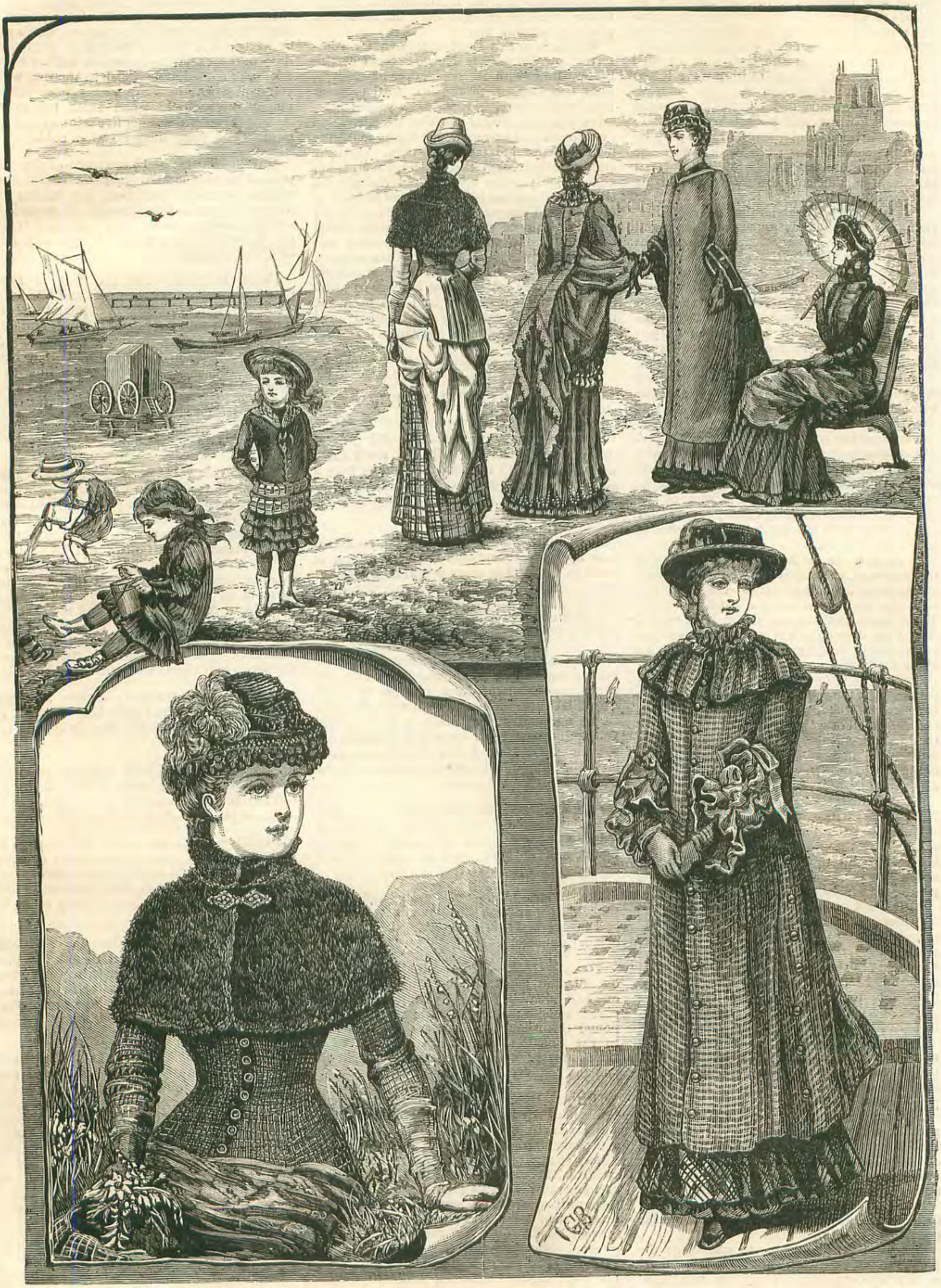
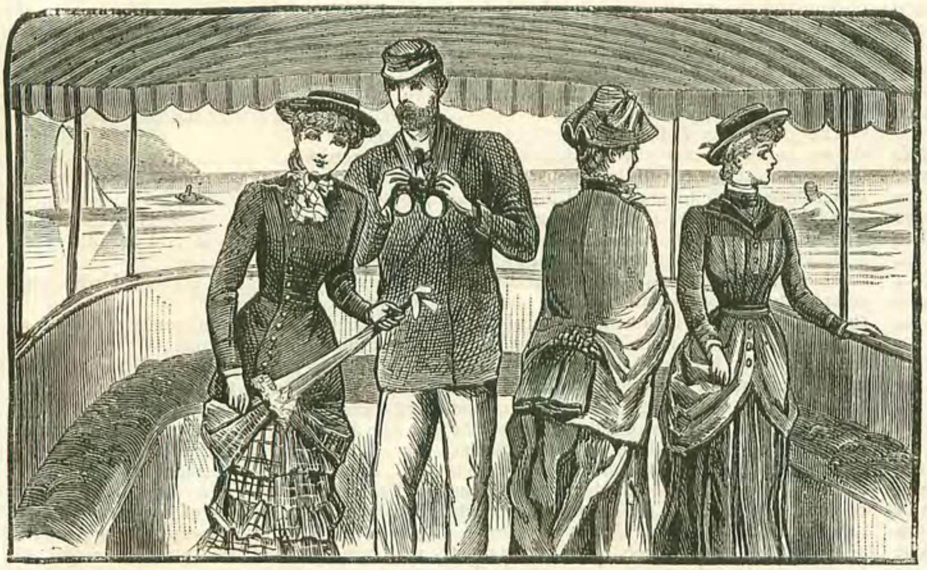
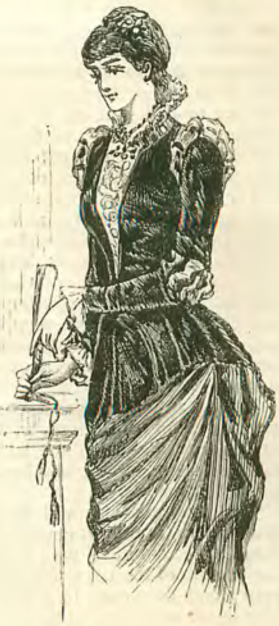


AUTUMN CLOTHING.



"BY THE SAD SEA WAVES."

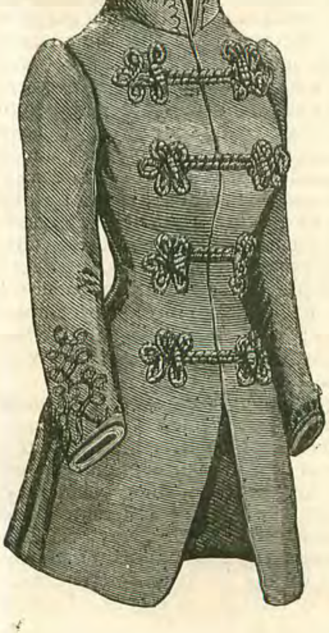


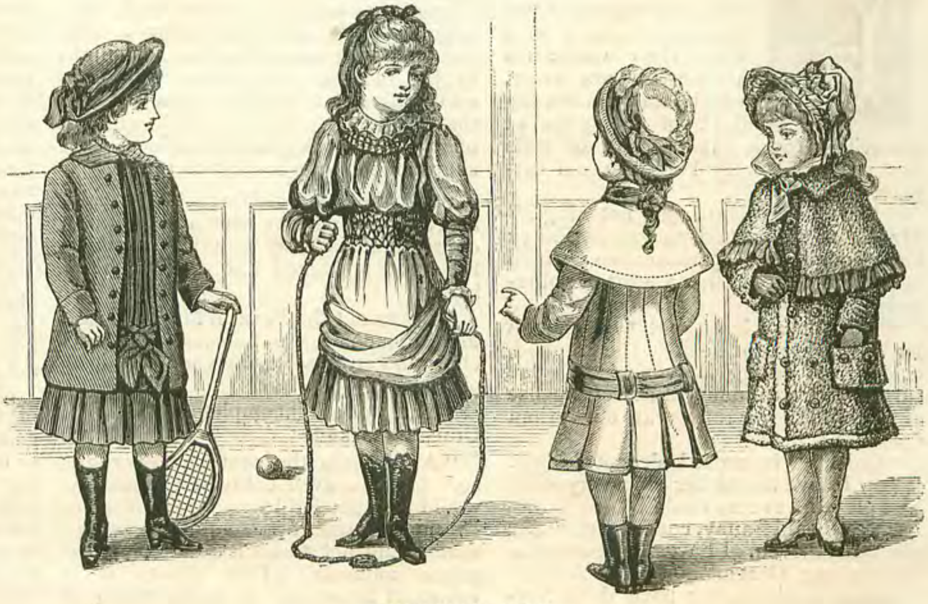
SEASONABLE CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.

THE winter fashions are as yet unformed, and everyone seems inclined to wear out their old clothes until opinions and styles are quite settled. The various illustrations of this article this month give an accurate idea of everything that is worn, both for young girls and little children, and it will be gathered from them that there is little novelty in the styles and shapes of either mantles or dresses, and it seems likely that the especial favourites of last year—fur capes for the young, and large cloaks and mantles for the more advanced in life—will be the favourites of this year also. The illustration, "By the Sad Sea Waves," shows the much-worn sailor-hat and the tight-fitting jacket of tweed or cloth, which may match the dress or not, just as the wearer chooses. The centre figure wears the only decided novelty of the present season—a pretty and rather graceful little mantle of a cape shape over a jacket, the cape being slightly draped up to the waist at the back, and sometimes long ends of satin ribbon three inches wide are fastened on. The cape is sometimes plain on the shoulders and in front, and sometimes it is pleated up and carried in a curved line to the neck. The same kind of bow of long ribbons ornaments the neck in front, and it has a roll collar, which may be either of velvet or cloth. Fancy cloths are used for them, made with a rough face flecked with colours (such as red, yellow, or green), and sometimes a small checked design is added, as it were, beneath the surface. The upper part of these small mantles should fit well, and they are more becoming plain than gathered at the neck. They have no sleeves, and the arms come out between the jacket portion and the cape.

From this it will be seen that quiet colours, such as grey and brown, or black, are not much in favour, and the same tendency is shown in the large cloaks, of which a single illustration is given. They are made of loosely woven cheviot, in colourings which may be almost called gay; but whatever the ground, the surface is flecked with the brightest hues, red predominating. The linings of the frills, sleeves, and the edges of the cloak are of the same hue as these bright specks. In shape, as will be seen, they rather resemble the Mother Hubbard cloaks of last year; they are quite as long, and the back is tied into the waist beneath. But instead of the gatherings of the Mother Hubbard cloaks, the backs of the new ones are laid in flat pleatings, three or four on each side, facing each other in the centre. The shoulders are carefully fitted by darts from the neck, and





CHILDREN'S DRESS.

the sleeves are open, and are either flat and untrimmed, or else resemble the gathered sleeve of the Mother Hubbard. The edge of the cloak may or may not be finished with a flounce or frill, put on in small, single box-pleats with a heading, as the wearer pleases. Otherwise, the edge is cut into battlemented tabs, and piped with a colour.

These mixed cheviots are manufactured this winter in great variety, and are in squares, plaids, speckled, and cross-bar patterns; the linings of the cloaks made of them are always of the prevailing colour of the pattern. The cheviot itself is sometimes frayed out to form a fringe, and at present very few applied or put on trimmings, such as velvet, lace, beads and gimps, are to be seen on such cloaks as these.

Ulsters and Newmarket coats are still in existence, but the sleeves of the former have grown very large, and the latter has lost its extreme plainness and has become more of a paletot or mantle.

The sailor hat, as will be seen from the illustrations, is still in much favour, and when made large and lined with velvet, like that in our picture of the large plaided cloak, is both pretty and becoming to a young face. The next figure wears one of the favourite fur capes of last winter, made with a small fur collar at the neck, and a pair of silver clasps to fasten it. The hat is of a pretty shape, and is trimmed with beaded lace and feathers.

The illustration of the four figures and the children by the seaside show the smaller changes of mantles, cloaks, and hats, as well as the new idea of wearing a plaided petticoat under a plain overskirt and bodice.

I think in the last month's chat on dress I mentioned that braided dresses had made their welcome appearance in some of the best of the West-end shops. The last idea is semi-military in style, and consists in braided out-of-door jackets, to which is added the frogs and cordons and the hussar braiding of the soldier's tunic. These jackets are made close and tight-fitting, high in the throat with a straight stock-like band, and they have few and very beautifully shaped seams.

The prevailing fashions for children are shown in the accompanying design. The little boy wears an out-of-door pelisse like his under dress, made to match, and intended to give additional warmth in the autumn days. The little maiden with the skipping rope has a plain little tweed or serge frock with a wide band of the same closely braided, and a circular yoke braided to match. The pelisse of the third little child is of white diagonal cloth, made with rows of machine stitching round its edges, and a band of coloured velvet placed in folds low on the hips. The hat is of white felt, trimmed with feathers to match, and coloured velvet like that on the cloak. The comfortable-looking little dame on the extreme right wears a pelisse cloak of fur or of rough cloth edged with fur. The bonnet is of the colour of the linings of the cloak, and is made in a modified "Grannie" shape.

My last notice of the month's pictures must be given to the charming velvet satin bodice depicted for evening or dinner dress. It is made in a long, cuirass shape, with slightly pointed fronts, and the gauged front is of white silk, and the shoulder and elbow puffs are of white silk crossed with bands of velvet.

The report of the Rational Dress Society just issued shows that the society has unlimited faith in the divided skirt as *the* "rational costume" at present. However, with a view to fresh inventions and improvements, they intend to hold an exhibition of rational dress in London during the coming winter, and if any profits are left from the expenses of this, they will be devoted to a fund for promoting similar exhibitions in the provincial towns. So every one of our readers will have an opportunity of judging for themselves how far the changes proposed will suit them. A prize of £30 is offered for the dress which best accords with the following requirements:—

1. Freedom of movement.
2. Absence of pressure over any part of the body.
3. No more weight than is necessary for warmth, and both weight and warmth evenly distributed.
4. Beauty and grace combined with comfort and convenience.
5. Not departing too conspicuously from the ordinary dress of women.

Also four prizes of £5 each for the best lady's dresses for tricycling, lawn tennis, cricketing, boating, or yachting.

The address of the hon. sec. of the Rational Dress Society is 34, Cornwall-road, Bayswater, W., to whom all letters should be addressed.

I have given this notice at full length, for I have no doubt many of our girls are quite clever and inventive enough to "go in for" and win some of the prizes offered, and they are certainly much interested in helping forwards any improvements in dress, which can be made within the very small limits of the requirements. It is evident that no eccentricities are desired, and the society, while desiring reforms, do not wish to encourage any fancies for being conspicuous or "loud."

Two reforms are certainly needful, and we shall have cause to bless the day when high heels and pointed boots are considered both wrong and ugly, and when tight-lacing is given up universally as an offence against God and man.

BOUND TO EARTH.

By the Author of "Phil's Fortune," &c.

CHAPTER IV.

FANNY went to the piano, and, striking one or two bold chords, sang in a high, clear voice an Italian bravura song, which had been the delight of the girls at Granville House. It was full of trills and runs, and every kind of vocal display.

"Does Miss Hardinge not sing?" Mr. Mackenzie asked, as soon as Fanny had ended her performance, which seemed to Grace rather a want of politeness.

"No; or at least, not well enough for strangers to hear," she replied, coldly, not caring to receive even the suspicion of a compliment at the expense of a friend. "Fanny was our prima donna at school."

"Indeed," he remarked, provokingly. "Yes, I have heard her sing very well. You play, I have no doubt?"

"Yes," said Fanny, coming up. "She plays Beethoven. I have all the sonatas. Come along, Grace."

Grace would rather have done anything than play her beloved Beethoven before all these strange and unsympathetic people. He, the great sublime master, whose very handiwork she approached with reverence almost amounting to awe, whose sad, disappointed life she had many a time pondered over, and, sitting in the twilight at the old piano at home, had been moved almost to tears by some passage that seemed to express a whole world of unspoken yearnings and dreariness; yet she was too really modest to refuse.

"Not the Funeral March," she said, as Fanny opened the book at the sonata, quasi fantasia, the beauties of which the most untrained ear cannot fail to hear.

"Leave out the Funeral March," said Mr. Mackenzie, who had risen from his chair and strolled leisurely across to the piano.

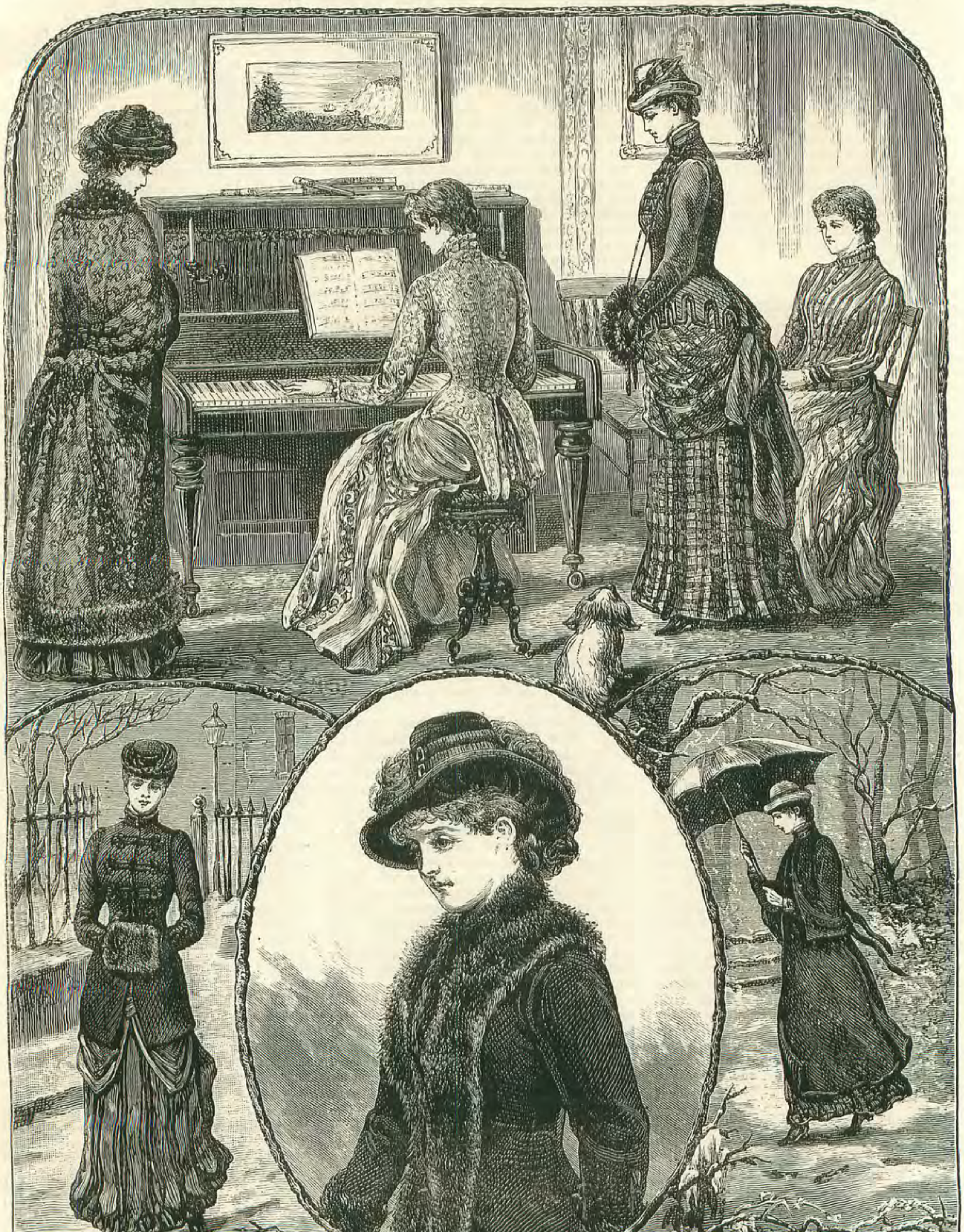
"The work is incomplete without it," Grace remarked.

"As regards the sentiment, perhaps so. But few even cultivated musicians would be offended by such an omission. He might rather appreciate the feeling that would not touch it at an inappropriate moment. This sonata is a universal favourite. It is the touch of nature that brings the great heaven-born genius within the comprehension of the most ordinary mind. Please play it."

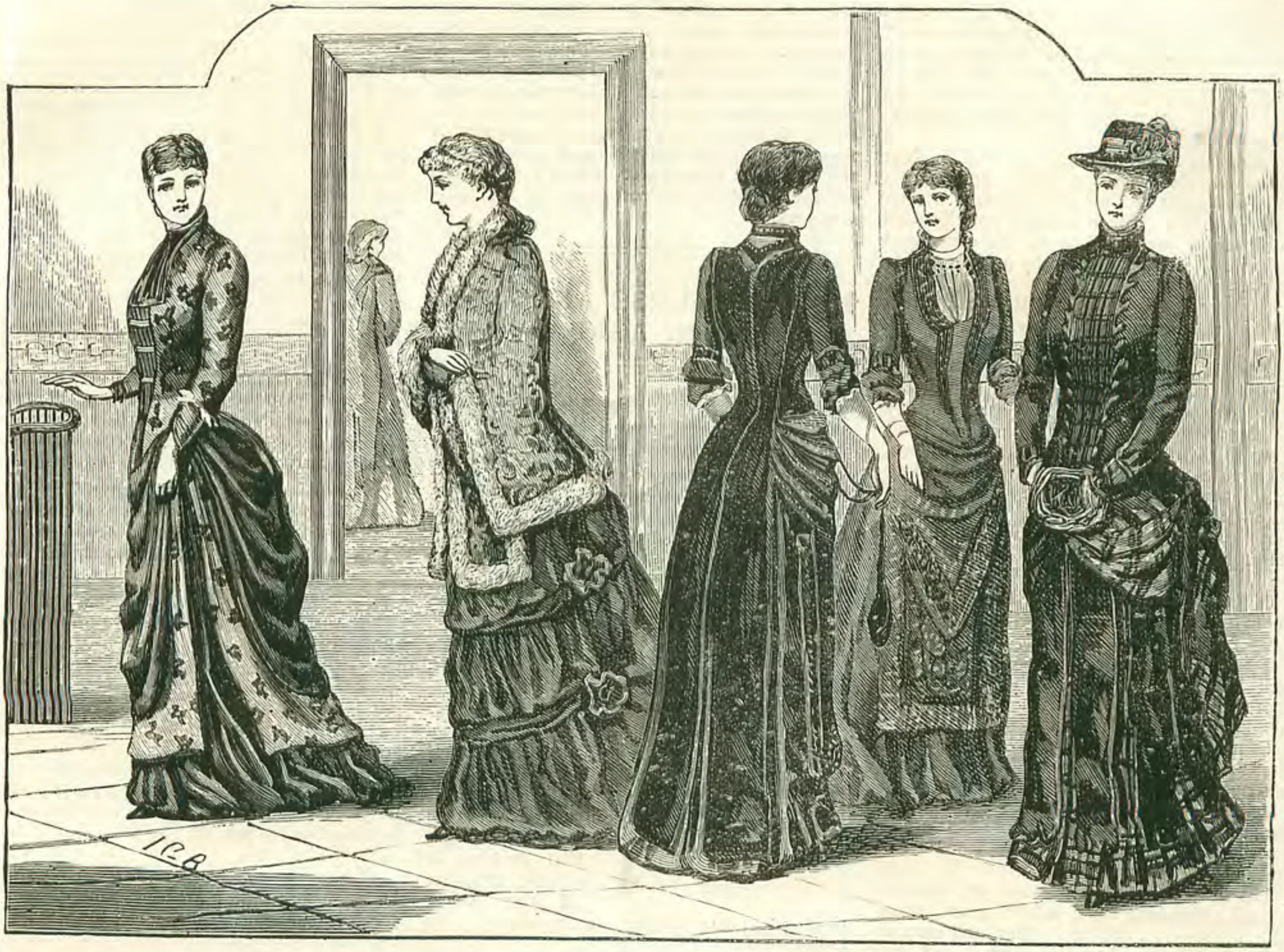
Grace glanced up with a pleased expression, and her eye noted with surprise a sort of metamorphosis in the artist's ordinarily unattractive face. It was glowing with a new light, as if a world of beauty suddenly had dawned before and transfigured it. Many of us have seen a rough, uninteresting countenance transformed in this way by the magic sway of the divine art, hardly by any other in like degree. Is it that music rouses the emotions and passions, while other arts appeal mostly to the intellect?

"I will play it for you with pleasure," she said, hastily dropping her eyes upon the music, with a feeling of having unwittingly looked upon what she was not meant to see.

Strangely enough, the close proximity of this stranger seemed to encourage rather than frighten her, his sympathy to be a sort of wall of protection between her and her hearers. She could play well unless she lost her self-control, for the standard of doing her very best was in her eyes a right demanded of her by the spirit of the great master she was essaying to interpret to others, who had given his best to a thankless generation in spite of every discouragement. The



WINTER DRESS.



CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

BY A LADY DRESSMAKER.

LONG cloaks appear likely to be as much worn this winter as last, and there is little variety in the shape, except that there is a strong feeling in favour of capes, which are now seen on all the checked and striped cloaks which have been worn as wraps throughout the autumn. These cloaks are called "pelisses," a revival of an old name which was then used for a walking garment that covered up the dress entirely, and, in fact, supplied its place so far as outward vision was concerned. The modern pelisse really does the same, but is far less handsome, and only really supplies the place of the ulster and the waterproof, which have always done good service in covering up old dresses, and hiding general dilapidations. It is to be feared in this kindly office they have also been the means of covering up much slovenliness which ought not to have existed. This new pelisse is of very simple and easy cut, darts are used to fit the shoulders to the neck, and there are pleats in the back seam to give plenty of room. The sleeve starts from the elbow as the Hubbard mantles did. A side view of the pelisse is shown in the figure of the young lady with the umbrella facing the storm so bravely.

Capes are worn both by themselves, and also as part of the mantle. Besides the rich materials used for carriage mantles and for dress occasions, there are many pretty cloth mantles both large and small, trimmed with fur; these have all bright-hued linings, and are also much braided, and trimmed with gimps, passementerie, and cords. Indeed, the difficulty is to find an inexpensive mantle, for the materials and trimmings being all so rich, very few cheap mantles can be found. In addition to fur, feather trimmings in brown and other colours are much employed, and velvet has re-taken its old place as an outside trimming in connection with braiding; a different colour to the foundation is used, such as biscuit colour, braided with green and trimmed with green velvet, or black braided with gold.

Tight-fitting jackets are more in fashion than ever, some of them being quite like habit bodies, giving a very trim and smart appearance, particularly when they are braided and trimmed in the front with cords and brandebourgs, like the Austrian jacket, giving them quite a military appearance. The taste for braiding, &c., has evidently been suggested by the recent warlike character of our own thoughts.

Thus, it will be seen that those who had tight-fitting jackets last winter, or large mantles, will not be very much out of fashion when they wear them this winter, and generally, with the exercise of a little taste and skill, they will be able by some small addition of braid, brandebourg, or button to make them look quite new and modern.

The staple dress of the winter is a woollen gown of some sort, made up alone, or combined with satin, silk, or moire. There are several novelties, such as a woollen cloth, covered with a very large brocaded pattern in two colours, matching the groundwork of the stuff, and a material like nun's cloth in manufacture, but thick enough to be worn in cold weather. Very large checks and tartans have been universally adopted. The jacket bodies to these are always of fine cloth. The skirt-breadths of these large plaided cheviots are sometimes cut on the cross, so that the squares set diamond wise, but the plain cloth is always used for the bodice, while, if there be a waistcoat, it is of cloth or satin, of a bright colour, in the plaid. Some of these bodices are closed and braided in military style, and sometimes the edge is ornamented with a narrow gold or silver braid, laid flatly, quite close to the edge, after the style of military waistcoats.

Tweeds, vicuna cloths, Chuddah cloths, and serges are all excellent for winter wear, and are made in such pretty colourings, and with such bright flashes of colour let in, as it were, that no one can help finding a gown to suit them, and will be pleased to find that there is so much brightness about their winter dress, in spite of its thickness and warmth. Cashmeres are as much used as ever, and the embroidered ones, with the serges of this year's manufacture, are quite a feature in the pretty things of this year. The prevailing hues in this year's winter materials are dark blue, grenat, claret, bronze, olive, paon, browns of all hues, myrtle, and prune colour. There is a pretty new colour, called tomato red, and a grey, dignified with the name of "gunpowder."

There is nothing very new in the way of skirt-making. Plain skirts, with a ruche, are now almost reserved for full dress, but by day the general effect of the skirts is much plainer. Wide and deep kilts are used, and also box-pleats, with fan-like trimmings inserted in the lower edge.

One of the newest skirts in rich broché wa nothing more than one deep puff from the waist to the frill at the hem, and the excess of its length was disposed of by raising it in pleats towards the back, causing the puff to take graceful folds at the sides towards the front. This skirt looks particularly well in plain velvet.

Tunics are not gone out, but it is difficult at present to say what is a panier and what a tunic, especially as the backs are now shorter than the fronts. The new tunics are all raised up higher on one side than on the other, and some are apparently tied up by a bow of wide ribbon.

The new silk is called "Ottoman." It is made in ribbed lines, and is really a kind of rep. Satin, velvet, and velveteen are all used both for dresses and trimmings.

I think our two pictures give the best sketch of the newest fashions I have seen, and they are clearly drawn so as to help the thrifty and clever to re-make and alter their old dresses and mantles. In the sketch with five standing figures, the first to the right gives one of the out-of-door costumes I have been writing about, check or tartan and cloth or velveteen. The upper skirt is arranged in box-pleatings; the lower one is a full flouncing of check.

The next figure shows one of the newest methods of arranging a tunic in front in a straight long piece, as though it were an apron. The next figure shows a dress made at the back in the princesse style, and trimmed in front with a scarf tunic. The next figure with the white brocaded cloak shows a skirt in three bouillonnés, confined by bands of ribbon and rosettes. The last figure on the left shows the newest way of making up the large patterned brocades and the plain materials, the bodice being of the large patterned brocade, and the front of folds of plain crossed by bands of gold braid.

