very rich. This idea is excellent for new sleeves, plastrons, and the plain skirts with large ruches round the edge, which need a handsome and rich material. Unless on close inspection, the plan cannot be easily detected.



DRESS WITH EMBROIDERED TRIMMING.

SEASONABLE CLOTHING, AND HOW IT SHOULD BE MADE

By A LADY DRESSMAKER.



It is sometimes a comfort to be able to say, as we can this month, on the subject of millinery, "there is no fashion," and everyone wears that which seems right in their own eyes. All sizes, all materials, and apparently all shapes are worn. The hats, perhaps, are a little exaggerated in size, but the Wheeler and Langtry shapes, which are worn as hats, while looking like bonnets, are as small and close as the smallest Princess. No strings are worn with either—a wreath of small flowers is placed under the brim, or a soft lace *ruche*, with a tiny cluster of blossoms, which are placed on the left hand, upon the outside. The front is without trimming, and the back has large loops of wide soft ribbon, which are put on pointing toward the front. On hats and bonnets no trimming

appears to be carried continuously round the crowns, but part of the back or of the front must remain exposed to sight. Very pretty and simple little bonnets of white straw, trimmed with folds of black velvet, fastened with tiny gold pins, and having small, short black velvet strings, are worn by young ladies with sateen or cotton dresses, a small feather *aigrette* of the colour of the dress being placed at one side. Sailors' hats for young ladies are again seen this summer; they are made of mixed straw, black and white, or red and white, in alternate rows. The band round the crown is frequently of crimson ribbon, with two or three crimson roses to match placed in front. Other sailor hats have a bright Indian silk kerchief tied round the crown, or an Indian scarf with bright ends, and a kerchief to match tied loosely round the throat.

Dresses are worn longer than they were last summer, and now escape the ground by a very little space indeed; their width is greater also, though they fit as closely as ever to the front and sides. The new style of plain skirts and paniers is one very suitable to the home dressmaker, and the cost of dresses is much less since it was introduced, because much less material is used, though richer stuffs are required. This plain skirt, with its thick *ruches* at the edge, is the prevailing style for all best dresses, but with regard to ordinary morning costume we may wear flounced skirts or puffed ones, and any kind of bodice or tunic we choose. With the flounced skirts short open polonaises are worn very much draped, or else full bodices, with belts, and a top flounce which meets the latter.

These plain skirts with *ruches* are now beginning to be made up in cotton materials, the large flowered chintzes and satens being selected; the *ruche* is lined with a plain sateen, and the panier and draperies relieved with it. With these skirts the bodice is generally pointed at the back and front, the sleeves are plain and slightly full-in at the top of the shoulder to make them stand up. This slight fullness gives the effect of height to the figure and narrows the shoulders. It may be well to mention here that the bodices of dresses are rarely now seen with five or six seams in the back; the number seems to have

been brought down to three only. The side-pieces begin very low down in the armholes in some dresses, but in others it exactly meets the base of the shoulder-seam where it joins the sleeve. Nearly all dresses have a small piece under the arm, as well as the back side-piece, as this allows the front seam to be placed more forward, and there is less fear of creases and so-called rucks at the waist-line.

Except for evening and full-dress wear, silk seems to have gone out of fashion for walking-dresses, and light woollens, alpacas, cashmeres, serges, and other wool stuffs have taken its place both for old and young.

In the summer shoes are more worn than boots, and I have been much surprised by the cheapness of some of the former, which are apparently of French manufacture. There has been some attempt to introduce white stockings again into notice, but I am very glad to say that the tasteless and ill-advised effort has failed signally, and coloured stockings to match the hue of the dress, and black ones with a black costume, are worn by those whose taste may be depended upon. But fine white open-worked Lisle-thread stockings, with coloured floral designs embroidered between the rows of openwork, have been brought out this summer for use with white, cream, and other costumes of delicate hues at garden parties, and on other full-dress occasions.

A novelty in the way of gloves has been just introduced, which seems to be a very useful and ingenious one. It is a glove with a pocket in the palm just large enough to hold a silver coin or a half railway-ticket. For churchgoers this glove will obviate the need of that ugly scramble for the purse which always marks the near approach of "collection," and for timid travellers, who are, as a rule, always mislaying, if they do not lose their tickets altogether.

The revival of the polonaise as an article of general use this summer, and the renewed possibility of wearing it with a skirt of a different material, will be gladly hailed by many who are obliged to consider economy. The *corsage à panier* is a pointed bodice, with overskirt made short, and with full paniers—another variation of the polonaise, and a very valuable one, too, as it can also be worn with different skirts. It may be of moire, surah, *merveilleux*, Pékin, or of that pretty thin material known as *mousseline de soie*; and when of transparent fabrics, it is worn over a bodice of the same colour as that of the skirt; and the bodice is slightly gathered at the shoulder and the waist. The paniers are a little fuller, and a waistband is worn by those who consider them becoming. When this *corsage à panier* is of moire it is tight-fitting, and may be cut in a square shape in front with elbow-sleeves, and the paniers trimmed round with lace. For the carriage or for day wear this may be made suitable by adding a plastron to the front, and short sleeves to the elbows; while for dinner or evening dress these may be removed. A handsome brocade over-dress of this kind is very elegant over a skirt of the same colour. I have given this description at length, as I consider this *corsage à panier* a most useful article. Its general style may be gathered from the figure at page 613, vol. iii., without the addition of the small cape. At present anyone with taste can combine two dresses of different materials into one toilette, and perhaps make up a useful and elegant dress out of materials that another would have declared useless. The colours and

materials which will bear combination must be studied by those of our girls who desire to be their own dressmakers in this way, or the results may not be happy; for common sense teaches us that some things and styles will not lend themselves to combining in any way. I think that a little time is well spent by the intending dressmaker in a study of the shop-windows, for she will obtain many a hint from them which will be useful to her in one way or another.

