

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



NEW STYLE OF HAIRDRESSING.

ONE of the best departments in the "Healtheries" is that devoted to the display of waterproof cloaks for ladies' use, which show an amount of improvement—especially in a hygienic way—which entitles them to be admitted to the Exhibition, and in some measure lifts from them the reproach of being unsanitary and very dangerous garments for use. The best of them are ventilated, so that the heated air can pass away and the fresh air find admittance; thus obviating the danger of profuse perspiration, which made the old garments so inimical to health. The shapes have been modernised also, and they look fashionable and are stylishly-cut garments. The pretty "shot" appearance and the addition of colour have improved them greatly, and we may now wear them and not feel dowdy or untidy, and as if we wore them to cover what was worse.

All kinds of questions are being agitated at the lectures at this Exhibition. In the *Lancet* we find mention made of one by Mr. Noble Smith on "Postures in School," which touches a vital point in our school management. He dealt with the errors of attitude and exercise which prevail in the recognised training of girls, and which have been found to interfere most seriously with their physical development.

After advertent to the slowness of ossification in the long bones and vertebrae, in condemnation of the practice of forced walking or sitting up, so commonly adopted with infants of both sexes, he said that freedom, not restraint, of posture must rule the carriage of growing girls, especially at school. With boys, as they are designed for active life, the liberty of their joints and muscles is allowed them; while for girls, on the contrary, ancient pre-physiological decorum has provided many



AT THE SEA.



NEW STYLE.

needless restrictions. In class hours they must sit erect, with unsupported backs, and afterwards they must endure the monotony of piano practice in the same constrained position. The play-hour is passed in sedentary quiet or regimental marching. Mr. Noble asks that a change shall be made in this arrangement. That suitable backs should be put to all school-seats; that desks should be so contrived as to height and slope that they may be leant upon, and become a means of relieving spinal tension without producing a chest-contracting stoop; that the light should fall from left to right; and, more particularly, that the period of piano practice should be strictly regulated.

The "reformed layette" is also to be found in the "Healtheries." This is an endeavour to facilitate the process of dressing infants, which is such a torture to nurse, mother, and child.

All the long clothes are made to fasten in front, and the shape adopted throughout is the plain princess, without folds or gathers; and very charmingly pretty they look. It seems now allowed that the flannel binder, which required two or three rollings over of the infant, and then to be sewed up, is an old wives' folly, and the place of these swathes



NEW STYLE.



ON THE MOORS.

is taken by a belt of ribbed-knitted wool, which is slipped over the legs, and drawn over the body. All the clothes are first placed one on the other in their proper order together, so that the baby can be laid upon them and they can be fastened in rotation. Linen shirts are quite discarded, and flannel used instead. Some of the clothes have the sleeves arranged to button on the shoulder, thus to avoid bending back the arms, and the painful drag of getting them into the sleeves. A set of this reformed clothing has been invented by a well-known London surgeon, who is connected with one of the first of our children's hospitals. The patterns of this underclothing, cut in the princess shape, can be found at most of the American pattern shops, and I have given a notice of it, as many of our girls are both young wives and mothers, and they must be considered in our monthly chat on dress, into which I am glad to put all mention of clothing on sensible and sanitary principles.

The "housemaid skirt," with its straight folds, lack of gores, and three or four tucks at the edge, seems to be quite as much worn as anything else by all the young girls. It never should be adopted by anyone above twenty, as the plain severity of its outlines is too trying for them. One of the new departures is to have an outside pocket of velvet sewn on to the skirt itself, an old-fashioned idea of long ago. The velvet "Tam o' Shanter" hat is generally worn with this style of costume, and forms a very becoming head-covering for a young girl.

At Cowes, where the yachting season is now in full swing, blue serge forms the nearly universal dress. It is generally made with a kilted skirt, a jacket bodice, and a white waistcoat. With this a round white yachting cap is worn, with a peak of the kind usually worn by gentlemen when yachting. Judging from the illustrations in the weekly illustrated papers, these caps are quite universally adopted. Braid in two colours is used to decorate the blue serge dresses; red and gold and black and white are the favourite mixtures, and the patterns seem to be mostly of the floral order. Assisted by those wonderful transferring designs which can be ironed-off so easily, any of our girls can prepare a pretty braided walking dress for the winter for themselves.

All the newest dresses and jackets are made with very high collars, and the sleeves are put in very high on the shoulders. Black and white striped materials are again much adopted; and the two favourite colours seem to be red and blue, in conjunction. This is particularly the case in woollen materials just now; and blue dotted with red, and red dotted with blue is seen everywhere. A very feeble looking blue, with tiny white dots, is called a "masher blue;" because it was affected by those weak boys for their waistcoats. The very high collars which I have mentioned, straight and rounded off in front, are worn without either collars or cuffs, and have frequently a double piping of white—which supplies their place. A very small amount of white lace is worn as a frill, and it is put on with very little fulness. The colours worn—cream, ivory, twine colour, or white—should be chosen to suit the complexion of the wearer. Cream, with a yellow shade, needs a good complexion, and snow-white may be worn by fair girls, or very clear-skinned people; while an ivory-white is, I think, suitable to all. In Paris, folds of some white material—silk, crape lissé, muslin, both plain and spotted with colour—are used; and a yard cut up will make several yards of double folds, if cut on the bias, and the raw edges bound with a little cheap ribbon.

I must now give some mention of the

novelties of the autumn season in the way of fur garments. Fur capes bid fair to be worn as much as ever this winter, the principal change being that they are now made with a wide and rolled-over coat-collar, and very generally they have the raised shoulders that appeared for the first time last winter when the season was nearly over. They have also rather gained than lost in size, and when they have a fringe of tails added all round them they come below the waist. Many of these capes have the arms defined, and some fur dolmans have long points in front and are short at the back and edged with sealskin ball-fringe. Sealskin paletôts are tight-fitting, and long in the skirt. Some short sealskin jackets for young ladies have appeared, made much on the model of the small jackets, edged with marabout feathers, that our girls have been wearing for the last year.

Muffs seem plain and simple round shapes of fur so far, but they may grow more ornamental by-and-by. Fur-lined cloaks are too useful to be lightly relinquished, so they appear again in full force, and fur-lined paletôts are made of a pretty and elegant shape, with sleeves, and are covered generally on the outside with either French or Indian cashmere.

It is rather difficult to give such illustrations as will show the dress worn at the present moment, as there is really but little change in it; and winter costumes will differ in material, but not in shape. The Zouave-like jacket is illustrated, so that our girls can copy it; and it will be found a useful as well as pretty garment for the autumn. The "Scene at the Sea" gives all the latest styles worn this autumn in addition. The skirt of the figure who wears the "Zouave-jacket" is made with a long puff and a flower, and the figure at her side shows the new method of making serge dresses, with red ribbon bows down the side of the dress.

In the partridge shooting scene are two new travelling cloaks, which have also been produced in waterproofs; and a serge dress, with a "Leonardo hat" of the same material. The "deerstalker hat," as it is called, is copied from one worn lately by the Princess of Wales when going to meet the Prince and their sons with the luncheon baskets.

The three heads are intended to give a clear idea of the present style of hair-dressing. The first has the hair dressed low down on the nape of the neck, and the plaits very closely laid together, and plaited very lightly. The centre head shows the whole hair crêpe, and gathered in a simple manner to the crown, the hair on the nape of the neck being curled in the new manner. This style is admirably suited to girls with hair naturally curling. The last figure has the hair arranged in such a manner that the encircling plaits cover the whole head, save a small curled portion of hair in front. The hair is lightly plaited, and is not arranged very closely on the head; the lines of plaits not quite touching each other. This is to avoid the extreme heat that would be generated by covering the head with so thoroughly non-conducting a material as the human hair, yet, of course, allowing the natural hair to be used as far as possible. This way of dressing the hair may be seen in many of Rubens' pictures, and was worn by his wife, Helena Forman. So it is quite historic, as well as very elegant.

Accordion pleats for dresses bid fair to keep their place during this winter, even though we have all, apparently, taken to plain, or what we are pleased to name, "housemaid skirts."



OUR FRATERNAL SOCIETY.



live in an out-of-the-way part of England, too far from any large town to attend lectures, or even

belong to a lending library. We have not long left school, my brother Charlie and I. Tom and Margaret, the elder ones, have been home a long time, and are quite staid and elderly in their ways, and are very clever; they are all clever but me. I always was the dunce of the family, but I like writing, so they have made me secretary of our society, with instructions to make these notes of our proceedings.

I ought to explain who we all are. Father has something to do with some mines, and there are several young men learning under him, who live up and down the neighbourhood. The only two who have joined our society are Mr. Jowitz and Mr. Danby. I do not like Mr. Danby; he always laughs when I make mistakes, and evidently thinks I am a child, whereas I am nearly seventeen. Then there is the clergyman's daughter, Millie Travers, and another girl friend of ours. And Margaret is engaged to be married to a young doctor in the town (there is a town two miles off, though not a very large one); and he, Dr. Wingate, and his sister Ruth, of course, come here very often; in fact, they suggested the society. But I have not yet explained what it is.

We have formed ourselves into a sort of mutual improvement society, because, as we are out of reach of lectures and classes, we get into the way of never studying anything, and Margaret says she is forgetting all she ever learnt. We called it "The Fraternal," because some of our forefathers had a society of that name, and we thought it was a pity to exert ourselves to invent a new name when there was one ready made.

We have made a regular set of rules about our meetings, which are to be held at our house every Wednesday.

The first Wednesday in the month we have some scientific subject; sometimes chemistry, with experiments; or geology, or botany, or anything else scientific, with specimens or illustrations of the subjects selected. The



OUT-DOOR DRESSES.

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AFTER some deliberation, I have come to the conclusion that green is the favourite colour of the winter, and is likely to find much patronage, as the hues in which it is brought out are very pretty, and I consider becoming also, to nearly all complexions. The newest greens are called *cresson* and "fir-green," bronze of a greenish hue being also very much in favour. These greens are all to be found in the thick woollen materials used for winter, and quiet hues of soft and dull manufacture are preferred. Dark purplish red (the colour of the ancient "Tyrian purple," if modern research can be trusted) is also much seen, and navy-blue also, as it combines so well with red in every material, but more especially in wool.

Winsey, serge, tweeds, and skirtings appear to be the materials for the winter; but in more expensive things there is a really magnificent show of satin, velvet, and plush, and mixtures of all three. The colours and shades are rich and dark, and singularly pure in tone. The "tufted" spots appear this winter on velvets as well as woollens; and the richest materials are used as skirts, the plain "housemaid" being in favour.

In the way of trimmings we have gold and silver, and all kinds of bright metal threads, intermixed with the broad bands of galloon that are used as trimmings on the "housemaid" skirts. The newest woollen fabrics have many of them a bordering of gold and coloured threads to be used as trimming.

Metal buttons for bodices are in high favour, and they are also used for cloaks and the tight-fitting "Newmarket jackets." Plush and velvet are used for collars and cuffs to both dresses and jackets, and the full bibs and plastrons are apparently as much liked as ever.

For underskirts nothing is more fashionable than "skirtings" with bright satin stripes, and plain woollens with stripes of velvet, plush, and velveteen. Black and red are two colours much used together, and so are red and blue. Small tufts, knots, and loops of colour form a favourite pattern on plain materials. The skirting is generally used quite plain, not kilted; and, as it needs no trimming, is not an expensive new skirt to put



STRIPED DRESS AND WALKING JACKET.



HOME DRESSES.

to an old dress. The overskirt and bodice are quite plain, with cuffs, collars, and *revers* of the striped. Velvet-striped satins are much worn again for jacket-bodices, and are a most useful addition to the wardrobe, as they may be used with any dress.

The "housemaid" skirt has been a great boon to those of our girls who are their own dressmakers, and, consequently, it will probably retain its popularity, as it is a very becoming and youthful-looking style. But now that it is getting common, it has been more used lately as an underskirt for overskirts, tunics, and polonaises, than it was when it appeared in its original simplicity of a plain straight outline, without drapery, sash, or panier.

The winter dresses at present have overskirts very long in front, very high at the sides, and puffed up very high at the back. In several cases I have lately seen, they appear as if a half shawl had been taken and put round the waist, so that the point should hang in front and the two ends tie behind in a puffed bow, like that which is called "butterfly," from its large-sized bow and ends. This pointed tunic may have the sides lined with brocaded velvet, satin broché, or striped material, which is then turned outward as trimming, and forms *revers* both to the tunic and the bow behind.

Nearly all dresses are made of two materials, one of which is used for the under, the other for the upper, dress. Ordinary walking and morning dresses have the overdress or tunic made of the figured material, and the underskirt of the plain; if the dress be of cloth and velvet, or cashmere and velvet, the upper part would be of velvet.

Polonaises are in high favour, and it is no wonder, for they are most useful garments. Those with blouse fronts are very pretty, and look well on the slight figures of young girls. The simplest form of blouse polonaise has the fulness gathered into the centre of the neck in front, and that at the waist is held in either by a ribbon belt or some fancy fastenings. In thicker materials, like velvet and cloth, the polonaise is frequently made with a waistcoat.

Velveteen seems to be a very favourite material for every article of dress, but it is never used, so far as I can see, for the whole dress, with no admixture of any other material. We can personally praise the "Louis Velveteen" as being exceedingly soft and durable, and it can also be had in many lovely colours. Woollens of all kinds are used with it for ordinary walking dresses, and spotted silks of various kinds for best dresses. This material has improved so much of late in its manufacture, that it is no longer open to the accusation of being heavy, and the newest makes are perfect as to colouring, and may be easily mistaken for velvet. Shot silks are still to be found, but, on the whole, stripes are certainly the most popular of any design for the winter. Striped satin and velvet "*Pékins*" look very well with velveteens, and are used as trimmings, and as bodices, where the velveteen is not liked for the latter purpose.

Astrachan and ostrich feather trimmings are now imitated in silk; and as this has much decreased the price, we shall probably see a great deal of them used this winter. Bias folds are greatly worn, put on the skirts of dresses as tucks, and slightly overlapping each other. These form a very pretty trimming when a plain skirt seems too young in style. A killed flounce is also used at the edge of a tucked and gathered skirt. Evening dresses for middle-aged and elderly ladies are again made with trains; but the new style of train is quite undraped, and flows in plain straight lines from the waist.

Dress bodices which close all the way down have buttons quite as small in size, and as closely placed, as those on a page's livery. Where people object to the trouble of button-

ing them, they are made to close with hooks and eyes, put on so as to be invisible. Where this is the case, a wide border of braid or velvet is often laid on on either side of the front opening, which meets in the centre, and is carried round the points of the bodice and the short basques. The latter are worn very short on the hips, but are made fuller than they were at the back. The edges of the newest bodices are now piped, as they were some time ago; and where a bodice and skirt are of different materials, the piping of the bodice would be of the same material as the skirt. When the bodice is of velvet or velveteen, it is sometimes made with rounded fronts and rather longer basques, with fuller pleatings at the back.