The next picture shows up yet another method of making up a plaided gown, worn with a jacket of a different colour, and even of material; this dress being a skirt of red and grey woollen checked tweed, and the jacket of red cloth, the edges being cut in tabs, or what is called by some people battlemented. The front is crossed by cords; the hat is of grey felt, and has a red wing at the side, and is trimmed with red velvet. The figure sitting down wears a brocaded bodice of the new style, and the figure with the cloak shows the prettiest shape of those articles, when made of brocade or matelasse and edged with fur.

Sleeves, as will be seen from our sketch, are still narrow and closefitting, the bodices short on the hips, and pointed; the shoulders are worn as high as ever. Skirts for full dress are worn long, but for ordinary wear are short, and far fuller than last season.

The new hats are all of smooth pressed felt, with the edge bound with repped ribbon to match, and most of them have very high, rather square crowns, with a plain ribbon round, a steel buckle in front, and masses of feathers on the left side. Some are more careless in form, and have waving plumes, cavalier fashion, at the back, and curling over the edge.

Costume hats, or toques to match the dress, of merino or cloth, are shallow, with a full but narrow binding on the edge that presses the head, and are either of the same stuff, or of velvet or satin, when these form a part of the dress. The top of the shape is covered by a puff of the woollen, which falls all round on the binding, and is gathered up to the centre of the crown, where a silk rosette is placed, or a pompon, which matches the colour of the dress. This gathered-up puffed style is the most fashionable way of making caps, in which case the puffed part is of muslin or lace, which falls over a pleating of velvet.

Collarettes of lace and gathered muslin, of pleated lace falling over a band round the throat, jabots of lace, and large cascades falling in masses are used for evening dress. Lace formed into vests is an excellent way of converting a plain bodice into a dress one. Young girls add a large bow and long ends to the lace collarettes and turn the long streamers of ribbon backwards, so that they flow down the back. Married ladies wear small bouquets of flowers, with the stalks turned upward and the blossoms downward. Linen collars have been brought into fashion again by the military jackets.

HOW TO NURSE AND TEND THE AGED.

By Medicus.

To the young and strong this same month of November, which poets often term "chill" and "drear," need be very far indeed from unpleasant, and those who possess the blessing of health will do well not to be frightened into staying constantly indoors by either winds or weather. We must not forget that exercise is a tonic, and, like all other tonics, it must be taken without intermission if it is to do good.

But exercise is different from medicinal tonics, for they can only be taken with advantage for a month or two at a time; but exercise does good all the year round. Outdoor games apart—and there are so few of these a girl can engage in—walking is probably the best form of exercise there is, as it certainly is the cheapest. The healthful glow induced thereby throughout every vein and muscle in the body, and in the skin itself, is an effectual preventive against colds, coughs, sore throats, &c. In driving no such glow is excited, and we have to defend our bodies from the baneful influence of cold by wraps and extra clothing.

So let us walk, and walk, and walk, in November at all events. We will have many a calm, clear, bright day, and on these walking will seem no penance. But what if the wind should blow cold and high, and the rain descend in drizzling showers? Let us walk all the same, taking our stroll in the early afternoon, if possible, and guarding against contingencies by wearing strong boots, light, warm clothing, and occasionally a well-ventilated waterproof. We will return with glorious appetites and in screaming spirits; and if the wind should afterwards increase to a perfect hurricane, and rain and hail rattle on the window panes, it will only make the parlour fire seem all the brighter, and the parlour itself more cosy from contrast.

But oh! when the sun shines, what a truly delightful month is November to those who dwell in the country! How clear is the atmosphere, how delightful are the tints on trees, on lichen-clad rocks and hoary ruins; how near the mountains seem, and how bright is the face of yonder placid lake!

In sunny, calm days in November even the very aged may come forth from cottage or hamlet, and take blithe walks on street or highway, or bask in sheltered corners of esplanade or garden. It is different with them, however, when storms rage or high winds blow, or when the rain beats against the panes of the parlour-window, and all without seems cloud and gloom, and when all within *is* cloud and gloom. It is on days like these that old people think more. Buried in the depths of an armchair, comfortable though it may be, seated near the most cheerful of fires, the past will rise up before them like a half-forgotten dream, bringing with it memories that, mayhap, were better buried in oblivion. In gloomy days, too, the aged, like the infirm, feel their aches and ailments more, and therefore need the more all the sympathy, care, and kindness that younger folks can give them.

Now, no girl needs to be told that it is her duty to be kind to the aged. It is the nature of every girl to try to relieve dependent suffering. Perhaps even to the very youngest of our readers the words of Scott might be appropriately enough addressed:—

> "——— in our hours of ease,
> Uncertain, coy, and hard to please,
> And variable as the shade
> By the light quivering aspen made;
> When pain and anguish wring the brow,
> A ministering angel thou!"

No, girls, do not lack the will to minister to those in pain or suffering. I would wish no better first-lieutenant in a sick-room, or sick-ward, than a girl that had the interest of my patient at heart, and was therefore willing to be guided by me and to act up to my instructions.

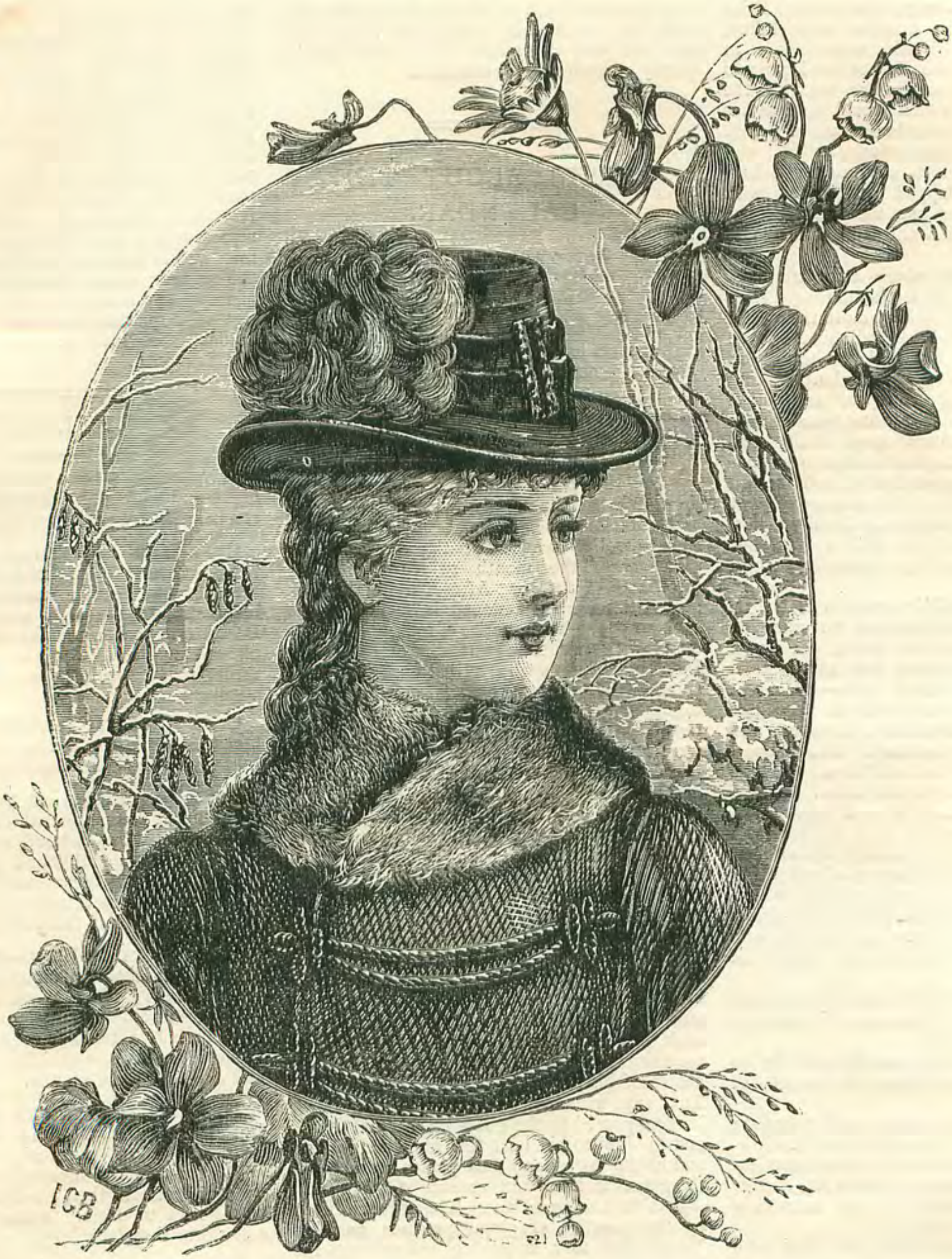
They do not lack the will, but they may lack the knowledge necessary to fit them to properly nurse and tend those to whose interests this paper is specially dedicated—namely, the aged.

Old age, it has been said, is a second childhood. In many ways the comparison is correct enough. In one, at all events, for in old age the mind is apt to become sensitive, even to irritability and peevishness. Especially is this the case when some infirmity or ailment is added to the debility which is inseparable from the lives of those of advanced years. This should be borne in mind by people who nurse or tend upon them. Everything that you do for an old person should be done with quiet cheerfulness. Fuss or over-officiousness is to be studiously avoided. There are many little attentions which the goodness of your heart may prompt you to pay to the aged which had better be avoided, many things you may long to do for them which it will be wise of you to let them do for themselves—so long, remember, as they are not really invalids—for the simple reason that it often worries aged people to think they are giving trouble.

Pity, on the other hand, more particularly that kind which finds vent in condoling language, is apt to be not only wasted on the aged, but positively distasteful to them. Outspoken pity partakes too often of the *memento mori* to please them. They do not want their infirmities constantly paraded before their eyes, even by those who love them. They would rather suffer in silence, and surely if they themselves try to do all they can to forget their infirmities, to forget even that they are old, it is unkind of you in the extreme to jog their memory on the subject.

Humouring an aged person is a thousand times better than pitying him. If he thinks he can do anything, let him do it, do not thwart him; if he fancies anything to eat or drink, let him have it. For, let me tell you, the state of a person's own feelings is often his very best guide to that which is good for him.

Study, while tending the aged, to be most



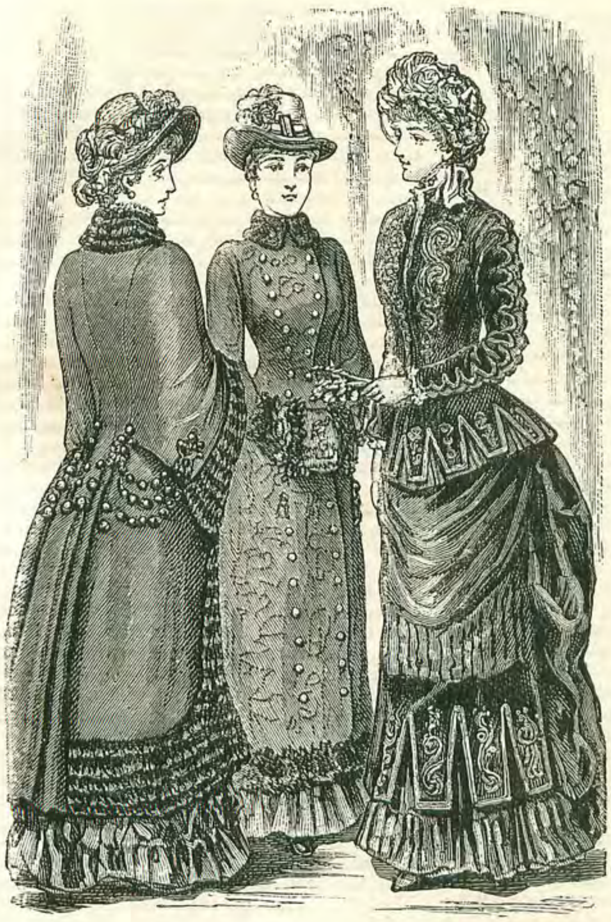
CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.

We have much cause to be grateful to the originators of fashion this season, for we are left decidedly free as regards many essentials, and may wear our last winter's dresses without fear of being thought remarkable. There is no rule, apparently, as to the shapes, for dresses and jackets, coat-bodices, polonaises, paniers, and long "redingote" costumes are all in fashion simultaneously. For very young girls the full gathered bodice and band is also used, but for older people it has gone out of favour, a fact not difficult to explain, for they do not find it sufficiently "dressy" to be useful in these days when all economical women try to make two or three dresses answer, where formerly they would have considered a dozen as naturally to be desired, and really necessary.

The majority of bodices are pointed in front, and finished with either a coat-shaped back, or one with two wing-like puffings. The only new introduction is the extremely short basqued bodice, with tabs cut in the shape of a tongue, or battlemented all round, the basque being so short that these tabs come within an inch or so of the waist. These tabbed bodices, made of plain woollen material, are worn with checked woollen skirts, and the mixed dresses of plain and checked material are newer than those entirely plain or entirely checked. The bodices of these are also made in velvet and cloth, to be worn with plaid silk, or coloured skirts of light hues, for more dressy toilettes. This is one of those fortunate ideas which are constantly cropping up for the benefit of such persons as may be obliged to take much thought about their dress from economical reasons, and yet must always make a good appearance, for these bodices can be used with any skirt, and the pretty new velvet bodice will make what the old ladies of two centuries ago called "a brave show."

The only dresses now made of one material only are braided serges and cashmeres, for almost everything worn is made of two materials, such as checked velvets and plushes with silk, satin, or any kind of soft woollen stuff. The skirts of dresses are still short, and many ladies of high rank have had them made for winter wear only reaching to, if not a little above, the ankle—a sensible plan, considering the muddy condition of the streets both in town and country, which seem to be always dirty after November has begun.



But the skirts are much fuller, and, though tied back, no longer present that skimpy and thin appearance as of yore. The great majority of dresses are made with wide box-pleats on the skirts, the upper part being finished with paniers and a large buckle at the top; three flounces, however, often replace them, and appear to be equally fashionable.

Plush is much used this winter, but there are many complaints of its lack of wearing qualities. That used for trimming has a long pile, and much of the plush seen in the shops is very *outré* as to colour and pattern, and exorbitant in price. The new material called "ottoman" is really the old Terry-velvet revived, and this is mixed with both plush and brocade, generally forming the design on both, though occasionally the ottoman is seen as the foundation when the design is brocaded.

Woollen materials are more used than ever, and all kinds of Indian cashmeres and woven chuddahs, to which latter we have given the name of "Umritzur." Cashmeres are very fashionable, they are generally made up with silk to match them in colour, and are delightfully soft and warm in wear. No tinsel threads are now interwoven into dress materials, as they are no longer considered to be in good taste.

I must give a parting word as to colours before leaving the subject of dress in general. For the braided serges, blue is almost universally used in two shades—"navy," and a lighter *nuance* called "baltic," but blue, except in these two shades, is hardly seen or used in dress this year. Brown is, I think, the favourite colour of the day, and the varieties range from russet to the darkest shade of seal. Tobacco-brown and brown-bread are the names of two new varieties, and they are very well chosen as descriptive of the colours. Both are sometimes made up into dresses with green, a new shade being used called "campagna." This is an idea for those who have old brown dresses to re-make.

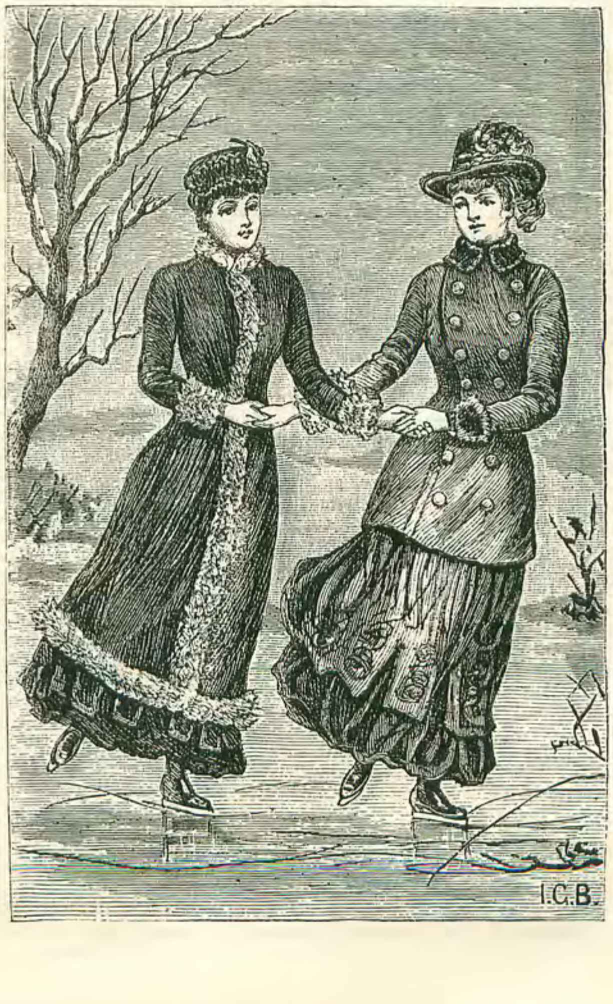
"Pompeian red" is much used in woollens, and forms a part of most checks and plaids; so does a blue-green, and both are introduced in narrow stripes, and serve to give a dash of colour to the material. In red there is also "delf-red" and "phosphorus-red," the first being the bricky red found on old china. Terra-cotta is still used for children's dresses, and the new velvets and velveteens in that colour are unquestionably beautifully adapted to the use of the little ones, and seem to increase their fair and delicate beauty.

Fur trimmings—save on cloaks—seem to be laid aside. All the newest jackets are braided, and the very expensive cloaks are generally trimmed with rich chenille fringe and gimp trimmings. Fur bands have been adopted for tea-gowns and dressing-gowns, on which they look very cosy and warm; and a little cheap fur added to the wrap of the invalid will be found a delightful thing both to herself and those about her; besides which, its use will sometimes turn a half worn dressing gown into a new and expensive-looking garment. Sealskin and "alaska-seal" jackets are made very long this winter, and the back seam is open all the way up, like a man's great-coat, an idea which may be adopted by those who find, with the increased fulness of the skirts and their drapery, that their sealskin coats and jackets are tight and uncomfortable. Everyone, young and middle-aged, seems to have adopted capes, of every kind of fur, with avidity; a fact not to be wondered at, for they are both becoming and useful, and are warmer than any ordinary jacket of cloth. The capes of this winter quite reach the waist, and some, indeed, extend below the elbows, and form a point at the back. I hear that ermine and chinchilla are both to be fashionable again; which will be good news to many people who have nice sets of both lying by.

The chief feature of both hats and bonnets is the immense amount of feathers gathered together upon them; and judging from the number used, the trade in ostrich feathers must be very good. But I am sorry to see the number of birds that fashion requires this winter, now that flowers are pronounced unfashionable; and I trust none of my young readers will give in to so cruel and needless a thing. It is quite grievous to see the boxes of birds that are brought out in every shop for choice, and the poor wee things are usually so badly cured and wired, that they are worthless after a very short period of wear.

Fine felt appears to be the most used for hats, and many of them are made with plush and velvet brims. Most hats are very large, and endow the wearers with an air of much importance, but there are other shapes more suitable for daily wear, which have high crowns and narrow turn-up brims. These are simply trimmed with velvet, some stiff wing adorning them at the side.

All millinery is very much ornamented, and much glitter and show appear to be liked. This has probably arisen from the fact that so many of the dresses worn are black; and the bonnet or hat gives the only glimmer of colour. Thus we find red, blue, and green



bonnets worn by the quietest of people. There are so many varieties in shape that they can hardly be described, and the French bonnets are all exceedingly large and remarkable, covering the face, and much brought forward—a style which is very unsuitable to the middle-aged, who cannot afford to have a shadow thrown on their faces from above; deepening the shadows of every line, and rendering the expression of the sweetest and most placid of mothers morose looking and severe. All kinds of metallic pins are worn in the bonnets, as well as in the dress; and, indeed, they seem to have taken the place of brooches; for they are used to fasten the collar, and in some cases to pin on the watch to the left side, in front; the other end of the chain being placed in the button-hole of the dress.

Beaded bonnets are as much used as ever, in all colours; and so are gold braid, and buckles. So many of our girls have found it possible to manufacture their own bonnets, now that these beaded crowns and beaded lace are worn, that I am glad to see the fashion continue. Both the hats that are illustrated this month have the narrower brims and high crowns; so that our readers can judge for themselves how suitable and pretty they are for everyday life. The shape of the newest cloak, and long "redingote" jacket, and the bodice with tabs, are all shown in the illustration with three figures.

Linen collars and cuffs appear to be again restored to their place in the favour of the public. The most fashionable are those of tinted linen designed to match the dress in colour. Reddish pink, pale brown, pale blue, and yellow are the prevalent colours, and the collar consists of a plain straight band that laps over in front, so as to be quite closed. As I have said already, no brooch is worn, but a fancy pin is used to fasten collar and dress together in front.

One of the new mixtures, as already observed, is green and brown, and green and terra-cotta seems also in vogue. Some of the new dresses have flounces bordered with narrow tucks, instead of a hem only. The sleeves are still narrow, close-fitting, and high on the shoulders. This last is an exclusively English fashion, I think, which we owe to H.R.H. the Princess of Wales. They are hardly ever seen in Paris made in that style, and the Americans never adopt it until they have been in England. The handkerchiefs for use in the morning have coloured borders, intended to match the dress. Black stockings are worn, as well as coloured ones, to suit or contrast with the gown. There are some very pretty little bibbed aprons of lace, which are used to give a dressy appearance at bazaars and at-homes in the evening. The bib and skirt are formed in one piece, and they are made of lace bought by the yard, a small flounce being put on straight at the lower edge, and a bunch of natural flowers added at the top corner of the bib.

The two skating figures are habited as beseems in close-fitting garments, the left hand figure in a long and close-fitting polonaise, edged round with fur and warmly lined. Her hat matches her dress as to material, and has a loose full crown and wavy brim. The dress of the second figure consists of a close-fitting tight jacket of cloth, which is double-breasted. Her dress is of braided navy blue serge, the overskirt being finished with battlemented tabs, each of them being ornamented with a design in braiding.

THE FRIEND OF YOUTH.

A SERIES OF WORDS BY THE WAY.

By James Mason.

The distance from London is neither here nor there, neither are the latitude and longitude. So we would like to have outsiders believe. Every one of us, indeed, is more reluctant than another to tell the whereabouts of our village, lest fashion should volunteer a visit, and having visited admire, and having admired settle, and having settled, cast its evil eye on the primitiveness we love, and make a clean sweep of us and all our belongings. Some people may call it selfishness; not we. We call it the instinct of self-preservation.

Ours is a little village at the foot of a range of wooded hills which run parallel to, and at only a short distance from, the seashore. The houses are dotted here and there over a good sized common, almost every house on the same plan, whitewashed and home-like, with the well at one end and a faggot stack and turf-house at the other.

The common is much cut up by cart tracks, and on it is a pond fed by a little stream. A flock of ducks is always feeding there, keeping company with the cows and ponies turned out by the villagers. In the centre of the common stands a rising ground, and on the summit of this rising ground is a house—a superior-looking house—facing southwards, and so commanding a view of the sea.

A sign-post at the north end of the common directs strangers by two of its arms to the nearest market-town, and to an inland village famous for its old church, whilst the third arm points out what the natives call the "nighest way to the harbour." At the harbour we find a row of fishermen's houses with an inn—"The Mariner's Compass"—a miserable house, if the truth be told; but it serves to shelter wayfarers from the pitiless storms which sometimes rage in these parts, and to keep them alive till the next morning. Three or four doors from the inn is the "Post Office and General Mart," a corner house, in whose solitary shop window is a motley collection of articles: cakes of ginger-bread, seeds of various kinds, mint lozenges, boots and shoes, fishing-tackle, mantelpiece ornaments, a few bottles of castor oil, children's toys, and note paper and envelopes.

The old stone pier is placed at the end of this row of houses, just where a stream of some size enters the sea. Drawn up on the sand are a few fishing boats, and at all hours of the day men are lounging about, watching the nets hung out to dry and casting dreamy glances to seaward.

To the right, looking away from the land, the sands stretch for nearly a mile, but to the left the coast is rocky and dangerous.

Following up the stream just mentioned we come to a bridge, said to date back almost to the time of the Romans. It is old, moss grown and dilapidated, but there has been some talk of repairing it. That talk, however, has been going on for many years, for our parish authorities cannot be accused of doing anything without due deliberation.

Crossing the bridge we enter a wooded glen where there is the wreck of an old castle. It is an ivy-clad ruin half hidden in foliage. The glen is famous for its glowworms, and it was there I remember first seeing touchwood on a dark night like a ghost rising out of a grave.

This glen with its old castle lies on the east of the village common. On the west, and about ten minutes' walk away, are four unpolished stones standing erect in a field, forming part of a Druidical circle, and at a short distance is another stone of a similar description. These are known as the standing stones of Morna.

Such is the village of Rosenhurst, and such its immediate neighbourhood.

The natives of this outlandish place have many peculiarities, not the least of which is a good opinion of themselves. They have a fair representative in a man whom I overheard the other night say to his wife, "You may think what you like, but I know you have the best husband in the world." However, my business just now is not to describe the people, but only to speak of a single person, not a native, but one so long settled in the village that he might almost have been reckoned as such.

One evening, a few days after I had gone to reside at Rosenhurst, on walking through the warren, near the standing stones, I came to a little gate opening on a sloping meadow. Those who have been there know that there are young oak trees on either side and a holly-bush just beyond, and that the fence running away from the gate is very old and decayed.

I was undoing the twisted twigs with which the gate was fastened, and listening to the tinkling of the sheepbells in the meadow, when someone came up the footpath with a book in his hand. He was a tall, pale man with blue eyes, an oblong head, a nose large and long, and with his forehead deeply furrowed with wrinkles, which descended between the eyebrows to the commencement of the nose. In his manner there was a peculiar grace and dignity.

Looking at me in passing with a quick but friendly glance, he said "Good evening," and walked on.

Such was my first meeting with one with whom I became in time very intimate, and whose memory is now amongst my pleasantest recollections.

Wondering who he was, and feeling attracted towards him at first sight, I described him the next day when at the "General Mart" to Susan, our little post-mistress, who, I rightly supposed, should know everybody.

"Why," said she, "that was Mr. Sedgwick. He lives yonder," and Susan, who was standing at the shop door, pointed to the house on the rising ground in the centre of the common.

"Do you know anything of his history?"

"Very little; and I don't think anybody does, though he came here before I was born."

"He looks a nice person."

"And he is," replied Susan, with enthusiasm; "he has a kind word for everybody."

She then went on to tell what showed that this Mr. Sedgwick possessed an influence in Rosenhurst out of all proportion to the size of his establishment and the extent—to all appearance—of his fortune. He had always been liked, but time, which tries the truth in everything, seemed to have made him more and more beloved by his neighbours. They resorted to him in all their little difficulties; he settled their disputes, sympathised with their sorrows, advised them as to sales and purchases in connection with what little property they owned, befriended their children, and tried to bring to bear on their simple lives those lessons he had himself gained in the great school of experience.

It was not much information, however, that Susan could give, but fortune soon threw me into the company of this man who was reported to have a kind word for everybody, and before long I knew rather more about him than other people.

Of his connections I never learned a great deal.

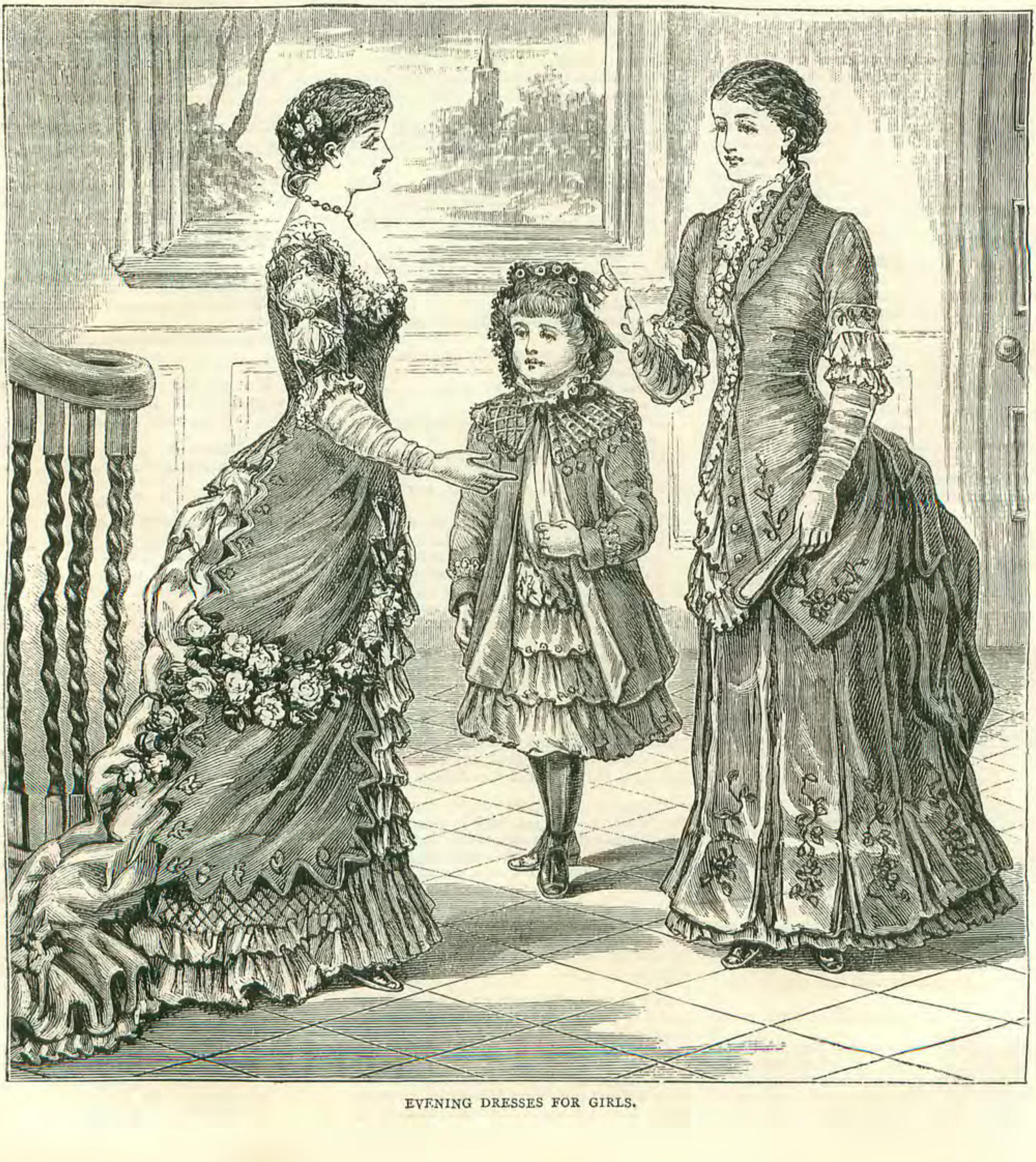
"The majority of my relatives," he once said, "have died in trouble;" but that was the only mention he ever made in my hearing of his family. I understood, however, that his birth was honourable, and that he was descended in a direct line from Sir Anthony

CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.