To those who have old or half-worn coloured silk dresses, the fact that black lace is again worn over silk is very good news. Many new dresses have silk flounces covered with lace ones, and there is such a variety of good imitations in both black and white lace, that this form of trimming is not of necessity expensive, and it is a peculiarly suitable one to the middle-aged and elderly.

The other day I was shown a very tasteful and simple little article for evening wear, which would change a plain dress into a pretty evening toilette at little trouble or expense. This was a tiny apron with a bib of pale blue silk, covered with spotted cream-coloured net, and a flounce of the same at the bottom. The net cover was loose, and one corner was turned up to the side, down which ran a little garland of daisies, such as a little child might have woven as a pastime. The idea might be carried out in any colour, and the effect would always be simple and girlish, with pretty frills at the neck and wrists.

The following little paragraph from the *Medical Press* will give the opinion of the doctors on the "crinolette":—

"The crinolette cannot with propriety be called the thin edge of the wedge of crinoline, but it may, perhaps, be correctly described as the first elevation on the ascent of that mountain of absurdity which was such a nuisance twelve or fifteen years ago. The crinolette is simply a ludicrous excrescence which gives an Englishwoman the outlines of a Hottentot, and must be highly inconvenient, being something in the nature of a birdcage stuffed under the dress and fixed in the region of the archaic bustle, but it does not in any way interfere with functional activity nor endanger health. With crinoline, however, the case is far different. That was not only a social vexation of the first magnitude, tending to the dissemination of nervous irritation by universal ruffling of temper and creation of embarrassment, but it was a cause of disease and a danger to life. By exposing the lower half of the body to currents of cold air and chilling, it helped to set up various disorders, and to induce general debility, and by spreading out the inflammable materials of clothing in such a way that they were beyond control, and almost beyond cognizance, it kept up a constant risk of conflagration whenever an open fireplace was approached. Many lives were sacrificed owing to crinoline-inflated skirts catching fire. It behoves all sensible women firmly to set their faces against any attempt at the re-introduction of this pernicious fashion. Our modern culture is not good for much if it is not strong enough to put its foot down (to speak metaphorically, and in mixed metaphor too) and to burst once for all this big silly bubble of crinoline. Let the crinolette change its name, and be popularly spoken of as the 'Hottentot,' and we predict that it will speedily cease to offend the eyes of those who, without any Grosvenor Gallery proclivities to the love of leanness, still admire the human form

(Continued on page 682.)



THE NEW DRESSES.

(Continued from page 680.)

divine when unmillinered, and detest unsightly protuberances."

In our monthly illustration the reading figure gives a fair idea of the method of making-up thin fabrics—grenadine, muslin, or even sateen—in vogue at present. The bodice is gathered and pointed, the skirt flounced, and the paniers looped, curtain-like, over the front. The figure on the ladder has adopted an æsthetic costume, which is pretty and graceful enough to please anyone, and neither extravagant nor *outré*. It may be carried out in any material, light alpaca or cashmere being very suitable. The bordering used may be embroidered in silk or crewels, and the small *aumônière* bag may be also the work of industrious fingers. The chemisette is made of mull-muslin.

The standing figure wears one of the new plain skirts with a frill at the edge, a deep ordinary *basque* bodice, and a striped scarf arranged over it. Long "mousquetaire" gloves are worn with it, and hat with the new pointed crown. The sweet twelve-year-old who sits at her ease on the flowery grass is sensibly attired in a Jersey over a serge skirt. She is ready for any event, from boating to lawn tennis.

But a much more serious topic awaits me, to which I must hasten on, and that is the subject of the illustration of the "Sweet Girl Graduates," which portrays three out of the eleven ladies upon whom degrees were conferred at the London University on May 10th, 1882, nine of them being graduates in arts and two in science. The subject of the hood and gown has been discussed in intellectual circles for some time past, but so slow has been the action in our midst that New Zealand took the precedence of us, and more than a year ago not only accepted the position claimed by the ladies, but at Christ Church the Chancellor of the University himself invested the candidates with their hoods in public, with the warmest compliments on their diligence and conduct.

The young ladies entered the Senate House at Burlington House last May in a body, with heads uncovered and gloved hands carrying the square college cap, robed in the flowing black silk gown yclept "the appropriate Academical costume," which they wore over black short walking dresses of simple make and style.

The London hood for a graduate in arts is of black silk lined with russet brown, and that for science is of the same material and form, with a lining of golden yellow of a bright hue. Those of our readers who desire a full description will find it in an article called "University Hoods and How to Make Them," at page 554, vol. i. I hear that the hoods worn on the occasion of which I write were all made by their fair wearers, who were determined to show themselves at home in the employment of those implements long supposed to be peculiarly dedicated to the use of women, but with which, it seems, the other sex is now to be armed as well.



THE BAZAAR FOR THE PRINCESS LOUISE HOME.

By ANNE BEALE.