Mantles for the present winter offer a great variety of choice, and everyone must find something to suit herself. They are severally made very large, very small, and of medium dimensions; all three appearing equally pretty, and equally in good taste. The very long cloaks, which cover the figure and hide the dress almost completely, are as much used as they were last winter; so no one who has them already need feel that she looks at all remarkable. The medium mantles are generally short at the back but long in front; the smallest-sized mantles having stole-like ends in front and back, reaching to the waist only. The fur-tail trimming is in immense favour for mantles, both long and short; as well as jackets of all kinds, which are edged all round with this handsome ornament. Waistcoats are much worn with jackets of stockingette or smooth cloth. They may be made of black Astrachan fur, corduroy, plush, or velvet; and the waistcoat, generally worn with out-of-door jackets, matches the latter in colour. With regard to indoor jackets, however, no such rule holds good, as white appears to be a very great favourite.

Fur appears to be more appreciated than ever this year, and if we have the very cold weather we are promised, it will find us fully prepared; and for once fashion has outrun utility, and is justified in her decrees. The fur cape seems to reign supreme and be, if possible, more widely used than it was last year. This year it has attained to several very useful improvements, which bring it close to what it was when it formed an article of ladies' dress about twenty-five years ago. The first of these is called by the city manufacturer the "Cecilia," and consists of cape, boa, and muff in one. The muff can be removed at will. This cape can be obtained in cloth, plush, and velvet, as well as in fur. The second cape by the same maker is called the "Mary Anderson," and is a boa and cape without the muff. Another very pretty cape for young people is made of plush, lined and wadded, and has sleeves that form a part of the cape itself. These may be made of fur, or bordered with fur or feathers.

Some of the new capes are very small, and are no longer "shoulder-capes," while others have the long flat ends which I have mentioned reaching half-way down the front of the dress. A shoulder-cape of last winter can be modernised for this by adding a fringe of tails all round the lower edge, or else with the fur ball-fringe, which is very pretty and light-looking, and is said to wear well.

I think I mentioned in my last article that Astrachan is the most admired fur of the winter, and is used for trimming cloth dresses and the tight-fitting jackets which everyone affects, as well as muffs of all shapes. Some of these jackets have short basques, cut up over the hips, and the centre of the back left open to allow of the fulness of the dress showing. The muff and the hat should be trimmed with fur to match the jacket. The useful bag muff appears in as great varieties as ever this year, and is the comfort of all house-

keepers, mothers, and busy people generally. Every kind of silk, satin, velvet, and chenille muff is also worn, so that the long purse and the short one have both a choice as to the quality and price. In furs everything seems to be worn. Alaska seal is in high favour for long mantles and ulsters, which nearly reach the edge of the dress, and are tight-fitting to the figure. So well cut are they that it shows how far the workmanship of the fur trade has advanced on the road to perfection, for when one thinks of it two trades are represented—the tailor's as well as the furrier's.

The sleeves of cloaks are the best when they are really sleeves, and not wing-like attachments, which afford no protection to the arm. This winter we are very fortunate, for some of the newest and best mantles have the sleeves coming from the back, and they are both comfortable and becoming.

I have endeavoured to give my readers every simple style and suggestion possible for making new dresses, and remaking old ones at home; and I trust they will find some ideas to suit their pockets, and their fancies likewise. In two of the sketches I have given the "Tam o' Shanter" hat, because it seems to have become such a favourite with young ladies, and also because it can be made from the material of the winter dress, or else produced in crochet-work in any shade of colour. No pattern is needed for them. The size of the head being taken, the cap is begun; a long straight strip being worked in either crochet, tricot-stitch, or ribbed knitting of the required length. When finished, the ends must be joined together, and the top is gathered up closely as shown in the sketch, and a fluffy ball of silk or wool sewn on. If desired, a head band of netting or crochet can be added to the caps, made of material which will make them sit firmly on the head.

The sketches of the two striped dresses show the use made of wide and narrow striped materials, and also an out-of-door jacket with a waistcoat. Both these skirts are plain-made in "housemaid's" style, and gathered. The sketch of "home dresses" shows an indoor jacket of velvet or velveteen, with a white or coloured waistcoat, which may be worn with any dress.

The group watching the lawn-tennis players shows several varieties of dress. A long polonaise of thick cloth over a skirt of the same, trimmed with wide galloon, put on with loose ends. Cloth, in the new shades of dark green, would be very becoming for this warm, winter dress, which would only need a fur cape to make it warm enough. The youthful figure in the "Tam o' Shanter" dress wears one, exemplifying what I have been describing, of velveteen and striped silk, or woollen *Pékin*. The lady who occupies the chair wears one of the quiet order of felt hats, with a velvet trimming, laid on in folds. The mantle is plain, and jacket-like in front; the back being full below the waist and closely-fitting to it above. The lady working in the background wears a stockingette jacket, trimmed with fur or marabout feathers; a felt hat, trimmed with a brightly-hued handkerchief.

This winter the stockings are worn to match the colour of the dress exactly. If there be two or three colours in the dress, the stockings match the darker shade. Plain black stockings are as much worn by those of quieter tastes as ever, and wide quarter-inch ribs are preferred to very narrow ones, and are more becoming to the foot. There is the usual amount of fancy hosiery, consisting of silk stockings in all the new colours, embroidered in stripes and of silk lozenges. Black silk stockings striped with white lines and checked in coloured lines, with dotted fronts or patterns of small flowers on them, are also to be seen. We have also noticed a new introduction which requires neither garter

nor brace to hold it up. The tops of the legs of these stockings are contracted, and are open a few inches down the leg; the space thus left being then laced up with narrow silk laces so as to fit tightly and accurately, and ensure the remaining up of the stocking under all circumstances.

And now a few words must be written on the new season's gloves. Kid gloves seem to be more used than the *gants de Suède* for the daytime. This perhaps arises from the fact that coloured *gants de Suède* are soiled directly in a muff, or even when used once or twice with a dark coloured winter toilette, while kid gloves, from the smoothness of their surface, do not soil so soon. Still, for the evening *Suèdes* are constantly used, as they are cooler; and some of the new makes are nearly as thin as silk. Kid gloves have eight or ten buttons, and are generally buttoned the entire length of the arm, meeting the sleeve, which some people still fancy to wear very short. The tan *chevrette* glove is still used for morning shopping and country walks, while for the best or afternoon gloves, kid which exactly matches the dress is preferred to anything else when the dress is dark throughout. But where the bonnet is grey, or of any such hue, the gloves match the bonnet. Gauntlet gloves are to be found this season with velvet gauntlets, and they are liked by many, as they are warm and protect the arm. Silk gloves of a warmer kind, lined with fleecy wool, are sold for the winter, and find many purchasers amongst young ladies.

The winter bonnets are low at the sides, high in the front, and peaked, and a little pressed backward, the crowns appearing higher than they were. The loose crowns of velvet, with straw or felt brims, are very pretty, and are easily made; but so great is the quantity of fancy shapes, that my readers will have but little trouble in selecting one to please them, and in trimming it themselves. Feathers of all kinds have superseded flowers, now that the flower season has departed from us; fancy ribbons to match the bonnet in colour are much used. All kinds of very ugly metal ornaments may be seen—frogs, lizards, and other things—and there is a peculiarly horrid arrangement of bird's claws, which look as though the poor creature had died in agony, one leg being twisted round the wrong way. All these things are lacking in good taste, and we are sure our girls will reject them. I only wish every girl or woman would avoid using dead birds at all in her dress; it seems such a needless cruelty towards God's beautiful creatures.

HONOUR THY FATHER AND THY MOTHER.

By SOPHIA F. A. CAULFIELD.

PART II.



As these articles on the Divine command forming their title are primarily addressed to girls, I have made the question of duty to their mothers my especial consideration. Equal honour should be paid to both parents; but while boys are so much away from home, after nine or ten years of age, and should look to their fathers as suitable models for their guidance and imitation, girls as a rule return to their mother's special jurisdiction, and their place is at her side; their work is united with hers, their walks and drives are taken together, their visits paid under her wing. She is their model and their guide, and she should be their care in her advancing years.

Before a child is three years old the habit of

instant and unquestioning obedience should have been learnt, and whether a boy or a girl, it is the mother who trains the infant. From that time till they complete the first decade of life the character must be formed by her; ill-temper, hastiness, and rebellion should be nipped in the bud; the timid encouraged to speak the truth, acts of unselfishness and generosity encouraged; kindness to animals inculcated, and the knowledge of their Creator and Redeemer gradually instilled into the mind as soon as it is able to receive it. All this training is the business of the mother, a difficult yet most sacred duty. This, then, is my reason for directing special attention to the application of the Divine command towards her.

But this article deals with the duties of children only, so I will commence by saying a few words on the style of address due to a parent from childhood till the last day of their lives. No advance into mature age, nor beyond it, ever absolves a child from a certain deference of manner, which in the middle and lower ranks of life is only too often forgotten.

If the rules of politeness could be waived in speaking or listening to anyone whatsoever without turning to face them, or if excuse could be urged for replying in monosyllables, it is out of the question that any such liberty should be taken towards an elder and a parent. "Yes" and "No" must be followed by "Father" or "Mother," or "Papa" and "Mamma," according to the custom obtaining in your family. You must turn towards them, listen without interrupting their observations, and wait till they have no more to say before averting your face or leaving the room. Doubtless in many little ways the privacy of home may excuse trifling infractions of the general rules of etiquette, based as they still may be on genuine good sense, kind feeling, and propriety. But from the deferential character of your deportment towards your parents no departures whatsoever can be permitted, although united with the most loving caresses, and the playfulness at times of mere children one towards the other. Respect must underlie all filial affection and every course of conduct. Let your parents be the judges of what you should do or refrain from doing; let their wishes be your laws. You may freely confide your own to them, but always with the understanding that any ultimate decision rests entirely with them.

And now we will suppose that my young reader has returned from school or college, having received all the education to be there obtained, or at least afforded by her parents. What is the dominant thought and object in her mind? I will take the case of a professional man's or tradesman's daughter, one of just sufficient means to support his family, without necessitating the sending away of the daughters to earn their own living.

What, I ask, is your chief thought and aim, my friend, in your return home? At eighteen you ought to be able to support yourself, and it is to be hoped that the expense lavished has not been thrown away. You may not have learned how to make pastry, nor do many another thing amongst those that are useful; but intellectual education—to whatever branches of it your mind has been directed—enlarges the intellect, and teaches you how to use your brains, and apply your reasoning powers with reference to every subject, whatever it may be, from working a difficult problem down to polishing a grate. Thus you should be able to be helpful in all kinds of ways, and if not, it is because the goodwill is lacking.

But let me return to the question—What is your dominant idea and desire? Is your mind set on merely doing just as you please now you are released from school? On being introduced into that circle of society to which your parents belong, to give up your time to

some favourite art, to bury yourself in a snug armchair, and lose yourself in the world of imagination, reading works of fiction, or even those of a more serious and instructive character? In fact, is your heart set on amusing yourself, going to parties, playing lawn-tennis, staying on visits with friends, &c.?

All these are pleasant occupations and pursuits, and suitable to your age; and it is natural that you should enjoy them more, and set a greater importance upon them at your time of life, than when a few more years have passed over your head. But when we talk of "dominant wishes," and a "great object in life," (at any rate for the time being) it is to be hoped that some higher and nobler thought, some more worthily-dear ambition fills your heart in returning to your home.

Unfortunately that of many girls is to marry and become the mistress of a home of their own. They wish to be a centre of interest to someone, and to have the special pleasure of "guiding the house" which they thereby acquire. This is all very natural, and there is no harm in cherishing the anticipation of such an interest in future days.

But, my dear little friend in your teens, only just come home from school, do you think you have no obligations to fulfil after all the expense that has been lavished upon you? Surely in school the idea is fully acknowledged that there is such a rule as that of "give and take." If you "take," are you not bound by all laws of honour and gratitude to "give" in return? This is an axiom of school life, and must commend itself to your own sense of what is just and seemly.

Granting this argument its full weight, I need not appeal to a still higher motive, which may be found in filial love, and in Christian duty.

You return home to find younger brothers and sisters less advanced in education; some perhaps delicate and proportionately spoiled; your mother with her hands full, having no strength to spare, few relaxations to enjoy, and "distractions" for an ever busy and anxious mind. She has already bravely borne "the burden and heat of the day," and you are all fresh and young, and it is to be hoped "capable" also. Evening parties are pleasant, lawn-tennis healthful in addition; keeping up accomplishments—in music and art—or indulging in book-worm proclivities, all very delightful. But have you no greater object before you to which all these pleasurable pursuits are subservient? Your studies were not intended for your personal benefit only; they are "talents" to be traded with. (See St. Matt. xxv. 15.) Your accomplishments were not acquired to entertain yourself alone. Lay them at the feet of those who provided the means to acquire them, and say in the spirit and beautiful words of David, to a far higher and more munificent Benefactor—"All things come of Thee, and of Thine own have we given Thee." (1st Chron. xxix. 14.)

Suppose that you are devoted to music: what a poor return for having had you instructed, to see you occupy the piano at stated hours each day, whatever else there might be to do in the household, and without inquiring whether the dear mother had a headache! How selfish to go off to play some outdoor game, without first offering to take the little ones for a walk, or to do any commission for the household benefit, or to go out with the mother later on. Mothers have to be coaxed to take an hour's rest or recreation, and if their slender means necessitate their performance of household work, mendings and makings, attending to the cooking or preserving, and to the linen and store closet departments, it is high time, when her daughters return from school, that they should learn to lighten the long-borne burdens, and so, in

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

JANUARY is one of the months supplying the most difficulties to the writer on dress. Very little that is positively new ever appears before February, and even then it is too early to do much more than notice how the wind blows, and take the small indications of the future from it. There is one thing, however, which I very well know, and that is that the home dressmaker generally finds work to do in every month; and in houses where much home-work is done, a few new ideas and a little wise chat over them wondrously lightens the burden; which really is one—after a time of thinking—how to make the best of the half-worn garments of both old and young.

Now, in any previous year I do not think we have been so well off for materials for re-making as we are this winter. The cheapness of them seems quite astonishing when you think of the effect produced, and the splendour procurable for such small prices.