THE Egyptian war, and the well-earned fame of the various Scottish regiments, have made the veritable "garb of auld Gaul" fashionable again, which has been so long unseen; and we are again permitted to array ourselves in the several tartans' varied hues. The chief amongst them now in fashion are the "Black Watch," with its sombre tints; the "Gordon," "Seaforth," "Highlander," and the "Cameronian," while the new name for our old friends, collectively, appears to be "Egypt woollens." Under any name they would still be of a beautifully fine and soft texture, for they are like those old Scotch plaids, or scarf shawls, of which it was said "they could be drawn through a ring." There are two ways of making them up into costumes. First, to make the skirt wholly of tartan and the bodice of plain cloth, with military braiding (this dress may be seen in our illustration of November 25th, page 120); or, secondly, the skirt may be made of plain cloth, with very large box-pleats, and a plain cloth bodice, the tartan being introduced as a flounce at the edge of the skirt, for the paniers, overskirt, and back drapery. Sometimes cloth tunics, the edges of flounces, and flat trimmings pinked out at the edge, the pinking-irons used being of small size and finely cut.

Perhaps, for young girls with unformed and undeveloped figures, the present somewhat severe styles are rather trying. The tight-fitting bodice requires a good figure, and so does the jacket-bodice, which is like a little coat modelled to fit. Well-informed and clever dressmakers will always help with their advice any doubtful mother in a difficulty like this, and most of them are advising pleated "Norfolk jackets" for the soft woollen materials so



EVENING DRESSES FOR GIRLS.

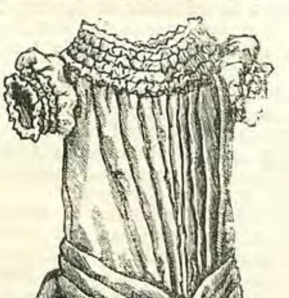
much in use this year. They are made in the same manner that they originally were, with four or five side-pleats at the back and front, and a band of the material for the waist. They need no trimming at the edge, nothing but a simple lined hem; but this season a preference is felt for collars and cuffs of plain velvet. The skirt of these dresses is made with wide box-pleats extending its whole length; the tunic is long and pointed in front, but is raised very high at the sides to show the pleated skirt to its full length. A costume-hat of the material is still worn by young girls, or else a straw one trimmed with the material and velvet, and a small wing. These can generally be manufactured at home, and then they prove a decided saving. I think every young girl should endeavour to be her very own milliner.

The polonaise is another shape peculiarly suited to the use of young people, and, fortunately for them, it promises to return to fashion this season. The novelty lies entirely in the drapery, which is looped curtain-like from the front on each side and raised nearly to the waist on each side of the back, where it is finished by a wide ribbon bow and a buckle. Many of my readers who may have polonaises, laid aside as old-fashioned, will be able to make use of them with the assistance of some small inexpensive additions. With the polonaise the shoulder capes now worn have an excellent effect, and make a dress sufficiently warm for walking.

Besides the plaids, I notice that some new tweeds are made with the old "knickerbocker" dots, or tufts, which were worn some years ago. Some of these are very pretty, especially those which have amber or yellow dots on a brown ground.

Tartan was always prettier in Irish poplins than in any other material, and so I hope, from what I hear, that this unfortunate Irish industry may be helped by the re-introduction of the Scottish national dress. Some very pretty afternoon dresses are already made of it mixed with plain velvet. I also understand that Irish crochet-lace has also returned to favour in the shape of flat bands for the collars and deep Cavalier cuffs to wear outside the sleeves of the dress. Cloth dresses, trimmed with velvet and plush, are amongst the warm clothing the recent cold weather introduced. Cashmere is always worn, and is made up for winter wear with skirts of velveteen or moiré, or trimmed with moiré, having a skirt of the same.

The prevailing fashion of cutting the edge of the jacket bodice in tabs forms an excellent method of altering old-fashioned round basqued bodices into something wearable. The tabs may be square, leaf, or tongue-shaped, and must be cut out evenly and carefully on a paper foundation. The measure of the distances should also be accurately taken, or else the tabs will not be cut sufficiently even, so that the openings may occur at those of the bodice seams. It will make a very pretty change to line them with a colour, especially if the dress be only little trimmed. This is a very effective method for velvet and velveteen basques.



A CHILD'S DRESS.

Her Majesty's appearance in a dress of black brocaded silk at the opening of the Law Courts, the other day, has given that material a new lease of life, and we shall probably see brocades of all kinds returning to favour for dresses. They have been more used for mantles this winter.

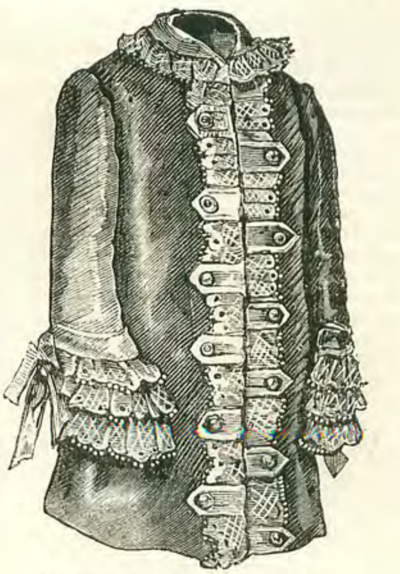
Brown is a colour almost more in favour for mantles than black; and a thick ribbed poplin is the favourite material. Beaver fur, of all shades, is used to edge them, and a thick ribbed plush is both cheaper and just as popular. The muffs, when not of fur, are made of the same materials as the trimmings of the mantles; and they are ornamented with lace, and sometimes with feather trimming; and always have a gathered bag-like top, from which the handkerchief corners appear.

The "Newmarket coats" of last year are still much worn, but are no longer made with a seam round them, below the waist, but are now more of the straight long "Redingote" style. They were worn last winter of silk velvet, and the many ladies who have them may, if they desire it, turn them into a modern and fashionable garment, by trimming them all round with fur or feather trimming; or even round the neck and sleeves only, in case they should be draped on the right side, at the back; and finished with a large bow of ribbon and a buckle. Many ladies who had them in tweed and cloth have made them useful for this winter by trimming them with fur, and having a muff to correspond. The back seam should be opened up, and trimmed with fur nearly to the waist. The skirt worn under these remodelled "Newmarkets" should be of woollen material, with a deep flounce and box pleats, and the colour should correspond in some measure; in this way a walking costume for the winter or spring can be secured by good management and a little forethought, complete, and with little expense.

Bearskin, dyed raccoon, and opossum are amongst the best furs to purchase for bands for trimming. Grey squirrel muffs are amongst the novelties in fur, and also some very *doggy* looking muffs, and small neck boas, of what is called "Chinese dog," looking like wool with a silky gloss.

Long gloves, as our illustration shows, are as popular as ever, and are worn both for the evening and walking costume. For the latter, the newest have their tops edged with fur, the favourite colour being brown; while tan gloves are still in favour for all evening occasions. Very long silk mittens are also worn at dinner, as well as the pale grey and cream gloves, which are now most worn to button all the way up the arm, not the loose wrinkled *gants de Suède*, buttoning only at the wrist with three buttons. A new feature in the long silk mitts consists in the ribbon bows of the same colour placed on the back in a straight line up the arm. From four to five small bows are needed. On black mittens red bows are used, as black ones would look too funereal.

Our illustration shows two pretty evening dresses for girls, neither of which are very costly. The long costume may be made of any two materials, such as India-muslin and satin; sateen and velvet or satin; cashmere and velvet—the first-named on the list for the underskirt, the second to form the bodice, sleeves, and long square overskirt. The child's dress is of white cashmere, with a little embroidery on the flounces, and a jacket and hood. The short dress is of sateen, cashmere or linen-backed satin, or it may be of silk of any hue. The skirt has a long box-pleated flounce, with a narrow one below it, and the bodice is a short polonaise, with a waistcoat. The skirt and bodice are both trimmed with the new embroidered floral trimmings which are *appliqué* to the dress. A frill of lace down the front, and frills at the short sleeves complete the costume. This simple costume may be copied in white or coloured cashmere without the floral trimmings, and with no other decoration than the lace. It would be suitable for a bridesmaid's costume, or a confirmation dress, and could be worn after either occasion without the wearer looking singular or over-dressed.



A DRESSING OR HOUSE JACKET.

The child's dress illustrated is an example of a simple way of making a cashmere or nun's veiling frock, with a gathered bias yoke at the top, into which the skirt of the frock is placed in pleats, the skirt being edged with two flounces. A folded scarf is placed very low down on the hips, and tied in a large bow at the back.

The dressing or house jacket is made of fine flannel, sateen, or cashmere. It is trimmed round with lace, which extends also down the fronts, and has straps of satin, bound, laid across it, each strap having a button at the end. The sleeves have three flounces of lace, and a bow and band of ribbon. This jacket will be found of great comfort to an invalid, or indeed to anyone obliged, for whatever reason, to lie in bed, and it will be regarded as a truly restful garment to the tired worker who desires to enjoy complete ease when she returns to her home in the evening, and yet would not appear otherwise than neat and presentable.

This winter has seen a return to several old fashions; amongst others is that of wearing brightly-coloured, striped silk handkerchiefs round the small straw hats, and it is wonderful how one of them will glorify an old hat. The silk or feather "pompons" worn with them, and with all other hat trimmings, are a great addition, without being very costly. The rage for fancy gold pins is very great still. I lately saw the brim of a hat entirely surrounded with them, run in and out at equal distances all round.

Some dreadfully extreme bonnets have arrived from Paris, but I have not seen anyone wearing them, and they appear to be looked at with more curiosity than admiration when they figure in the shops. They resemble what used to be called "opera hats," I believe, which were worn about 1837-9, more than anything else. These bonnets, as they are now called, will be found illustrated in an article by Miss Caulfeild on the "Hats and Bonnets of the Nineteenth Century," page 116, vol. i. I hope my readers will refer to the page, in order to see what our French neighbours may call on us all to wear. We must not be too hard on them, however, for our mothers and grandmothers wore them, and looked quite as pretty, modest, sweet, and maidenly as their descendants do to-day in other guise, and with other ideas of the beautiful and becoming.

A STUDY IN GREY AND GOLD.

By Grace Stebbing.

CHAPTER IV.

GLADYS OSMANN'S PARABLE.

"AND we shall not lose the train, shall we?" asked Gladys, with beaming eyes, as, seated beside Mr. Gordon in a hansom, they were driven rapidly to the Waterloo Station.

It was a crisp, sunshiny, frosty morning, and Jane had declared ten minutes ago, with much satisfaction, that the lost sunbeam had been found again.

"Mind you have your sister, and cook's little niece, to spend Christmas with you to-morrow, Jane," called Gladys from the cab, and then she turned with a laugh to Hubert Gordon, and the hope that they were not late.

Mr. Gordon's hope was even stronger.

"The dear mother is expecting us, and I would not for much that she should be disappointed.'

Somebody else—or, rather, two other somebodys—were also expecting them, but of that Mr. Gordon at present said nothing.

"Poor Christabel," murmured Gladys once softly to herself; and a bright, very knowing-looking smile passed swiftly over her companion's face; but she did not see it, and he said nothing. Perhaps he ought to have done so, for she very nearly threw herself out of the carriage before it stopped, when at last the train reached their destination, and she saw upon the platform not only the kind, sweet, welcoming face of old Mrs. Gordon, but also the blooming, beaming countenances of Christabel and Percy.

"Oh, Percy!" she cried, between tears and smiles, "however do you come here?"

"He brought me," with a nod at the future brother-in-law. "He said he wanted to give you a Christmas-box a little different from usual, so he's given me a nomination to Charterhouse, and brought me back to England to take advantage of it."

"Oh!" began Gladys. And then everybody laughed at Percy's way of putting that matter of the gift. But Gladys gave Mr. Gordon a quick, bright glance, which made him feel very well satisfied with his own idea.

"And Christabel?" was the next question. Well, that was soon answered. Christabel had been telegraphed to yesterday morning, and had caught the evening mail south.

There was plenty of time for questions and answers during the two hours' drive to the Dower House. Plenty of time for chat and laughter during the substantial meal to which all alike were ready to do justice, and then Mrs. Gordon retired to her room for a rest after her long drives, that she might be the better able to enjoy the evening with her visitors; and the four younger people, scouting the imputation of fatigue, went off together to Gladys's future home, Gordon Hall, to superintend the gathering, and bringing up to the other house, of evergreens for the Christmas decorations.

"I expect that Gladys will do them better than ever this year," said Percy, as they entered the Gordon grounds.

Mr. Gordon looked round at him. "What makes you think that, young man?"

"Oh! because she looks so happy."

"I was happy last year," said Gladys gently, and in low tones, "for some things, you know, happier."

"Yes, I know." Percy's face changed its smiles for earnestness. "I know that, Gladys, I don't forget. But you had not been sorry then before you were glad."

Percy was no more given to speaking out his thoughts than most boys, so with those last words he pushed past his sisters a little brusquely, and ran forward to where the gardeners stood awaiting orders. When Mr. Gordon reached them he paused a few moments to give some final instructions as to where the spoils had better be gathered, and then led Gladys on into the house to see the two long trestle tables already placed in the fine old hall, at which all the people of the neighbourhood were to be entertained on the morrow, who had no fair prospect of comfortable feasting in their own homes.

"People like me," whispered Gladys, with a little sob, as she stole her hand into Mr. Gordon's. It was clasped very closely, but there was a tone of hurt reproach in the voice that asked—

"Gladys, do you feel like that with me?"

She looked up quickly, the honest grey eyes true as ever.

"I like to feel it, Hubert. I was poor and sad, and lonely and tired, and not wanted, and then you came. I had no real home, no prospect of any comfortable feast, till you came and took me away to have both. It all seems to me like a beautiful parable, and doubly beautiful now at Christmas time. For we are all as I was, Hubert, are we not? All poor and sad, and homeless and hungry, and then Christ came to give us joy, to give us rest, to give us home, to give us living bread and a marriage feast."

There was a long, long silence after that. That girl-face might not be beautiful as the world counts beauty—might have no good feature but the pair of eyes, and yet more than Hubert Gordon would have thought it lovely at that hour. Gladys Osmann's earthly happiness was likely to wear well, for she took it straight from her Heavenly Father's hand as a direct gift from God. Even Hubert Gordon felt more fully than he had done before as he looked at her that he was taking upon himself a sacred trust.

To what time those two would have stood together, alone and in silence, in the old hall, content with their own thoughts and each other's society, it is impossible to say; but Percy grew impatient at their absence from the evergreen cutting, and at last rushed in upon them impetuously, shouting as he came—

"Gladys! Where are you, Gladys? I've got a prize for you. Look there!"

And springing forward into the hall, he flourished before his sister's eyes a branch of golden holly.

"Do you remember, Gladys, the beautiful little wreath you once made with bunches of greyish-coloured leaves and little sprigs of this gold-berried holly?"

Most evidently Gladys did remember, for a blush rose in her cheeks and a low laugh rippled over her lips. That wreath had been made four years ago for this very Hubert Gordon, when the maker was still young enough not to feel shy of showing friendship. As they followed Percy from the hall, her hand upon his arm, she said, with grateful love—

"It is you who have given me the wreath this time, but you have taken out the grey and given only gold."

THE KINDERGARTEN.

THE first great trouble a child ordinarily has to endure is going to school. It is one which has to be borne by the great majority of children, and with many of them, morning after morning, there is the same scene; amidst tears and sobs the poor little mite clings to its mother, beseeching to be allowed to stay at home just that once; while she in turn is miserable at having to force it from her, and has all the morning before her the memory of that little tear-stained face.

But now, with the opening of Kindergartens in so many of our towns, brighter days are come. Instead of being loth to start, the children are eager and impatient for the time to come, and an unwilling one is a curiosity yet to be discovered.

The Kindergarten system of instruction is happily gaining ground so fast in England that a detailed description of its working is hardly necessary. Most of us have some little friends or relatives, who, morning by morning, trip off gaily to their school, which yet is not a school—to the "children's garden," where many a useful lesson is learnt, though the scholars are not conscious that they are learning.

The object of the Kindergarten is literally to educate, to draw out the faculties of the children, and so prepare them to receive the teaching of an ordinary school.

CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.

NOTHING is, perhaps, so difficult to those who are passing from the realms of childhood into girlhood or womanhood as to form their opinions on dress. In reference to other people's apparel, we are all, alas! from early youth, able and only too ready to act as censors and critics, pronouncing judgments which may be illnatured or kindly, as the case may be. But when the mother ceases to think and choose for us, and we must, perforce, consider the subject for ourselves, how helpless we are, how crude our opinions, how little we really know or have thought of the dress at once suitable, simple, and ladylike for ourselves. Indeed, we hardly dream, till middle life is attained, how far dress is, and always must be, the exponent of our true selves, the revelation of our innermost thoughts and feelings.

"Dress," says a famous London doctor, in a recent lecture, "should be to the body what language is to the mind."

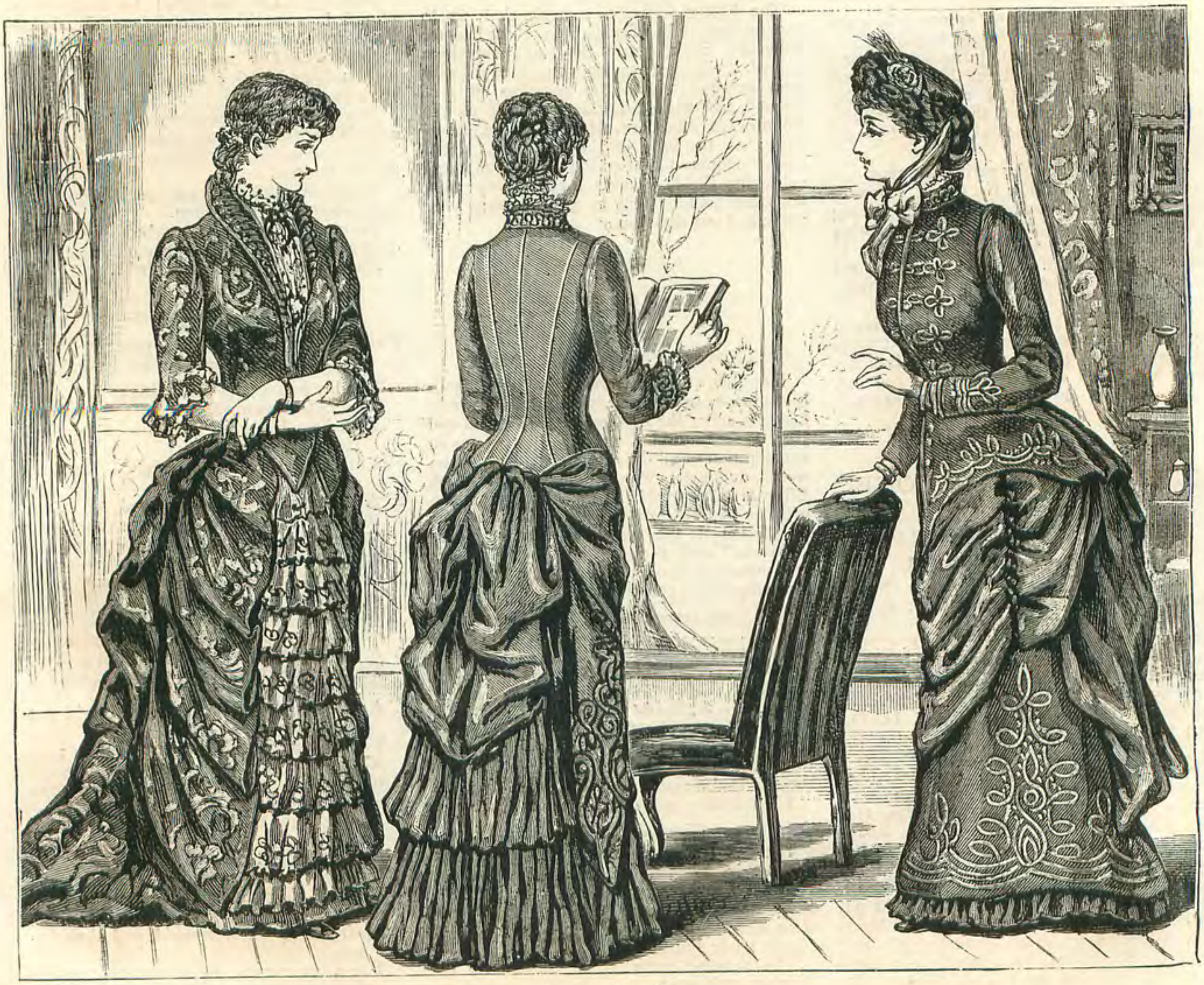
"And how," at once some of my readers will inquire, "is this knowledge to be gained?" To this I answer, by the study of two branches of art—*i.e.*, form and colour; form as regards questions of height and breadth in the people you see around you, and colour in reference to complexion and size.

As regards the former, there are a few rules by which you may also be guided. Thus, the very stout should avoid perpendicular stripes in dress, as although they give height, they increase fulness; and horizontal should be avoided by short people and very stout ones. Large patterns should be avoided by short people, and left to the tall ones, who can manage to carry them off gracefully. The former must also beware of wearing double skirts or tunics short and bunchy in shape, and also of lines made across the figure by flounces or trimmings which cut it in the centre. The short and stout must also dress the hair high—at least, as much so as the fashion of the time will allow.

A dress cut high behind, or high on the shoulders, gives the benefit of the whole height of the figure, and a horizontal line of trimming across the neck, bust, or shoulders decreases the apparent height of the wearer. Full and puffed sleeves are an improvement to every figure, except to a very stout one, to which the plain coat-sleeve, not cut too tight, is more suitable. Very light colours should be avoided by those who are stout, as their size is thereby much increased, whereas by wearing black materials it is diminished. Any attempt to increase the height by a very high or large head-dress should be avoided, as such an enlargement of the head dwarfs the figure.

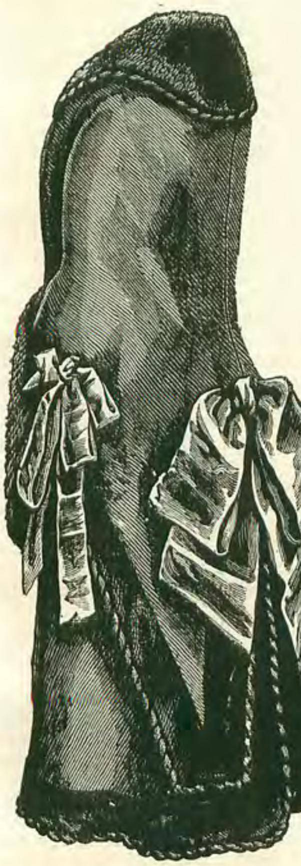
A person with a prominent or large nose should beware of wearing a small bonnet, and no one over thirty years of age can afford to have a shadow thrown on her face from too large a hat or bonnet, as that increases the apparent age.

In making dresses for young girls when they happen to be very thin, great attention should be paid to the fact, and every endeavour made to hide deficiencies by means of extra fulness of trimming in the bodice and skirt. They are often made fun of for this as they are for a little extra stoutness, which is very cruel and foolish, especially if it be family fun. I have known a young girl's mind and character per-



NEW DRESSES.

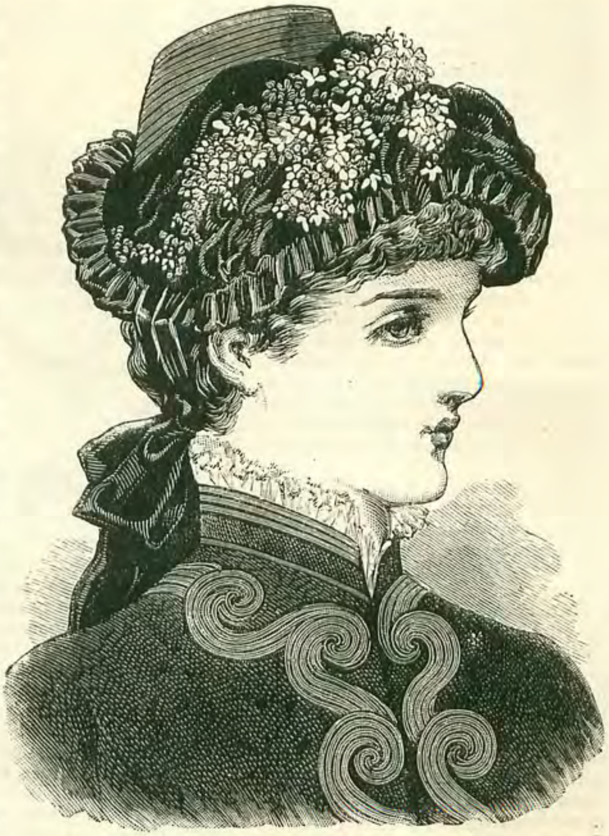
manently warped by such "chaff," and when the nerves are delicate and the temper consequently irritable, it should be immediately checked by the heads of the family. But to return to my thin girls. One of their great troubles is usually very skeletonlike arms. This defect shows itself in a very painful manner, and both elbows and shoulder-bones are "quite too" visible, even in a thick dress. This was remedied by a wise mother of my acquaintance by placing a little layer of wadding between the lining and the material of the dress, which gave an extra thickness to the sleeve, and hid all deficiencies of contour. In the opposite case, that of over-stoutness, the young girls' dresses should all be made in the "princesse" style, as the long, straight flowing lines downwards reduce the apparent breadth. The back drapery should be full but very narrow, and not too high up. And now I turn from personal hints on dress to the more general topic.



A SPRING CLOAK.

The present month offers but little real novelty, so far as fashions are concerned. The first signs of spring are always apparent to me, not in the hedgerows nor the fields, as you might perhaps imagine, but in the windows dedicated to bonnets in Regent-street. Here the earliest primroses and cowslips make their appearance, to say nothing of violets, soon after the Christmas holly and mistletoe have vanished from our walls at home. But it is hopeless to try and feel springlike, with cold east winds blowing and a leaden sky overhead; and I do not believe that anyone is taken in by the pretence. However, the hint is good, and many people who do not wish to invest too early in a spring bonnet may alter the appearance of the winter one, if black or brown, by the addition of a bunch of springlike yellow blossoms.

Braiding continues to be the great feature of walking and thick dresses of all kinds, and nothing could be more useful, as well as pretty, than the blue serges with black braiding, which some of the shops have brought out. When woollen skirts are box-pleated, the braiding is placed either on the face of the pleat or else in the spaces. Another method of braiding is shown on the extreme right-hand figure of our month's illustration, where it appears on the plain underskirt and on the bodice, but not on the overskirt, which is very fully draped, but has no ornament. The centre figure wears a dress with two flounces, and a scarf overskirt, the front being a braided piece with a pointed end hanging at each side. The bodice is braided down each seam *à la militaire.* Braided dresses will, I think, preserve their popularity through the coming spring and summer; so any of our readers who like the work may safely begin to prepare a dress for themselves. The ready prepared patterns may be purchased at any fancy shop, and only require a hot iron laid upon them to transfer them to any material. Thick braiding, like that shown on the bodice of the single head in our illustrations, is very much worn, but gives, of course, double trouble to do; on the other hand, less of it is required, as it is too heavy to be lavished on any dress.



BRAIDING.

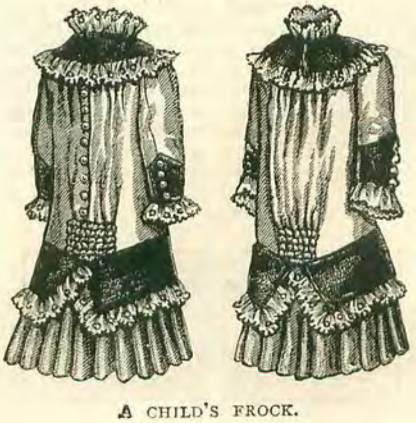
All kinds of lace collars are much worn, and are copied from the numberless portraits of ancient days. Rubens and Holbein are especially rich in their examples of them, and they are all becoming to someone. The "Anne of Austria collar" is of cambric, edged with lace. The "Abbé collar" of the time of Louis XV. has a band of velvet, covered with plain lace and a long lappet closely pleated falling in front. The "Vandyck collar" is familiar to us in the portraits of Charles I. by that master, and the "Abbess collar" is of simple hem-stitched cambric. Quilled ribbon is much used round the neck, and closely pleated lace ruffs are worn again.

Very fanciful brooches are still the rage, and the most extraordinary combinations of objects, the most unsuitable, apparently, to the position in which they are placed, are often to be seen. Ducks, parrots, spiders, crocodiles, tambourines, "Punch and Judy," bull-dogs, and a host of other things are now brought over from Paris in that light imitation jewellery that suits ephemeral fancies like these.