NE of the last graceful acts of the Princess Louise before she left England for Canada was to obtain the kind permission of the Duke of Wellington to use his Grace's riding school for our bazaar. It is an immense place, and difficult to fill, but warm hearts and ready hands accomplish wonders, and it was soon surrounded by pretty stalls draped in pink and white, overhung with many flags, and furnished down its centre with a gipsy tent, a flower stand, a platform for the band, a huge "shoe," and a refreshment stall. And the upholsterers of the Princess Louise, all for "love of her sweet self," worked at this gratuitously.

It took us a day and a half to arrange the stalls, which were barely completed when the Lord Mayor and the Lady Mayoress arrived. His lordship made a kind and appreciative speech, and her ladyship declared the bazaar opened, after which the latter and her friends went from stall to stall and made many purchases. We were proud to sell her from our own particular "Girl's Own Paper" stall a cup of German ware, inscribed with the suitable word "*Willkommen*," and containing a "red, red rose."

Several stalls were appropriated to the innumerable contributions sent by the readers of THE GIRL'S OWN PAPER, and they were very attractive. It would be impossible to describe them minutely, as they held every sort of work, from costly embroidery to the humble "pin-cushion" mentioned in our first appeal. But the grateful thanks of the inmates of the Home floated about them, and all the visitors were interested to see what "our girls" at home and abroad had wrought for their poorer sisters. These stalls were surmounted by the words, "Girl's Own Paper," and were presided over by ladies interested in that periodical, or contributing to it. Its Editor was also present, looking after the work of his "girls," and even aiding in its sale. Amongst these stalls was one filled with books and drawings. The former were mainly contributed by their kind authors and by our Editor, and those which contained the autographs of the writers—such as "Mrs. Henry Wood," or "Lady Brassey"—highly delighted their purchasers.

Opposite these receptacles for our especial work were the "Flower," the "Home," and the "Charity" stalls. The first of these was well supplied with floral merchandise and energetic juvenile saleswomen. Even at the last moment, just as the bazaar was declared open, arrived a hamper filled with bouquets of exquisite field flowers, sent by readers of THE GIRL'S OWN PAPER; the ladies of the "Flower Mission" of Newport, Isle of Wight.

And surely no one could pass by, without a throb of pleasure, "The Princess Louise Home" stall, the contents of which were wholly made by the girls and their teachers; and where stood to sell Mrs. Talbot, the matron, and widow of him who founded the Home between forty and fifty years ago. It was wonderful to think that those eighty busy pairs of hands had manufactured those multitudinous garments. And not less touching

was the Charity stall, also filled by "our readers," with garments suitable for the poor.

We have thus far been working upwards, and in so doing have entered last upon what may be considered the costliest portion of the bazaar. Here the ladies kindly furnished their own stalls. Their names have already appeared in this magazine, therefore we need not repeat them.

We must, however, note the fact that our far-away Princess Louise was represented at the topmost stall by Lady Frances Balfour and Lady Constance Campbell. "Rich and rare" were the contents of this, as well as of the neighbouring and opposite stalls, but perhaps such of our young readers as were not present would be most interested in the Indian stall, because seated near it was a genuine Ayah, with jewelled nose and ears, and flowing oriental garments; and presiding at it was a lady picturesquely dressed, whose little girl, in mob cap and antique costume, was "The old woman who lived in a shoe, and had so many children she didn't know what to do." This charming child sat in the big shoe, round which were hung dozens of dolls, and she got rid of her children as fast as any one would buy them. We may add that many of these inanimate infants were presented by readers of THE GIRL'S OWN PAPER. The refreshment stall, with the Countess of Galloway as its presiding genius, had also, we fancy, a contingent of helpers from our particular staff.

We need scarcely say that the said "helpers," old and young, male and female, did their very best, and hawked their wares or sang their praises persistently for two whole days, while the band played, or, in the evening, musical friends performed, both vocally and instrumentally. Further to enliven the scene, a lady, dressed as a gipsy in embroidered garments and golden ornaments, paraded the bazaar or sat beneath her tent, telling the fortunes of the inquisitive; and youths and maidens sold bouquets and buttonholes with untiring zeal. Mr. Gillham, the Secretary, and our friend Miss Grace Tidd were here, there, and everywhere, bearing bravely "the burden and heat of the day," as they had borne the same for several previous months. Indeed, everyone worked with a will, and spared neither time nor strength *pour faire valoir son marchandise*, and we all enjoyed ourselves.

We cannot, at this moment, give the actual money result of the bazaar; but we were informed that all expenses connected with it were cleared the first day, and that numbers of people were, by its agency, made acquainted with the existence of "The National Society for the Protection of Young Girls," of which they had previously known nothing. We do not expect to clear a large sum, because bazaars have been "legion," and more than one of importance was actually held the same day as ours, while that for the distressed Irish ladies preceded it by a few days. But "Live and let live" is our motto, and we rejoice in the success of all. But a considerable amount of what the Secretary calls "property" remains unsold. Thus "our girls" are likely to hear of us again, since we shall not rest until all their kind and valuable contributions are turned into money. Already one good lady has offered her house in the country for a sale of a portion of the surplus work, and promised to invite all her friends to buy. Doubtless others will do likewise. We hear of boxes and parcels ready but still unsent which we think we can promise to utilise to the satisfaction of the generous donors and the further benefit of the Home.

As we write, the accounts of last month are brought in. We subjoin, as usual, the list of money donations. The box of letters alarms us. We begin by counting the documents,

SEASONABLE CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.