Terry brocades are the chief feature amongst silks, and they are used both for dresses and mantles. The designs are arabesques and scrolls for cloaks; but there are others, of very large leaves, of velvet on a satin ground, the terry only being introduced in the small leaves and trimmings. Then there is plush, both embroidered and brocaded, and velvet in stripes of two colours, which looks very well when made up. There are also several old friends, and amongst others the old style of coloured embroidered flowers on a ground of black silk. Shot silks are not in so much favour as they were, and are more used in the evening than in the daytime. Velveteen is now made with embroidered flowers on it, but to my taste is not very ladylike.

All these, and many others, are most useful adjuncts in "doing over" all kinds of winter dresses; and it is wonderful what can be done in this way when two, or even three, mate-

rials can be used in the same dress. Some one says, perhaps: "But I do not know how; I have no pattern, and do not know where to find one." My dear young lady, when you fail to find an idea for doing up the old dress in the pages of THE GIRL'S OWN PAPER, or anywhere else in print, the next best thing to do is to put on your things and go out, and, whether you live in London or in a country town, you are nearly certain to find an idea before you come in. If the flounces of your dress be worn out, you can take them all off and replace them by a plain skirt, or half-skirt, of broché, velvet, Pékin, velveteen, or one of the many fancy materials to be found in the shops. The worn-out bodice can be replaced by a jersey, the overskirt by some material selected to match the rest of the dress in colour.

Dress lengths are sold in boxes, with the trimmings ready prepared, and the making



WINTER JACKETS AND MANTLES.



SERGE DRESS TRIMMED WITH BRAID.



PLAIN SKIRT AND TUCKS.



CHILDREN'S DRESS.

generally made easy for those who do not understand much about dressmaking. Many of these are trimmed with the new lace of woollen llama, called in the shops "Dentelle de Khartoum," and others have circles of braid, tinsel, chenille, and wide braid for trimming.

For ordinary use and early morning wear the generality of dresses are entirely of wool, and all *morning-gowns* appear to get plainer and plainer as the weeks go on. Wide military braid is very popular; but with the last month fur trimmings have grown to be the correct thing for dresses as well as mantles, and fur is used to all the good woollens, cloth, serge, and vicuna. For those who cannot afford real astrachan, there is the woven astrachan, which is an excellent imitation of the genuine fur, and is dyed in all colours, as well as in the orthodox black and grey. All kinds of rough things, coarse and rough serges, friezes, and tweeds are in favour for morning wear and for walking dresses; and the choice of these in the drapers' shops, made up into pretty and well-fitting skirts, is immense, and at such prices as place them within everyone's reach. With this help, and furnished with a jersey, even the most helpless girl can obtain a dress with little trouble and expense, and if she have a good pattern of a bodice she has only that to make, and need feel no anxiety about the skirt.

For better dresses velveteen is mixed with woollen and trimmed with fur, or fine woollen is trimmed with the rich llama lace which I have before mentioned, and which is made in every colour, and is of such a width that it is often used as one deep flounce over a silk foundation.

Figured materials are never made up alone, but plain ones are; and it is probable that in the spring plain silks will be made up as they used to be, with no second material.

The plain skirt seems almost universally worn, and I have illustrated in one of the single figures how this plain skirt looks. It has always a narrow ruching at the edge, and tucks above, or else wide braid or a fur band. The next single figure has a skirt with pleats at intervals, and braid runs down where it is plain. All these skirts, though called plain, have a gored lining underneath them, and this smooth foundation ensures the skirt setting well and that there will be no pulls nor rucks. The plain skirt is also indispensable when steels are used in the dress, as they are placed across the plain width at the back.

An effort after greater simplicity is evident in the cut of the tunic, and they are really more like the thing they are called, viz., an overskirt, looped up to be out of the way. They are neither very long, very short, nor very full, but medium in every way; far less stuff being used than was the case a few months ago.

Waistcoats are as much worn as ever, but there is no change in the make of bodices or sleeves.

The sketch of the "Walk in Kensington Gardens" gives most of the shapes now worn in mantles, jackets, and cloaks. Small tight jackets are used as much as ever by young people, but they are not of bright colours—red and prune, as they were last winter—but grey, trimmed with grey astrachan; or dark brown, or drab, trimmed with the same fur, or otter, beaver, or seal. These jackets may be made of cloth, velvet, or corduroy.

All mantles are short behind, and cut in a curve down the front and sides, until they meet in a point, as represented in the centre figure of the three advancing ladies. The majority are made of terry-ribbed silk, but plush and velvet are also used. Almost all are trimmed with fur, or thick chenille trimmings. Fur balls, fur fringe, and fur tails seem the most usual finish on all mantles—

those trimmed with fur especially. The large coats all have sleeves, generally coming from the back. They are all very full at the back, and do not show much of the dress skirt. All of them have large fur collars, to protect the neck.

Sealskin paletôts are very much worn; they are long and ample, and the fronts hang straight down. Large dolmans of seal are also seen, and so are numbers of sealskin tight-fitting jackets and capes; either with long stole ends that hang down in front, or without them. The new capes are carefully fitted, sloped at the back, and all have shoulder seams. They are generally worn with cuffs, for greater warmth to the arms; they are very deep, and are colsed with elastic on the inside, to allow of their going over the sleeve comfortably.

I must not forget to say that the newest buttons for dresses are of fine close wood, turned and carved more or less delicately, according to expense. Then there are some marbled buttons, like stones, pebbles, or fancy marbles, which are selected to match the dress in colour; these are very pretty and elegant. Some very expensive buttons are also to be seen of enamelled metal in delicate Eastern hues. Buttons are not quite so small as they were, and consequently are not so many in number down the front of dress bodices, and for jacket bodices fastening half way down the front very large ones are used.

All the winter hats are tall, and very heavily trimmed, especially toward the front, where the feathers, wings, or bows of ribbon stand very much upright. Bonnets and hats are of felt for ordinary wear, with trimmings of terry or velvet. The crowns of all bonnets are quite pronounced—some of them may be called high. The crowns are of velvet, of soft felt, or of woollen stockingette (for the latter, I am told, many milliners use real stockings), and all three are puffed or pleated in small, regular pleats, or they may be smoothly covered.

The "Olivia" shape, as it is now reintroduced, is very pretty, and is made in worsted lace, as well as terry and velvet; it bids fair to be more generally used than when it came in three years ago. The strings of bonnets are much shorter, and measure about three-and-a-half inches across; when tied there are hardly any ends. An easy way of making a bonnet is to purchase a small felt shape, and put a piece of fur at the edge, and sew on a pair of the new woollen velvet strings. Woollen materials of all sorts seem to be used for making the crowns of bonnets, even crochet-crowns laid over velvet; straw crowns are little seen, but there are some feather bonnets and hats completely covered with dyed feathers laid on one over the other in layers, with a brim of velvet.

I forget if I have mentioned the triple folds of crossway canvas that have been introduced from the Continent, and have taken the place of neck frillings. They are of white, cream, or other colours, and may be either plain or spotted with chenille dots. The price of these folds will probably make them common too soon, otherwise they are most useful and neat-looking.

Almost all ribbons are reversible and thick, and the woollen velvet ribbon, which I have mentioned, is the most valuable of our recent introductions, as it will probably wear well and look better than silk ribbons for winter wear. Following the universal English custom of naming dress articles after the seat of war absorbing the interest of the day, this ribbon is called "Tonquin."

Our last illustration must be given up to the winter fashions of the juveniles amongst us, for they are an important consideration to so many sisters and mothers. This sketch shows a blouse frock for a little girl, a paletôt and

cape made of either real or imitation astrachan for a boy, with a scarlet Tam o' Shanter and a brown quill feather. A loose, very rough pilot cloth paletôt for a little girl is shown beyond, which is worn with a Tam o' Shanter to match, or of brown velvet. The little maiden of five summers wears a paletôt or pelisse of rough cloth, trimmed with fur, and a large, granny-like bonnet with a cap inside. Nothing but rough materials are used for infants and young children—even the long cloaks of infants are now made, not of the finest cashmere, as of yore, but of cloth, flannel, or white serge, and are trimmed with flat bands of knotted woollen or a white ball fringe. Woollen laces are also used for the same purpose; but the rage for both the out-of-door and indoor clothing of babies is crochete or knitted dresses. These are usually tricotées, and have a cape as well as a cap, and gaiters to match—violet and dark crimson are the best wearing colours of which to make them. Double Berlin may be used, or a good fleecy wool, and the pattern of any petticoat will do for that portion of the dress, while the bodice, being quite straight, and the sleeves also, any good hand at crochet will not need much help beyond measurements to guide her. Sometimes coloured silks are introduced in stars, or embroidered lines, to brighten the dress. We have become rather more sanitary this year with our children's dress, for even the very babies, as soon as they are short-coated, are put into long stockings over the knee, which match the frock in colour and are tied with ribbons at the ankle, as the little "bootees" were, to make them pretty; and having once arrived at this, it is to be hoped we shall see no more bare legs for some time.

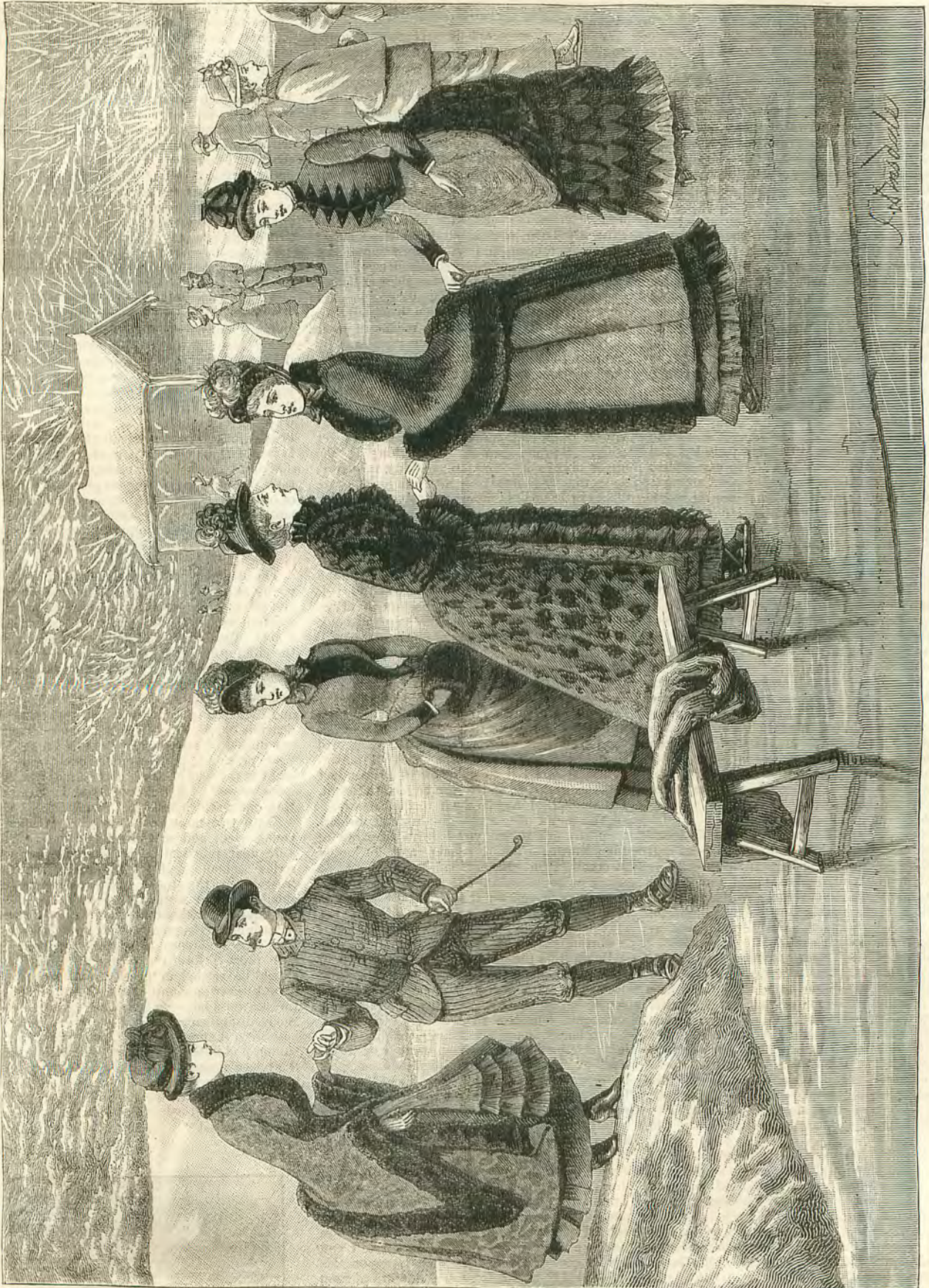
As regards the hats worn by children and young people, they are generally in the shapes worn by the older people; only with fewer trimmings. The Tam o' Shanter seems, however, to outshine everything else in popularity; but to many children it forms a far from becoming head-dress; and when the face is thin it should on no account be worn, as it is quite unsuitable. The worst of a popular fashion is, that it is adopted too universally, and, however pretty, gets so quickly into disfavour, as one style cannot possibly suit everyone and all conditions of life. The wisest people are those who are not carried into extremes by the influence of the multitude; and who try to think well, and to form an opinion of their own on all subjects, great and small, regarding none as too trifling and beneath their notice which may contribute to a seemly appearance, the pleasure to those whom it is their duty to consult, or of economy, health, or the general convenience of the wearer.

PENNY DINNERS.

By PHILLIS BROWNE, Author of "The Girl's Own Cookery Book."

ALL schoolgirls know that if through some accident the dinner-hour is postponed, and they try to learn their lessons when they are faint and hungry, the lessons somehow will not get learnt. Figures appear to jumble themselves together in the brain, towns and rivers will not show themselves upon the map, and all is failure and confusion. After dinner, however, the requirements of Nature being supplied, these difficulties arrange themselves, and lessons are easily mastered, because necessary food has been taken.

It is very sad to think that in this land of ours there are thousands of children who are obliged to study, yet are not well fed, simply because their fathers are too poor to buy them food, while their mothers either do not know how to cook the daily meals, or are, it may be, compelled by necessity to go out working by



HEALTHFUL EXERCISE.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

ALTHOUGH we illustrate a skating scene, one is never quite sure in England of enjoying that amusement at any time during the winter, especially when that season has become as warm as it has been during the last few years. Nothing in the way of a special costume is needed, now that everyone wears sensible serge or cloth dresses, and fur trimmings; and bands of all kinds are so much used, that any ordinary winter dress looks suitable for the use of skates. The "housemaid skirts," too, are very pretty, and look well on the ice from their absence of trimming, and their straight folds take graceful curves in the wind. When bordered with astrachan, a small jacket, also fur-trimmed, is worn with the dress, and may match it in material and colour. Cord is employed to

loop across bodies, either with or without plastrons; and also on the sides of open tunics, to fasten them together. It is often knotted loosely, like a chain made in crochet. Wide braid is much used for trimming, put on in rows, or tucks divided by braid and embroidering, or braiding; or else rows of false tucks stitched on to the skirt. In the latter case the skirt is ungored, and hangs a little full. In some of the very new skirts they are put into three or four wide box-pleats at the front and sides, or have several single pleats on each side, turning towards the centre.