One of the really useful novelties consists in the plain black velvet bodices, which are made to be worn with either silk or woollen skirts. They are pointed in front, and have rather long swallow-tails at the back, and are suitable for both morning and evening wear. For the latter, they are adorned with white lace cuffs and a large collarette, with a full *jabot* in front, or else with collar, deep cuffs, and lappets, like an officer's, embroidered in gold. These bodices will form an excellent and economical addition to the wardrobes of those who are obliged to think before they purchase anything good, and to make sensible selections, which can be used on various occasions. The material may be a good velveteen, if preferred, and the cordings, if used, should be of silk.

Bodices with tabs are more worn than any others, and in the spring will be worn with fur capes only. They are often made with gathered fronts of brightly-hued Indian or striped Algerian handkerchiefs. An old bodice may be turned into quite a handsome evening bodice for a grown-up girl, or a half-worn day dress for a girl may be made fashionable and pretty by the addition of one of these striped scarfs, or brightly-coloured silks, by adding long looped tabs below the round basque, and threading a scarf of soft striped silk through the loops, draping it under the basques behind. The front of the bodice may have a coloured tablier, also gathered or pleated. Middle-aged grenadines, silks, or even cashmeres, may be treated in this way, and quite revived in appearance.

Ribbons are a great resource to both the



A CHILD'S FROCK.

young and to the girls out of their teens just now, and they seem to be used in very wonderful ways. For instance, a piece of satin ribbon three inches wide is tied just above the elbows, with bows and ends at the back, the colour of the ribbon matching the dress. Long bows and ends on each shoulder are very fashionable, and a bow of ribbon on the left shoulder, at the top, and another at the end of the right elbow, are also much worn. Bows are placed all over bodices in front, and on the skirts of dresses, and fall in long "cascades" at side of the waist, and at the back of the drapery.

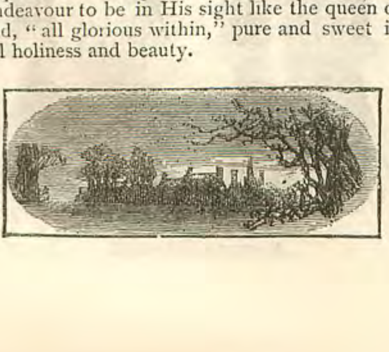
The newest and prettiest use of ribbons is to dress the hair of young girls. A ribbon of an inch wide is used to bind round the head, as a fillet to the front, behind the fringe or curls, the hair being then plaited in one long braid of three strands at the back. A ribbon is plaited in with it, and a bow finishes the long end. This style shows a return to a pretty ancient fashion, which I am glad to see revived.

There are several shades of pink in vogue for evening dress, and I have recently seen one dress of bright red for wear by day, while terra-cotta is quite as much used as ever. The colour called "red mullet" is very pretty for children, and so is a colour called "shrimp." "Hydrangea" is a new spring colour, like a greyish-pink, and steel blue will be fashionable. Dark colours will not be so much worn as usual this spring, and, if used, they will be mixed with a brighter hue, such as green with brown and grey, dark red with a sapphire blue; the brighter colours are generally employed in linings to the edges of flounces, tabs, and overskirts. I do not think that red dresses are really pretty, but I should be glad to see brighter hues more in favour for young people's clothes, for remembering the pink ginghams in which many of our girls in former times have looked so bright and cheerful, I feel as if colours were more suited to life's springtime than black and darker shades.

The cloak illustrated is one of the simplest forms of winter clothing, and will be suitable for wear in the early spring. It is made of cloth, and is trimmed round with plush or velvet, the edges finished with a rolled cord; the bows on the back and sleeves add style and prettiness to this somewhat plain garment; and perhaps some of our readers will see their way to modernizing some mantle already in their wardrobes by this small additional ornament. The ribbon may be plain, satin, or watered.

The little child's frock is made of French merino and velveteen trimmings, which are edged with white Swiss embroidery, which can be taken off and washed when soiled. This dress is peculiarly pretty in dark blue or red, the merino being of a lighter shade than the velvet. The velvet trimmings are movable, and may be arranged to suit two frocks if desired.

The clothing which our Divine Father gives His creatures is sometimes so lovely, so bright, and to our view so gorgeous in hue, that we can but wonder at its beauty; and one longs to see His young creatures, to whom he has given souls, and minds to worship, praise Him too, like the feathered creation, in "glorious apparel." Perhaps it will remind them to endeavour to be in His sight like the queen of old, "all glorious within," pure and sweet in all holiness and beauty.



SERVANTS AND SERVICE.

By Ruth Lamb.

CHAPTER III.

"HAIR-SPLITTERS."

I HAVE alluded to the fact, that the word "family" includes the servants of a household; but I am inclined to think that they are more slow to realize their position as such than even their employers are.

When inquiring about the work pertaining to a situation, they are often so very particular to have the duties of the place defined with the utmost exactness. "Shall I be expected to do this?" or "In my last place, I was never asked to do that;" "I like to know what my work is to be, and then I've no doubt I shall do it to the satisfaction of all parties," are expressions common enough when mistress and maid are arranging terms.

It is no doubt advisable so to plan the work of a house, that each servant, where there are two or more, may know what is her share and do it. The wheels of the domestic chariot would soon stick fast, and confusion reign instead of order, if things were left to arrange themselves.

There is, however, a vast difference between taking and doing the work allotted to us in a narrow, selfish spirit, or with the large-hearted kindness which should distinguish the servants of Christ. In the one case there is a continual hair-splitting going on, and when the smallest service which was not actually bargained for is required, we hear that hateful expression, "*It's not my place.*" "I came here to be housemaid, not to do cook's work." Or, "If you had mentioned that, when Sarah has her day out, you would expect me to look after the children, I should have known what to do," is said to the mistress in an injured tone, or, worse still, *at her* as the damsel goes grumbling about the house.

These "hair-splitting servants," as I cannot help calling them, who are always stickling for "rights" and going more than half-way to meet wrongs and grievances, know nothing of the true family feeling, and are equally unpleasant people for mistresses and fellow-servants to deal with. The former are wearied with perpetual complaints, the latter are often rendered so uncomfortable by the nagging, exacting and self-asserting spirit of the individual who is always on the bristle in defence of her *place* and her *right*, that they will leave a good home rather than endure her companionship.

I will try to make my meaning plainer still. The "hair-splitter" has perhaps been called into the sitting-room to speak to her mistress. She leaves it again whilst the parlour-maid is clearing the table. She *could* save the latter a journey by carrying out one or two of the heavier articles, and would cause herself no extra trouble by so doing. But, "No thank you," our "hair-splitter" knows her place. Let the waitress mind her own business, she will not be asked to do any part of hers.

And so she marches out of the room empty-handed and satisfied that in so doing she is keeping her place.

Perhaps someone in the house is an invalid and requires to be waited on in her own apartment.

All who know anything of sick nursing, can tell how many journeys up and down stairs are necessarily made, how many weary steps must be taken by those who minister to a sufferer's comfort.

Usually, I believe, the servants are found willing to take a full share of the extra work entailed by illness, and manifest their sympathy in the most practical way, by doing it ungrudgingly and uncomplainingly. Often they will voluntarily give up all the little privileges so precious to those whose work lies wholly indoors, and "stay in when it is their turn to go out;" rather than cause inconvenience—all but the "hair-splitter."

She has bargained for certain things and she will have them. She never came to be a sick nurse, but to do regular work in her own place. She will go up and down stairs with empty hands, though it would be no effort for her to carry up the box of coal which she knows to be wanted, or to bring down little articles which the attendant in the sick room has put outside on the landing, until she can leave the invalid for a few minutes to carry them down herself.

Our "hair-splitter" disdains to lend a hand outside her own circle, and, let who may give up the day out, she will exact hers and every other privilege that she can claim, no matter who may suffer inconvenience.

"I keep to my bargain; let other people keep to theirs. I do my work that I engaged for, that is enough for me. I keep my place; let the rest keep theirs," says the "hair-splitter" and she holds up her head and defies anybody to say a word to the contrary.

Perhaps she speaks the literal truth, and she may be a thorough servant in her own department. But she is only a hireling, and has no part or lot in or with the family in that higher sense to which I have alluded. And oh! how little does such a one realise the yet deeper, holier union and sympathy which must subsist between those who are members of the family of God, who, like the Divine Head, Christ Jesus, find it their joy to help the helpless, comfort the sorrowing, to strive, in ever so humble a way, to bear one another's burdens, and so to fulfil the law of Christ.

If a member of the family, she will "rejoice with those who do rejoice, and weep with those who weep."

There will be no "hair-splitting," no talk about rights, but the true-hearted servant, who in all her dealings with earthly employers acknowledges her Divine Master, will above all things strive to follow His example. It will not be a question, "How little can I do?" but "How can I best contribute to the happiness of each and all under the roof? How can I lighten the load of, or make the work easier for, my fellow-servant?"

In numberless ways the willing mind and kindly heart will find that this can be done without any additional effort or weariness to the thoughtful helper. But even if it do cost an extra effort or a few more steps to save still more of both to a tired fellow-servant, never mind. They will be well bestowed. And if done for the Heavenly Master's sake, the reward will come in the present happiness which a consciousness of doing right always brings with it. Those who practise self-devoting kindness in their intercourse with others, experience a joy unknown to the "hair-splitter," who triumphs in having successfully claimed her "rights" and in keeping her place.

Now for a few words on the subject of good manners.

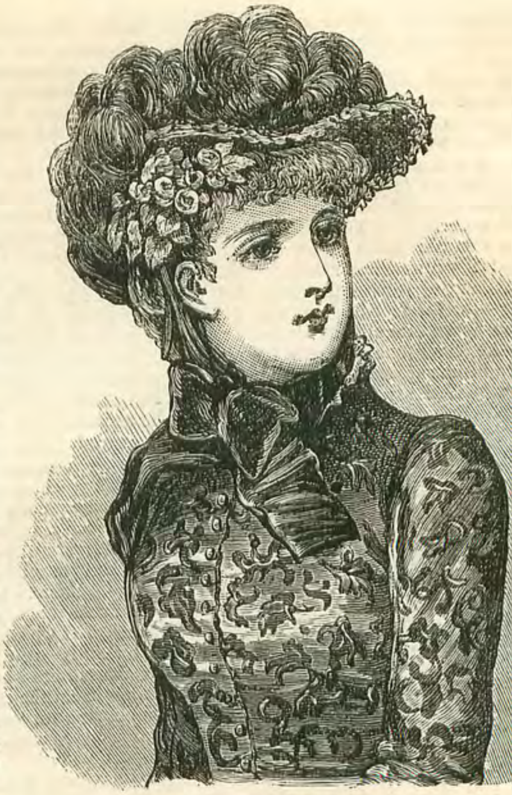
I have said that a servant may be as truly a gentlewoman in manners as the mistress she serves, but in order to merit the name she must never forget the respect and obedience she owes to those who employ her. The

CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

By A Lady Dressmaker.

A few spring shapes and spring-like materials are beginning to put in an appearance, and I have some ideas on the broader features of the future fashions to offer that may guide those who, from some reason of their own, are obliged to purchase their spring dresses in good time. But, as a rule, I always advise the delay of spring purchases as long as possible, a course which has several advantages, some of which are that you see everything and select the style at once which is the most suitable and desirable for yourself, you finish wearing out those winter things which you have decided to discard or alter, and you may arrange to make your purchases for the summer as well as the spring. For in these days we make but little change in our clothing where dresses alone are concerned, but we increase heat with the increase of our underclothing, and with our warm mantles; and we lessen it by reducing both gradually, wisely beginning with the latter. Light thin woollens are the best wear for the whole year round in this damp and uncertain climate, and the few hot days are easily provided for, in these days of ready-made dresses, at a small expense, by those who feel them so acutely that they must change their dress at any cost.

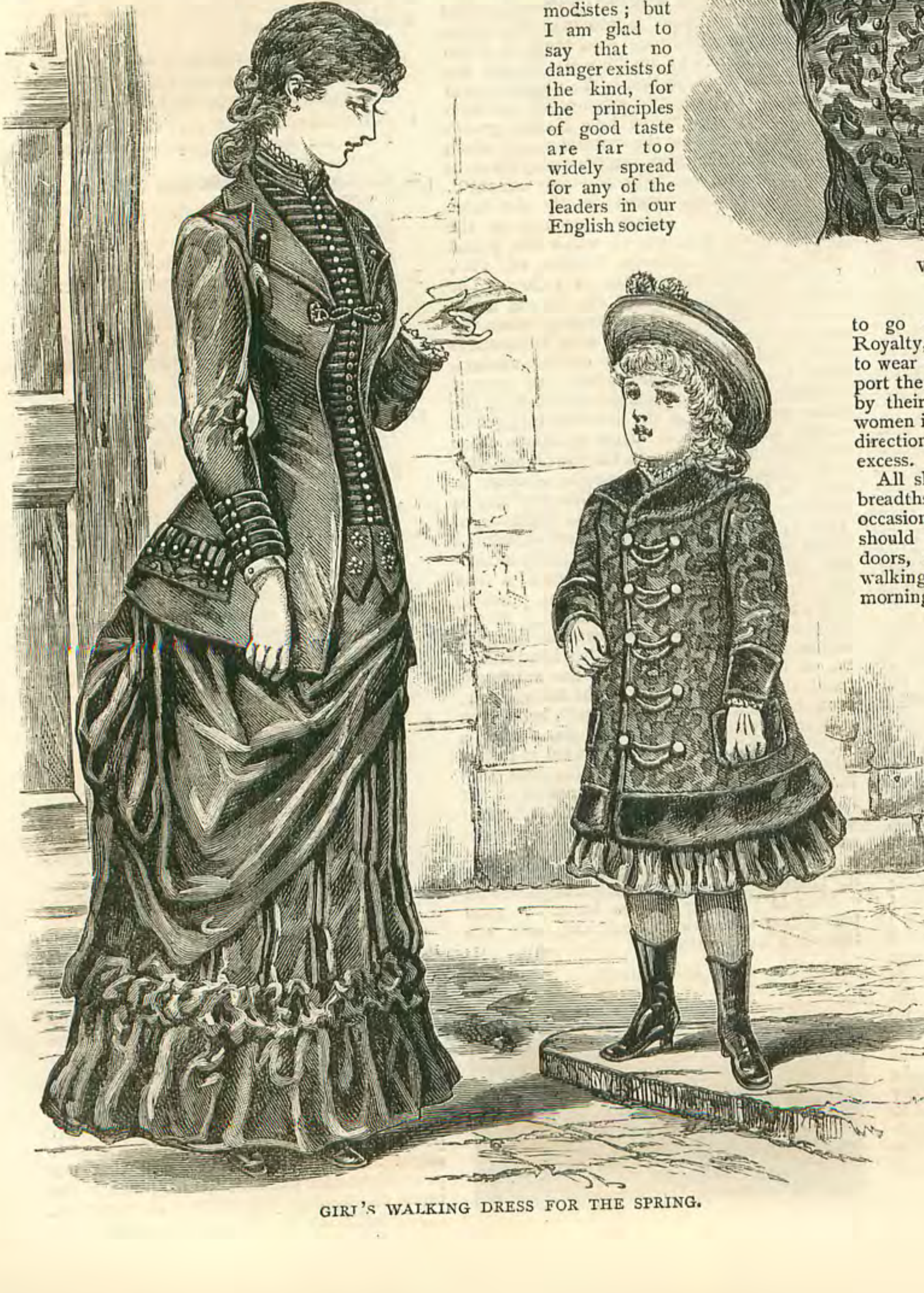
A report that large crinolines were to return to fashion with the spring has again shown the good-will and wishes of the dressmakers and most advanced modistes; but I am glad to say that no danger exists of the kind, for the principles of good taste are far too widely spread for any of the leaders in our English society to go far beyond what is now worn. Royalty, it is said on good authority, declines to wear anything but muslin flounces to support the skirts, and these ideas are carried out by their attendants. The general feeling of women is against any further progress in this direction, and so no one need be afraid of excess.



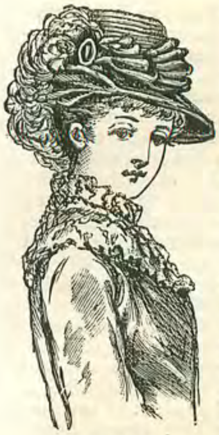
VELVET HAT.

All skirts are decidedly fuller in the back-breadths, and short skirts are worn on all occasions, save very state ones; elderly ladies should wear them touching the ground indoors, and just clearing the ground when walking. Throughout the spring walking and morning dresses will be made much as they are at present, with flatly trimmed skirts, long kiltings, or a long flounce, one flounce or one puff making up the trimming of a whole skirt, or else the plain skirt lies on and falls much over a narrow flounce. This is shown in the braided dress of the third figure in our last month's illustration, on page 328, and is a style that will continue to be adopted throughout the spring.

In the young girl's walking-dress for the spring the most useful and sensible form is given that I have seen. It is a kilted skirt, finishing in a flounce, and where the flounce begins there is a gathered puffing. The overskirt is quite plain, and draped like a shawl from the left side. The Breton vest and jacket are intended for walking in, and are so simply braided and made, that it is within the power of any of our girls who have tried to make their own dresses to manage it. The most useful materials would be serge, tweed, light



GIRL'S WALKING DRESS FOR THE SPRING.



STRAW HAT.

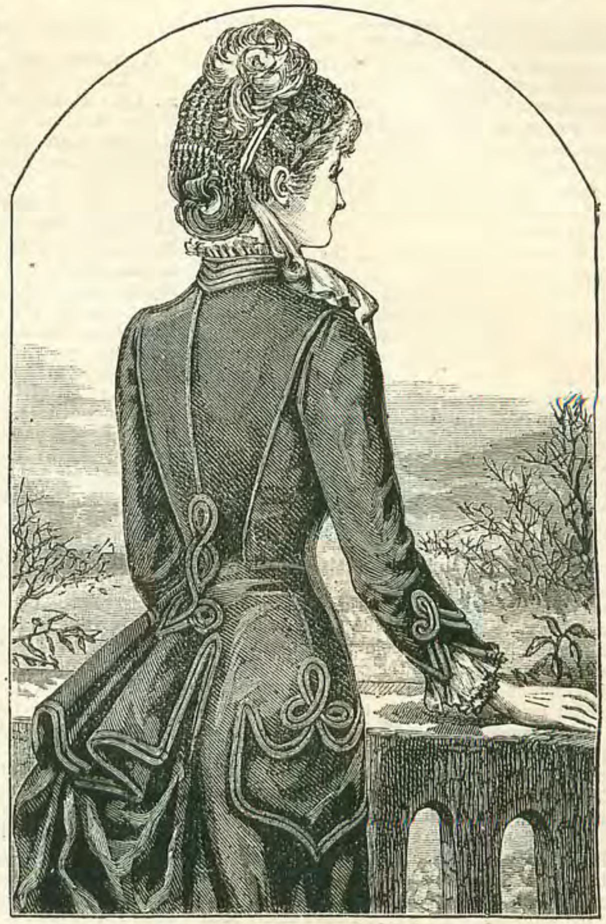
cloth, or vicuna; and the buttons may be of silver or of horn, to match the hue of the dress. The child's coat is made of a broché cloth, like matelassé, edged with velvet, and the hat is of felt, with two silk tassels and a silk cord for its sole trimming. Waistcoats are used with every style of dress, both for morning and evening. Many walking-dresses for the spring will be trimmed with bands of fur, and braiding is used with it. Another form of braided bodice is shown in the single figure represented as turning her back on the spectator. This is specially intended for a walking-dress for wear late in the spring; the front resembles a polonaise, while the back is finished as represented, in a square jacket form, with a bold braiding design somewhat like an "Austrian knot," as it is called by tailors.

Bodices or jackets are more fashionable than anything else, made with tabs all round. They are very short, and the basques may be either single or double. If they be double, the second row of tabs is made of the second material used in the dress. Evening pointed bodices may be made into tabbed bodices by sewing loops of ribbon round them closely, and adding treble rows, one above the other, at the back. I think we shall probably see a revival of some of the old "Zouave jackets," as the season advances. They were both useful and ornamental.

Mantles appear to be little changed in style; but they may not be quite so long, perhaps. The "colleen," as it is called, is still much liked. We illustrate the newest shape of these, which has the sleeve carried over from the back, instead of the cape showing at the back at all. Jackets of cheviot cloth will be much worn by girls, with fur capes when the weather is cold; and the dress we have illustrated will also be worn with a fur cape, or may have one made of the material and edged with fur if desired. Any skirt is worn with these thick jackets, and not necessarily the one that matches them. In fact, the fashion of odd and dissimilar skirts and bodices is spreading to both day and evening dress.

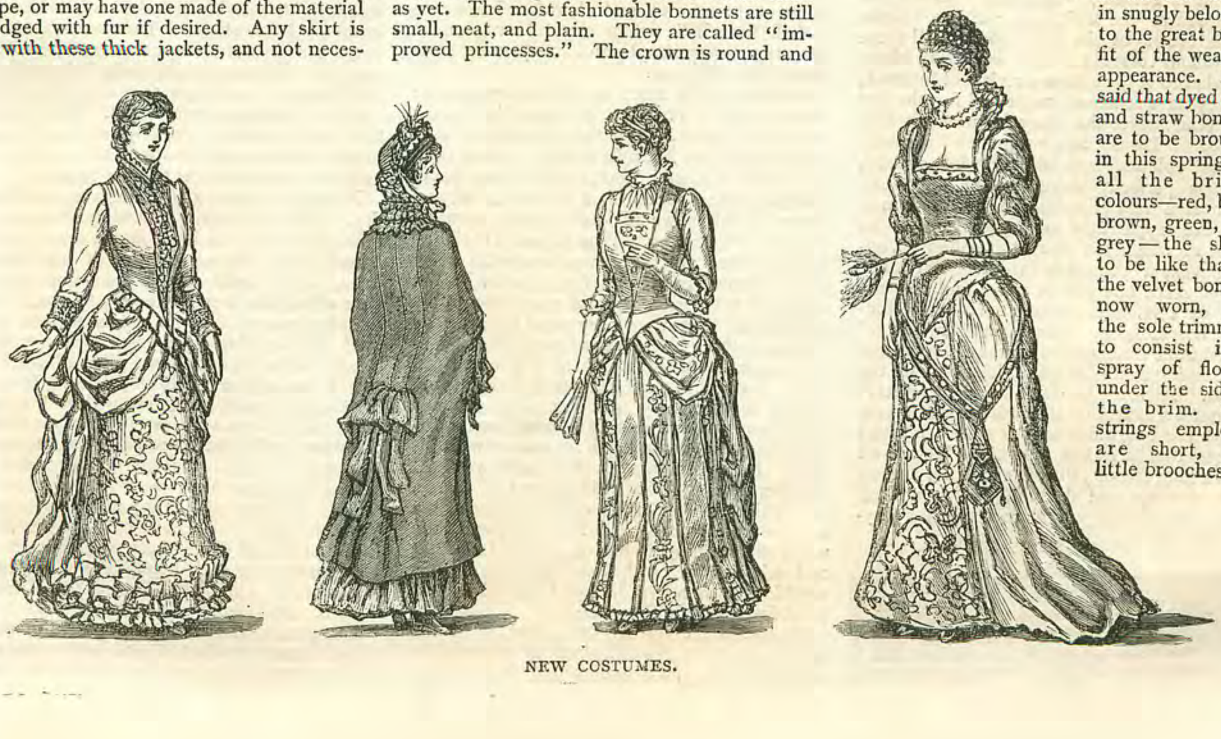
The tight-fitting "Redingote" will last through the summer; the newest shape of it is really nothing but an undraped polonaise, with no cross-seams at the waist-line. It may open up the back, to show the dress through, and is generally lined with some bright colour. The materials of which it is made are silk damask velvet, "cheviot," and all kinds of cloths. When of velvet, a bordering of fur or feather trimming is used all round; but if of cloth, only cuffs and a round, deep collar are worn.

The three small figures illustrated show three styles for evening or dinner dresses. The one with a standing Elizabethan ruff, is a suitable dress for a married woman. It can be altered or manufactured out of an old one, or out of an old-fashioned, plain-skirted dress, and when the front breadth is taken out and replaced by one of figured material, the sleeves can be retrimmed with the extra stuff or the bodice altered. The other two are short dresses, and show, first, how the addition of ribbon-loops to a pointed bodice improves its appearance; and, secondly, the employment of silk or crewel embroidery in the decoration of a pretty evening dress, the material of which may be of the inexpensive "Nuns' veiling," or else of cashmere, if preferred.



BRAIDED BODICE FOR TWEEDS OR CLOTH.

In millinery there seems likely to be no very great change, certainly none shows itself as yet. The most fashionable bonnets are still small, neat, and plain. They are called "improved princesses." The crown is round and flat-topped, and the brim straight instead of hollow. They are lined with velvet, put in full, which is a great improvement, especially becoming to those who do not wear the fashionable curly front. One of our illustrations shows a hat-like shape, which has a spray of flowers tucked in snugly below it, to the great benefit of the wearer's appearance. It is said that dyed chip and straw bonnets are to be brought in this spring, in all the bright colours—red, blue, brown, green, and grey—the shape to be like that of the velvet bonnets now worn, and the sole trimming to consist in a spray of flowers under the side of the brim. The strings employed are short, and little brooches are



NEW COSTUMES.

used to confine the bow. Large metal buckles are worn in bonnets, and some very ugly ones of plush and feathers have been brought out, that are senseless and foolish in appearance. Bonnets made of Swedish kid—the same as the gloves we have been wearing—were mentioned, I think, in this article some time since. They are rather pretty, and are trimmed with plush, or else with kid and velvet mixed, and feathers form their chief decoration.

The straw hat given in the illustration shows what is one of the new shapes and the method of trimming it with shells or "coquilles" of silk, a buckle, and a plume at the back. Hats of felt have grown higher in the crown, and the brim curls upwards on the left side. The brim is generally lined with plain velvet, which is not sewn on at the edge of the brim, but some little way inside it, so that it does not show on the outside at all. A new hat, called the "shepherdess," has appeared, which looks like an enlarged sailor shape, with a wide and drooping brim. They are of straw, felt, velvet, or satin, and have a cluster of flowers in front outside, and another under the brim, and narrow strings that tie behind. Hats made of the dress material have the crown in long folds, and the brim braided. What are called "bowler" hats may be found, made of velvet in dark colours, and will probably be much worn in the country for tennis, tricycling, and walking; but they are not quiet enough for the streets of a town. The round "Gainsborough hat" of felt has been the favourite of the season, worn with a woollen and cloth dress, either plaided or plain; and its simple trimming of long ostrich feathers were very stylish as well as ladylike.

We appear to have emerged somewhat from the gloom of "art colours," and this spring shows a rather decided feeling for deep rich hues, which is beginning to be fully developed in the shop windows, where I have lately seen two light-crimson dresses, evidently intended for girls, which I admired very much, and thought what pleasant objects some of our girls would be in such warm Venetian-like hues. These, of course, would not be for morning nor walking dresses; but there are several new shades, under various names, which will be very pretty. "Porphyry" is a purple crimson, the hue of the marble after which it is named; "mulberry" is the yellowish red of the fruit, and "cloves" is the reddish brown of the dried spice. All these are excellent colours for daily wear. In blues, I am glad to say, we have a revival of interest; for they have remained neglected for the last three years, since the fancy for peacock blue expired. "Lapis" and "sapphire" are both beautiful colours, especially the last named, which is perfectly delightful in cashmere. Brown is a very prevailing colour, and in it there are apparently an endless variety of shades, of which the newest is called "Vandyck," viz., a yellowish brown. All kinds of greys seem likely to be worn, and they are called by numerous names, such as "chinchilla, heron, gull, mouse, and monkey," selected from amongst the names of the animal world, and "iron, steel, and lead," from the mineral. Then come "smoke and granite," both useful colours; "cobra" is the new green, and this is a hue which anyone will recall who has seen that dreadful creature. Last of all comes a long list of yellows, "aconite, amber, lemon, cowslip, and daffodil," which will all be used for evenings, and probably for day-wear later on, and also for trimmings.

GIRL'S OWN HOME.

A School Girl, 1s.; Blondel, 6d.; Niger, 6d.; Blossy, 6d.; Frienze, 3s. 7d.; C. D. A., 2s. 6d.; Reader of the G. O. P., 1s.; The Misses Walsh, 7s. 6d.; Collected by Miss Kate Fordham, 10s.; Miss A. K. Bright, 5s.; Collected by Miss Helen Barclay, 6s.; Mietzchen, 3s. 6d.; Collected by Miss S. Morgan, 17s.; Florie, 2s.; K. S. M., 3s. 6d.; The Misses Bayliffe, 5s.; Eleanor, 2s. 6d.; A New Year's Offering to Jesus, 2s.; Miss Miriam Buck, 2s.; A. A., 1s.; Miss M. J. Myatt, 1s.; Collected by Miss Pigott, 13s.; Collected by Miss Annie R. Geekie, 9s.; Miss Jane Smithe, 1s. 6d.; Miss Louisa H. Peachey, 5s.; Collected by Miss Essie Hibbard, £2 10s.; Miss A. Lancaster, 2s. 6d.; H. J. M., 2s. 6d.; Miss C. F. Phillips, 2s. 6d.; Collected by Miss Mary C. Haggart, £2 7s. 6d.; Miss M. E. Clisby, £1 5s.; A. L. O., 5s.; A Lame Girl, 1s.; Collected by Miss Isabel Winter, £1; Two Sisters, 2s. 6d.; E. C. C., 5s.; X. Y. Z., 1s.; Collected by Miss Carstairs, 13s. 6d.; D. M., 11d.; Collected by Miss F. E. Redman, 18s. 6d.; Miss H. Beaufoy, 1s.; Miss Millian A. Bredin, 5s.; Miss M. Clarke, 10s.; A Peeblean, 1s.; Miss Phillips, 2s. 6d.; Twelve Stamps, 1s.; Collected by Miss A. E. Balstone, £2 17s. 6d.; Collected by Inquisitive, £1 11s. 6d.; Collected by Miss Helen N. Barclay, £2 15s.; L. B., 2s.; Readers of the G. O. P., 7s. 6d.; Miss Mary Maggs, 2s.; Stumpy, 2s. 6d.; Collected by Miss Anderson, £1 1s. 9d.; Miss N. Haughton, 1s.; Twelve Stamps, 1s.; K. L. E., 1s.; Two Friends, 2s. 6d.; Benedetta, 1s. 6d.; Two Norfolk Girls, 2s.; A Mite, 1s.; Miss Florence K. Van Dyck, 4s.; Miss F. Brown, 2s. 6d.; Emily B., 1s.; Proceeds of a small Bazaar which Mrs. Bythell's little daughter, aged 8, arranged on her birthday, £4 4s.; Miss Fleet, 9s. 6d.; Miss Angela C. Barrett, 3s.; Miss E. A. Price, 1s. Total, £30 18s. 9d.