"In words, as fashions, the same rule will hold,

Alike fantastic if too new or old.

Be not the first by whom the new is tried,
Nor yet the last to lay the old aside."

—*Pope.*

In the course of my reading I found, the other day, the above lines, and they struck me as being such an excellent rule by which to guide our dress affairs, that I at once transcribed them for the use of my girls. They very nearly express my object in writing these hints on dress, which is not so much to introduce the fashions to our girls, but to help them to make the best of their appearance and their means, so that they may attain to all the usefulness possible to them. We leave the fashions, pure and simple, to be considered by the many journals devoted to them.

Cottons of all descriptions were never so much in vogue as at the present time, and they seem to divide themselves into cotton

prints (unglazed) for morning wear, sateens for the afternoon, and sateens and muslins for *fêtes* and house wear in the evening. "Zephyrs" are the most popular in the first division, as they were last year, and all of them, instead of being plain and uni-coloured, are plaided in soft hues, and in broken, undecided checks; gauging is greatly employed in making them up, and much increases their girlish prettiness. Batiste is also used, and a new colour has been brought out in them—a grey blue—which is very becoming and pretty when trimmed with lace. The large-flowered sateens are very much worn, and we have got over the feeling with which we first greeted them, and no longer think them garish and extreme. If well chosen, gracefully made up, and trimmed with lace, they are most elegant gowns, and should be carefully worn by their owners, for, if not too soiled, they will answer for evening dress during the winter, when it will be well to wear them entirely out, as we

shall doubtless have a complete change next year.

Gauged bodices are worn, as I have said, in zephyr and batiste. They are gathered, as they were last year, round the shoulders and up to the throat in circles, and button at the back. A new way of making is to have a square yoke of gauging, the fulness from it being laid into pleats and carried on into the fulness of the back and panier overskirt. This bodice must also be worn with a belt.

For seaside wear nun's cloth or veiling, in a great variety of neutral tints, is worn, and alpaca has reappeared on the horizon, and will be the popular travelling dress, and though, I must confess, I grew tired of it once, it has every advantage in its favour as a seaside and travelling dress. It is most economical and cool, wears wonderfully well, and does not fade nor lose its colour, as many of the ordinary black fabrics do. Singular to say, it is being trimmed with black lace by



A LOVELY AFTERNOON.



LAWN TENNIS.

some of our best dressmakers, an idea which seems most unsuitable, especially for the hard wear of travelling and for the damp disfigurement of the seashore. The other way of trimming it is far prettier; that is, satin ribbon run on in rows, all of the same width or else graduated, the deepest being of about two inches and the narrowest only a fraction wide.

The real blue serges are again much used, and are hailed by many girls as quite a "god-send," so long do they last and so well do they look. They are braided with silk and wool braid, corded, and also have handsome Hussar trimmings on the front; and the same treatment is given to cashmere, alpaca, and the soft thin tweeds. The plain skirt is sometimes a mass of braiding, finished at the edge by a kilting, or the overskirt hangs long and plain, covered with thickly-laid braid. One of the newest trimmings of which I hear from Paris is chamois leather, decorated with coloured braid, and used for revers, plastrons, and cuffs, as well as skirt bands on cloth dresses. Some preparations are being made for the autumn, of which the braiding and blue serges will form a conspicuous part.

Very light and pretty cloth jackets, something like a man's "cut-away" coat, are being sold in good shops for cold days and chill winds by sea and land. They are of heather tweed generally, but some are both striped and checked. They fasten on the front with one button, and show the coat bodice beneath. As they are moderate in price, our girls should provide themselves with them, and so avoid the colds and chills so usual at the seaside.

Dust cloaks are sold in great variety, and now that they can be had in waterproofed alpaca they are a very great acquisition, and a valuable shelter to our dresses. The newest are like the "Mother Hubbard" in shape, with sleeves tied round with ribbon or frilled with linen-lace. Chilly people should select dust cloaks made of thin tweed or serge, but the alpaca and silk ones are equally impervious to rain, as all can be made waterproof. The novel idea just introduced of having a case made to hold these cloaks, just like a muff, is a very good one. Its use avoids the ungraceful habit of carrying a cloak over the arm, or of the tiring cloak-strap. The cloak-muff is merely a muff open at one side, with no lining, drawn in with elastic or ribbon, in which the rolled-up cloak is tied. It is then secured round the waist, muff-like, or hangs

suspended from the arm by strings of ribbon. All kinds of materials may be used for the "cloak-muff"—silk, satin, and plush, as well as velvet; serge, if the dress be serge, or alpaca and tweed. In case of the dress being of zephyr or sateen, I have seen the cloak-muff made of that, and trimmed, as the silk and satin ones should be, with lace and ribbon.

Some of the most charming of the new autumn dresses will be trimmed with crochet lace, which will form a delightful bit of work for our girls wherever they go for their holidays. We have already given two very elegant patterns on which they can begin at once, to be ready to decorate their autumn dresses. They will be found at page 683, vol. ii., and 269, vol. iii., each accompanied by full directions. But I must now say a word about the thread of which the lace is made. The fashion has been brought in by the large use which has been made of string, or *ficelle*, lace this season. This was of a flaxen hue; so our crochet lace follows in the same lines, and the thread used is not white, but yellowish brown, or twine colour, the hue that the flax would be before any bleaching process had been applied to it. Some young ladies are, in fact, using the yellow linen thread, to be bought in skeins at every draper's, and they find it answer well, and if it can be procured of a smooth texture, nothing can be better; otherwise it must be bought at a good fancy shop.