Braid, in fact, is more worn than any trimming, except fur. Astrachan is the special fur trimming of the winter, and the real and the imitation are used indiscriminately, and

are distinguished into "astrachan fur" and "astrachan wool;" the former being the real and the latter the imitation curls. But when both are wool, though one has gone through a process of manufacture, it seems hardly needful to call one of them "imitation," as both are the product of lambs, though in widely separated countries. The difference, however, in the price is great; and, in consequence, the real is used in much less quantities than the imitation. With the fur astrachan also no trimming is used, while with the imitation a cord mixed with tinsel or steel threads often heads the band. The woollen astrachan is often employed as a wide band on the lower skirt, where the real would only be put on in rather narrow borders on the long tunic.



HOME AND SCHOOL DRESSES.

Black dresses trimmed with black astrachan are of either serge or vicuna, and are thoroughly useful and pretty for everyday wear. They can be most inexpensively got up too; old skirts can be used, and even old bodices, and particularly when children's dress is concerned, it is astonishing what may be done by a little contrivance to make old cloaks, capes, and frocks put on a new and fashionable air, and a certain quickness and cleverness in adopting and picking up all new ideas is worth pounds to a young girl, or a mother with a young family to clothe.

I notice too, with much pleasure, that dress-makers who go out to work at private houses are greatly on the increase, and I think this is one of the best openings for many girls who are not clever enough, or have not sufficient education to be clerks or book-keepers. They are well paid, and can earn from two and sixpence to three shillings a day, and are fed as well; so there is nothing but the lodging to be thought of. The connection is soon formed if a person once gets a good name as a fitter and a neat and quick needlewoman. If she has her own machine, so much the better. In many houses the lady of the house will also make room for the needlewoman to sleep, which is a great comfort to her, and saves much of the employer's time. Where the latter is not over well dowered with this world's goods, it is wise for her to assist herself in the sewing and to be prepared to plan with her worker, so as to make the best of everything. "Two heads," we know, "are better than one," and mutual companionship and mutual thought make the work and the hours fly—both are spurred on to do the very best that in them lies.

Tunics and overskirts are now (in the new dresses) so very long that they form virtually a second dress, but they are open quite up to the waist at the sides, or else in front. This new fashion has already caused a change in the making-up of skirts, for a lining of silk or alpaca is now considered sufficient for the underskirt, and is used to give less weight, the hem being faced with fur or flounced, just as far as it is likely to show under the long overskirt. Furs are used as a trimming on any coloured dresses, and the richer furs, like sable, on evening dresses. Black astrachan is used on dark blue, green, and crimson woollens, and grey astrachan on iron greys or slates, when it is to be generally seen as wide panels or waistcoats.

The use of fur, like astrachan, need not be feared as extravagant, or only suitable for the winter, for our English springs are so long and so uncertain, that dresses trimmed with it can be worn until May, and perhaps even June, and they do not look either heavy or wintry. Care should be taken to make the underskirt light. If it can be afforded I think silk is always the best, as it is so light, and one slips about in it so comfortably. Warmth must be given by the under-clothing, not by the dress, and by the outer mantle, when walking or driving.

There is but little change in the ordinary girl's-frock as worn at home and at school. This will be seen from the illustration. In fact, the plainer and quieter they are, the more ladylike the wearer, as usual. In the dresses that are represented in the sketch, I have endeavoured to help those who have old ones to modify, more than those who have new dresses to make; and there is no end to the ways of freshening-up old dresses, if we know how to do it with taste and judgment. The figure on the extreme left shows one of the long straight tunics which I mentioned in the previous portion of my article. This has a folded fan-like short overskirt over it, but it may be made without it entirely if desired. The benefit of the very long overskirt is, that it will hide, if not conceal, the worn-out front

of any dress. One last hint must be given to the home dressmaker, and that is, never attempt to drape any overskirt whatever, unless you have a proper "dress stand" to hang your skirt upon, or unless some good-natured soul will stand patiently while you drape it upon them, as a block.

On the figures in the skating scene a number of different costumes are shown. One figure especially deserves mention—*i.e.*, that with the underskirt trimmed with pointed velvet trimmings, and an overskirt lined with velvet, which would be an easy and simple style for the repairer of half-worn costumes. The points are cut out by a paper pattern, and lined with a black lining, such as leno—not a thick one, which would make the velvet more heavy and cumbersome.

It will be seen in this illustration that both bonnets and hats are higher in the crown, and smoothly covered with velvet when the hat or bonnet is not of felt. Fur borders are in much favour, and so are brims covered with *bouillonnée* velvet. Felt hats and bonnets have the crowns figured over with stars and sprays of chenille embroidery, velvet, gold thread, and beads of black or colours, to match the foundation. These bonnets need nothing but half a yard or so of velvet to finish them, and a small tuft of feathers. The velvet is put on full in front, a plain band behind, and velvet strings. So here the home-milliner is quite at her ease, and can turn out a bonnet that may compare well with the best.

I have mentioned, I think, that the great taste of the day is for rough stuffs, coarse in texture but not thick—an unfortunate style for those who are stout, as these stuffs should always be avoided by them, as they increase the apparent size so much. For this reason they answer admirably for the very slim, slight figure that needs enlarging; in this case they are becoming and pretty. There is a rough woollen called "blanket cloth," which is much trimmed with woollen lace, and all the best serges are diagonally woven.

The appliqué trimmings used on woollen dress, made of velvet, cannot be much admired. When we come to anchors, horse-shoes, and other such incongruous designs for the ornamentation of our dresses, we are rather touching on the necromancers' dresses and robes of ancient times, which had many strange devices on them; and it is to be hoped that this fashion will disappear with the spring.

All silken materials must be repped, and thick-ribbed poplins and gros-grains are more liked than smooth ones, and are used for mixing with woollen dresses. There are some new silks which are extremely bright and shining in their appearance, giving one the idea that the reign of dull-faced silks is nearly over, and we shall soon, in all probability, go back to the charming old glacés, which were very becoming and wore so well.

Ribbon bows and ends are no longer used for dresses to be worn by day—indeed, if we go on as we are going at present, we shall soon do away with trimmings altogether, for the outlines of all our dresses are becoming so severe and plain, and in all the drapery used this season the length is more accentuated than the breadth, and the folds are made to fall in long lines, while the draperies of tunics and overskirts are longer and less full. I fear that this change may bring in longer skirts; but I trust, now we have once felt the comfort and real happiness of the short walking ones, we shall never give them up, however fashion may change.

I have had many queries on the subject of the under-dresses of which I spoke in one of my recent dress articles. The pattern used for them is the ordinary combination, which is used for cotton underclothing; only it must be high-necked and long-sleeved. The

materials used may be flannel, stockingette, wincey, or even a serge or a cashmere; but it should either be double, or thick enough to answer without any second combination over or under it. If this be worn, it should be a tight-fitting woven combination of wool or merino. The patterns of the ordinary union dress, or combination, can generally be found in the American pattern shops. This pattern must be purchased to fit the wearer if possible, or must be enlarged to suit her—not a very difficult task. With regard to the question of wearing coloured underclothing, instead of white, I apprehend that that question must be settled by the individuals themselves. We have so long been used to white cotton and linen, that they have become a fixed rule, and we have never looked into the sanitary or scientific reasons for wearing them, nor anything else.

Gloves for the evening are very long, and fit the arm tightly. They are of silk, kid, or Swede, with an evening dress of black lace, or red satin or silk, the gloves would be of tan-colour or cream, and the shoes and stockings red or black. This rule is followed in all other costumes, the shoes and stockings being generally of one colour.

Palm-leaf fans are used in the evening, which form both fan and pocket for the handkerchief. The palm-leaf is covered with lace and satin to match the colour of the dress, and on one side springing from the handle-part is placed a tiny pocket, with elastic running round the edge, in which to keep the handkerchief. This fan is hung from the waist.

The very wide lace flouncings are much used by young girls—one deep flounce, or two wide ones—and the lace is so inexpensive that a pretty evening frock is easily obtained. The bodice may be of velvet of a different colour to the skirt. Thus a deep ruby-coloured bodice is seen with a maize, lemon, or cream underskirt. Fine muslin skirts, made in the "housemaid" style, are also worn by young girls, and lace insertion is used to trim them. Lace skirts have also satin bodices of colour; thus a black lace skirt may have a bodice of ruby satin, or the bodice may be covered with lace to match the skirt, and have ribbons of the same colour to trim it.

ORDER AND DISORDER.

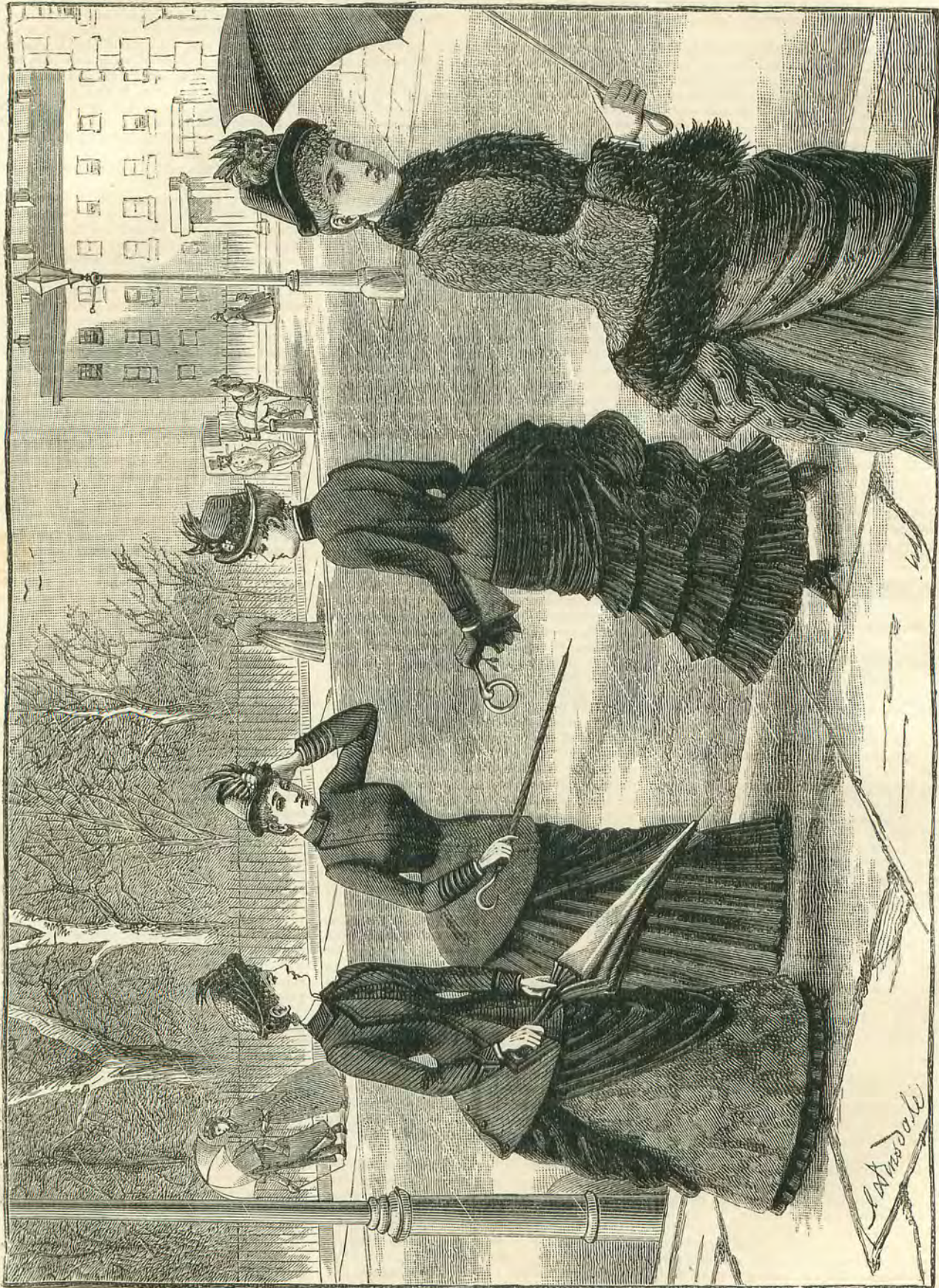
By LOUISA TWING.

PART II.

AS regards the upper classes, I would say to all who wish to cultivate habits of order in children, encourage the taste and habit of collecting various objects of natural history; not only are such tastes the source of infinite pleasure at the time and in after years to themselves and to others, but there is no surer method of inculcating the order which is implied in classification.

The sorting and arranging of any natural objects, the seeking similar features in groups or families, is one of the best means of training the mind in orderly habits, and I can speak from experience of the great pleasure through life which comes from looking back upon these childish tastes and pursuits. In after years the habits of order and classification have known to be greatly strengthened by some literary and illustrated work which was based on a progressive and chronological arrangement of groups and subjects. If this mental habit of order is once acquired, I venture to say it becomes a source of positive pleasure which can be carried into even the trivial actions of daily life and beautify them.

How common it is for visitors to the poor to speak eloquently upon their untidy and slovenly or wasteful habits, but do such persons consider the circumstances of extreme difficulty in which they live? and do they ask



IN THE MARCH WINDS.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

It is a fortunate thing for those who have to re-make their dresses, and to consider much over every small item of expenditure, that we are so little bound by the trammels of fashion at the present moment. We are no longer able to say "such and such a thing is the fashion," for there are a dozen fashions always in vogue; and in this manner a clever manager may exercise the greatest economy in the remodelling of an old dress. During the winter sales there has been a marvellous stock of the best materials suitable for making-up or altering; and many people seemed to be taking advantage of the fact to make such purchases as would help them in the early spring. Our skirts, under the new régime of fashion, can be worn with new bodices, which may differ wholly from them in material and hue. With skirts of broché silk, velvet, or velveteen cloth jackets may be used, plain, or covered with fine embroidery; braided jerseys, too, are amongst the most useful additions to our wardrobes. Bodices of figured, plain, or ribbed velvet, Pekin satin, or plush are all worn with various skirts, the first-named being used with skirts of the airiest kind—tulle, nets, and laces—and they are as fashionable for a new one as for the worthy purpose of wearing out an old one.