TEA-CAKES AND ROLLS FOR BREAKFAST AND TEA.

"TELL me where is fancy bread?"
"At the baker's."

Right. I, however, should like fancy bread to be at home also, and therefore I want us to talk for a little while about how to make one or two very simple and inexpensive sorts thereof for daily use.

Nothing adds more to the appearance or elegance of a breakfast or tea-table than a variety of breads. Yet what a rarity it is to see anything but hot rolls from the baker's and hot buttered toast. Fortunately brown bread is much more common than it used to be, and brown bread, as we all know, is very nourishing and wholesome. Was it not Thackeray who said that an epicure was one who never tired of brown bread and fresh butter? Yet even brown bread would be more thoroughly appreciated if it were alternated occasionally with something else. Very few people now-a-days can eat a good breakfast. If you know of anyone who has a hearty appetite first thing in the morning and can eat a good meal before commencing his daily work, congratulate him; there is not much the matter with his liver. But if you come to think of it, you will discover that such individuals are very scarce. As a rule, people drink a cup of coffee or tea and only pretend to eat at breakfast, and then when the morning is half over they feel faint and sick, and are not half so energetic as they would have been if only they had had a good meal first thing in the morning.

One of the chief objects aimed at by the model modern housekeeper is to provide little appetising delicacies which shall render breakfast irresistible. Now we believe that the girls of our class aspire to be model housekeepers; some day let them try the effect of a little variety in the bread department. They have almost exhausted their resources in other directions. Take a new departure and see what can be done with a judicious course of old-fashioned Yorkshire tea-cake, milk rolls, scones, Vienna bread, and similar delicacies. I shall be very much astonished if this action on their part does not call forth the enthusiasm of those whom it is intended to please, and I quite expect that my friends will tire of making the appetising little novelties before fathers and brothers tire of eating them.

Hot buttered toast is the usual resource of those who seek variety in the way of bread, but like every article which has been saturated with fatty matter it is most indigestible, so also are hot muffins and pikelets. I never see these without thinking that stewed flannel petticoats would be almost as digestible; I shall not, therefore, say anything in recommendation of them. But simple fancy breads cannot be harmful; they are so delicious, and so easily made, too, that they are in the reach of all who are making little experiments in the cookery department.

For, understand, I am speaking now of home-made fancy bread and rolls; I am not advising you to send round to the baker's and get a specimen of his wares, but to try and make them yourself.

It is astonishing how frightened even clever cooks are to make anything into the composition of which yeast enters. This is not at all to be wondered at, because there have been so many failures made with yeast. Still it is scarcely possible to fail if strict attention be devoted to the directions here given. It will be noticed that I have recommended the use of German yeast. This is because German yeast is generally more easily obtained than brewer's yeast, besides which the latter is apt to be bitter. In large towns German yeast can be procured fresh every day. In country places brewer's yeast is more usually employed, and the brewer's cart is eagerly looked for by those who want the requisite suppy of the article.

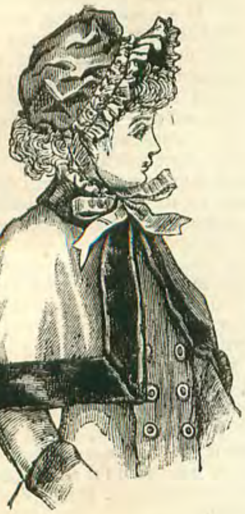
Our first experiment shall be made with what is called Vienna bread. Do you all know what Vienna bread is, I wonder? Have you ever, when travelling abroad, or making purchases in a good baker's shop, noticed some small, light, soft bread baked in the shape of horns or horse-shoes. You never see these horns very long, for they are sure to be sold off quickly. I cannot imagine why bakers do not sell Vienna bread more frequently than they do, for it is always appreciated. Yet you cannot buy it without specially ordering it, even in the outskirts of London. However we are going to be independent of the bakers.

Procure an ounce of German yeast fresh and dry. Choose a bowl that will hold about six pounds of flour, and put into it one pound of Vienna flour and one pound of best biscuit flour. (You know what Vienna flour is; it is flour which has been made very fine and white by being passed through silken sieves. It is used for making puff-paste and superior cakes.) Mix the flour and a pinch of salt, then rub in two ounces of fresh butter. Dissolve the German yeast by mixing with it a spoonful of sugar, then add very gradually a pint of lukewarm milk and two well-beaten eggs. Lukewarm milk — that is, milk which is neither cold nor hot—may be produced by mixing one part of boiling liquid with two parts of cold. Mix the liquid with the flour and knead it till it is smooth and lithe. Score it across the top with a knife, cover the bowl with a clean towel, and leave it in a warm place to rise.

This putting the dough to rise is the point where so many cooks fail, and yet people who are accustomed to use yeast seem to know

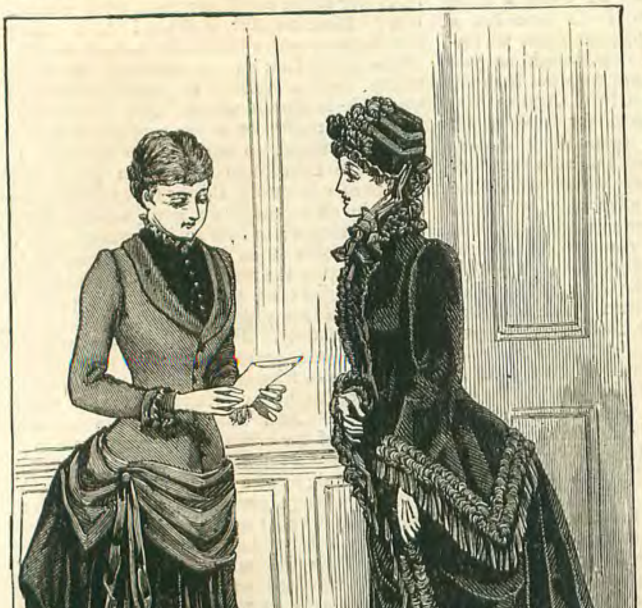
CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.



THE other day, in the course of my reading, I came upon the following quotation, which is part of an address given by Mr. Ruskin; and, as it is full of wisdom, and is a valuable contribution to the subject upon which I am writing, I jotted it down with pleasure, as I do anything which seems calculated to give my girl-readers true ideas and right estimates of the things which surround them. Mr. Ruskin's address above-named is "To Young Ladies":—

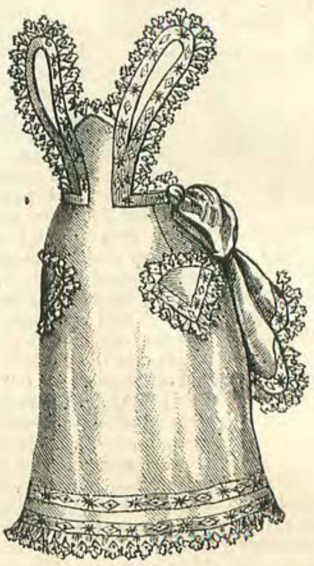
"Do you want to be better dressed than your schoolfellows? Some of them are probably poor, and cannot afford to dress like you; or, on the other hand, you may be poor yourself, and may be mortified at their being better dressed than you. Put an end to all that at once by resolving to go down into the deep depths of your girl's heart, where you will find inlaid by Christ's own hand a better thing than vanity—pity. And be sure of this, that although in a truly Christian land every young girl would be dressed beautifully and delightfully, in this entirely heathen and Baal-worshipping land of ours not one girl in ten has either decent or healthy clothing; and that you have no business now to wear anything fine yourself, but are bound to use your full strength and resources to dress as many of your neighbours as you can. What of fine dress your people insist upon your wearing take, and wear proudly and prettily for their sakes; but, so far as in you lies, be sure that every day you are labouring to clothe some poorer creatures. And if you cannot clothe, at least help with your hands. You can make your own bed, wash your own place, brighten your own furniture, if nothing else. 'But that's servants' work?' Of course it is. What business have you to hope to be better than a servant of servants? 'God made you a lady?' Yes; He has put you, that is to say, in a position in which you may learn to speak your own language beautifully; to be accurately acquainted with the elements of other languages; to behave with grace, tact, and sympathy to all around you; to know the history of your country, the commands of its religion, and the duties of its race. If you obey His will in learning these things, you will obtain the power of becoming a true 'lady;' and you will become one if, while you learn these things, you set yourself, with all the strength of your youth and womanhood, to serve His servants, until the day come when He calls you to say: 'Well done, good and faithful servant; enter thou into the joy of thy Lord.'"



MANTLE WITH DOLMAN SLEEVES.

The "beauty of service," about which so much is written in THE GIRL'S OWN PAPER, is beautifully praised and set forth in this extract; and also the true uses of the clothes we wear. In all things they must minister to our well-doing and well-being, not to our vanity and uselessness.

The immediate object of my writing at this moment, however, is to help "our girls" practically to the choice of their spring dresses and bonnets, and to give them the best advice in my power. One hardly knows where to begin, there seems so much to say; although in reality the changes are not many, and, fortunately for those who are not rich in this world's goods, are mostly in the way of small things. The bonnets of the spring are bright and lively, and we seem quite emancipated from the æsthetics and the low-spirited style they most affected. The newest are very fine Dunstable straws, dyed in manifold shades of colour, and bearing names which fairly distinguish their hues, which are most generally reddish and peculiar. Thus we have "crushed raspberry," raspberry, strawberry, terra cotta, mulberry, "brick red," and "Pharaoh;" all these will be worn with black or grey dresses. Verdigris, sapphire, beaver brown, bat grey, and "gillyflower brown" will probably be worn with dresses of the same or of a darker shade. The trimmings of these bonnets very generally consist of velvet of the same colour but of a darker shade, and some large tortoiseshell pins with fancy tops are run through the folds of the velvet. These pins are made in both clear and dark shells, and in the most fanciful shapes. Hats are also made in these coloured straws, and will sometimes match the dress and sometimes contrast with it, being trimmed with velvet of a darker shade of the same colour. The shapes are very much larger than those that were seen in the winter, and there is a great demand for feathers, and none at all, apparently, for flower trimmings.



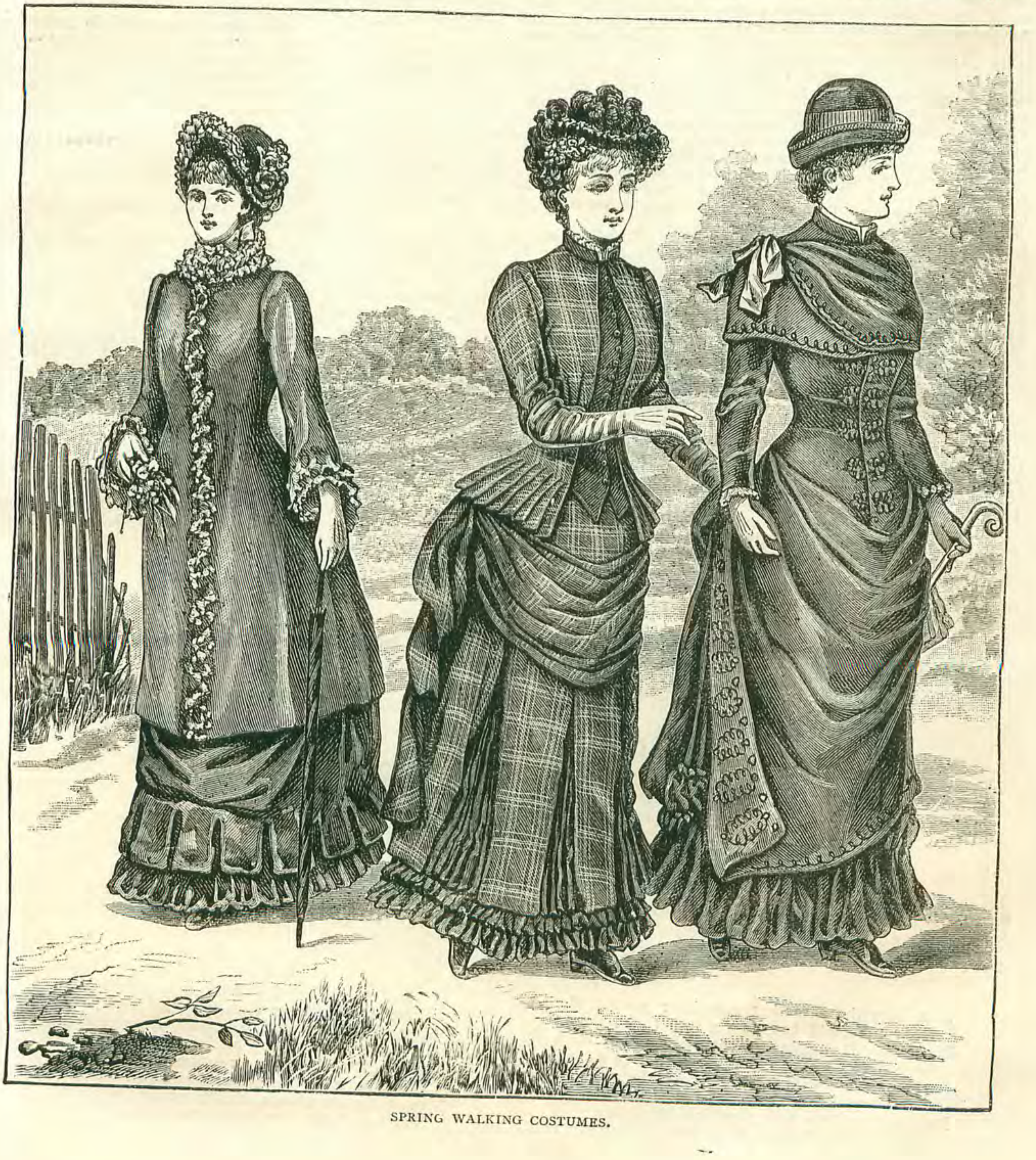
The most fashionable bonnet, as well as the newest in shape, is called *Toit de Maison*, ("Roof of a house,") because it follows the pointed shape of a roof, but it really and truly resembles most the shape of about twenty years ago, which was called a "spoon" shape, I think. Now, as then, it is a decidedly becoming shape to nearly all faces, but especially to the young; and its outlines are softened by lace frills, both on the outside and on the inside, over the head, or else a small bow of velvet fills the space below in the "roof." A bunch of either flowers or feathers constitutes the trimming placed on one side of the head. They should be selected to match the varying colours of the straw which they are employed to trim.

The coloured laces of every shade are greatly used to trim bonnets, and are arranged in single and double pleatings; they form one of the most novel of the season's fashions, and are used as well at the wrists and necks of dresses instead of the white frills which have been so long worn—a most happy change for the economical. Some of the prettiest of the bonnets have only crowns of straw, the rest being made up entirely of lace ruches, and wreaths, and sprays of flowers. Some straw bonnets are woven in a basket-twist, and have no trimming save a twist or *rouleau* of straw at the edge, and a bouquet of fruit or flowers at the side.

The strings of the new bonnets are of double material and very narrow, the width being one inch only, and the narrow ones a little over half an inch. They are fastened together with a jewelled pin. The summer weather will probably cause these narrow strings to be tied behind, under the coil of hair, and in that case they will be finished with a bow or a spray of flowers. Lace strings are still worn, but principally by elderly ladies, who are fond of drapery on the head and neck.

The long, plain Redingote pelisse is still more worn than any other style of garment, and in the spring ribbed silks will be used for them. The new ones are quite closed up the back, and are plain, without either bow or sash ends. Cords are used to trim them both on the fronts and on the shoulders, in the coachmen's style, with the left sleeve run through them. The shape used for waterproof cloaks is still the Colleen, and some are much gathered at the back and have long sleeves. This shape, only made much shorter, is worn as a simple morning wrap by old and young. Large checked tweeds are used for waterproofs, and small checks for the cloaks or mantles. Short jackets continue in favour for all youthful figures; the spring jackets are very tight-fitting, and are braided *à la militaire.*

The largest of this month's illustrations, with three figures, gives, perhaps, the most complete idea of the newest styles in dressmaking, and in millinery as well. From the dress of the centre figure it will be seen that plaids are as much used as ever, and so are braided dresses. The only difference in the former consists in the fact that a plain material is more used with them than it was, and the plain bodice often replaces the plaided



SPRING WALKING COSTUMES.

one, or a waistcoat is worn, like our illustration. There is an immensity of choice in the way of plaids to suit all tastes and styles. There are small checks of grey and brown, with a few threads of brighter hues, and also larger ones composed of two decided colours, contrasting with each other, such as maroon, ruby, or blue, with grey, mastic, and browns. The least pretty, to my mind, are the very large, broken plaids, which seem to require a very large personality in the wearer to show them off. All these woollen and serge dresses are made with jacket bodices, or long Redingote jackets, and in the colder days of spring a fur cape can be put on as an additional covering; while for milder days we have capes of plush velvet, or woollen, to match the skirt, draped across the chest—as our illustration shows in the braided dress—and fastened on the shoulder with bows and ends. A charming style for young girls, velvet and silk, mixed with cashmere, have capes of the heavier material of the dress, which are cut so as to fit closely to the arms, and are slashed upon the shoulders, and corded with the coloured lining, and laced with ribbons tying at the elbows. They are also made of the same material and bordered with marabout; a muff is worn to correspond, and deep cuffs are added by the chilly, to protect the arms, of the same soft feathers.

Braided costumes, as I have said, are as popular as ever. The extra wide braid is no longer used, and very small feathery or coral designs are used, with exceedingly narrow braid; this method of braiding is shown in the last illustration. The first figure in the picture wears one of the long "Redingotes," made quite plainly, and trimmed with lace only. She also wears one of the new "Toit de Maison" bonnets.

Our second illustration, with two figures, shows the new Spring mantle, with "dolman" sleeves, which has succeeded the "Colleen." The figure in the house-dress shows one of the newest French models, with a very short upper skirt, and an exceedingly full lower one; forming one deep puff, gathered at the lower edge, over two small flounces. The materials of this pretty dress are of cashmere, serge, or fine cloth; and plush or velvet forms the front plastron, and the deep puff of the skirt. This is an excellent style to "do up" an old dress, which needs renewing in the skirt.

Perhaps some of our readers may recall the days when another new old fashion was in vogue, viz., about the year 1863, when ribbon-velvet was used to trim all kinds of dresses, run on in rows, one above the other, either of different widths, ranging from wide to narrow, or of many rows of medium width. This idea has just returned to us and is used on a large proportion of the handsomest cashmere dresses, as well as on silk. Satin ribbons also are used in loops over flounces, or run on in Vandyck patterns round the edges of flounces and kiltings.

Gloves are now usually worn to match the colour of the dress. Tan gloves, however, still hold their place, and so do the black; while those of a dark shade of lead-grey are seen with black dresses.

Some very pretty yellow or undyed silk parasols, lined with red, have appeared for spring and summer use, furnished with large handles, and huge crooks at the end. The most foolish of all the novelties in this way seems to me to be the velvet and broché velvet parasols, with large dogs' heads for the ornament on the handles. I cannot fancy that velvet is a suitable material for a parasol, if only for the reason that it spots when rained upon.

Although so early in the season, a number of cotton materials, sateens, zephyrs and prints have appeared in the shops, and, judging from them, the summer dresses of 1883 will be the prettiest, when compared with those of the last few seasons. The designs are remarkably fresh and novel, and the colouring resembles the best dyes of silk materials. The sateens are beautiful, the grounds being generally light and the patterns dark—the whole surface being well covered with it. Nuts, such as walnuts and hazel, in their natural colours, are scattered on grounds of pale pink and pale brown; pansies, arranged in different ways, on the loveliest of cream foundations, and rose-leaves in all shades, these forming a pattern of their own. These flowered sateens will probably be made up with polonaises or a kind of *sacque* of Watteau origin; and I think the under-skirt will be of plain sateen. Other dresses will be of the flowered sateens with plain sateen bodices and scarves over them, in the same style as has been used for plaided dresses during the winter. There are plenty of zephyrs, or, as they are more properly called, ginghams, all of the new ones being striped or cross-barred, two colours, such as pink and grey, being generally used; and it seems probable that they will be much in request for the summer.

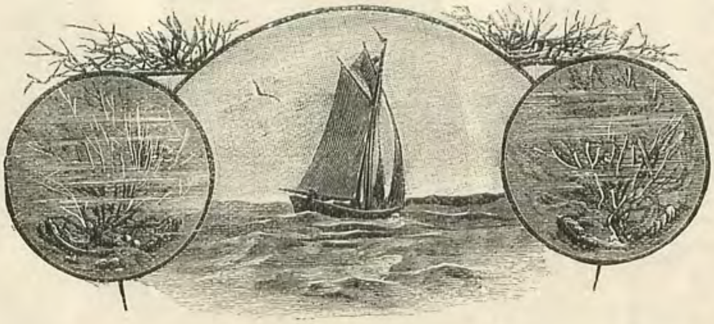
The little gathered bonnet shows what head-dresses our tiny maidens will wear this season; the material of the coat and cape is cream cashmere, the velvet bands being ruby. The bonnet is of cream-coloured satin, with a pointed front, after the most approved style worn by their mothers. The illustration shows they are not difficult to make at home, and they will be worn to match the little sateen and cotton dresses for the summer.

I spoke some time ago of the pretty fancy muslin aprons now used for evening wear by young ladies, and I am now able to present an illustration to my readers. They form a most economical addition to the wardrobe, as they turn the plainest and most essentially morning apparel into an evening dress, and with the addition of coloured bows in the hair and clean frills at neck and wrists, any young girl's appearance becomes as dainty, fresh, and ladylike as need be.

Before I conclude I must just mention that we are already promised a revival of entirely plain and untrimmed skirts at a future period not very far off. As yet those I have seen are neither pretty nor graceful, so I hope they will not be adopted; for I certainly think that, for graceful appearance and generally-becoming character, we have rarely been so well off in our styles of dress as we are now.

Some very pretty new collarettes of velvet have gathered lace above and below, and a gathered *jabot* of the same in front. The Alsatian hair-bows, of a colour to match the dress, are worn by young girls; they are generally made of velvet, and sometimes have steel buckles and beads.

Very pretty sets of collars, cuffs, and handkerchiefs with coloured edges are sold for morning wear, at moderate prices; and plain white linen collars appear to have quite returned to fashion.



MAIDENHOOD

By SYDNEY GREY.

Far from the care that may later possess thee,
  Near the child fancies yet loth to be gone;
Maidenhood! bright are the visions that bless thee,
  Sacred the feelings that wait on thy dawn.
Gazing on life with a jubilant wonder,
  Marvelling what shall the future reveal;
Recking so little how soon it will sunder
  Youth's fair illusions from things that are real.

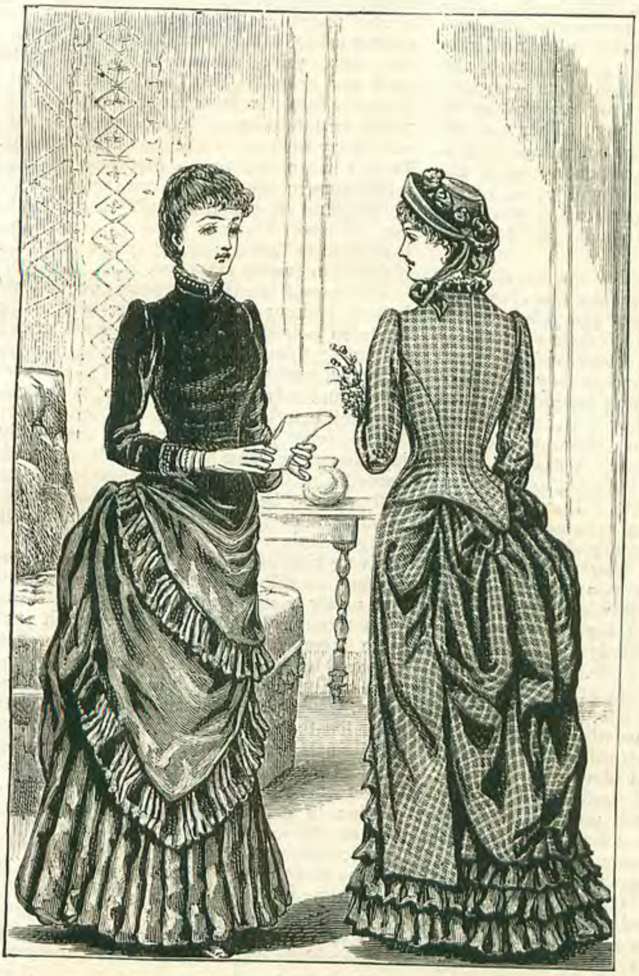
Maidenhood! He who thy beauty created,
  Gave it in wisdom farseeing and sure;
Meant that thou mightest, with innocence mated,
  Leaven the world by an influence pure.
Thine in its fulness the rapture of living,
  Thine to bring weary ones comfort and joy;
Give of thy sweetness, and blest in thy giving,
  Win a delight that time cannot destroy.

THE GIRL'S OWN PAPER

Vol. IV.—No. 178. MAY 26, 1883. [Price One Penny.

CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER

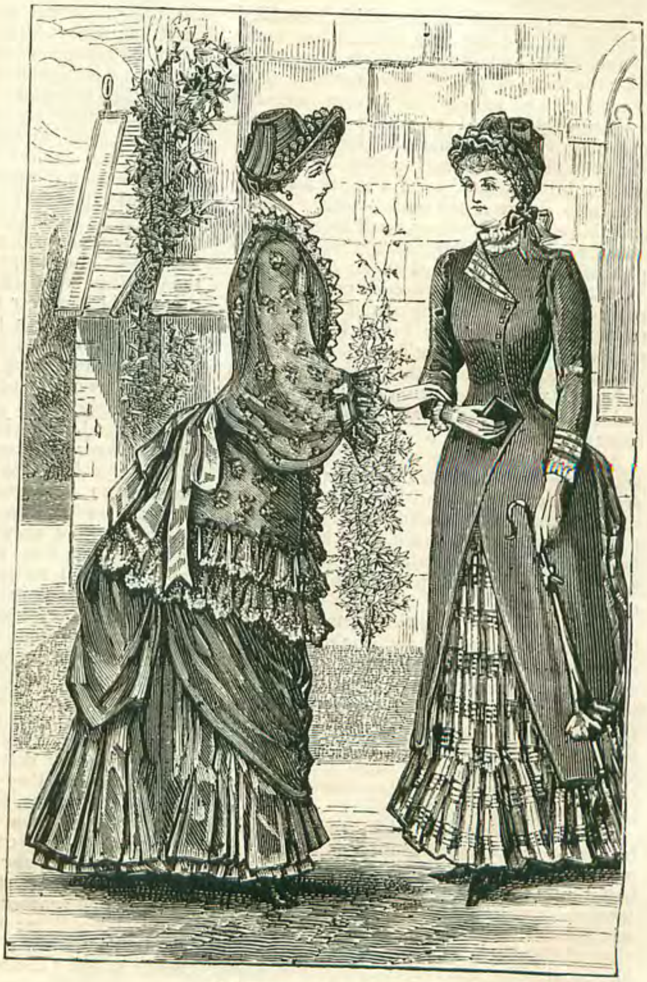


BEIGE AND NUN'S VEILING COSTUMES.

June, in spite of its poetical reputation, is the most difficult of months in which to regulate the dress we wear. It is more difficult than April, for then we are not ashamed to wear our furs and winter cloaks. But in June, the month of roses and sunshine, surely we should be able to dismiss these disagreeable adjuncts, and put on lighter and more beautiful apparel.

Fortunately, the taste of fashion now lies in the direction of woollens, and we cannot go far wrong if we follow it in another direction, *i.e.*, that of making our woollen dresses, serges, plaids, and vigognes with a mantle of the same kind with silk, and slightly wadded; so that we may use it whenever the weather is chilly. These mantles are closely-fitting, short at the back, and longer in front. They are

All rights reserved.]



MANTLE AND JACKET.

untrimmed, save for the fancy buttons in front, and perhaps a "pompon" or two on the sleeve. These "pompons" have found their way into every department of dress; they cost little, and are at once soft and decorative wherever they are placed—either on the dress, bonnet, or hat. They are especially pretty and useful in the back drapery of both bodices and dresses, to which they add style and finish.

Indeed, with the aid of "pompons" the home millinery department will be most successfully carried on this season. The coloured straws require but little trimming to make them look well. The edges are covered with ribbon or velvet, over which lace to match the colour of the bonnet is laid. It may be either beaded or plain; if the former, it is laid on plain; if the latter, it should be kilted or box-pleated. The strings are laid across the back of the bonnet, the bonnet lined inside, and, as a finishing touch, three or four tiny "pompons," or one large one, should be added to the top, surmounting the face. The best-dressed girls I have seen this season have worn a small Princess-shaped bonnet to match the dress in colour, very plain and slightly trimmed.

The newest flower of the season is the much-abused and banished dandelion—at least, by the gardeners—which, finding no home elsewhere, has made an entrance into fashionable life! The circular yellow bloom and the feather or thistledown seed are both copied. Wallflowers are also amongst the most favourite flowers, and their great diversity of tints, ranging from yellow to brown and the deepest maroon red, render them becoming to all complexions, and pretty with all contrasts of colour.

The new pointed bonnet, which was called *Toit de Maison*, has been renamed at many of the West End shops "Olivia Primrose," after the Vicar of Wakefield's daughter. This shape increases in popularity every day, and is charmingly suited to young faces. The *Pannier*, or Basket-bonnet, is another pretty shape. They represent striped grass, and greens, browns, and reds, like rushes, are interlaced between the basket-work. Others resemble split cane, others small brown twigs, and some expensive Parisian ones were like the pith of the elder, plaited in an open braid. Very little trimming is needed on these bonnets; the strings are double, and of inch-wide satin ribbon. They are rarely lined, but if so, a coloured satin lining is used.