Another new trimming, which will be used a great deal this autumn, is pompons or woollen balls, which are to be hung round tunics as a trimming, or fastened on to broad bands of woollen embroidery for the same purpose. These tiny balls are of every hue, and are made in the same way as children's soft toy balls are made, which we have already described at page 736, vol. ii. For winter dresses of serge and cloth we cannot imagine a prettier trimming.

Light silks are perhaps more worn this year than they have been for some years past. Tussore, Cora, and other Indian silks are worn for both morning and afternoon gowns, and are trimmed with quantities of lace and ribbons; they are far more economical dresses for those girls who are compelled to study that difficult art than any other summer dresses. They wear so well and answer so many purposes, and one is never disappointed in their washing, for both the first-named wash "like a rag," as



SUMMER COSTUMES.

the washerwomen say, and are got up with little trouble and no starch.

I must not forget to mention the velvet stay bodices which have been lately introduced in imitation of the old Venetian ones of long ago. I have already illustrated something of the kind at page 334, vol. ii., in the corner of the page. In the new ones, however, the sleeves are the same as the under bodice, and the velvet bodice is worn over any dress; one of the first was of red velvet over a dress of red moire silk. The new way of raising the sleeves at the top of the shoulder with a tiny gathering or padding of cotton wool adds very considerably to the good style of a gown. This is even done with cotton and batiste dresses; and lace sleeves for evening dresses are made quite full and held up by stiff net. A narrow ribbon is sometimes passed round the armhole and tied on the shoulder, and gives a pretty appearance to the morning dress, and for young

girls ribbons are largely used, and are placed in many parts of the dress in knots and bows.

The two figures standing by the trellis work in our lawn tennis party give an excellent idea of two of the most stylish ways of making our summer costumes. The sitting figure has a plain skirt and a full ruche, the bodice being pointed in front and behind, and the overskirt gathered in a straight line down the front, and finishing in a pointed end on each side. The standing figure wears a sateen dress, plain sateen under-petticoat kilted in long pleats the length of the skirt, and finished by a thick ruche.

The over-dress has a pointed bodice and full paniers, and the hat is made of the same, gathered on wires in a Marie Stuart shape. The figures on the tennis ground show the ordinary way of making the everyday cotton costumes with three flounces and a long plain polonaise.

The three girls who are comfortably luxuriating in a shady nook in the fields are intended to show the various styles of little collars and capes, and the way of trimming a dress with Swiss embroidery or lace. The puffed sleeves worn by the sitting figure are very becoming with the lace round collar which she wears, and they both give an old-world air to the appearance.

While remembering the various novelties that I have heard of or seen, I must not forget the little invention for the use of travellers which has just emanated from some German brain—that is, a little book of soap-leaves, each leaf being enough to wash the hands with when torn out—a great convenience to the traveller, who sometimes has no time to get to her soap-box at the railway station. The German name is *Seifenblätter*, and I daresay we shall soon see them in England.

HER OBJECT IN LIFE.

By ISABELLA FVYIE MAYO, Author of "The Other Side of the World," &c.

CHAPTER XIX

A CROSS EXAMINATION.



FAITH had to repeat her question.

"Denzil, are you sure you have paid your bills? Where are the receipts?"

The answer came at last.

"I have not paid them. They will be sent in at the term."

Denzil spoke coldly and quietly. He kept

his eyes fixed on the ground. His face was dead pale.

But his voice, though without bravado, was equally without emotion.

Faith tried hard to control her feelings. She got up and walked to and fro in the little room.

"Then, though all your money is gone, you have done with it nothing that should have been done," she said. "Do you owe anything more?"

"A little," he answered.

"To whom?" she asked.

He moved uneasily. "I borrowed a trifle from some of the students," he replied.

"Can you tell me how much?" she inquired again.

"I can, if I think for a moment," he replied.

She placed pen and paper before him. "Put down the sums, please," she said; "put down everything you can think of."

He bent forward and jotted down item after item, not without some consideration between each. Then he pushed the paper towards her. Faith could not repress a startled exclamation—the sum total was more than their housekeeping had cost for the whole quarter!

She sat down beside him, placing her hand firmly on his. There were no tears in her eyes now. Emotion had crystallised into determined action.

"This is outside my power, Denzil," she said. "Our uncle must know all about this, and we must take his advice and accept his decision as to the future."

"Give me up at once as a bad job!" said Denzil, excitedly.

"No," she replied, "not that. But anyhow we must live on different terms. If I am ever to trust you again, it must be by your not asking trust from me now. I shall write to my uncle to-night; let me tell him the worst at once, Denzil. This money—all your own money, and these sums which you have borrowed—must have gone somewhere. Where? I dare not hope for you, Denzil—I could not ask uncle to let me endeavour to undertake for you once more, unless I know what your temptations and dangers are."

"It is wonderful how money runs away when one gets into certain habits," murmured Denzil; "we often had suppers and luncheons, and so forth."

"That may well be," said Faith, with rapid calculation, "but large sums like these could not have vanished so. Denzil!" she exclaimed, after a moment's pause, "are you sure you have paid the bookseller's and tailor's bills, which you contracted before Christmas?"

"It's no use denying it," said Denzil, with an effort. "I have not."

There was a silence.

"Can you tell me what money out of all your allowance has gone where it should have gone?" Faith asked. She scarcely knew her own voice.