If the skirt you are re-making be of plain uni-coloured material, it may be made to correspond with the jacket by adding appliqué or bands of the colour or material of the jacket. With all woollen skirts the jackets are plainer than with those of fancy materials. Braids such as are now found in every imaginable kind may be much utilised by the home-dressmaker. They replace all kinds of old trimming, and the braided ornaments now to be bought are a marvellously pretty addition to a dress, whether old or new. They are found in both simple and very elaborate designs. I do not, however, advise either fur or feather trimmings as good things for the home dressmaker; neither of them are economical wear.

In the draping of the skirt, whether old or new, the worker will find herself much at a loss if she is not aided in her exertions by a dress-stand, on which to see the effect of her work as well as to frequently do the actual stitching upon. They are extremely moderate in price, especially the wicker ones; these last, however, need covering with holland or some other stiff material, before using constantly. The cover should fit both body and skirt well, without fulness or



BRIDAL DRESS.

pleats, so that the skirt and bodice slip smoothly over, and for this reason a linen cover is better than any other.

Even the extreme luxury in dress which has prevailed has been a form of economy to the wearer if she knew how to combine old and new together, or had a clever maid. The most important preparation is, I think, the careful cleaning and brushing of the old material on which your genius for renovating is to be shown. If the dress has had many flounces, pleats, tucks, *bouillonnées* and drapery, and it is of good material and quality, such as a cashmere, vigogne, or serge. The first thing is to take it entirely to pieces, shake, brush, and pick all the threads from it, and then proceed to make up your mind what it needs; generally a sponging with vinegar and water or beer and water will be sufficient to clean and revive it, without further trouble.

The mention of spring seems early yet, but the winter is really three parts past, and we are, all of us, more or less looking for a change of weather, and for something green, to cheer our winter dulness and relieve us, at least in London, from the constant monotony of dark and smoke-laden skies. So I will turn to the new spring ideas, and gather together as far as possible everything that I have either heard or seen on the subject of "what may be worn" in the days that are to come. So far as skirts are concerned there is no doubt, I think, that they will be plain, not very wide, and fuller at the waist than we have yet seen them.

These plain skirts, however, will only be made, and can only look well, in the nature of things, in firm materials, such as cloth, or the many rough-surfaced materials of which we have seen so much this winter. The usual trimming is a flat border of fur or feathers, or



GUESTS AT THE BRIDAL.

perhaps a wide trimming of the velvet appliqué which has been used this season, and which is put on with an outline of gold thread or cord, making the trimming of great richness.

The many who cannot wear the thick woollen dresses on account of their weight or bulk, use thin woollens, of which there are plenty to be found, making them up in skirts with single kilts and a tunic or polonaise over them. But, whatever is worn, the skirts remain narrow, though they may look fairly wide, and all the recent attempts at distending them with rounds of crinoline have failed. The last idea is a longish mattress filled with horsehair as a pad, and not more than one or two distending wires to raise the dress above the muddy streets, and keep it comfortably away from the heels of the boots.

The bodices, so far as I have seen, have all short basques; a few very novel ones have the tunic gathered up, and sewn to the basque, with a puffing of the material quite close to the bodice. I do not think this becoming, save to slight figures.

I have chosen several walking jackets and hats to show the most useful styles for girls for the spring. As the favourite season for marriages is rapidly approaching, I also have illustrated a simple inexpensive wedding-dress, which is not too difficult for the home dress-maker to execute, and not too costly, I think, for any of the purses of the readers of THE GIRL'S OWN PAPER. The material may be satin, silk, broché, or even nun's veiling. The skirt is tucked, and below the tucks is a deep lace flounce. The bodice is full, and has a full front of piece lace which is extended over the front, and is turned back at one side, forming an overskirt. The back is draped with lace and satin; the veil is a tulle one, hemmed at the edge.

The two guests at the bridal show a pretty way of making a bridesmaid's dress on the right, of pink, pale blue, of cream veiling, trimmed with bands of velvet of a colour to match the dress, deep red on pink, dark blue on blue, and either a deep red or a brown on the cream colour. The bonnet is of cream-coloured lace and jet.

The left-hand figure wears an Ottoman silk dress of deep red, with a deeper velvet forming the plastron in front. The bonnet is white plush and red velvet with white plumes.

Bonnets, as I have often said before, I think, are more used than hats for walking in London, or, indeed, in any large town; but hats, singular to say, are more in favour at present for concerts, afternoon teas, and also weddings. In the country, or by the sea, hats are, of course, the usual thing; and I have endeavoured to show the most usual and the prettiest shapes in the large picture of a windy March day. The shapes are either low and large in the crown or are tall and narrow at the top. The first-named are worn over the eyes, and long wavy plumes are worn in them, like the large "Francis the First" hats. The high-crowned hats have stiffer feathers, wings, and aigrettes or a stiff cluster of tips.

It is a great comfort that the attempt to introduce very high bonnets amongst the English has failed. As worn in Paris they are the ugliest of headdresses. But here we all like something moderate in size and less absurd in height, and certainly more ladylike in appearance. The high peaks, or "gable ends," as they are sometimes called, will probably increase in popularity as the time goes on; they are fuller, and more puffy than they were, and consequently are more becoming. Several new ones I have lately seen have the brim entirely of jet beads, woven into a cross-away design, and left open and unlined, the crown being of jet and velvet, small ostrich plumes being in front. This was very becoming and pretty.

Satin ribbon is greatly used as a trimming

for the dresses of young girls, and is placed in horizontal rows round skirts, tunics, and flounces. It is also placed on tunics in diagonal lines, while as loops, edging for basques and tunics, it is very pretty and effective.

Terry is a very popular material for all kinds of mantles, and will be more so as the season advances. Crêpe materials, which have been seen in small quantities, are likely to be much used. Black crêpe cloth is very pretty. Corduroy is used for entire costumes, and also trimmings. Vigognes, with a rough face, are amongst the new introductions, and serges of all kinds, rough, smooth, fine, coarse, are in high favour. Poplin, both plain and figured, seems to be increasing in popularity, and, indeed, it is to be hoped it will do so, as it is a much suffering Irish industry at all times, and is steadily patronised by our good Queen. The following are the orders given by Her Majesty for the marriage trousseau of the Princess Beatrice, and the Irish poplin trade is much gratified by them:—

"The dresses selected are splendid specimens. One being expressly manufactured is ivory white in handsome Oriental design, interwoven with gold threads. Another is cardinal colour in the richest imperial quality, rivalling in appearance the best Lyons velvet, and there is a third in *ciel bleu* closely covered with sprays of forget-me-nots."

There seems no very decided ideas about colours; green appears to predominate, but there are several blues of dull shades that seem likely to be worn. Less red is seen, and, to make up for this, there are several brownish shades that are almost reds, and some new terra cottas, that are very warm and becoming. But just at the present moment it is much too early to say what will be the colours of the spring.

Apparently, the reign of stripes is not nearly over. Wide ones are used for skirts without kiting, as plain under-skirts, and many of the stripes meant for petticoats are employed as skirts for dresses. Petticoat stripes are also used with plain and self-coloured materials, and are put on the skirt as linings under pointed openings, or under tabs, at the skirt edge.

WOMEN AS HYMN WRITERS, AND WHAT THEY HAVE DONE.

By the Rev. T. B. WILLSON, M.A.

AT first, one would be inclined to think, women would have done great things in the field of sacred poetry. In those qualities which are necessary for successful hymn writers they are by no means deficient. In depth and intensity of religious feeling, in enthusiasm, women often, we might almost say always, exceed men; and these are just the characteristics which we should expect to exhibit themselves, and to find expression most naturally in verse.

But the actual facts hardly bear out our first impressions. It is indeed true that some of our noblest hymns are the products of a woman's pen—hymns which are known and loved wherever the English tongue is spoken; but, taken as a whole, women have not attained such eminence in this branch of sacred literature as we should have expected. Doubtless things are changing, and we rejoice for the change. In this paper we hope to show what progress has been made, and how women have aided in giving expression, in suitable poetry, to the thoughts and language of religious life.

In bygone days, in the darkness of mediæval times, education was, of course, almost denied to women, and under such circumstances their

record is, naturally enough, a blank in the world of literature. The convent cloisters gave no answering echo to the hymn of the monks. When the men who had fled for refuge to the great monasteries, in days when it was indeed true that "tyranny seemed unendurable and anarchy endless," comforted themselves with the thought of the Holy City wherein dwelt righteousness, and sang of—

"Urbs beata Hierusalem,"

no answer came back from the many women who had also sought, in those turbulent days, to find refuge in a religious life from the dangers to which they were so frequently and so naturally exposed.

Even when we come down to more modern days to

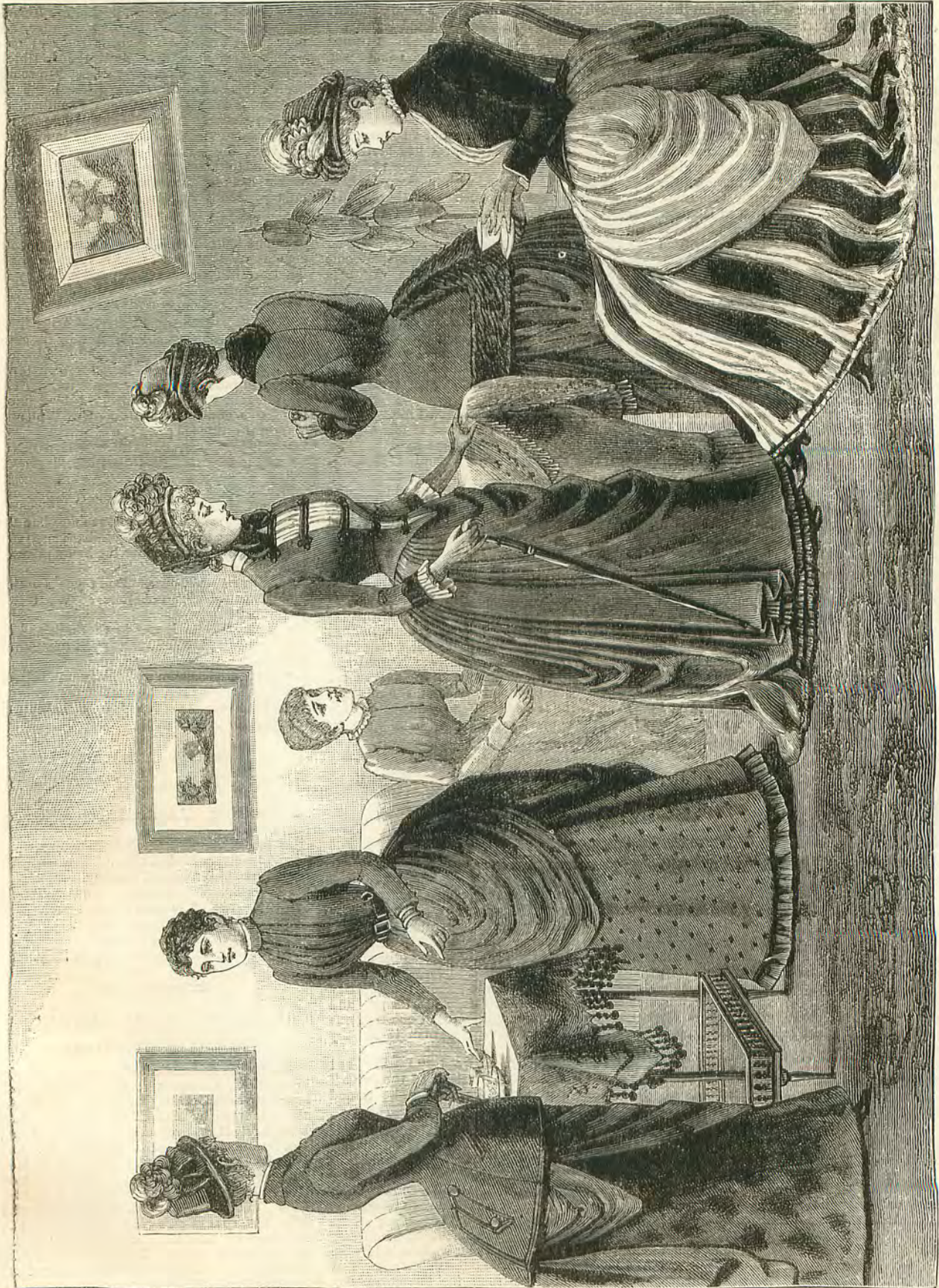
"The spacious times of Great Elizabeth,"

still we find a blank. There were, indeed, in those days women of the highest culture. The virgin queen herself was by no means uneducated, and we all know how the nine days' queen, Lady Jane Grey, was well acquainted with the ancient classics, as well as the splendid native literature of her own day.

We must come, however, to quite modern times, to the close of the last century, and the beginning of this, before we shall find, in our own language, women occupying the prominent position in the world of literature, which we see at the present time, or becoming famous as hymn writers.

I say, in our own language, for what account of women as hymn writers would be complete if we failed to remember that to women, "the holy women who trusted in God in old time," we indeed owe a few of the grandest hymns the world has ever known? Hymns enshrined for us in the pages of God's Word. Was it not the fearless Deborah, the wife of Lapidoth, who burst forth into that paean of joy at the mighty deliverance of the people of Israel from the galling yoke of Jabin, King of Hazor, who for forty years had mightily "oppressed them," "a noble ode, which for poetic spirit and lyric fire is not surpassed by any of the sacred songs of the Bible." And when we pass from this with all its semi-barbaric grandeur, we call to mind the song of the gentle, loving Hannah; and how when she came to dedicate her God-given son to His holy service, she lifted up her voice in those words, both of poetry and prophecy, which we have recorded in the first book of Samuel. And lastly, can we forget the greatest of all earth's daughters, she whom "all generations shall call blessed," the "Virgin, named Mary," whose words of faith I hope are familiar to all our ears? How she praised God for the greatness of the honour which was to be bestowed upon the lowly Jewish maiden; can we be too grateful to St. Luke for, alone of the Evangelists, preserving to us those beautiful words which the Church of England has enshrined in her Evening Prayer?

But to return to our own land and modern times. Until we come to the latter half of the eighteenth century we do not find any women whose names are known in the world of religious literature—nor, indeed, with few exceptions, in secular literature either. Some of those whose names have come down to us we would most willingly forget. The period of the early Georges is not the one to which we would look for much vitality in religion. A state of torpor seems to have settled upon religious life in England; there was not even any stirring controversy. The days of fierce internal strife which marked the middle of the seventeenth century were ended, and both the Church of England and the Nonconformist bodies seem alike to have been content to slumber and sleep. From this they were awakened by that wonderful revival of personal religious life which must be ascribed to the



EVERYDAY DRESSES.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

It is a little difficult to know exactly what to write about this month, which belongs emphatically to the *demi-saison*, or "half-season," as the French cleverly name it. Amongst our girls few will be thinking of getting new things, but many will be endeavouring to make old ones look like new, and making such small alterations as will help them through the days that must elapse before spring is really here. It is wonderful what clever heads and fingers can accomplish with reference to an elderly bonnet or dress, and there are few of the former that have been worn all the winter that will not need some judicious treatment when the increased light of the advancing season shows up most provokingly their deficiencies and general appearance of dilapidation.