There is no doubt but that caps will be worn in bonnets once more during the coming year, and already lace ruches and twisted crape are being inserted.

All the hats which present any novelty this season are large in the brim, and straight; the crown square in shape, with masses of feathers in the front, and generally a wide band of velvet round the crown, and a buckle or fancy horseshoe as an ornament. Many of the brims are lined, and the edges covered with lace quillings.

For little children, poke bonnets of the Greenaway style are still fashionable. Lace is now sewn to the edge of their brims, and tiny flowers are set on all over some of them in row after row. The only absolutely new shape is like the *Trencher*, or College Cap, made in plush and velvet, with the quaint square top of the veritable collegian, from under which the baby faces peep in the most comically old-fashioned manner.

We have never, I think, seen anything before so exquisitely beautiful in the way of machine-made laces as this season. Those imitating old Valenciennes patterns are the most successful, for they quite rival the work of the hands. The fashionable colour is exactly that of dirty lace. Chantilly designs, both in black and white, have superseded the Spanish, and coloured laces, and gold with colours run in, are used both for millinery and dress. Leather lace, which appeared last season, is much used still, the leather portion being actually *appliqué* on net grounds.

I must not forget to mention parasols, which are not quite so large as those of last year. The sticks are carved, and have rings and crooks. Rows of lace, as well as lace covers, are very much used, both these being very useful styles to those who are clever with their fingers, and economical in their ideas.

Gloves of all kinds, *Suède* as well as silk, are made in all the fashionable hues, so that they can be worn of the same colour as the dress. Tan gloves are as much used as ever, and gauntlet gloves are preferred to any others for morning wear. In stockings, some new Balbriggans, with narrow stripes, have been brought out, but the favourite colours for day-time will probably be in brown, ruby-red, and the new strawberry and brick shades.

I am glad to say that we have not entirely dismissed the idea of the "jersey," and that this year many pretty and most useful jackets have been introduced, made of the stocking-web material, in different shapes, with sailor-collars and cuffs, jockey-tails at the back, and double-breasted. The price is so moderate that they are quite within general reach, and they are made in all the new colours—myrtle, sultan-red, and electric blue, as well as in black, brown, and navy blue. They are not only pretty for house wear, but will be so likewise for walking out of doors, when the weather grows warmer, and will prove a boon most likely to many of our readers, who may be in doubt as to how to make an old dress useful.

There is really no end to the novelties, in the way of thinner materials, that have appeared this year. In last month's article I spoke of sateens, of which there are fourteen or fifteen new shades of colour, and so beautiful are they in texture, and so silky in appearance, that they are being made-up for full dress occasions, as well as worn in the morning. When exalted in this way, they are liberally trimmed with lace. Of course, when thus made, they are not intended to be washed nor cleaned, and therefore I should advise that only those who are extremely clean and nice about their appearance should purchase them. It is wonderful how much difference there is in the wear of two persons' clothes respectively; and a girl who is careful, and knows how to iron out her summer dresses, and puts them away neatly folded, mending each rent as it may be made, will produce an astonishingly clean garment at the end of the year, and one which she probably will continue to wear at home on winter evenings.

"Zephyrs," as they are called (or ginghams), are still in very great demand. In truth, they are so good and useful, as well as so becoming, that they will probably remain in vogue a long time, now that they have once more returned to fashion. They are made both plain and in spots. Drab is a very favourite colour, also reds and blues, with one thread of colour and one thread of white. Then there are broken checks, and checks of two colours, as well as brocaded "zephyrs," which, although new, I do not think so pretty as the older styles. The new colours in them are grey, brown, and yellow.

"Pompadour cottons" are remarkable in appearance, as they are covered with large, handsome designs, very Japanesque in idea; and many of them have borderings at the edges, which will enable the dressmakers to avoid employing any other kind of trimming. One pattern consisted of roses on a dark ground, and another lace on a black ground.

"Galateas" are much worn, especially for children's dresses; and for little boys no better material can be found.

Amongst the new designs half moons and spots must be named, and shepherds' plaids, in cottons, shaded flowers tied with ribbon on black and other grounds, and bouquets of parti-coloured flowers. These cottons are so silky that they might be mistaken for foulards. Cretonnes are also beautiful in design and material; thistles and marigolds are amongst the new flowers that appear on them; and terra-cotta is a favourite shade. The yellows, greens, and purples that are seen on these new cottons cannot, of course, be guaranteed to wash well.

In our first illustration we show two costumes suitable for early spring and summer: of beige cross-barred, and of electric-blue nun's veiling, with a darker shade of velveteen bodice. The first-named has a skirt with narrow flounces on it, of self-coloured beige, and an overskirt and bodice of the cross-barred. This style would be suitable to either ginghams or cottons, and also sateens. I have been very particular in illustrating the last figure, for the wear of these satin, velvet, and woollen bodices are permissible with any material, and will be used with nun's-veiling, jaconets, sateens, and also with zephyrs. It is also prophesied that organdi, as well as clear muslins, will be brought out again, and that these velvet and satin bodices will be used for them. This is, I think, a very fortunate idea, for the wear of muslin bodices would certainly be an impossible style with our wintry weather of the last few summers. In fact, when one thinks that muslins were really worn in the summer once upon a time in England, it seems difficult to credit the fact, so much have our seasons altered since they were in fashion; certainly not less than eighteen or twenty years ago.

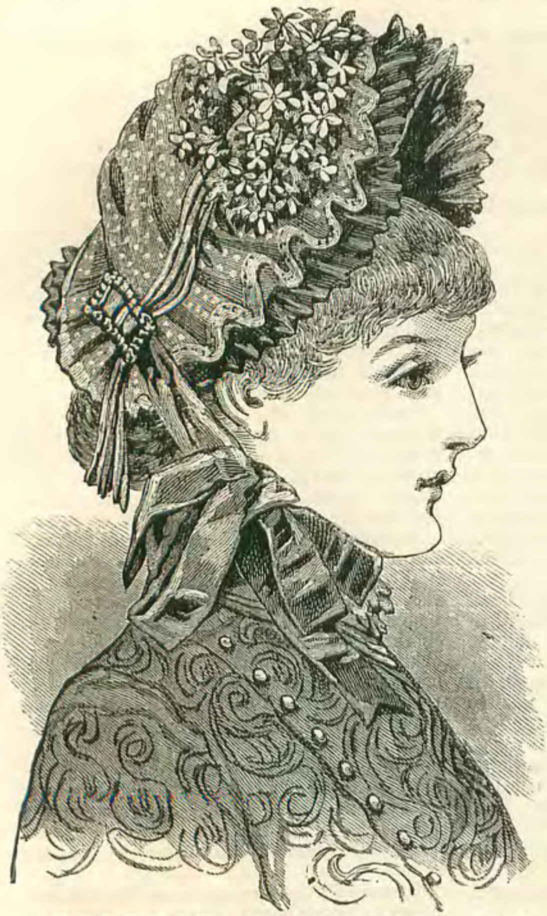
The second illustration shows an "Olivia" bonnet without strings, and one of the tiny gathered bonnets called "Iolanthe," with a front of gathered lace. The mantle is made of gauze, with velvet flowers and a coloured lining, and is one of the new shapes suitable to young married women.

The long jacket is one of the newly-introduced costume coats, which have succeeded the ever-popular "Redingote," and will probably be used throughout the summer, in any and every kind of material, from satin to light cloth.

Every kind of bodice is allowable—tabbed bodices are still popular for cloth and tweed—but nearly every description has a waistcoat, even those with double breasts, which show little more than a few inches of it. Self-coloured cashmere dresses, like the one we have illustrated, having a tunic and bodice of plaid, would have a waistcoat of plain cashmere like the skirt. For silk and velvet, bodices with small sharp points are most worn; and bodices of this make will be used with all skirts of sateen and zephyr, made in cashmere or merino, to match in colour. Cashmere bodices will also be worn with skirts of lace and embroidered Swiss muslin.

A number of very dark blue printed parasols, with white flowers on them, have been brought out and will be much used for the morning; also yellow "pongee," lined with a colour. The cambric costumes, as well as the sateen ones, have parasols made to match them; and there is some talk of bonnets to match the dress of these materials.

The new petticoats are of light winsey, with stripes of the fashionable colours. They have a kilting round the edge, and flounces up the back of the material, lined with stiff horse-hair, and with steels run in. I do not think they will wear very well, but they will probably be less ugly and ungraceful than those made of steels alone, which swing about in a most hideous manner over most people's heels. If the fashion of the day must be followed, everyone should remember to consult grace of figure, and a good appearance as well.



CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

I MUST begin with a mention of the "Rational Dress Exhibition," which opened in the middle of May, in "Prince's Hall," and it is difficult to know which to admire most, the courage of the promoters, or that of the exhibitors, at this "irrational" show. I have long had an idea that this movement would end in "trousers," and the revival of the "Bloomer" idea of 1849 — introduced in New York—but I never thought it would be developed so soon, and therefore the bifurcate garment of Mrs. King's introduction took me a little by surprise. It is really the Bloomer idea over again, save that it is in black satin and red silk, and trimmed with black lace, while the original Bloomer was more manly, as it actually assumed a small coat-like jacket and veritable trousers, all in thick and man-like material. According to Mrs. King's theory, the skirt is to be gradually shortened until it disappears altogether. The specimen of this "dress of the future," as it is termed, consists of short knickerbockers, just reaching below the knee, a very short flounce, reaching midway to the knee, and a jacket and waistcoat. This idea, as I have stated, is carried out in black satin, with trimmings of crimson silk and wide black lace. Somebody present suggested that the effect of this costume on most women would be to make them look like Cochin China hens.

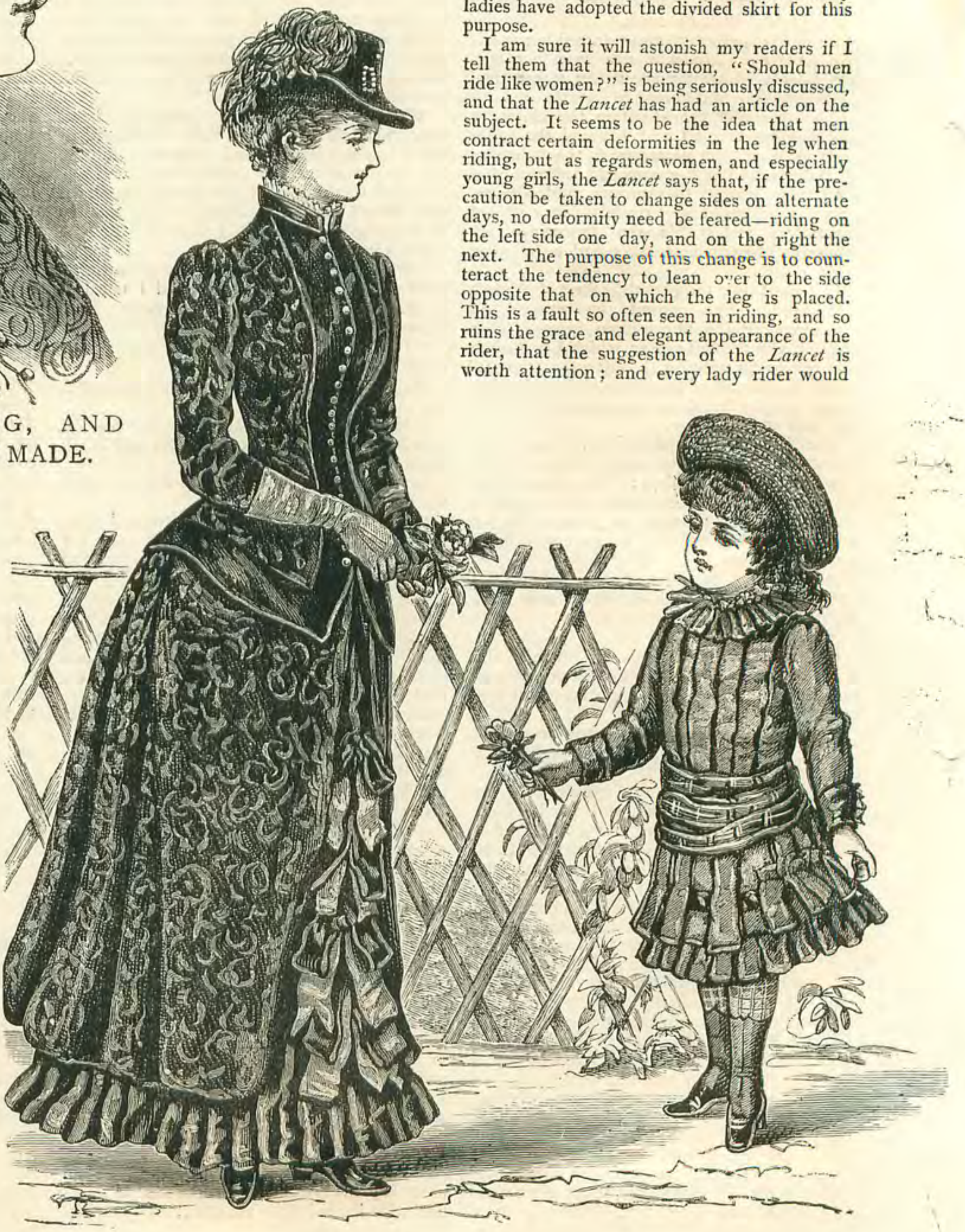
The dress I liked best, which was sent in to compete for the £50 prize, offered for a costume that should combine "freedom of movement with absence of pressure on any part of the body, without departing too conspicuously from the ordinary dress of the present day," was a dress costume of pale blue silk and lace, made with large hanging sleeves, a loose bodice, and a kilted skirt, finishing off with a pair of frilled horrors, in the shape of knickerbockers. Except for these, the dress was pretty and graceful.

A travelling dress was shown which, by an ingenious system of buttoning-on, could be converted into a dinner dress in five minutes; and a working woman sends in a costume for one of her own class, consisting of a pair of trousers, and an overskirt and bodice cut in one, like a princess over-dress.

Altogether, I came away well satisfied with the exhibition in one way, and that was, that no one is likely to adopt any of the dresses exhibited, at least, if public opinion as shown in the room may be trusted, for no admiration of them was evinced, and, strange to say, there were more gentlemen than ladies present at the moment.

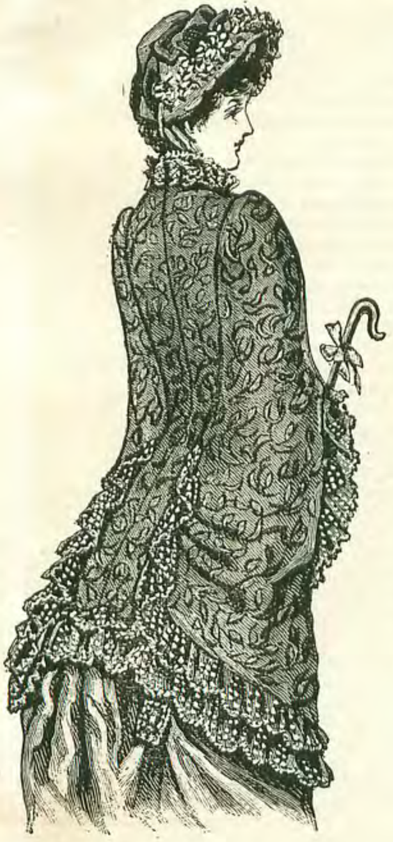
One pretty and sensible tricycle-gown was shown, which was just like a riding-habit in its manufacture, the material being of blue serge; plain pointed bodice and petticoat, the serge trousers beneath not being at all visible, the latter being, as I was assured, very wise and comfortable additions. I hear that many ladies have adopted the divided skirt for this purpose.

I am sure it will astonish my readers if I tell them that the question, "Should men ride like women?" is being seriously discussed, and that the *Lancet* has had an article on the subject. It seems to be the idea that men contract certain deformities in the leg when riding, but as regards women, and especially young girls, the *Lancet* says that, if the precaution be taken to change sides on alternate days, no deformity need be feared—riding on the left side one day, and on the right the next. The purpose of this change is to counteract the tendency to lean over to the side opposite that on which the leg is placed. This is a fault so often seen in riding, and so ruins the grace and elegant appearance of the rider, that the suggestion of the *Lancet* is worth attention; and every lady rider would



do well to ask her friends whether or not she fail in this particular.

But I must come back to my more legitimate topic—the dress of the present hour, which, after all, seems to me the most really "rational," as well as the prettiest, that has been in vogue for a long period, and, as worn by sensible people there is very little



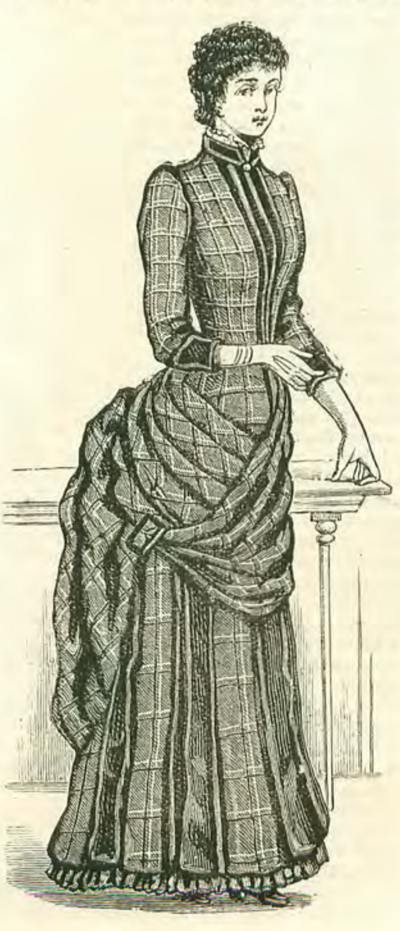
to find fault with in it. Judging from the dress worn at the openings of the various picture galleries, the æsthetic costume has gone out of favour, and the brightest hues and liveliest of French models are adopted, modified, as has been the case for many years, with English good taste. The influx of bright colour is something remarkable; and after such a long period of dulness and "sad" colouring, and æsthetic ideas, we do not quite understand the change. We have got rid of the hues of decaying vegetables, and have launched out into what are known as "fruit tints," which are bright and peculiar. Orange and apricot are both popular, and the new shade of "crushed strawberry" is more becoming than the early colour known by that name. I constantly see young girls with entire dresses of it; and use has, I suppose, reconciled me to the brightness of its appearance. Dresses of "electric blue" are quite as popular as the strawberry colour; and, as in the case of it, the hat, bonnet, gloves, and parasol all match.

These dresses are usually made in two materials—cashmere being one, and silk brocade, ottoman, or chine silk the other. Sometimes they may be all of velvet, or of ottoman, with velvet. Many of the best-dressed girls I see wear brown or grey dresses, in which a little strawberry, apricot, or orange is introduced. In the first instance, they would wear hats or bonnets of strawberry-coloured straw, trimmed with dark red velvet, and the gloves would match the light strawberry shade.

In last month's article on "Correct Clothing" one of the pelisse or costume-coats was illustrated; and this month I give another method of making-up, with the bodice and over-dress separated. This bids fair to be a very much-favoured shape in all materials. Black, brown, dark green, and grey are all of them colours used for these pelisses, and they are usually worn with a very small bonnet, or a small "toque hat" to match them.

As will be seen by the illustration of this month, plaid continues to be the most favoured design in all materials, from gauzes to satin; and the chief cotton material worn in the morning by young girls is zephyr—or gingham, as some people prefer to call it—and the chief pattern they are made in is plaid.

The most striking colour in the costume is usually selected for the hat or bonnet; and the feathers are of a brighter shade of the same hue. Most of the straws are fine Dunstable, and a few of coarser plait have straws of all colours plaited together, so that the bonnet becomes very full of colours. Sailor hats are to be found in all the new varieties of colours, and the brims are lined with velvet put in quite flatly, and generally of a darker shade than the straw. The outside trimming is lighter, and is a band of velvet, with pompons of different hues. Leghorn hats are only used for full dress, when they are generally trimmed with straw ribbons and feathers. Bonnets of canvas, gold-knotted braid, or of gilt straw are much worn; also of fine white straw, trimmed with black velvet and white feathers. The pretty bonnets of plaited grass, reeds, rush, and pith, are made in many shades, and are very elegant for the summer. Strings appear to be quite optional this year with nearly all shapes; and when they are used they are in two, three, or five pairs, all tied together on one side, the ribbon being a half-inch wide satin, reversible. Veils are of coloured gauze or net, and are frequently gold-spotted, or have a spot of the colour of the bonnet upon which they are worn.



This fashion of many strings seems to have been more adopted by the elder ladies than the younger ones, who affect single ribbon strings, about two inches wide, tied so as to leave no ends at all hardly; and a small, long brooch, or an insect of jewels or gold, is fastened into the bow.

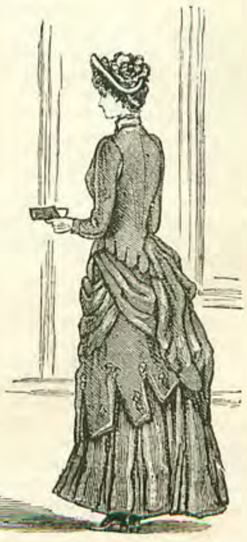
Flowers do not form part of the toilet of every one as they did. If they be worn, a tiny bouquet is tucked in just below the bonnet strings. The colour corresponds with some article of the dress, and the yellow and white marguerites are very popular, and are generally in the majority, the white being worn with both "crushed strawberry" and apricot colour.

The method of making simple ordinary costumes for summer is shown in our illustration, and the style is suitable for all the thin materials, washing ones and others; a small cape fastening on the left shoulder may be added, if preferred.

The mantle of broché, or gauze broché, is a useful addition to the wardrobe, and the shape is simple and girlish. An illustration is given of a dressing-gown on the figure with her back to us, and a pretty tea-gown, made of sateen, or velveteen, and trimmed with lace down the front.

Gauntlet gloves are much worn in tan, black, grey, and white, but the most correct gloves for afternoon and visiting are the kid or suède, of the colour of the dress. Some of these have a tiny pocket in the palm of the left glove, in which to carry money. Stockings are supposed to match the dress like the gloves, and they may be purchased of nearly every shade in Balbriggan, thread, and spun silk.

With regard to washing dresses, the weather has not been sufficiently favourable to admit of their being much used, though many young ladies have found them warm enough. Cottons, as a general thing, have another material made up with them; the underskirt may be of foulard or satin, or the bodice of surah, satin, cashmere, or llama, and the skirt of cotton. Lace and embroidery will be much used with cottons, soft silks, or the half-thin and transparent woollen stuffs. Many summer dresses are tucked, in the same manner that the winter woollen dresses were which were made by tailors in town.



The short round tunics are no longer as fashionable as they were, and have given way to long pointed overskirts, the sides being crossed and hanging low on the left side, while they are caught up high on the right side with a buckle, the folds being close and regular.

All bodices are made very short on the hips, and the peaks are short likewise, and not too pointed. The bodice is a little opened at the neck to show a waistcoat, usually of a bright colour, with black, or if carried all the way down the front, it is narrow and of the same width to the point in front. More polonaises are worn this year, of various shapes and under various names, than I have seen before for several years. Some are called "jacket-polonaises," and these are a mixture of coat and polonaise, *i.e.*, the front or the back may be of a coat shape. For instance, the front may be a polonaise, draped back in long paniers, under long hanging coat tails at the back.

The skirts are nearly always made with single box-pleats, one turned each way, with a flat surface in the centre, and a flat band of trimming is often stitched on at about five inches from the edge of the flounce. This flat band will be much used for serge dresses, and on dark navy-blue a band of red serge will be sewn, and the bodice will have a waistcoat and cuffs of the same. Velvet ribbons are a very fashionable trimming and are often run on flatly upon dark cottons, and even on zephyrs and ginghams.

SERVANTS AND SERVICE.

By Ruth Lamb.

CHAPTER VI.

THOROUGHNESS—ECONOMY OF TIME—CARE OF PROPERTY—PUNCTUALITY.

Most mistresses are anxious that household work should be well and thoroughly done. I am, however, bound, in common fairness, to say that, while many servants are careless and slippery—spending the time that ought to be occupied about their work in dawdling and gossiping—there are also mistresses who are unreasonable in their requirements. They demand impossibilities because they have no idea of the time that is needed to ensure thoroughness in any branch of household work.

"There is nothing I like so much as a mistress who knows what work is, and who, having done it herself, can tell how long it takes to do it real well."

These were the words of a bonny, bright-faced young housemaid, who had lately entered upon a new place. She loved cleanliness, and did not consider that her duty was done when the ashes were removed from under the grate, and a duster lightly whisked over the tops of the tables and the seats and backs of chairs.

"I'm not afraid of the chairs being turned round or my mistress looking into corners, or that if you lift up a book or an ornament, the shape of it will be left clear on the dusty top of the chiffonier. I like things to be just as clean and as bright all over as hands can make them. But it takes time to make them so, as well as good rubbing."

The girl was right. And it is a great blessing to the employed when the employer has a practical knowledge of the work her servants have to do.

I rejoice to think that the cookery and domestic economy classes are doing good service in this direction, by making girls, the future mistresses of homes, acquainted with the details of household work.

"She is cleanly, but dreadfully slow," is no unfrequent character from an active, bustling mistress, when parting with a servant, who is perhaps less slow than thorough.

On this subject, let me say to servants, "If you are not allowed the time to do your work well, take care that you spend upon it every minute that you have allotted for the purpose. Let no one catch you gossiping or idling away your time, when you have complained that it was already insufficient for the task to be properly performed.

And if, after having done your best, you are still found fault with, ask your mistress, in a respectful manner, if she will, just for once, look on whilst you do this piece of work, and note how long it takes you to do it well.

I am sure if such a request were made to me, I should see the reasonableness of it and at once consent. Or I would, for once, do the same work myself, and, plodding steadily on, find out whether I could complete it well and thoroughly in less time than my maid considered necessary.

If instead of scolding on the one side, and flying into a temper and answering impertinently on the other, there were to be a fair consideration and a reasonable test such as the above, we should have fewer hasty warnings "to leave at the month's end;" less frequent changes, and longer and more valuable service from our domestics. These, too, would not pay us less respect or care less for our interests, because they found us willing to listen patiently to a well-grounded complaint, and to redress any real grievance.

From the subject of economy of time and thoroughness in the quality of work we turn naturally to that of care in the use of the property entrusted to you who serve in the household. In respect to work there can be no better advice than this: "Whatsoever thy hand findeth to do, do it with thy might." So, in using the property of others, use it as though you had earned the money which bought it.

Accidents will occasionally happen in spite of care; but numberless things are mutilated or destroyed by the want of a very little precaution. A window and door are both left open on a windy day. The blind is next seen flapping to and fro outside, and unless some watchful eye notices this, the crash of glass announces that the lath has been driven through a pane or two, valuable papers have been carried into the fire or up the chimney, a table-cloth and a number of fragile ornaments swept on to the floor, and everything that would break amongst them smashed to atoms by a little act of thoughtlessness.

Who can truly say, "I could not help it," when an indignant mistress reproaches the author of such waste and ruin? She may not have done it on purpose, but destruction which is caused by utter carelessness is scarcely less blameable than wilful waste.

A great deal of harm is done to furniture by rough bouncing servants, who bang articles down on floor or table, who rush about like a whirlwind under the impression that hurry and bustle mean industry and earnestness, who seem to think that noise is an essential accompaniment of work. These are the people under whom the edges of our tumblers are chipped, until they become dangerous to those who use them; in whose hands crockery is perpetually "coming in two," and handles as constantly "coming off."

Chairs are recklessly brought in contact with side-boards, and the veneering is chipped, or smooth, polished surfaces are mercilessly rubbed with rough dusters, with the result of leaving the same covered with all sorts of fine lines and scratches. Under such treatment the polished top of, say, a grand piano, assumes the appearance of an immense outline map.

All such injury to furniture and utensils becomes a double source of annoyance from the fact that a little care would have prevented it. Hurry, bustle and bounce always hinder real work. It is the steady, methodical servant, whose work is done with the least apparent effort, but which entails the smallest amount of destruction to property and is most satisfactory in the long run.

I often think of a little figure, familiar under our roof for nearly ten years, who was an admirable illustration of the value of method and of fore-casting the work. Slight in frame, short in stature, and by no means strong, in many respects she was a living example of what could be effected by steadiness and a thoughtful planning of her work. Nobody ever saw her in a hurry, or with a smutty face or untidy hair. Her gowns looked less soiled and tumbled at the week's end than those of many wearers would be after a few hours' use.

All cooking materials that could be properly prepared beforehand or over night were always ready for use when wanted. A glance at the spotless dressers and the floors from which, to use a popular expression, "you might have eaten your dinner without a plate," gave a sufficient pledge of the exquisite cleanliness of everything prepared in that kitchen and by those hands. Yet all this beautiful order and purity were the result of quiet, steady work, carefully planned and carried out regularly and methodically.

There is no department in which cleanliness can be of more importance than in that of the cook. A careless, muddling cook will use her utensils indiscriminately. She will boil her onions, for sauce, and then, after a mere wash out, will make sweet sauce for a pudding in the same pan—we all know with what result. A fine, subtle flavour of onions will run through the second preparation, and will, in turn, spoil both the sauce and the pudding it is intended to improve.

And yet when fault is found, the offender will perhaps stoutly insist, and with a certain measure of truth, that she had washed her pan quite clean.

Washing will not remove strong flavours, and especially the taste of onions. A pan should be kept for these alone, and no other sauce should ever be prepared in it. It would take too much space were I to attempt to enter fully into the many little details connected with a cook's duties, so I will make my advice very brief.

Be very cleanly in kitchen utensils, person, and dress. Be specially particular about the neat arrangement of your hair, so that it may not be loose and straggling. Few things are more disgusting than the sight of hairs amongst food. Scour and scald—in addition to merely washing—all utensils. Let crockery be thoroughly cleansed from grease and brightened in the drying. Fill milk bowls with boiling water and let it stand in them until it is cold before drying for use again. This will tend to make the milk keep better.