"I paid my college fees and charges," said Denzil, forlornly.

"And nothing else?" Faith persisted.

"Nothing else, except a few trifles, newspapers, and so forth," he admitted.

"What dreadful habit have you formed?" cried Faith. "Denzil, is it possible that you gamble?"

There was no answer.

"Denzil, tell me," she pleaded. "There must be something which has to be told, and nothing can be done until it is."

He spoke almost inaudibly.

"You have hit the truth," he said.

"Oh, Denzil," she wailed; "and when did this begin?"

"Almost directly we came here," he said.

"And with whom did you play?" she asked.

"Oh, with one and another among the students," he replied.

She felt the evasion instantly.

"With anyone more than another?" she urged.

"Edgar Cheney was generally among us," he whimpered.

Faith started up.

"I feared that man from the beginning," she said. "Oh, Denzil, my poor Denzil, did I not try to give you hints of warning?"

"You did not speak plain enough," he retorted, sullenly.

"You were so vexed at what I did say, or I might have said more," she cried. "Did you lose much of your money to him, Denzil?"

"A good deal," he answered. "I never saw such luck as his—after the first few turns, generally. I played with others sometimes, of course, and won occasionally. But, in the long run, he always got the best of all of us, either at cards or billiards."

"Did Marcus Drummond play too?" asked Faith.

"At first," said Denzil, "but he wasn't very lucky, and he hasn't been with us much lately."

"Then he has seen the wickedness and folly of it, I do trust," observed Faith, fervently.

"He has got other affairs of his own," returned Denzil, with a note of triumph in his voice. "It is said he is married to a girl who used to be a barmaid at one of the restaurants down town. Edgar Cheney took him there one evening when he found him moping about the streets during the first winter he was in town. All the fellows used to flirt with her, but poor Drummie made a serious matter of it, and they used to

let you hold it in the mouth between the teeth on the painful side, the mouth being closed at the time, much relief may be obtained. The chloroform will burn a little, but you must not mind that. The application of the chloroform on cotton wool may be repeated two or three times, at intervals of four or five minutes.

As soon as partial relief is found the sufferer should get away to bed and endeavour to induce perspiration, which may be followed by sleep. But some medicine should be taken internally, and at once. I may advise one or two of the ordinary family pills, followed in a few hours, on an empty stomach, by a dose of Epsom salts.

Hot flannels to the jaw often do much good. If the pain seems to begin about the front of the ear, belladonna or aconite ointment may deaden it. The chemist will give you that, and if he has a too strict eye for business, he may at the same time try to get you to buy some "infallible remedy for toothache." I pray you keep your money in your pocket.

If the toothache be all along the jaw, what is generally called rheumatic toothache, then a trial of sal ammoniac may be made; the dose for a grown-up person is ten to thirty grains, medium dose twenty grains, repeated every two hours until four doses have been taken,

then thrice a day. I can only say that it sometimes acts like a charm. The dose for a girl depends on her age. Do not imagine you can get much relief from sleeping draughts; they are at all times dangerous.

Should the toothache arise from a gum-boil, it ought to be brought to a head as soon as possible by hot fomentations and linseed-meal poultices.

If the toothache is of a neuralgic character, one or two large doses of quinine may check it. But an intelligent chemist must tell you what is a large dose, for it depends on your age.

Those girls who are subject to attacks of neuralgia or toothache cannot be too careful of their health. Not only will exposure to cold, but even a fit of indigestion will bring on the painful complaint. They must be very careful, therefore, to live regularly and take plenty of daily exercise in the open air. Tea and coffee should be avoided, and milk and cocoa or chocolate taken in lieu thereof.

It is important that good sleep should be obtained. The evening of the day ought therefore to be free from any kind of excitement, or anything that worries the brain.

I do not think I can recommend a safer or better tonic than the citrate of quinine and

iron; dose, from two to five grains, three times a day, in water, according to age.

The dialysed iron drops do very well with many girls. But whenever iron is taken, it should be remembered that if it heats the blood too much it may do harm, or if it causes pimples about the face or body. In either case reduce the dose. Tonics should never be taken longer than a fortnight without a few days intermission.

Cod-liver oil from a teaspoonful to a table-spoonful three times a day after meals—like the other tonics I have mentioned—often acts wonderfully well. But cod-liver oil should be taken regularly, and kept on with for six, nine, or even twelve months.

The cold sponge bath braces the nerves well and should be used regularly when it can be borne, and some sea salt may be added with advantage.

The rationale of the treatment of neuralgia or tic-douloureux, and continued toothache, it will be gathered from what I have written, consists in making every endeavour to keep the blood pure, the digestion healthy, and the nerves strong. As the mind acts for weal or woe on the body, girls afflicted with the complaints I have been discussing should do everything in their power to avoid worry of all kinds, and study to maintain a cheerful temper and kindly disposition.

SEASONABLE CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.



SEPTEMBER, with its cooler airs, brings with it a certain change in dress and appearance. We become birds of darker plumage, and begin to adopt, almost without knowing it, the richer hues of the late autumn and coming winter. It is fortunate, indeed, if we be only quick enough to do this in season, before we become cooled down by the September winds as they merge into "chill October." In England we are not very wise on the subject of clothing. When the month is called "July," we insist on wearing thin dresses, be the weather what it may; and yet it is quite amazing to watch the many wearers of seal-skin jackets on warm days in the early autumn and winter, when cloth would be wiser and healthier wear. The extreme prevalence of coughs and colds is a sign of this lack of wisdom.