When we have to set to work to make the best of a middle-aged bonnet in the spring in this way, I should recommend a few minutes' quiet thought over the subject, holding the bonnet in the full glare of light from the window, which will expose everything objectionable with pitiless accuracy. The principal thing to be considered is the trimming, not the foundation of the bonnet, for that is what we have to build upon; and we must not try to alter it, or we shall undertake too much, as it is not a new bonnet we want, but a freshened-up one that will be more suited to the increased amount of daylight; but—more im-

portant than all other considerations—that which had once naturally borne a higher character and higher place in the triad—first as "Highly" and then as "Tightly." This amusing way of looking at bonnets and caps was a very wise one too, especially for a person who was much out in the open air.

Brims appear to me to be the most important part of bonnets at the present moment. They are no larger than they were, for I am happy to think that no English styles show any signs of growing to larger dimensions, and we still retain our admiration for the close shapes, for which we are quite famous on the Continent, and which are at once so becoming and stylish in their simplicity. The peaked brims are increasing in favour, but are not growing larger. They are sometimes of double velvet drawn up on wires, and more usually of cut beads worked on wires, generally in four rows, with gold cord between each. All trimmings are placed quite in the front of both hats and bonnets, and the tendency seems to be to make the front look high and important, without unduly loading it with heavy decorations.

Straws are to be worn in all colours—dark red, blues, greens, and purples—as well as black; and some of the new green straws with a golden shade are quite charming in tone. Straws, indeed, will form the triumph of the home-milliner this season, for they are so easily trimmed and arranged at so moderate a price that no one can go astray. The brims are sometimes ruffled with lace or



BRAIDED GOWN — JACKET WITH LOOSE-FITTING FRONT AND TIGHT BACK.



DRESS OF LACE AND FOULARD.

When we have taken our inspection, and made some small plan of what we think will answer, we shall do well to sally forth and look into the shop windows, and make up our minds as to the most novel form of decoration, and choose that, if possible. This year the feather pompons are particularly adapted to the renovation of shady-looking bonnets, as they are large enough to hide many deficiencies, and, with a new pair of strings, make a bonnet like new. It is quite worth while spending 8s. or 9s. on this spring renovation, as the bonnet will perform the duties of "second best" for some months. I once numbered amongst my friends a charming old lady, too youthful even in old age to deserve the epithet "old," and too fresh in dress ideas and manner ever to have lacked notice and attention at any age. She was always, to my mind, a wonderful economist in the matter of dress, but I think her chief economy consisted in the extreme care which her maid took of everything, keeping them always fresh and new. She had, as a rule, three bonnets and three caps in constant use, and these bore the respective titles of "Highly," "Tightly," and "Scrub."

"Highly" was, of course, the last new ac-



VELVETEEN JACKET.

pinked out silk, or are edged with two rows of good-sized beads set on the brim—a task that can be executed by the maker herself. The strings are of velvet ribbon, and the trimming may consist of lace, velvet bows, feathers, or jetted ornaments. But very few flowers are seen as yet on the bonnets, though perhaps later on the fancy of most English women for a bunch of yellow daffodils or primroses, or the spring-like violet, will assert itself, and we shall see them used for a short time. But the feeling is in favour of ribbons, jet ornaments, or feathers. No new bonnet shapes have been seen yet, nor have the hats changed since the autumn, though the trimming looks more abundant and more loaded on in the French, not the English way. In Paris it is a constant wonder how the hats hold so much in the way of trimming, put on with no taste whatever.

It seems likely that one of the main ornaments of our spring dresses will be braiding of all kinds, both in plain and fancy varieties. This fancy showed itself in the beginning of the past winter, and bids fair to last through the summer, and certainly no more becoming nor prettier fashion could be found than this, not the least of its recommendations being that it is a very pleasant and delightful form of home work. Jackets, mantles, coats, and gowns will all be braided, and light tweeds, cloths, and serges, of all kinds and colours, are in demand as materials. The cuffs, collar, and waistcoat can be braided on black, blue, or red cloth to wear with any dress, and they are very enlivening to a cloth one, and make quite a trimming of themselves. Of course, now we are at war it may be expected that the spring ideas of dress will partake of military and naval styles, and everything nameable will be called after the generals, and the incidents or localities of the war.

All kinds of Scotch tweeds and chevots are worn for spring dresses, and Alloa cloth, Indian vigogne, and cashmeres are also used. Stripes appear likely to be more in fashion this year than they have been for some time past, and they will rule in woollen materials as well as in silks, satins, and velvets, and mixed fabrics of all three.

A number of new cottons are already being shown, which generally are of light colours; no dark hues, so far as I have seen. Light blues and pinks are the favourite tints, and the designs are in "Watteau" style, *i.e.*, flowers in sprays, bouquets, and garlands. Manufacturers seem to have determined that we shall have another lovely summer like our last, and so they make something suitable to wear with the sunshine.

All dresses appear to be of two, or even of three materials; and, as the spring advances, we shall probably find them contrasting in colour. In evening dress it seems odd to find very thin and very thick materials worn together—velvet with gauzes, plush with crêpe, and beaded net with both plush and velvet. The new thin materials are of extreme richness and beauty, and are costly also, but fortunately they wear very well, and can be "made-over" several times. Some of the most beautiful of these have velvet designs on a silk gauze ground, and terry flowers and also chenille on the same. For summer use for the "grown ups," elder sisters, mothers, and grandmamas, nothing could be better than these handsome thin materials with a background of silk, satin, or even velvet, which may be half worn before they are added to make them new again.

In our illustration last month I gave the newest shapes and styles in walking jackets for the spring, and, so far as I see, there is nothing to add at present. Corduroy seems to be the most novel of textiles for jackets, and ribbed velvet will be worn later on. All jackets will be very short, and tight-fitting;

long mantles are less popular than the loose-fitting ones. Loose fronts and tight-fitting backs are also worn by young girls—a very pretty style that will probably be more adopted as the season gets warmer.

And now I must end my monthly chat by a disquisition on the shapes, so far as I can see them, of the newest spring dresses. The great tendency, both in France and England, is towards length of waist. I cannot help thinking that the two exhibitions of Gainsborough's works and Sir Joshua's at the Grosvenor and the Academy are in a measure answerable for this tendency in England, as well as for our renewed liking for plain and fuller skirts and upper draperies of a more classic kind, in folds and length. As I walked round the Grosvenor the other day, and studied the pictures on the walls, I could not but feel thankful that I had not lived in those days when it was necessary to wear three stay-bones in front in the shape of the Government "broad arrow," or the "Prince of Wales's feathers," to acquire the fashionable figure. Oddly enough, this awful tight-lacing did not seem to kill the wearers, for they mostly lived to a green old age. To-day the idea is to place the waist in the centre of our height, and what with our high shoulder-seams and narrow shoulder-pieces, to which we add high neckbands, we bid fair to rival the beauties of Gainsborough's day. "How hideous!" say some of my readers. Well, yes, in extremes all things are "hideous"; but I think a little fashion cleverly adapted is very pretty indeed, and a young girl's slimmness is very graceful when she holds herself well, and moves about with head erect.

The illustrations for the month are selected with a view to a wider choice than usual. Three out-door jackets show the best shapes, and the three hats show the newest way of putting on the trimmings.

One of the most useful models is the braided gown, with a jacket having loose, straight fronts and a tight-fitting back. The trimming is partly narrow and partly wide braid, the latter being used for the trimming of the fronts.

For the convenience of our readers, and in consequence of the repeated requests made, we are glad to be able to say that it is now possible to procure a paper pattern of one of the garments illustrated each month. This garment will be selected specially and carefully with a view to the every-day wants of our girl readers, who are so sensibly economical as to make and remake their clothing at home.

One pattern only is procurable monthly, making twelve patterns during the year, a number quite sufficient for the wants of an average English girl. One medium size is given of thirty-six inches round the shoulders, which can be reduced or increased by the turnings allowed.

The jacket of the braided gown, which can be used in or out of doors, has this month been selected. The pattern has been arranged with tight or loose-fitting fronts; for the latter the darts will only require to be left open when cutting out. Two and three-quarter yards of material twenty-four inches wide will be required. The paper pattern may be obtained for tenpence, including postage, if sent by letter only to the Lady Dressmaker, care of Mr. H. G. Davies, 73, Ludgate-hill, London.

Tunics are of all kinds, short and long, apron-shaped, and draped up high to the waist. The back drapery is, I think, in a very doubtful way yet; that on the braided gown is called "Dame Trot" by some people, and is a kind of imitation of the way we used to raise long skirts on an elastic band to keep them out of the mud. It is not a suitable style for stout figures, as it is too bunched and

clumsy. Some tunics are gathered at the edge of the bodices; when this is the case the bodice is made all round below the hips with no points either front or back, and this style has the effect of an extremely long waist, and is rather affected by French people.

A wedding dress made by a very well-known West-end house was lately trimmed with several flounces made of fine tating; and crochet, tating, and macramé are used for the crowns of bonnets, the lining being of a bright colour, and the work put on loosely over it. The outside trimming and strings match the lining. For example, the other day I saw a bonnet with a crochet crown of maize-coloured cotton, the lining and trimmings being of a dark red silk.

The influence of the "Healtheries" is visible, I am glad to say, in the numbers of wide-toed and low-heeled boots and shoes seen in the shops, both in London and in the provinces, and the reign of the pointed toe, save as far as extremists are concerned, is, I trust, over. But what a pity that our shoemakers cannot learn a lesson from this, and in future do as in America—keep all styles and descriptions in stock.

TOYDONIA; OR, THE LAND OF TOYS.

By EMMA BREWER.

PAPER AND PORCELAIN TOYS OF HILDBURGHAUSEN.*

WHEN at Rodach we were only two hours' drive from Hildburghausen, a quaint old town with many interesting associations—not the least being that both Weber and Wagner had at one time resided here.

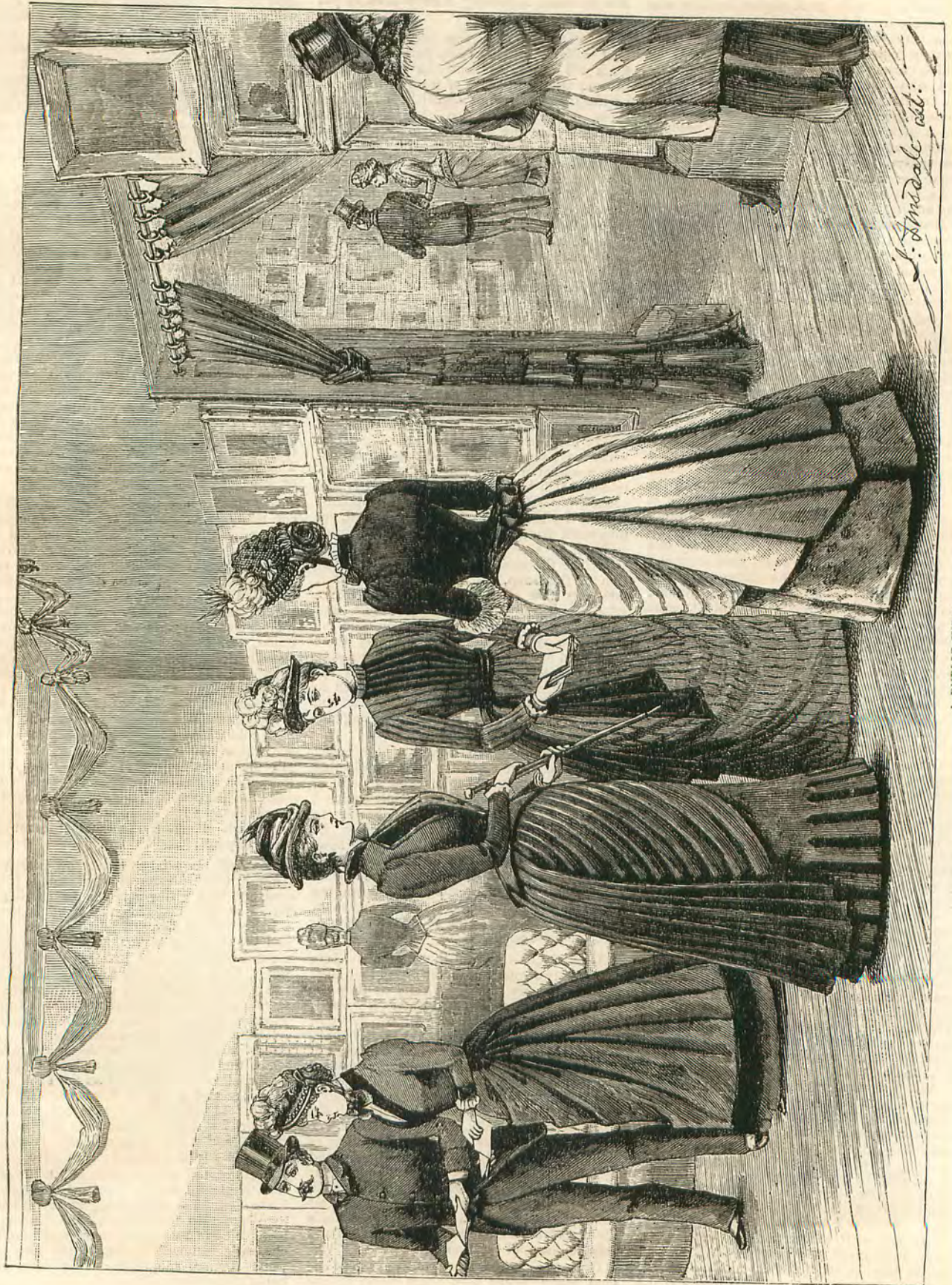
It looks a sleepy place, but is, in reality, very active and industrious. It has many good institutions; it issues a famous political newspaper and carries on many industries—altogether this little town of five thousand inhabitants has made its mark on the present age.

It was none of these things, however, which drew us hither, but the existence of a toy industry peculiar both in its origin and its method of manufacture.

It is the youngest of the toy centres, having been founded only in 1846. Its origin may be explained in a few words.