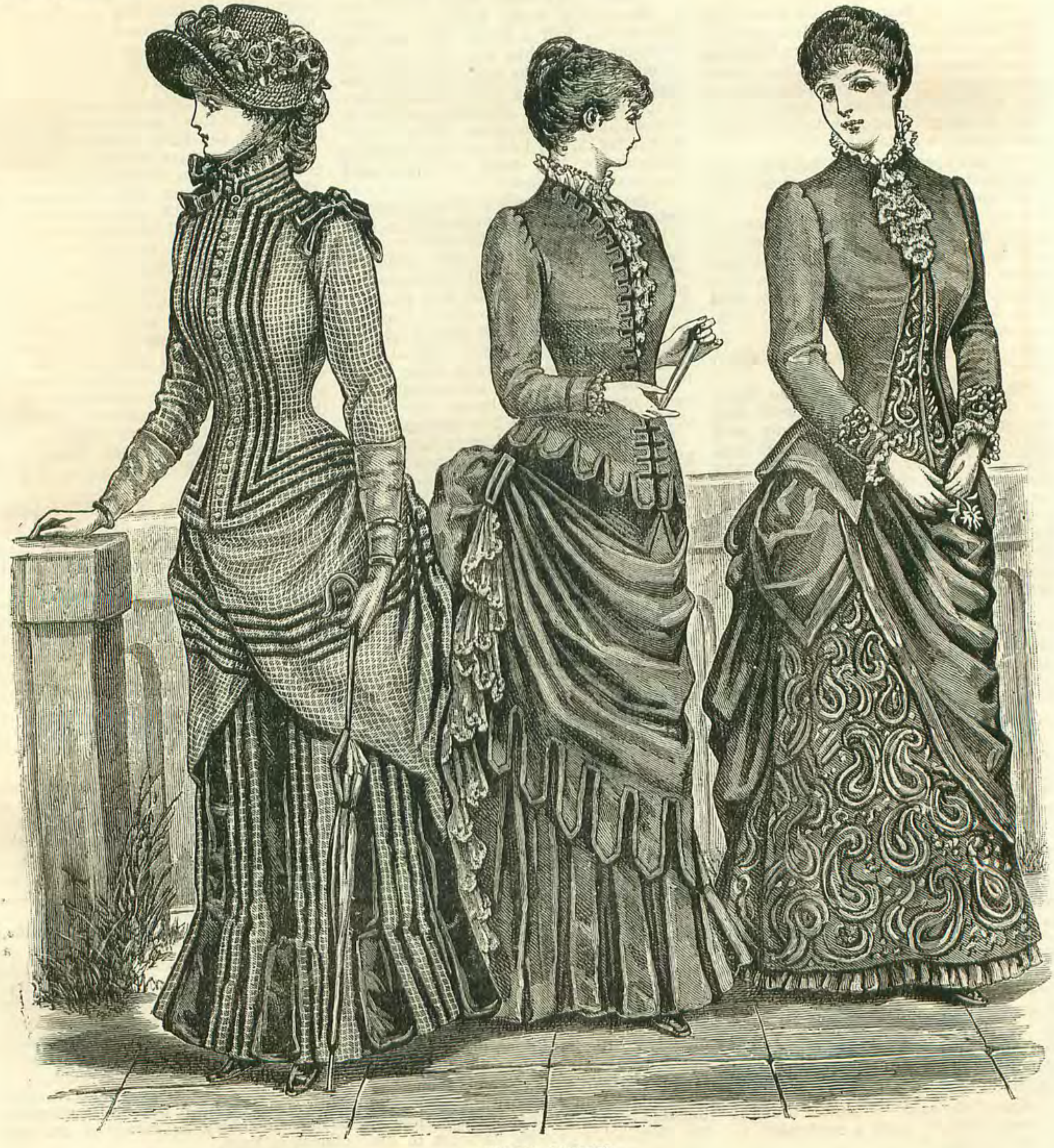
In using the articles of food and preparing them, avoid all waste and be ready to render an account of everything that is entrusted to your care. There are some cooks who use articles lavishly and wastefully, and who give away what is not theirs to bestow. They have no anxiety about providing the food, no occasion to consider how bills are to be paid, and often do not know the price and value of what they waste. They will throw bread and odd pieces amongst the swill, and let food be cast away to nourish swine, which many a widowed mother and hungry child would be thankful to receive and make use of.

Remember, dear girls, you are accountable—and not to earthly employers only—for every wasted bit, whether of food or fuel. You are stewards in your position, as your master and mistress are stewards in theirs. And there is another thought I would bring before you. Every housekeeper knows that meat is daily growing dearer, and a sufficient supply becoming less and less attainable.

CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

BY A LADY DRESSMAKER.

YET another Rational Dress Exhibition! This time held at Kensington, and rather more successful in the number of its exhibits than the first held in Piccadilly. This exhibition was opened under the auspices of the "National Health Society," 44, Berners street, Oxford-street, and comprised everything appertaining to the sanitary state of the house, as well as of the person, and it was supported by the daily lectures on all these subjects, which were delivered free. It was opened by the Lord Mayor and Lady Mayoress, and lasted from June 2 to June 16. Here the divided skirt of Lady Harberton's invention occupied a considerable space, and Mrs. Pfeiffer's Greek costume appeared again in a very mild form, which might be worn by anyone without attracting attention. There was a "shocking example" of a dummy lady in a "mountain dress," which consisted of a boy's hat, coat, and knickerbockers! If one may judge from the whole of the exhibits, the promoters of the exhibition have a decided leaning toward masculine attire; but, notwithstanding that, they will do an excellent work in obtaining for us common-sense boots and shoes, and in freeing us from the dominion of the horrors in pointed toes, which the public is forced to purchase or to go shoeless. The reception one meets with in one's



SUMMER DRESSES.

search for something to wear, in the place of pointed-toed malformations, is sometimes rather difficult to bear with patience. They manage things better in America, for in each shop there are specimens of both narrow and wide toes, and there is no attempt made to "snub" you into buying what you neither like nor want, because the shopkeeper "has nothing else but 'fashionable' articles, and could not sell a pair of wide-toed boots nor shoes if they tried." This speech is delivered with such an air of superiority, that after facing the ordeal in two or three shops, you finally give in, and make some purchase that renders you a wretched woman, till you can't bear it any longer, and start on your rounds of unsuccessful hunting again.

The *Lancet* has come out in strong terms against "that monstrosity of fashion, the divided skirt," which it calls "an outrage not to be countenanced," and "unnatural and must be productive of unwomanly ways, which are to be deprecated." "Moreover," continues the *Lancet*, "as it approaches the trousers in form and in use, it must tend to increase the heat of the limbs and body in a way which is most undesirable." So we see the medical authorities have at last declared against it, and we are not surprised, as from the first it seemed full of objectionable characteristics.

The *Warehouseman and Draper's Trade Journal* also has some opinions, which give food for thought, and I should like our girls to consider them. "People," says that journal, "have developed a fancy for thrusting large hands into small gloves, and so long as they can strain a glove across the back of the hand many persons appear to be satisfied, no matter how badly the fingers are accommodated. This is, of course, very absurd. In the first place, it is bad for the glove, which has only a certain amount of 'stretch' in it, and when this is exceeded something must give way, either the stitches, or the leather, or both. Then again, an over-tight glove is uncomfortable to wear and ugly in appearance, and looking at the subject in all aspects, there is not a single gain to counterbalance the disadvantages. Messrs. Dent, Allcroft, and Co. inform us that the sizes formerly kept in stock were from 7½ to 10 for gentlemen's gloves, and that they never thought of making anything else except to special order. Now the sizes range from 7 to 10, with an increasing demand for smaller sizes. In ladies' gloves the smallest size kept in stock were 6's, now 5½ are kept. They have found it necessary to issue circulars, calling attention to the increasing practice of wearing gloves too small, and the consequent multiplication of the complaints of gloves giving-way; naturally, neither shopkeepers nor manufacturers can be expected to hold themselves responsible for gloves destroyed in this manner."

And now, having dismissed the news and the comments of the press on the subject of clothing, we will proceed to the fashions of the day. The charming weather has brought out all the most attractive summer toilettes, and we are rejoicing in it, as it gives us permission to wear light things once more throughout the entire summer. Dark-grounded sateens are preferred for ordinary morning wear, the light-coloured ones being reserved for dress occasions. The prettiest amongst the last named that I have seen had plain pink sateen kiltings, cream sateen overskirt, and a profusion of white lace. Some of the most charming designs are palm patterns, which are made up with the plain material to match; while other sateens with all-over designs of natural-sized leaves, flowers, or moons are made up as the entire dress, though it is equally good style to have some plain sateen in the costume. There are several novelties in materials, watered sateens, brocaded oatmeal cloth, printed satinettes, printed piqué, and an imitation China crêpe in cotton, besides Russian fibre—an écru material, with a broché pattern composed of little loops, like Bath towelling.

Ribbon velvet as a trimming is very popular, and is used on plain cloth, nun's veiling, and cotton. Thin woollens are trimmed with very narrow velvet ribbon, and zephyrs with velvet bands and bows, to which a collar and cuffs are sometimes added. Black ribbon velvet is used also for coloured sateens, and yellow pongee silks have bands of coloured velvet. Loops of velvet ribbon, and rosettes of the same, are used for dress trimmings. Cream-coloured woollens have trimmings of narrow velvet ribbon. This fashion will be a most useful one as the autumn advances, when light summer apparel needs to be done up to make it look spruce again.

The prettiest of the new colours of this month are the "mirror," or steel-blue shades, which are quite indescribable, and much more becoming than the crushed strawberry, raspberry, or terra-cotta shades.

Now that we are beginning to prepare our minds for autumnal tints, I must mention the immense popularity of shot silks, which are used for skirts with overskirts of plain cashmere. The colours most liked are pink and pearl grey, green and gold, blue and gold, and dove, or grey and cherry-colour. Later on these will be made up with satin, or velvet, or velvet brochés of plain colours.

For those who have to consider evening dresses, the lace skirts, either black or white, made up on transparent muslin, or net, are very convenient and economical. They can be worn over any coloured silk slip. Tunics and polonaises of piece lace, in black, cream, and white, are being worn by the best-dressed girls. They are unlined throughout, and may be worn over any coloured silk or satin costume, which may be trimmed with lace, or not, as it happens. Two bodices are very frequently made with these under-dresses, to enable them to be worn on two different occasions, such as a garden-party or a dinner-party, or a small "at home." One of the bodices matches the coloured silk skirt; the other is made low, with short sleeves, and has an over-bodice of transparent lace, to cover the shoulders and arms. A great many brocaded silks have plain front breadths, cut open up the centre, over lace flounces. This is an excellent method of reviving an old dress. Short, basqued bodices are worn in all kinds of materials, for those of our readers who possess them made in an old-fashioned style. The fashion of edging them with loops of ribbon, falling over a frill of lace, is a very pretty method of reviving them for wear.

Not much can be said in this month about mantles, for most people have already bought them, and girls have worn them very little during the spring months. Lace capes, made of row upon row of lace, have been much worn, and were very easily made at home of inexpensive, or of old materials. Lace mantles and dolmans are all worn, and also chenille and gauze chenille capes. All new pelerines sit high on the shoulder; and even lace is made to sit up by means of stiff net, as a kind of epaulette. I think that, after all, the prettiest capes are those that were illustrated in a previous number of this Journal, that have one side crossed to the opposite shoulder, and finish with a cluster of ribbon bows.

In London all the best class of girls wear bonnets, even in the morning; and they are generally of straw, matching the dress. The pretty basket bonnets, in different shades of green or other colours, are a great institution for those girls who have to think of economical dress; for they only require a velvet facing turned back over the front, about two inches in depth, and a band of the same at the back, and short, velvet strings, so short that no ends are visible. The last touch added is a bunch of pretty, mixed flowers at the top, on the left-hand side; and the pretty bonnet is thus finished. The tiny gold braid bonnets, too, are very easy to trim; and so are the unlined ones, which a friend of ours names "Catch cold-in-the-head bonnet," and considers they ought to have been exhibited as "fearful examples," at the recent exhibitions.

Amongst the forecasts for the future, I hear that indigo blue serges, trimmed with white, yellow, crimson, and pale blue, will be worn in the autumn. Indeed, all kinds of odd blue shades have made their appearance, and we promise to be clad in much brighter raiment than usual; for I see a decided tendency towards red shades, in all the thicker materials, at present. My own feelings always lead me to admire bright hues; for in dull weather, they make one feel a wee bit more lively.

The instant one enters on the parasol question the great variety opens so wide a field that one does not know where to begin. All are, however, very large, and all apparently have round valances, which are invariably edged with lace. The large crooks strike me as being a very useful addition to walking parasols, as the handle is quite long enough to lean upon. Cream lace parasols seem popular for the morning, the covering material being something like a curtain-lace, I think. The hand-painting which last year graced the outside of the parasols has this year found its way into the inside, and the most wonderful eccentricities are adopted as designs for this purpose—owls' heads, large spiders and beetles—and, last of all, I must chronicle a lobster and a crab. The half-lace and half-satin parasols are the most nonsensical of all, for how can a transparent material like lace protect one from the sun? Then there are both black and white lace parasols, entirely of lace, without any lining at all. The lace on these is extremely full, being sometimes a flounce gathered on a cord, as full as possible, and then gathered again and carried from rib to rib on a cord. The only reason I hear for the adoption of these parasols is that they are becoming, and "impart a charming look of flickering light and shade to the face of those carrying them."

Our month's illustration consists of three figures which admirably express much of what I have been describing in my notice of the "Seasonable dress of the month." The first figure with the reed hat shows the plain velvet lining and the wreath of outside flowers; the dress being one of the cross-barred zephyrs, or soft alpacas of the same pattern, trimmed with narrow velvet ribbon, and panels of piece-velvet on the skirt, mixed with folds of the stuff. The centre figure shows the way of making serge, beige, or cashmere costumes; or those of electric-blue nun's veiling, which have been so much worn. The little *jabot* of white lace is well shown, and this pretty new style will be found to add grace to any costume. The hair of this figure is dressed high at the back, and is done in a single twist; the ends being rolled round, and fastened in.

The third figure wears a nun's veiling of strawberry-colour, and a brocade or broché palm-patterned skirt and waistcoat. This dress shows how easily old figured silk skirts can be adapted to the present fashions, and how well they look. I have seen this idea carried out with a handsome figured Paisley or chené shawl which had lain by useless for years.

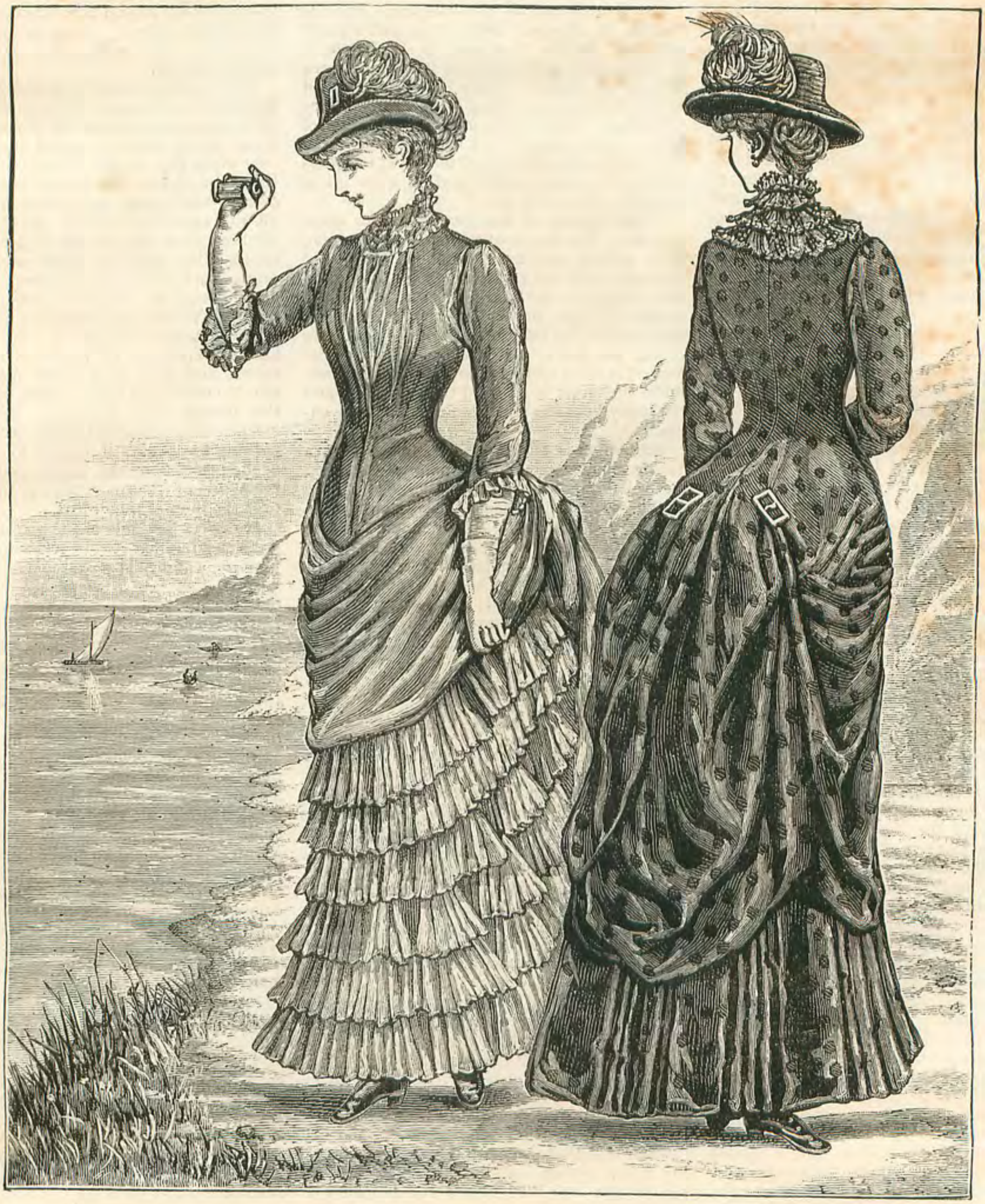
CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.

JULY and August both ended means, alas! that we are so far advanced through the season of sunshine, and that we are beginning to think of darker and colder days to come, all too soon.

This year we have been more than usually fortunate in the summer weather that we have had, and in consequence lighter dress, both in colour and in texture, has been worn. White, indeed, has been more affected than anything else amongst those who could afford it, for, apart from the serious question of washing, the white dresses themselves have been much decorated and trimmed with both embroidery and lace. These dresses were really pure white, and cream has been but little seen in any washing materials, though in Indian silks and *voile de nonne* it still reigns supreme. Nearly all thin materials were made with belted bodices, with a shoulder-bow of ribbon, and a knot of ribbons flowing from the left side of the belt at the waist. The ribbons used are narrow, and the ends of the shoulder-bows are long enough to reach to the waist. Some of these muslin dresses have been made-up quite in the old-fashioned manner, with low linings, and sleeves which show the arms completely.

There is a novel method of making up white cambrics, jaconets, or muslinettes; with coloured satin waistcoats, black satin is the only dark hue allowed, the most fashionable being mauve, primrose, or pale pink. A large bunch of narrow ribbons of the same hue is placed below the basque on the left hip. When this shape of bodice is used, the skirt is much trimmed with lace, to redeem it slightly from its severity of outline. Nainsook and Indian muslin are both being much used for bridesmaids' dresses; and that old-fashioned favourite, brown-holland, is being much worn at the seaside, trimmed with wide braids, that are embroidered with small running cross-stitch designs in ingrain cottons, and also with brownish lace, to match



SUMMER COSTUMES.

the holland in colour. I have been thus particular in this record, as it may be the more useful to many of my readers, who wish to have evening dresses made-up while the summer lasts, to be used in the winter.

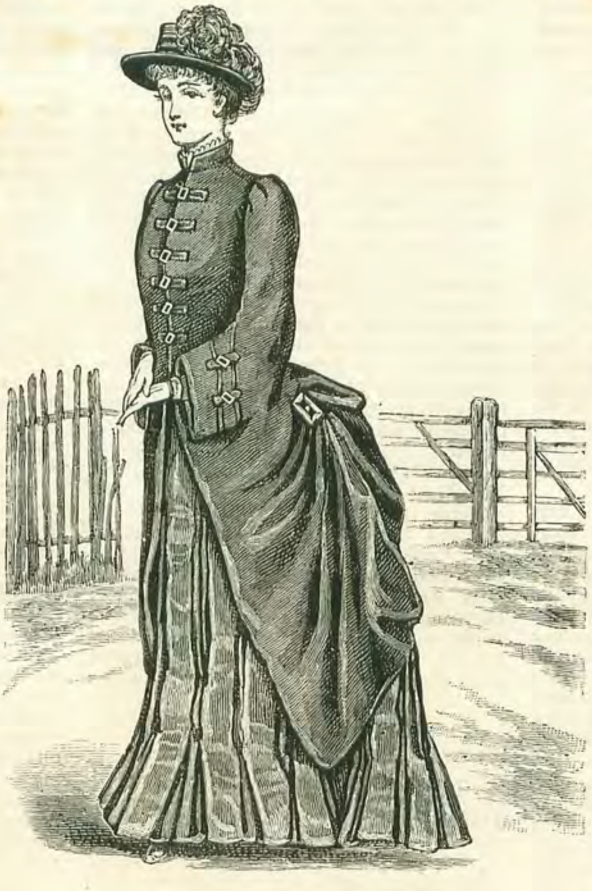
Spun silk, woven in very small plaids, has formed a delightful dress for everyday wear. It is both warm and cool, and does not soil easily; and it is trimmed inexpensively with rows of velvet ribbon of narrow width to match the silk in colour. This velvet ribbon, or gold braid, is also used in rows on sateens, zephyrs, and all kinds of cottons; and black velvet is generally preferred for the paler shade of grey and "electric blue."

When velvet ribbon, placed in rows, is not liked, we have the choice of another style, for we have now returned to the old fashion of tucking materials; and this can be substituted at the edge of the kilt-pleating in the place of the bands of ribbon. The tucks are small, and the hem at the edge is wide, five tucks being a very usual number. The box-pleating on skirts is far narrower, and is not often double, but in single pleats. The scarf and the draperies at the back are very simple and severe in outline, and all the lines of dress skirts are long, and not "bunchy." So far as "dress-improvers" are concerned they are extremely moderate in size, and generally consist of a few steels run into the back of the dress, which is then tied back with strings. The ugly swinging movement of the tail of the skirt is particularly to be avoided in making-up dresses. It generally arises from too much fulness and an improper sloping of the back breadth. In fact, in the present style of dress there seems nothing either exaggerated nor immoderate; and both faults, if any such appear, arise from the bad taste of the wearer, not from the fashion.

With reference to colours, the much admired "electric blue" bids fair to surpass the too much worn "strawberry" in all its varieties of ripe, unripe, and mashed. Grey, however, is the most popular colour for quiet people; and the newest and prettiest varieties of grey are all of mauve, or lavender shadings. Brown also is much used, and particularly for travelling dresses. It is always lady-like and unobtrusive. This year, both for the summer and the coming autumn, chestnut-brown will be worn; though the new and lovely shade of brown, called "wallflower," is likely to be adopted later on, when warmer hues are desirable under leaden skies. Red has not been very much worn this summer, and when worn it was of a dull hue, like that of a tomato. It seems likely that these shades may be used much more largely during the coming winter, especially for trimming and linings.

The hat or bonnet worn in the morning should match the dress; and the bonnets continue very small, though the hats seem to have slightly increased in size. In shape, however, they all resemble those shown in this month's number, being mostly high and square in the crown, nearly straight at the sides, and having a flat, narrow brim, nearly always lined with velvet, put in plain and flat. Round the crown two or three narrow bands of velvet are placed at equal distances apart, and the bunch of flowers, or cluster of feathers, may be arranged at the side, as in the illustration, or else in front. It is most generally worn in white straw, with coloured trimmings, and is placed quite straight on the head. For girls of from seven to twelve the shape most worn is the "sailor," the brim of which is lined with velvet; and at the extreme edge of the hat, where the lining is turned in, a fine gold cord is laid. The brim is trimmed with loops of satin ribbon, laid one over the other; or with two bands of contrasting satin ribbon, laid side by side. These two shapes will undoubtedly prevail during the autumn. Beaded bonnets of all kinds are still in great favour, especially those with large beads on cords, openly woven.

Cashmere is for the present mixed with velvet, velvet broché, and with "ottoman" of all kinds, and a new description of the latter has been introduced, called "satin cashmere," which has the glossy surface of sateen, and is extremely light and soft in its appearance. It looks more suitable to warm weather than the ordinary make of cashmeres. "Nun's cloth" is much worn, and has appeared in several new varieties, the chief of them being figured with fruit, such as strawberries, apples, and plums of large size, in their natural colours, and close together, the ground being cream-coloured or something quite as light. There is also nun's cloth with *chiné* designs, and the same with patterns darned in. The second figure in our illustration wears one of these with wafer spots, made with one of the simple and pretty polonaises which our good luck has brought back to fashion again, after having been forsaken for a time. This is a very favourite way of making the flowered sateens also, and very elegant they look.



All the newest bodices are cut with much shorter basques than they were in the spring, and all have a waistcoat as a general rule, or else a full chemisette which bags over below. The soft gathered plastrons, often added to cotton morning-gowns, are called *Molière*, and the first figure of our illustration, dressed in a sateen of the deepest "crushed strawberry" hue, wears a basque-bodice, with a *Molière* front. The lace at neck and sleeves matches the dress. This figure represents the probable style of making-up thicker dresses for young girls, for the autumn, with six or seven narrow flounces, and no extra trimming. Sleeves do not appear to be worn quite so much puffed into the armhole as they were, nor so high at the top of the shoulder, but it is impossible to say whether this change will last.

No mention of the styles of dress worn would be complete without noticing the dust-cloaks and light waterproofs of the season. These have been more than usually numerous, as well as good of their kind. There is a new kind of cashmere-twill, very thin and light, which has been waterproofed for travelling cloaks, and is fairly inexpensive. The colours of these cloaks are generally green or chocolate-brown. Nearly any full shape is fashionable, either for the dust-cloaks, or those used in place of the ulster for travelling. The backs, in particular, are very full, and are tied into the figure at the back, with a very full puffing at the *tournure*. The sleeves are full and large, and many of them are of the "bag" shape, and are gathered into a band of velvet at the wrists. In comparison to the tight ulster, they are a great improvement, as any dress can be worn beneath them, and they can be put on in an instant with comfort. The polonaise-like cloak shown on the single figure illustration is very pretty and girlish in style, simple, yet elegant. It can be loosened so as to meet in front, if required, by untying the strings at the back. This will be found a most useful pattern for a cloak to substitute the tight ulster so long worn. Very neat plaids have taken the place of the huge ugly ones employed for cloaks, which came out in the spring; and there are some extremely pretty smooth cloths with threads of bright colour, which are equally fashionable and more suitable for young people than the others.

Very few changes, so far as one can hear of at present, are in preparation for the autumn; and we judge this to be true from the great attention which the best shops have this year paid to the sales in July. The majority of sensible women at present make considerable purchases at them, especially if they have large families; and the idea of making the year's purchases twice only in the year seems gaining ground. To tell the truth, the weather of late has required little variety in dress, and spring, summer, and autumn apparel are thrown into one.

Some very elegant costumes of blue serge have been brought out, suitable for the autumn and seaside wear. They have a pointed shawl-like tunic raised high, with a buckle on one side of the blue serge, while the under-skirt is of wide blue and gold striped skirting, the gold stripe pleated in, and only showing when the pleats are opened by the action of walking. The bodice is of blue serge, with a gathered front of the yellow and blue stripe, or else of yellow silk. The bodice is pointed in front and puffed at the back. A small blue bonnet is worn with this costume, with gold flowers to match the golden hue of the stripes in the skirt.

Tan gloves have ceased to be fashionable for evening wear, and light-coloured ones seem to have taken their place. The use of black lace at the neck and wrists seems increasing, and if not black, a lace to match the dress, or else cashmere lace of every hue is worn.

THE PRINCESS LOUISE HOME.

By ANNE BEALE.

AS the readers of THE GIRL'S OWN PAPER continue to take a kindly interest in the inmates of the Princess Louise Home, they will like to hear a few more "results" of their labours in its behalf, and of what is being done by its secretaries for the benefit of friendless girls, both at home and abroad.

Quite lately Mr. Gillham and Miss Tidd have offered to meet young unprotected girls arriving in London from any part of the world, and to do their best to see that they reach their destination safely. Already they have aided a girl from Holland, whose only idea of London appeared to be the Thames Wharf, and who was in danger of being entrapped by unscrupulous people. But Miss Tidd found her with much difficulty, and sent her safely to a situation that was awaiting her, but concerning the locality of which, in the country, she had no idea. A member of the Girls' Friendly Society, residing in Yorkshire, also asked assistance in procuring lodgings for an invalid girl near a hospital, which request was readily granted. The need of such supervision has long been felt, and we hope the Princess Louise Home and its friends may be the means of usefulness in all quarters of the globe, just as the Girls' Friendly Society proves to be, by securing a friend to its numerous members wherever they may be placed. "Helpful and helping one another" is just what each individual may be in his or her particular sphere.

When last we wrote we had two "bazaar children" in the Home; we have now four. We call them so because their admission was the result of the appeals in THE GIRL'S OWN PAPER and the funds contributed by its readers, either in coin or articles for the bazaar, and subsequent sales of work. The two last admitted were children, one of an invalid father, the other of a poor insane mother, and both are, we hope, preserved from much danger and likely to be trained for respectable service. All our four protégées are doing well.