In most cases it is to be feared that the underclothing is in fault, and that those who ought to be wearing flannel and merino

imagine themselves sufficiently well clad if they wear calico, and cotton stockings. Nothing in the way of dress has ever been introduced which is more valuable than the union, or "combination," under-garments of merino and lambswool, or the under-vest and drawers united in one. Thus covered from the throat to the wrists, and nearly to the ankles, the wearer can dispense with heavy petticoats, and march about with ease and lightness. Although perhaps a little expensive to buy at first, these "union garments" wear well, and will last at least three winters. Their price varies, I believe, from 12s. to 15s., according to size. The doctors have, many of them, been recommending silk underclothing in preference to any other, on account of its peculiar properties, which are supposed to be beneficial for invalids, and especially those suffering from gouty and rheumatic affections.

Coat-bodices, of a different material to the skirt, continue to hold their own, and probably will do so for some time yet, as they are admirably economical, becoming, and useful, and in these points they suit every one alike. Satin, *satin merveilleux*, plush and velvet, brocade and velveteen are all fashionable, and those of my readers who have their last winter's dresses in good order as regards the skirt portion, with a new coat-bodice of some kind, will find themselves provided at a small expense with a new and fashionable winter dress.

In dresses for mourning wear, the usual bodice selected is also the coat-bodice. The basques appear rather shorter in front and at the sides; but the back portion is longer, and is arranged in folds like a fan, with a view to producing more bunchiness and fulness. The only mourning at the present time that can be called "plain" is widows' mourning; all other descriptions follow the prevailing fashions in style of making, showing that in this matter we are adopting the French ideas instead of holding our own. There seems also an ever-increasing dislike to going into mourning

where it can possibly be avoided; and I hear of families leaving town and going away for change of air, so as to be out of observation during the period of wearing crape at least. The fact seems to be that, unless for the nearest and dearest, no one appears to be able to afford the expense entailed in providing mourning for an entire family, especially if it happen to be when the winter season has either just begun or is half passed over, and every member of it has already purchased their winter outfit. In this case the girls, who are on allowances, must be helped, and poor "paterfamilias" finds that £40 or £50 is soon spent, even in the most careful of hands. So we frequently find the house shut up in town after the death of grandmamma, grandpapa, or uncle or aunt; the family have migrated *en masse* to some quiet resort, where no one knows nor cares whether they wear mourning or not, and the servants are either sent home or put on board wages; while the time of mourning, cleverly spent in retreat, becomes one of quiet and retrenchment.

A change in regard to the cutting of plain skirts has taken place, and many of them are not gored at all, but are sloped away at the selvages on each side of the breadths at the top, and have two front pleats like darts as well, so as to bring the front breadth and sides into the waist. This sloping is hidden by the panier trimming, which is all but universally worn. Thin materials when made-up for slight people are not even cut at the top, but are gathered in to the figure, and there are several other drawings in the skirt to gather it up, which can be let out when the skirt is washed.

The newest ulsters and jackets for the autumn are rather inclined to be gay in their colouring. The cloth is generally a mixed one, and the shape worn is still the tight-fitting "Newmarket coat," with the seam at the waist, and sufficient fulness at the back to allow for the increasing dimensions of the skirt draperies. Plain gold or gilt buttons are



AUTUMN COSTUMES.

used for trimming them; and this, together with a gay kerchief at the throat, makes them both conspicuous and gaudy. But I cannot tell how much better we shall like them when we all begin to be oppressed with the fogs and gloom of the dull November which will soon be stealing upon us.

Black is more worn, if that were possible, than ever; but it is always relieved by sashes, bows, and ruchings of the brightest hues—pink and canary colour, yellow shades, and all kinds of red are used, and the same bows or flowers ornament the black lace bonnet or hat, and the parasol. For those who are obliged to consider their dress, and the expense to which they go about it, nothing is more happy



than this fashion, and the extra amount entailed by the sashes and ribbons is well expended when it turns, with a little management, an old gown or bonnet into a new one.

Tan gloves are more worn than black ones, and all are made "*à la mousquetaire*," to button at the wrist with two or three buttons, and to pull over the sleeve, which latter is made very short indeed. As the winter draws nearer we shall probably wear black gloves more than the tan, on account of the London ever-falling blacks and the smoke.

The artificial flowers, which take the place of the natural ones as these grow more scarce, are of immense size, one poppy being as large as a small-sized sunflower; but then, fortunately, one flower answers where several would be required if they were of smaller dimensions.

The newest aprons are made of white muslin, trimmed with lace and ribbons, and are so daintily pretty that I know our girls will adopt them gladly. They have bibs both in front and behind, and cover the back-breadth of the dress like a twine.

The costumes called "tailor made," of cloth, tweed, and serge, are very plain and severe in style, and are exceedingly useful as every-day and all-day gowns, both in the country and the town. They are, some of them, made with striped underskirts, and should fit very well in the bodice, as they are generally worn without a cape or mantle of any kind.