A young man, the son of a wool merchant, was sent by his father to Paris on business connected with his trade. While there he was attracted to some toys in the shop windows of a character quite unlike any he had seen in Germany. He looked well into them and was delighted with their cleverness, high finish, and dissimilarity to any in his own country. The price demanded for them was too high to enable any but the wealthy to buy them. This he considered a mistake. On his return to Hildburghausen he gave much time and thought to these toys, and, after several experiments, came to the conclusion that he could make them, and even improve upon them, at one-half the price demanded for them in Paris. So he separated himself from his father's business, which had always been distasteful to him, and devoted his time and talent to the making of toys. He soon saw his way to employing a few hands, but, to his surprise, found it difficult to secure them; workpeople would not give up regular employment at small wage for uncertain work at high wage, for they had no faith in the young and inexperienced toymaker who had been born in their town, and ought, according to them, to have

* It was the band of Hildburghausen that played at the Fisheries in London in 1883 with such *éclat* as to win from the Duke of Westminster some beautiful flowers as a souvenir.



A PUBLIC VIEW.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE changes in dressmaking and draping this spring are seen more in small details than in any general outlines of absolutely new creations. The full effect of the back drapery is increased, but no dress improvers nor crinolettes are worn by well-dressed people, and the full appearance seems only the clever effect of drapery much bunched-up. But where this effect is not liked it seems equally good style to allow the tunic to hang straight and bag-like in the same way that it did last year. The basques are short and cut quite round, about two inches below the waist, with no back-trimmings nor folds in many cases. The edges of the whole bodice, when cut in this way, are often edged with bead *passementerie*, or a kind of silk bead, which is a Parisian novelty this year. The front darts are now cut very high indeed.

Flounces are still used; most of them have four or five tucks run in at the edge, and they are kilted in various ways in wide and narrow plaits, and these are fastened down flatly, so as to prevent their giving the least *bouffant* or full effect. In dresses made for young people flounces are less used, and all kinds of flat trimmings are in vogue—folds, tucks, braiding, and also the new woollen yak laces, which are so plentifully used for every description of dress. These laces will form one of the very distinguishing marks of all the year's fashions. They appear to wear very well, so far as can yet be seen, when used with care, and they are not more expensive than the different kinds of imitation laces that have been so much employed during the last two or three years.

All skirts of dresses, costumes, etc., follow

the same styles, having plain foundations, over which the tunics and draperies are arranged in long folds, the puffy ones being reserved for the back. Young ladies' summer dresses will very probably be made with narrow flounces to the waist, with perhaps small panier-like overskirts, or only back drapery.

Two or even more materials will continue to be used for all dresses to be worn on all occasions. In an ordinary gown the bodice and tunic are of the same material, and the cuffs, collar, and front plastron would match the skirt. If there be a jacket, it would match the upper skirt, while a waistcoat would be like the lower. Tunics are worn very long, and nearly all are arranged so as to hang on one side of the dress. A very generally used model has a shawl point in front, or



A PRIVATE VIEW.

rather at the side front, and very full folds at one side, while at the right the end of the drapery is caught by an ornament of *passementerie* and jet. Some of the new tunics hang quite straight, without any folds, and are open on one side quite to the waist, showing the under-petticoat its entire length.

The perfectly plain, or "housemaid" skirt, is still favoured by the young and very slight in figure, but it is undoubtedly hard in effect, and trying, and has been worn by persons to whom it was eminently unsuitable. The other day I met a widow lady, of not much under fifty summers, who had made herself a perfect guy by adopting a rough *foulé* dress, with a "housemaid skirt," a style which would have suited her daughter, aged seventeen, but which was a most ungraceful garment on the mother. After all, dress consists not half so much in its richness as in its suitability to the wearer, and also to the time and place in which it is to be worn. I hold each day more firmly to my ancient belief that the really well-dressed woman or girl will aspire to have as few dresses as possible, and to wear them out, as far as she can, before making fresh purchases. Three dresses for an ordinary woman's use seems quite enough; in having more she only runs the risk of having a sorry-looking collection of old and useless garments, difficult to wear out.

The great material for the present season is, without contradiction, "canvaserie" or canvas-cloth, as it is called by some people. It is what may be described as semi-transparent, and is made up over coloured silk or satin skirts, viz.: a dark blue over scarlet satin, brown over yellow or red, and black over red also; the red showing through it, particularly on the bodice. There are several descriptions of canvas-cloth, variously named. Some have the appearance of being plaited, others are woven in plain and fancy stripes, and others are plain, with very coarse meshes; all, however, being of wool, give fair promise of good wear, so doubtless they well deserve their popularity. The skirts made up in these semi-thin materials are all wider than they have yet been worn, some of them measuring as much as three yards round. The canvas-cloth is always loosely draped over the foundation, and, from all I can see, the favourite colour will be *écru*, of rather a light shade, that will go well with the favourite red with which it is so often mixed. These thin black canvas-cloths will be a very useful and economical addition to the dress of this year, as they will make up over old silk and satin skirts, and even over sateens and cashmere foundations.

Black, the favourite colour of the English-woman, will be more worn than ever, but it will generally be relieved with some colour. Black silks will be more popular than they have been for some time back. They are trimmed with velvet, and much ornamented with beads, not only in the form of fringes and *passementerie*, but in elaborate designs carried out in very fine cut bugles on net, which is then laid over velvet and satin, and the net becoming invisible the designs have the appearance of being carried out on the richer material. Black and white, too, have become popular, and black lace and insertion is now frequently laid over a white foundation of white silk or satin as the trimmings of black dresses. Black and white "Pekins," in stripes of varying breadths, will also be popular again; in fact, stripes are quite the order of the season, as spotted materials were last year. Sometimes the striped materials are made to run horizontally, instead of vertically, a change which is not becoming to the wearers.

I cannot say that I much admire the striped winey skirtings, which it is so fashionable to turn into underskirts at present, made quite

plainly, the over-tunic and bodices being of some unpatterned woollen material, such as serge or vigogne. I have recently seen one in the street, the stripes being two inches wide, of black and yellow, and the black bodice having a waistcoat of the same, but I did not like the effect; it seemed staring—too gaudily bright. It seems likely, however, that this style will be very much used for making up sateens and zephyrs when the season is more advanced.

Many gay striped patterns are amongst the new materials, some of them in canvas-cloth; and as yet they are made up in entire dresses, without any relief from the admixture of other materials. The stripes are of coarse lines or threads thrown up to the surface. I do not know whether this plan of making up will last, nor do I know how the quantities of Roman sash-like materials will be used—probably for sashes and trimmings. Gingham and zephyrs will be both striped and embroidered; and a new material will probably replace nun's veiling in public favour. It is called "oriental crêpe" by some houses, by others only "crêpe," but all these crinkled crêpe materials are made in woollen and cotton under many names, and are one of the season's novelties. Silk is very much mixed with all the woollen materials of the year; and even Scotch tweeds, when striped, have a glistening thread running through them, which makes them look lighter and more glossy.

So far as colours go, very pale and delicate are the hats as yet produced for the washing dresses of summer—pale blues, greens, buffs, and pinks, the patterns being small, and pretty Watteau-like flowers and bouquets. We shall see many combinations of colours, such as scarlet and blue, yellow braiding on blues and browns, and blue and white in stripes. Yellow and black also promises to be a favourite mixture. The popular shades, so far as we have yet advanced, are Noisette, almond, café, chamois, tan, and ripe corn. These, as my readers will see, are all of the same family of yellowish wood-colours, and they promise to be more used than anything else for the early days of spring. They are economical, too, for they do not show the dirt very much, although they may be considered light. Meerscham, chaudron, and two greys called "smoke" and "elephant," are also new colours, and to my surprised eyes a whole family of reds are visible of the dark handsome Pompeian or Venetian order. Terra-cotta, too, and dark browns are all to be seen, and also an ugly idea, which has been invented by someone without taste, to my mind, viz., that of trimming them each and all with black yak lace. In satins and silks all the last hues I have named will be popular.

The new spring mantles do not show much change, but are only the mantles we have latterly been wearing; in the "Visite" and "Dolman" shapes all the newest ones are very short in the back, with long fronts and high shoulders. The backs are certainly less ornate, less full and bunched up, and have fewer ornaments added to them. Coloured mantles of cloths, plushes, and velvets are very much worn; in plush, I think grey is the popular hue. In cloth, red seems preferred, the cloth being thick and coarse-looking. I imagine from this that later in the season we shall have a majority of coloured mantles; but I fear that people to whom economy is an object will have to confine themselves to brown, and not stray into the more inviting pastures of red or grey, both of which are too remarkable for the adoption of those who have only one mantle, or at most two, during the year. It is never wise to choose any article of dress that is fashionable enough to show age within the year. This is especially the case with mantles, which have to be selected with great care. The one chosen should always be of

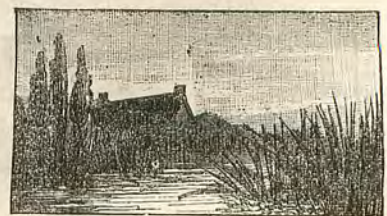
the latest style, but should never be of a kind or shape to be remarked for its special peculiarities. To do this requires a very observant eye, and the expenditure of some thought. This thought the more conscientious of my readers, if they agree with me, will not object to give, always bearing in mind that the right and honest expenditure of money is a duty, that much of our rightful share of personal influence in this world is derived from our outward appearance, and that here is one, at least, of our duties to our neighbour.

I must not leave the subject of outer garments without a mention of the small Zouave, Corsair, Spanish, Prussian, and Giaour jackets, which promise to be much worn, and also to be rather a useful addition to our dress. I have put down all the list of names, for they seem to be called almost indiscriminately by all, and, indeed, in most instances they really do form a part of the national dress of the country named. They are made without sleeves, are fastened at the throat, and are either cut round at the corners at the waist, or else fall over it in square corners. Some of them have hanging sleeves, but the majority have none. They are edged with beads, and lined with a colour, and they are sometimes very richly embroidered and braided.

The stiff ungraceful bouquet of many years' duration will be soon superseded by the Elizabethan posy, and at the March drawing-rooms ladies were seen with natural flowers in bunches, just as they were gathered. The true posy has no wires, and spreads out its leaves and flowers at its own sweet will. The stems, as of old, are tied with ribbon; a bunch of daffodils, with daffodil-coloured ribbon, and white lilacs with pale green. Being thus very simply prepared, they are easily carried in the hand, and their scent and beauty can be really enjoyed and admired. Real flowers will be used instead of artificial ones to decorate Court dresses this year, and one cannot help rejoicing at every change that brings so charming an industry as gardening into requisition, for it is one that ladies, young and old, can follow; and it is, moreover, remunerative and not too fatiguing.

Our illustrations this month represent the private view of a separate picture and the public view of a large London picture gallery. The gowns shown are suitable for the spring days before the warmer ones come on. Velveteen, serge, and Scotch tweed are the general materials, and they are made up with the straight cut tunics, simply draped and trimmed, which we have endeavoured to illustrate. The bonnets shown in the larger illustration are both of the same order, jetted fronts and lace backs, the lace being laid over a colour, the pompon of feathers matching it, the strings being of black velvet. For the paper pattern this month the pattern of the black velvet bodice worn by the figure with her back toward us will be given. Though made in velvet, it is suitable for any material or dress. The front is pointed and buttoned up plainly, but one of the many plastrons illustrated may be worn with it.

The paper pattern may be had for tenpence, including postage, by writing to the "Lady Dressmaker," care of Mr. H. G. Davies, 73, Ludgate Hill, London.





BACK OF SWISS WAIST.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE hue of the season for millinery is decidedly green, and as the season advances this taste shows no sign of alteration nor revision. The shades of green used seem to be innumerable, yet they may be all called spring-like, not the reddish autumn-like hues of the later summer. Moss-green, with its immense varieties of tone—from yellow gold to a dark apple-like hue—is in the highest favour, and the newest departure of all consists in the blossoms, which partake of the green which is so much used—mignonette, hops, lime-blossoms, catkins of willow, ivy leaves of different shades, and the tiny twigs of young fir, which appear to be quite a novelty. But although green is so universally worn, even when in two shades, it cannot be considered universally becoming; and above some faces it produces a perfectly disastrous effect of contrast. The

rage for feathers, tips, and aigrettes seems unabated, but probably before June opens upon us we shall see that flowers have dethroned them; and, indeed, there are already prophecies to that effect. Also, that the flowers will be mounted like an aigrette, with the stems showing; which latter will be tied with bows and ends of ribbon.

Veils are still very small and thin, and beaded nets are preferred to a silk spot. White veils will very likely be seen again, when the warm weather comes in; and all colours in net veiling are seen, selected respectively to match different bonnets. I must not end without a mention of the new gauze and canvas ribbons for millinery and dress trimmings. These are endless in variety, and will certainly be very economical additions to our toilettes, as both hats and bonnets can be

trimmed with them at very small expense. Hats or "toques" made of dress material are much worn, but are different in style, as now the material is stretched over the shape as a plain covering, the brim being a puffing of velvet, and bias folds of velvet or a canvas scarf form the only outside trimming. Some of these *écru* canvas scarves, with Eastern embroidery or Oriental-looking stripes, are very pretty, and will be much used on summer hats. When ribbon is worn as a trimming on either hats or bonnets, the loops are set upright—aigrette-like—and the ends of the ribbon are forked and stand up likewise. Coloured straw bonnets and hats are to be seen in great numbers, but the newest bonnets are of string and cord, dyed in all hues; and bonnets made of braid, many of which have gold and silver threads intermixed.

The Parisian milliners have brought out some bonnets made in imitation of the Canadian birch bark, embroidered in coloured porcupine quills—a startling departure, but still much resembling the kid bonnets brought out by the same authors a few seasons ago. The prevailing shape seems to be the pointed shape which we know as the "Olivia," which is both picturesque and becoming when it is simple and not trimmed extravagantly. Very pretty ladylike bonnets are made of woollen lace, put flat over a coloured foundation, with velvet bows and strings.

The new parasols and *en tout cas* are principally in *écru*, and in shades of red and wine colour. The former are generally covered with lace, and this idea will, I know, be seized by our quick-witted girls, as the *écru* parasols of last year can be easily trimmed with inexpensive lace to look well both as *écru* and red ones. Black parasols can also be trimmed with red lace as well as black. The handles form the most remarkable items in this year's productions. We have apples and pears, and oranges; "in fact, all kinds of vegetables, except potatoes," an impatient gentleman friend assured me the other day. But the case is not quite so bad, though rather near it.

I have spoken in a recent article about canvas materials, so I need not enter largely upon it, excepting to advise that the cheap materials of this class should be passed by, and care taken to secure an all wool fabric, not too open and not too stiff in texture. When really carefully chosen, a canvas as closely woven as "bison-cloth," for instance, wears and looks very well for a long time. All the thin materials introduced this year will be found most useful for "doing-up" dresses; and the Swiss belt made in velvet, which is selected as our month's pattern, will make old or half-worn bodices tidy again. The rolled-over collar can also be used; many of the newest Parisian costumes have it as a novelty. With a canvas dress such velvet trimmings are very suitable, and at one of the West-end shops I have just seen an *écru* canvas made up over a *grenat* velvet skirt, the bodice having a *grenat* velvet waistcoat with a rolled-over collar of the same velvet; of course, a thin make of velveteen can be used in all the cases which I have mentioned. In fact, some of the newest velveteens can hardly be distinguished from velvets, they are so supple, and of such excellent dyes and manufacture.