And we have not done with bazaars yet. The one contemplated at Easter did not take place, owing to adverse circumstances; but we still hope to hold it in October next, when the surplus work of our girls, together with such articles as they have since kindly contributed, will be again offered for sale to "the benevolent public." If it comes off they shall be duly apprised of its result. It is truly gratifying to all connected with THE GIRL'S OWN PAPER to find, by the many letters addressed to Miss Tidd concerning the Home, how much that periodical is appreciated. A small mass of correspondence now before us testifies to this fact; and also to the desire of the writers to aid in such good works as it advocates. Old and young equally contribute. Some months back, a lady who is at the head of an educational establishment took twenty of her pupils to see the Home—all readers of THE GIRL'S OWN PAPER; and they gave the inmates a musical entertainment, which delighted them greatly. But it would be difficult to say whether entertainers or entertained had the most pleasure; for all were regaled with a fine feast of tea, buns, cake, and the like, and were heard to exclaim, "I never enjoyed anything like this in all my life!" This is another proof, if one were wanted, of the enjoyment always derived from pleasure given to others. It would be impossible to estimate the good that has ensued from our bazaar, not only to the Home, but to those who have helped it by individual effort. One of our benevolent young readers has been the means of inducing all the Woodhouse girls to join the Children's Humane Society, and has thus aided in inculcating the law of kindness to animals. If each of these new members can manage to gain another, the good cause will spread imperceptibly, but surely, through the instrumentality of her who first stirred up the sympathies of the inmates of the Princess Louise Home. No one can tell the consequences of one action, whether good or bad; therefore it behoves all to be careful in their conduct, so that they may, by example as well as action, preach their little daily sermon in their home pulpit.

While we write much excitement prevails at Woodhouse, and is felt from matron to the youngest pupil. This is caused by preparations in the shape of best clothes, and laying in of provisions, preparatory to the summer excursion to Harwich. Since the last "outing," the governess, Miss Corbett, has married, and her place has been filled by another, so changes are perpetually occurring everywhere. She was a great favourite, and herself a Woodhouse girl, as was mentioned in some former paper. Her history is encouraging to all who desire, as the Church Catechism says, "to do their duty in that state of life to which it hath pleased God to call them."

Now we must thank all those who have helped us, both in the names of the Woodhouse girls, and of all connected with the institution. The following list of donations is up to July 21st, and Miss Tidd has also received, at 54, New Broad-street, several parcels of small articles for the forthcoming bazaar.

N.B.—It is New *Broad*-street, E.C.; not New *Bond*-street, W.

Nettie, 1s. 6d.; Reader of G. O. P., 10s.; Marshall, 5s.; Pupils of Miss Mary F. Stewart, 10s.; Collected by Miss K. Poole, 3s. 1d.; Two Well-wishers, 10s.; E. B. E., 1s.; Per Miss Anne Beale, 4s.; Jersey Girl, 1s.; Highland Lassie, 6d.; Ted Forfay, 2s.; Whiptop, 1s.; H. J. N., 1s. 2d.; Three Friends, 2s. 6d.; Willie, 1s.; Mrs. Hume, 12s.; Mrs. Holland, £1 and two oil-paintings.

THE SECRET OF HOME HAPPINESS AND WEALTH.

By MEDICUS.

MR. JONES had been married about six months, and he was just as happy as the summer day was long—and the month being the rosy month of June, that, I think, is saying a good deal. Mr. Jones's home was always the very acme of cleanliness and tidiness, and the quintessence of comfort. Mrs. Jones was always as bright and cheerful as the birds that sang on the garden trees. Everybody confessed that these were facts which brooked no gainsaying. But nobody troubled his head or her head to find out why Jones was so happy and comfortable. Good-hearted people looked at the pair of them, as they went or returned arm in arm or hand in hand to church, and felt that the sight did them good; ill-natured people—and I am right sorry to say that there are still a few of these left alive in this beautiful world—ill-natured people tossed their heads and probably smiled and said, "Ha! wait a little, their troubles are all to come yet."

Well, I think I know one of the secrets of Mr. Jones's happiness, and it was this: Mr. Jones never had to hunt about for anything he wanted; he never missed a slipper nor a wrist-band button. Oh! I can assure you that had Mr. Jones's wrist-band buttons come both off, he could have sewed them both on again himself, without any other aid whatever. He had a wonderful little pocket-book sort of a thing, or rather I should say he *had* had it; it was something like a doctor's pocket-case and something like a fisherman's fly-book, but it wasn't either, for when you opened it and spread it out on the table in front of you, behold, it was filled with nicely-arranged skeins of different kinds of thread—I think skeins is the right word to use; there were also scissors there, and a lot of needles, and a bodkin—I believe you call it a bodkin, I mean a long steel thing, with a bigger eye than a darning needle, and a blunt point. The needles were all nice large-eyed ones, so that you could thread one quickly, without having to bite the thread, and twirl it, and wet the end of it, and shut one eye, and deform the whole of one side of your face, as you make frantic attempts to induce the thread to submit to the inevitable. There was also a thimble in this case, but Jones had never used that in the way ladies do, his plan was a more simple though probably less elegant one, for when he was about to mend a rent, he stood the thimble on the table in front of him, and at every stitch pressed the blunt head against the thimble, and the business end of it into the cloth, and through it went, far enough for Jones to lay hold of it on the other side, and draw the thread up

I should have called the case a *multum in parvo*, or a "hold-all," or a "bachelor's guide to independence." Jones didn't. He called it a "housewife," which he pronounced "housif." He had not been married more than a week when one day he caught the sleeve of his coat on a nail and tore it.

"It doesn't matter much," Jones said to himself, or to the sparrows, there was no one else to hear. "It doesn't matter very much, I can soon put matters right."

So, lo and behold! when his wife, wondering why he was so quiet, went about half an hour after on tiptoe into the study, there was her husband seated before the table, with his "bachelor's guide to independence" in front of him, and the thimble in position, labouring away at the rent, and looking all over as serious as if he were making his will and had nothing to leave.

"What are you doing, dear?" she asked, "and what is this?"

"I'm mending an ugly rent, my love," replied Jones, looking up in her face, as she stood behind the chair. "And that is my 'housif.'"

Mrs. Jones laughed so merrily, that the birds on the lawn cocked their heads and listened, and then began to sing in chorus.

"It is my 'housif,'" added Jones; "my 'indispensable.'"

Then Mrs. Jones put her hand upon it, and took it softly away.

"I'm your little 'housif,'" she said, "and I mean to be your 'indispensable.'"

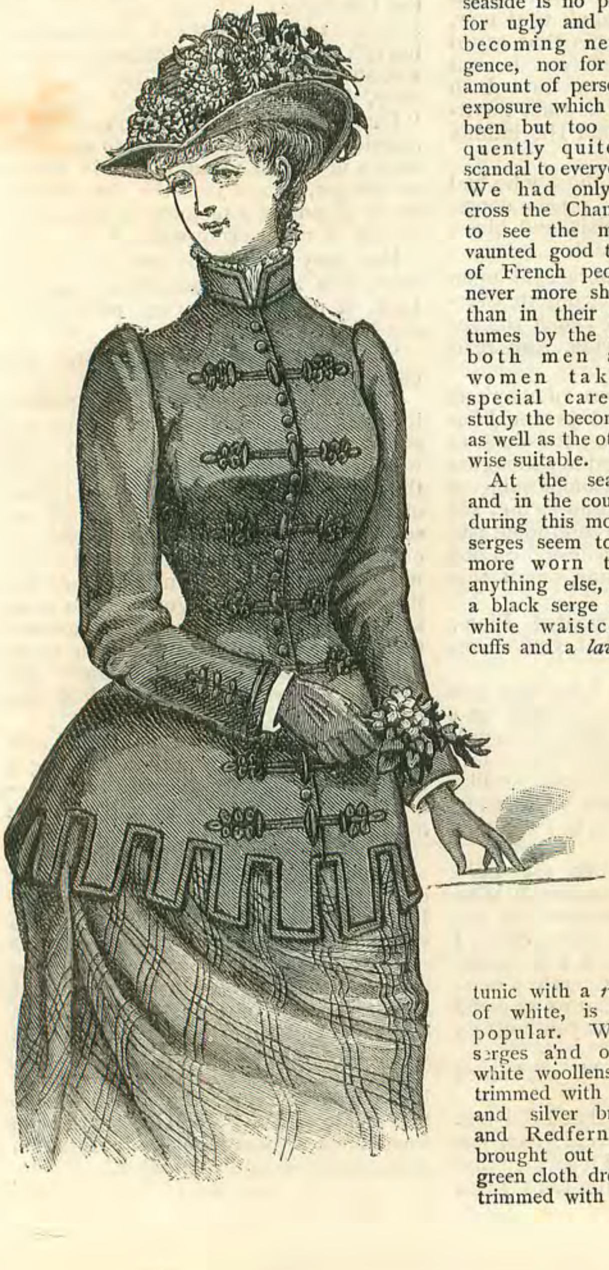
Reader, do you begin to perceive the reason why Jones was so happy? You do, but wait a moment.

Jones was something in the City, but his house was a pretty little suburban, or almost country, villa. One servant was all that was kept, and, indeed, one was all that was needed, for Mrs. Jones could do everything, and her husband was away most of the day. Now, there are many little cares and worries quite inseparable from even a suburban villa

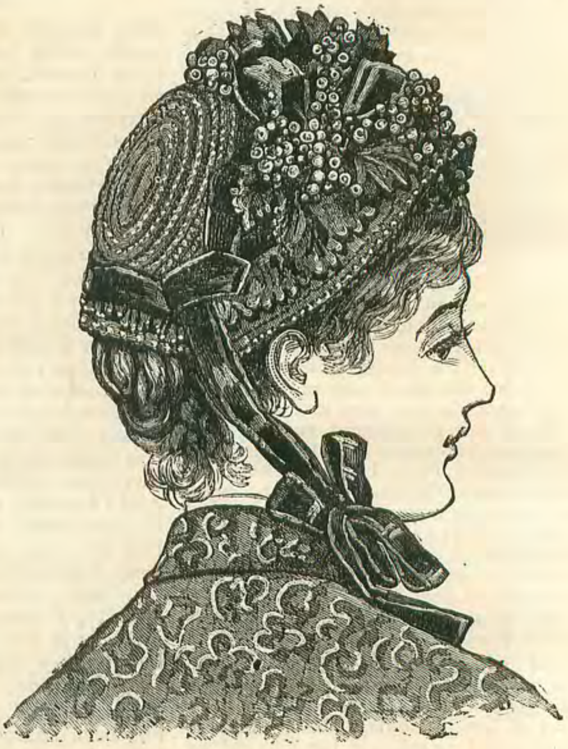
CORRECT CLOTHING, AND HOW IT SHOULD BE MADE.

By A LADY DRESSMAKER.

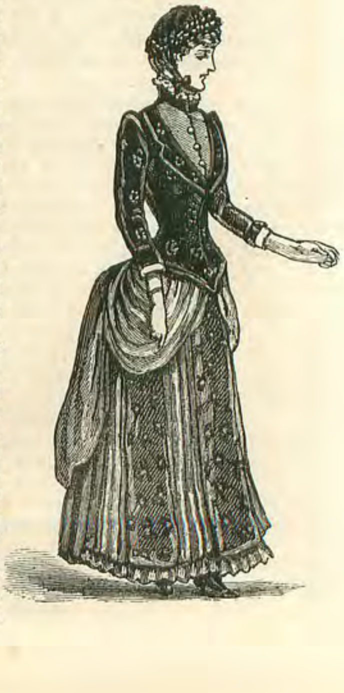
It seems a long time since I have mentioned anything about bathing dresses, in my monthly notes on our clothes, and how to manage them for the best. The majority of bathing gowns for sale in the shops are made of blue serge or diagonal cloth, piped with white or red. The blouse shape with under-trousers seems the most popular; the blouse being rather like the "Norfolk Jacket" in appearance. When gauging was in fashion so much, it was very much adopted, and, indeed, is so still, as well as yokes and bands, ornamented with crewel embroidery. Cross-stitch bands are also to be seen, with very good effect; the white linen foundation on the dark blue, and the bright hues of the coloured cotton, being bright and cheerful. This year some of the prettiest bathing dresses I have seen on the shore have been made of the fisherman's jersey vests, in stripes of blue and yellow, blue and red, and blue and white; which are drawn on over the bathing drawers, to found the upper part of the dress or blouse. Many of the bathing dresses have rows of braid to trim them round the tunic sleeves and the legs of the trousers; others have a band of white flannel or sateen, on which several rows of coloured braid are laid, and some bathing dresses have waistcoats, like the fashionable dresses, while others fasten slantingly across the chest. These may be called "vagaries of taste and fashion" certainly, but they mark a change which I am always glad to hail, *i e.*, from untidy negligence, to that trim ladylike prettiness which exhibits a seemly desire to look neat, and even elegant, always, and under all circumstances, and thinks the public beach by the seaside is no place for ugly and unbecoming negligence, nor for an amount of personal exposure which has been but too frequently quite a scandal to everyone. We had only to cross the Channel, to see the much vaunted good taste of French people, never more shown than in their costumes by the sea; both men and women taking special care to study the becoming as well as the otherwise suitable.



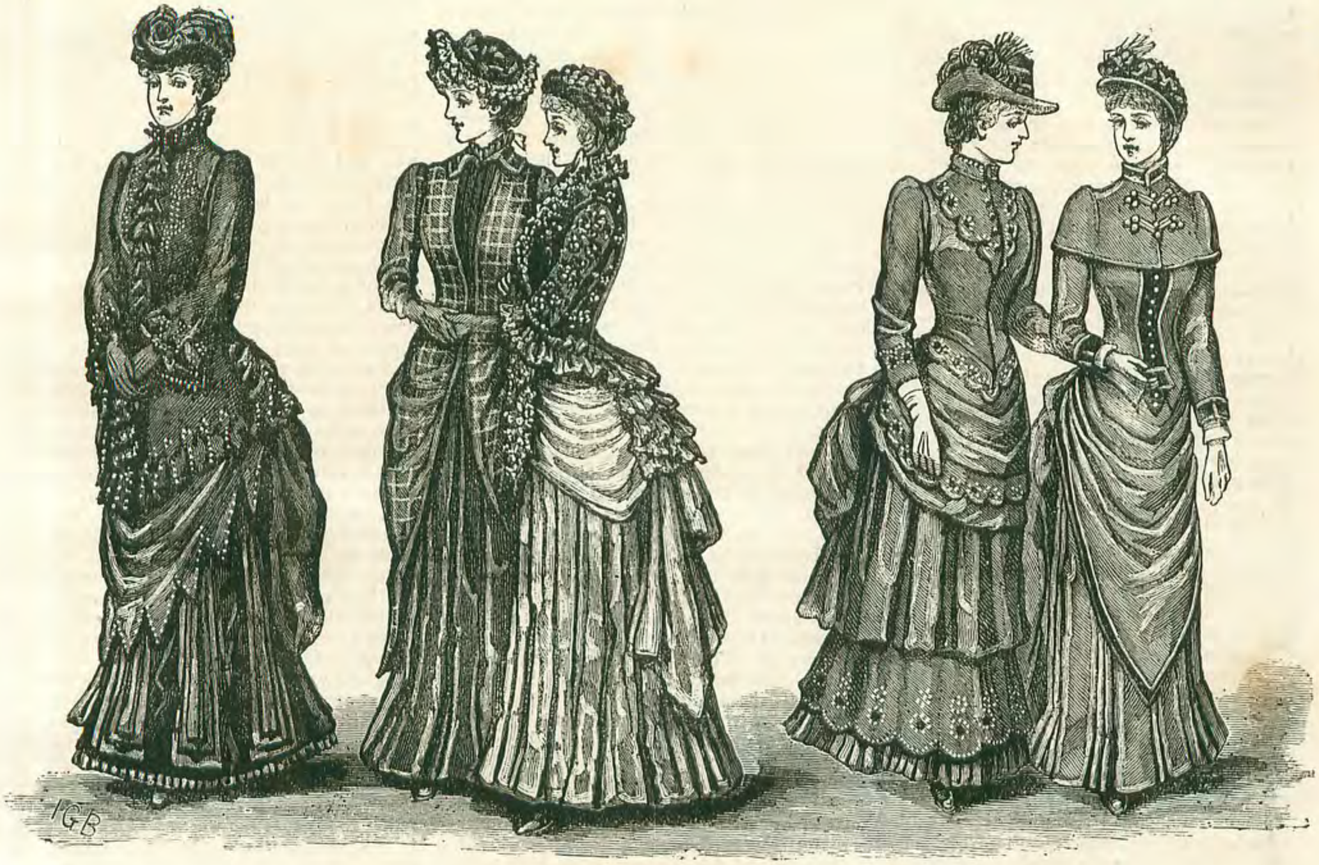
At the seaside and in the country during this month, serges seem to be more worn than anything else, and a black serge with white waistcoat, cuffs and a *laveuse* tunic with a *revers* of white, is very popular. White serges and other white woollens are trimmed with gold and silver braids, and Redfern has brought out some green cloth dresses, trimmed with gold braid applied in three narrow rows, the bodice being of elastic cloth, of jersey pattern, to match in colour. This was a simple but most elegant gown, and the revival of the jersey bodice will be hailed by many girls with delight.



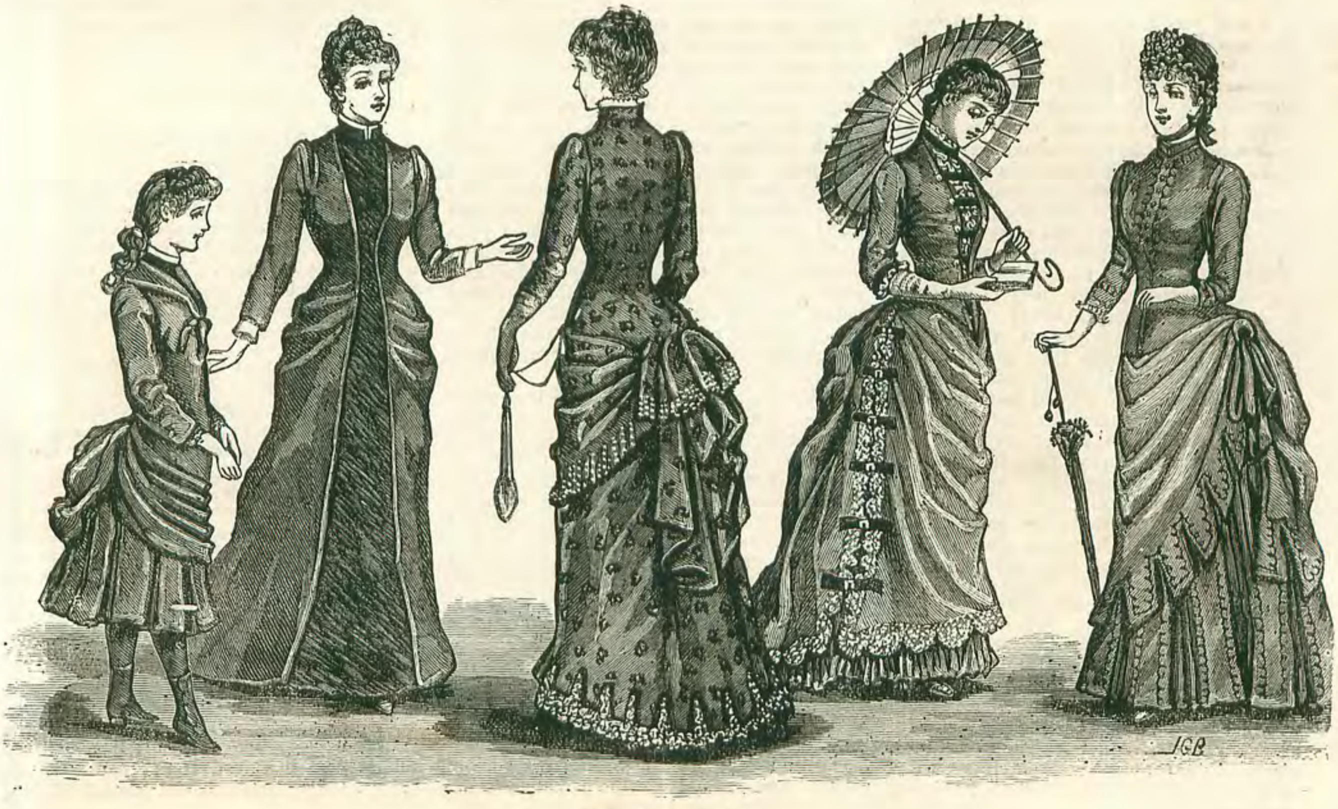
A glance at our page of costumes worn during the month shows that no great novelty, as might be expected, has reigned; indeed, people luxuriating by the seaside, in the country, and on the Scottish moors, care more for trimmings and dainty neatness than they do for anything else, and Englishwomen choose gowns which would be suitable for any purpose, and yet could be worn all day without looking remarkable. Such gowns our artist has endeavoured to delineate, and where possible to show how some summer costumes may be turned to account in the autumn. The mixture of materials in dresses renders this possible. The other day I saw a blue linen skirt, with red embroideries on it as a trimming; the over-dress and bodice were of red nun's veiling, rather darker than the hue of the embroidery. White linen skirts embroidered in the same manner may be also used with an over-dress, or polonaise, to match the colour of the embroidery. Great advantages are being taken of this power of admixture, and plain woollen skirts that have retained their appearance are being used for sateen bodices, pink over-dresses with red *voile de nonne* skirts, and *vice versâ*. I lately saw a white *voile de nonne* skirt worn with a polonaise of flowered sateen in darker colours, and very nice it looked.



The first figure on the left of our large illustration, with a hat, wears a jacket of cashmere and lace trimmings with beads, and a dress of cashmere and black silk. This small cashmere *visite*, as it is called, is a French model garment, and is both useful and very young looking. The next figure wears a plaided tweed polonaise of yellowish brown colour, a skirt of plain colour of the same, and waistcoat to match. The next dress is a



NEW OUT-DOOR DRESSES.



NEW COSTUMES.

voile de nonne of dark strawberry, and a light mantle, with sleeves of brocaded velvet and beaded passementerie. The next is an embroidered cashmere in dark green; and the last figure is in a brown tweed tailor-made costume, with velvet waistcoat, cuffs, and trimmings.

The first two figures on the next row are in mourning; the child wears a perfectly plain black serge, and the young lady a princess robe, with a plastron of crape, or crape-cloth. The next figure wears a flowered foulard, the young girl with the umbrella has a white *mousseline de laine* dress with white embroidery and black velvet bows. The last figure wears a braided costume, tailor-made, of blue serge.

The single figure of three-quarters length gives an example of a braided bodice, suitable for wearing over a plaid skirt of the same colour. The single figure standing wears a bodice of broché velvet over a trimmed cashmere, and a broché skirt. The bonnet is of purple straw, purple velvet, and a wreath of purple grapes and green leaves.

A new dress which I have just seen shows probably the style in which plaids and plain materials will be made-up this autumn. The tint was a "wallflower" brown, with a slight mixture of red and green threads running through the plaid. The skirt was of plain material, the only ornamentation being a band of the plaid, of about two inches wide, round the edge of the skirt, and three tiny tucks on either side above and below. The overskirt, made of plaid, of scarf shape, was draped in folds across the front, higher at one side than the other, and the scarf drapery was continued behind. The bodice was of plain material, and the waistcoat and cuffs of plaid.

In autumn bonnets the most remarkable alteration is in the extremely shortened crowns, which are cut up into a circular shape, so as to accommodate the changed dressing of the hair, which latter is either turned up, as shown in our illustration, or else braided and laid in coils round and round, plate-like, at the back, and reaching to the top of the head; the front hair in both cases being curled. Long pins of shell or bone, shaped like huge hairpins, are stuck into the hair, and combs are used both for the front and back hair.

Basket bonnets are very much worn this autumn, and they have for trimmings only the double pair of strings, crossing in and out of the crown, and bunches of fruit, or field flowers. Weeds and water lilies, with long grasses, are also worn; and clover-blossoms are the last new introduction in the way of artificial flowers from France. Report says that we shall have felt hats in all kinds of colour, with raised velvet designs on them, for the late autumn and winter. "Olivia" bonnets, with their pointed roof-fronts, have appeared again, and the brims have thick ruches of pleated lace to match the colour of the straw bonnet. They are really more suited to the country than the town; and, strange to say, though of English origin, they were more worn on the Continent this summer than in England. "Toque" hats, to match the dress, are never out of fashion for young girls; and are so easily made and simple, that they will always be welcome head-dresses. The new ones for the autumn are very close and skull-cap like on the head, oval in shape, and the material, whether serge or a thinner woollen, is pleated in tiny folds with distracting regularity round the crown, ending in nothing at the top. Red "toques," of this pattern, are also made and sold in quantities for young girls, and have been much worn at the seaside and at lawn tennis; for either of which their closeness and tight fit render them peculiarly appropriate. Sailor hats, in coloured straw, have a checkered silk kerchief knotted lightly round the crown and over the top.

What is called the "Henri Deux" shape of hat, with a square, high, and somewhat peaked crown, and a narrow straight brim, wider in front than at the back, has been the favourite hat of the summer, and now in the autumn shows signs of becoming common. Three bands of velvet with a clump of feathers has been the usual trimming. The brim is always lined with a plainly-shaped band of black velvet. This form, however, is said to be "the coming hat" for the autumn and winter in plain black velvet and felt. No trimming save feather tips will be used for it. From Paris it is reported that very large bonnets will reign during the winter; but, however this may be, there is no doubt that the small close shapes, always fashionable in England, will continue to be so; and, as long as the Princess of Wales lives, will remain popular, and admired as the shape she most wears.

White linen collars and cuffs have supplanted the coloured linen ones that came into vogue in the spring, and coloured lisse, muslin, and lace ruching, to match with the dress, are still worn. Rolls of white Spanish lace continue to be seen about the neck, but the most fashionable thing, undoubtedly, is the black lace and coloured lace quillings, which stand high round the throat, and have no white to relieve them. The bows on one shoulder are still worn, but, instead of being placed on the point of the shoulder, are raised higher up, and worn under the throat at the side. The new pinked-out silk rosettes which have been sold ready-made in the shops, are much adopted this autumn for the trimming of dresses, and look very graceful; the colour of the dress is chosen, unless there be a waistcoat of a contrasting colour, when the rosettes match the waistcoat.

The broché velvet capes, made high in the shoulders, and trimmed with lace or passementerie, have formed since they were first introduced the prettiest and most becoming of additional coverings for young people. They do not suit anyone who has gone over the borders of youth and become old and stout, but some of them, made with ends, were a little older in style. The long quotation I give below, from one of the best-known of our periodicals, is well worth reading, as it really forms a cogent argument against tight lacing, as well as against even the slightest constriction. We have discussed this question with our girls many times; and we know that high principle and good taste are their two best safeguards against the temptation of producing a smaller waist than Nature gave them. Fortunately, Society has also come to our aid, and public opinion comments pretty strongly on those unfortunate girls who have "made figures" for themselves.

"Women, especially those of the upper classes," says the *Nineteenth Century*, "who are not obliged to keep themselves in condition by work, lose after middle age (sometimes earlier) a considerable amount of their height, not by stooping, as men do, but by actual collapse, sinking down, mainly to be attributed to the perishing of the muscles that support the frame, in consequence of habitual and constant pressure of the stays, and dependence upon the artificial support by them afforded. Every girl who wears stays that press upon these muscles, and restrict the free development of the fibres that form them, relieving them from their natural duties of supporting the spine, indeed incapacitating them from so doing, may feel sure she is preparing herself to be a dumpy woman. A great pity! Failure of health among women when the vigour of youth passes away is but too patent, and but too commonly caused by this practice. Let the man who admires the piece of pipe that does duty for a human body picture to himself the wasted form and seamed skin. Most women, from long custom of wearing these stays, are unaware how much they are hampered and restricted. A girl of twenty intended by Nature to be one of her finest specimens, gravely assures one that her stays are not tight, being exactly the same size as those she was first put into, not perceiving her condemnation in the fact that she has since grown five inches in height and two in shoulder-breadth. Her stays are not too tight, because the constant pressure has prevented the natural development of heart and lung space. The dainty waist of the poets is precisely that flexible slimness that is destroyed by stays. The form resulting from them is not slim, but a piece of pipe, and as inflexible. But while endeavouring to make clear the outrage upon practical good sense and sense of beauty, it is necessary to understand and admit the whole state of the case. A reason, if not a necessity, for some sort of corset may be found when the form is very redundant; this, however, cannot be with the very young and slight, but all that necessity could demand, and that practical good sense and fitness would concede, could be found in a strong elastic kind of jersey, sufficiently strong and even stiff under the bust to support it, and sufficiently elastic at the sides and back to injure no organs and impede no functions. Even in the case of the young and slight an elastic band under the false ribs would not be injurious, but perhaps the contrary, serving as a constant hint to keep the chest well forward and the shoulders back; but every stiff unyielding machine, crushing the ribs and destroying the fibre of muscle, will be fatal to health, to freedom of movement, and to beauty; it is scarcely too much to say that the wearing of such amounts to stupidity in those who do not know the consequences (for over and over again warning has been given), and to wickedness in those who do."

Lastly, one of the best known of our scientific writers says, "Warmth, and a good conscience, are the best preservers of female beauty, and the best safeguards for securing an old age of usefulness and happiness."

USEFUL HINTS.

GINGER COOKIES.—Take one cup of butter and three cups of flour, rub them well together, then add one tablespoonful of ginger, one teaspoonful of soda, three eggs, and one and a half cups of sugar. The eggs and sugar must be well beaten together. Roll very thin, cut in small round cakes with a biscuit cutter. Bake in a quick oven.

CLARET CUP.—One bottle of claret, one pint of seltzer water, a small bunch of balm, ditto of burrage, one orange, part of the peel of a cucumber, a small glass of brandy, and one ounce of sugar or sugar-candy; stir all together, and place the jug in some rough ice for half an hour, then strain and serve.

CHAMPAGNE CUP.—One bottle of champagne, one quart of seltzer water, two oranges, one small bunch of burrage, ditto of balm, one ounce of sugar-candy; mix well, and place in ice for one hour, then strain, and pour into a jug.

ARTICHOKE SOUP.—Boil one quart of artichokes and two large onions until quite tender; then rub them through a wire sieve; add three pints of milk, one ounce of butter, and pepper and salt to taste; then boil up, taking care that it does not burn. If not thick enough, add a dessertspoonful of corn flour.