The "sailor hats" that have been so popular amongst the young people this season continue to be worn. The trimming consists of a velvet band round the crown, and a cluster of flowers at the side; and also the "Patience" hat, which is a kind of sailor hat in front, but with the brim pressed in flatly at the back just over the knot of hair. Two extremes in trimming are to be met with: either the entire trimming is placed in front, leaving the

back plain; or else the trimming is placed quite at the back, leaving the crown and front plain. A very finely-gauged crown of satin or crape is often worn, and with this a wreath of flowers, and another half wreath under the brim. The shape, which is called "Ours" by some people and "Langtry" by others, appears to have become immensely popular. It also is trimmed in two distinct ways. One is to place a series of straps from the top of the crown all round, in a circular shape, reaching downwards to the brim. A few flowers finish the back, and are also placed under the brim. The other is a large bow of broad satin ribbon, arranged with three loops on each side, drooping over one another, centred with a knot and three ends, two of which are short and fall towards the back. The third end is brought across the crown and fastened in the centre with two small gold-headed pins. At the back there is a cluster of large flowers, and under the brim is a small half-wreath of the same. Very small "capote" or "princess" bonnets of lace, in black, cream, brown, or even red and green, to match the dress, are very pretty, and are so easily made that after our girls have once seen them they will find no difficulty in copying them. The only ornament they require is a tuft or *aigrette* of feathers, which are generally of a bright hue—coral-pink or poppy-red being both of them popular shades, which look well with all the coloured laces that I have named.

The benefit of these little black lace bonnets is that the *aigrette* can be changed for a flower, and an entirely new effect can thus be produced. All red flowers, especially the poppy, are still sought after; and all the shapes that admit of a coronet of flowers under the brim are more liked than any other. As the season advances, however, we shall return to the pretty close shapes that have such an air of comfort about them, and are becoming

to both old and young faces. The fancy for pins goes on increasing, and gold, pearl, steel, silver, jet, and even garnet-headed pins are placed in any and every part of the last new hats and bonnets. "Toques," for young ladies' wear, of beaded lace, are very popular, and are both inexpensive and easily made. They have a small *aigrette* of colour at one side.

Brown continues to be the fashionable colour, and there are some very pretty brown straw bonnets, trimmed with brown silk gauze, relieved by small sunflowers, buttercups, cornflowers, and coral-pink geraniums, and pansies are also much used, especially the large yellow ones. These bonnets are tied with brown gauze strings, and a knot of flowers to match the bonnet is placed at the throat.

The three figures which form the illustration this month are excellent examples of the dresses worn by young girls at the present moment. The figure with a sailor hat wears a plainly-made costume of serge, cashmere, or tweed; the skirt is kilted to the waist, and over it is worn a plain, well-cut, short polonaise. The next figure evidently clings to the apparel of summer, and still wears the pretty-figured sateen, muslin fichu, and plain, uncoloured skirt. This style of making dresses will be much used for thicker materials during the coming winter.

The third figure wears the hat I have mentioned as the "Langtry," or "Ours," a most charming hat for a young girl. The dress is a plaid fancy material, the trimming *passanterie*, embroidery, or ficelle lace. The skirt is plain, with a double box-pleated *ruche* at the edge. The sash tied round the waist, as shown in this picture, is much worn, especially with black dresses, where a pretty colour, such as pale blue or dark red, is usually chosen as a contrast; bows of the same ornament the sleeves, the neck, and sometimes the skirt.

THAT BOTHER OF A BOY.

By the Author of "Wild Kathleen" "That Aggravating School Girl," &c.

CHAPTER VI.

"A FRIGHTFUL STATE OF THINGS."



HE Academy Exhibition of 1881 contained a picture by a French guest of the Royal

Academy, bearing the title which heads this chapter. The subject—a small child eating bread-

and-milk, suddenly besieged in its high chair by an immense invading army from the poultry-yard—in very truth, "A frightful state of things."

But if the clever artist of that graphic picture wanted a second subject for a "frightful state of things," it was a pity

that he was not in the back yard of Mr. Carmett's house three days after that gentleman had, with such ignorant rashness, insisted on having his yearly invitation accepted by his godson as well as by his niece.

Mr. Carmett had come into breakfast grumbling over an obstinate water tap, and although the subsequent troubles and disorders of his hitherto most orderly and scrupulously exact breakfast-table had put the affair out of his mind for the time, such was not the case with his nephew. Eggs and bacon, and marmalade and new rolls were all very good, but their goodness was as nothing when compared with the goodness of a promised struggle with that tap, and a final triumph over its stubbornness. Water was an element for which Ted had a perfect passion. He was not yet four years old when his love of water led to his having to be fished by twelve-year-old Katie out of the pond at the bottom of the garden, a dripping, half-drowned little mortal. And many a scrape it had led him into since, one of which has already been related, by the bye, in a former chapter. Now it led him into another scrape.

From the breakfast-room Kate Car-

mett went to the drawing-room, to have a half-hour's practice at a song her uncle had given her the previous evening, and Mr. Carmett himself went away to his stables.

"And there he'll stop for a pretty good time, as usual," decided Ted, in self-commune, and with a sagacious shake of the head, as he obeyed his sister's entreaty to keep out of mischief by flying out to the back yard, and the promisingly obstinate tap, the instant he heard the drawing-room door close behind her. He was generally anxious to do his uncle a good turn, but experience had taught him that those about him were very prone to interfere with his benevolent intentions, if they discovered them before he had time to put them into practice.

"Uncle will be glad enough when he finds that I've made the stupid old tap turn for him, there's no doubt of that," soliloquised Ned, as he paused beside it a few moments before commencing operations. "But, if I'd said anything about it first, he or Kats would be certain to think that I was going to hurt that or myself, or something or other, quite certain."

And Ned was undoubtedly right. Lion had taken rather a fancy to Ned, but