NEW INDOOR GOWNS.

In cotton materials it appears that gingham, zephyrs, and the new cotton *crêpes* are the textiles of the season. The former favourite sateen, which of late years has been so universally liked, is hardly seen; while prints and cretonnes are nowhere. There is much to be pleased in the selection of gingham and zephyrs as the summer fabric, for they have a slight wiriness which prevents their becoming as tumbled and creased as sateen after a short period of use; and a careful girl will be able to wear her gingham dress, with care and re-ironing, to the end of the season, without washing or cleaning. Zephyr is a thinner variety of gingham, and it is tufted with tiny threads of colour, or of white; also arranged in loops as well.

Stripes are seen in every material, a favourite method in silks being three or four stripes of different colours woven in the fabric, just as if rows of velvet ribbon had been sewn on to it. Silk grounds are more used this season than satin ones in good materials. The new brocaded silks are made in very small patterns, and these are made in a novel manner, as if they were worked on the silk or satin foundation.

I must not neglect the subject of mantles this month. There are two kinds: the very large, that are really cloaks; and the very small, that are mantelets, with ends in front, very short backs, and very nearly an entire sleeve. Of the

mantelets there are several shapes—the bell sleeves and bag sleeves dividing the day. The collars are very high and stand up, and the usual material seems to be grenadine and canvas; many mantles being lined in bright yellow or red, trimmed with woollen lace, with balls of beads or wool hung about in its folds. Mantelets to match the dress are also



COLLAR OF VELVET, WITH BLACK LACE LAPPET.



CATAGAN HEADRESS.

worn, and all the new shoulder capes, that are very large, come rather below the waist, and are tied in at the back.

All the new cloth jackets are exceedingly plain, and so are ulsters; the latter being double-breasted. *Frisé* woollen materials, both in black and colour, are used for long mantles; and there are some new *vigognes* also, with patterns of indistinct outlines on them in a different colour from the foundation—such as red with grey designs, blue with copper-coloured, dark green and brown, etc. This *vigogne* is not a heavy material, and the cloaks are lined with silk, shot with the two colours in a brighter shade, and the trimming used is yak lace.

I have spoken of the wide neckbands, and have endeavoured to illustrate patterns of the newest bodices in the two figures in indoor costume. The beaded edge which surrounds the first bodice consists of beads strung on a thick cord. This bodice represents the method of putting on a full plastron, with a jet ornament at the waist. The bodice given last month is suitable for both these styles of trimming. The waistcoat and band for the neck in the second figure are of velvet, the trimmings being black or coloured beadings.

The small collar illustrated can be manufactured by any of my readers. It is of velvet, with fancy beadings mounted on it of jet or metal. The lining should be of a stiff buckram, which all the new collars require to keep them in place. It fastens with two hooks and loops; the lace lappet is gathered to form the shape.

The "catagan" is the last new thing in hairdressing, and is not difficult to arrange after a little practice. The hair is first tied together at the nape of the neck, and then the rest of the ends are rolled smoothly up underneath, and tied with the ribbon which is

run through the roll. The hair is curled at the top of the head. This method of dressing the hair, if it becomes general, will make a change in the high bonnets worn at present, which do not answer well with it.

The new sleeves are longer than they were for day wear, but in the evening the half-long sleeve is as much worn as ever. The new cuffs have the trimming and point on the inner side of the arm, and not on the outside seam.

Skirts are very generally box-plaited, the new box-plaiting consisting of plaits about four or five inches wide with a very shallow turn-under plait at either side, and the edges of the plaits touch at the right side. The tunics being so very long, all skirts are much covered up. Tucks are used for flounces, and also for the finishing of the full skirts under the tunics. All the back drapery of skirts has changed its appearance from extreme puffiness and bunchiness to long straight lines, or looped-up folds, which form a bag-like drapery, one corner of which hangs down instead of being caught up to the waist.

Cotton dresses, by which I mean zephyrs, gingham, sateens, etc., will be worn with the Swiss belt this season, made in velvet to match or contrast with the dress. A collar and cuffs of velvet may also be added, and small epaulettes at the top, or a very deep one like a second upper sleeve. The tunic has a long point in front, and two points behind. Some of the sleeves of zephyr dresses are cut on the cross.

The Swiss bodice has been selected for our paper pattern this month, as it forms such a stylish and useful addition to the dress of a young girl. The bodice laces behind, as shown in our illustration, and the bodice beneath is slightly full. Our pattern (which will be sent by post for one shilling postal order sent to the

Lady Dressmaker, care of Mr. H. G. Davies, 73, Ludgate-hill, London) is cut, like all those sent out, without turnings; and, consequently, can be enlarged or taken in by adding them or not, as required. It is in seven pieces, front and back of bodice; belt, half of Swiss belt, collar, cuff, and sleeve. The bodice will require about two yards and a half of material, twenty-four inches wide. The Swiss belt and the collar and cuffs—if these are also made of velvet or velveteen—will require a yard of material of the same width. The Swiss belt should have a buckram lining to keep it stiff, and the front and backs will require whalebone. The eyelet holes for lacing should be made with silk twist, and the lacing can be at the back or front of the dress.

If the slightly full sleeve of this pattern be not liked, the sleeve of last month's bodice can be used instead. The full sleeve is pretty for a young girl's use. The notches in the paper patterns should be carefully observed. The under seam of the sleeve should be placed at the notch in the bodice armhole. There is no seam in the back of the bodice; the material should be folded lengthwise before it is cut. It is, perhaps, needless to say that the fronts of the bodice are cut lengthwise also, and the fronts of the Swiss belt placed to the selvedge.

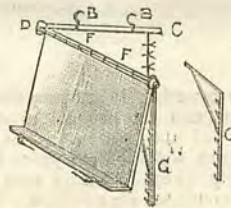
The hems of a bodice in front are allowed about two inches wide. They should be turned down before the bodice is cut out, and the pattern laid on them. Allow one inch on the shoulders, one inch and a half under the arms, and three-quarters of an inch on the back and side; form seams for turnings. The bodice of the pattern given may be lined, and the material and lining made together; or it may be made up unlined, in cotton materials, and a plain thick bodice of white cotton worn underneath for additional warmth.

OUR FRATERNAL SOCIETY.

By DORA HOPE.

SUBJECT OF DISCUSSION.—THE WRITING TABLE.

OUR subject—writing tables—produced a good deal of discussion at our meeting last night, as there was some difference of opinion as to the best form of table, and still more as to what a properly fitted one should contain. At last we came to the amicable conclusion that it is impossible to furnish a table so as to



B.—Hooks to fit on rings. C.—Brass (?) rod. D.—Strong hinge. E.—Ledge for books and clips to keep them open. F.F.—Hinge on bar. Rack for raising and lowering book-rest.

one at the right hand side contains a substantial inkpot on a little sliding shelf, which can be pulled out when in use; the others hold a gum bottle, pincushion, memorandum tablet, and a few other articles.

A brass staple is fixed in the middle of the bookcase on either side of this central space, to which when required a book-rest can be hooked to place books on from which extracts are being made. It is simply a leather-covered ledge on which to rest the book, fixed to a brass arm with a rack, so that it can be raised and lowered at pleasure, and entirely removed when not in use.

At one side of the bookcase, round the corner, another jointed arm is fixed bearing a lamp, so that, in the daytime, or when not in use, it can be turned right away like the book-rest; the lamp can be raised and lowered at will, and is very carefully shaded, so as to cast a light upon the paper or book, and not into the owner's eyes. Mr. Danby says great care is needed to keep the lamp well cleaned and trimmed—in fact, Mrs. Danby attends to it herself, as otherwise there is a disagreeable smell of oil and a bad light.

If a writing table is for the convenience of several persons, Mr. Danby strongly recommends a chair which can be raised or lowered, like a music stool, as so much of the comfort of a proper writing table depends upon having a seat of a convenient height. As no one but himself uses his own table, he does not require this arrangement, but has a chair of the height he requires, on a swivel, so that he can turn it in any direction. The great comfort of this contrivance will be fully appre-



suit all tastes. Everybody has their own idiosyncrasies, and must act accordingly. Mr. Danby gave us a description of one his father always uses, and we were of one mind that, for a literary man, or a doctor, or anyone with a great deal of business correspondence, it was a model of convenience.

The lower part is like an ordinary large Davenport, with a bookcase standing on it, against the wall. In the middle of this case is a door, which, instead of having hinges at the side, has them at the bottom, so that it falls forward on to the table, forming a convenient sloping desk, and revealing inside a set of small drawers of various sizes, one fitted with compartments for different stamps; the others containing string, indiarubber, pen-knife, scissors, new pens, paper-clips, and all the other small but indispensable adjuncts to a writing table. These drawers do not fill up the whole space covered by the door, a small portion being left for pigeon-holes; a large



THE LONG WALK, REGENT'S PARK.—OUT-OF-DOOR MANTLES AND GOWNS.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE columns of the weekly papers have been full of the dresses worn at the private views of the Royal Academy and the Grosvenor Galleries; for here everyone of note in London congregates in the first days of the early spring, and as everyone seems to have a new dress for one or the other occasion, there is a chance of gleaning an idea of what the really nice people will wear later on. Nothing is more remarkable than the growth of individuality in clothes; and I feel personally delighted with every sign of its progress, for then I think we shall gain the halcyon days when all will dress according to their real station and wants, and not purchase this or that because it is pretty, or "Miss So-and-so has it." If we bring that

valuable common sense to bear on the matter, we shall see that we were intended to use our intellect and reason on all the circumstances of life; on our food as well as on our clothing. If God had clothed us, like the birds and beasts, to whom He gave instinct only, it would have been different; but we are ourselves to choose the best and most suitable articles in food and clothing, to increase our usefulness to man, and our power in doing service to our Maker.

Black silk and satin were very largely worn at both the private views, and with them jetted trimmings and small black bonnets, or large black lace hats, with considerable tufts of yellow or pinkish feathers. Very few flowers were seen, although just at present

they seem to be more in favour. One dress of pale dove-coloured cashmere, very simply made, had a large dolman or cape-mantle of the same material and colour, and a large white felt hat with *white feathers* was worn with it at the Royal Academy. Miss Millais, the daughter of the celebrated artist, wore a frock of woollen material, with velvet spots on it, the ground colour being dark blue and the spots red. The bonnet appeared so very small that only a red bow was seen in front, with red strings under the chin, but the general effect was pretty and girlish. Two other young girls wore frocks of willow-coloured cashmeres, with brocade velvet, which was of the same green, but had a shade of pink mixed in; and the hats worn



SUMMER DRESSES.

were of green velvet with pink feathers. This last was a mixture well known to our grandmothers; and very pretty and becoming it is to dark people, with fair, clear complexions. A great many natural flowers were seen. If a sash or belt were used, they were placed in it, but otherwise they were pinned on the left side of the chest, but not at the throat. Scarf pins were much used as bonnet pins, instead of brooches.

Nearly all the mantles seen at present are coloured, or have some colour in them; but as the weather improves and gets warmer, black mantles of beaded gauze will be used; and, indeed, I have rarely seen such handsome mantles of every kind prepared for any season as for the present. Yak lace and Yak net, or lace in the piece, are much employed for them as well as for dresses; and for the former are made up over a colour, as blue Yak lace and canvas over a skirt of red silk, and a bodice lining of the same. Brown canvas and Yak lace are generally made-up over brown silk; but a shade of tan colour or cream may also be used. Very stout people must avoid the rough-looking textiles, as they all serve to increase their apparent size; and, curiously enough, as a "stout party" has just complained to me, have made them feel stout as well. The canvases with a very open mesh will not, I think, wear very well, as

they will be liable to pull and tear, and may also grow rough on the surface. But all these thin materials will be invaluable to the possessors of half-worn silks, and indeed of any dresses which they can manage to re-trim with a coloured canvas to match. We are very lucky also this year in the numbers of pretty ready-made skirts of all prices and materials to be found in the shops.

The variety and number of these canvas materials is quite remarkable. Some of them are really as coarse and open as hempen sacking; and there are numberless varieties between that and the fine silken stuff called "Malines," which has velvet brocade or *moiré* stripes on it. The two canvases most used are of a plain character, and the colour is brown, shaded up to tan-colour, and some of the new greens of the year, which resemble willow leaf, or maple green.

There are also many of the soft silks and satins offered for sale this year at extremely moderate prices, which form such capital summer dresses, a saving in washing, and much more useful than sateen, from the fact that when well made and trimmed with lace they look suitable on all occasions.

Although I have been careful to illustrate, describe, and give the pattern of a small mantle this month, I think that during the summer we shall see very few of them worn

by young girls, for the popularity of the whole army of jackets is so great with them, and jerseys of all shapes and forms are so completely re-established in popular favour. But I have not only my married girls to think of, but also elder sisters and mammas; and these always require a mantle of some sort, be it summer or winter.

All the newest gowns of tailor-make appear to have an open front with coat lapel, and a waistcoat let in of white or blue linen, or sometimes nankeen. Two dresses of this style were illustrated at page 137 of the December part. The material with which they are suitable would be blue or black serge of fine texture. The popularity of waistcoats to all kinds is unabated. A little further on I have described the method of putting a waistcoat into the fronts of an ordinary bodice-pattern.

"Accordion skirts" are still worn for woollen materials, the edges of the skirts being tucked with several narrow tuckings. But of the "housemaid skirt" we see very few, as most girls found it too trying and plain. Washing materials are often made with very narrow flounces, and have much decoration in the way of lace and ribbon. All kinds of embroidered stuffs, the dresses being generally sold in boxes, with ready-prepared trimmings, are in high favour. When arranged in this manner the home dressmaker is greatly helped in her undertaking; as she has the illustration given with her dress to go by, and the trimmings so prepared as to preclude any possibility of making a mistake, I should think. The entire skirt is embroidered, or merely the front breadths, and the front of the bodice, or the embroidery of different widths is supplied for trimming. This embroidery can also be purchased in red, blue, grey, cream-colour, and other shades, to suit any dress.

Black lace jackets are much used, and are made of piece-net precisely as any other bodice is cut, with darts and side-pieces. Swiss belts are made of lace also, and are sometimes entirely composed of jet beads. All kinds of black dresses are much worn; and for the summer, dresses of thin black Surah silk with black lace ruffles will be preferred to grenadines.

Some of the newest bonnets are made on gold and silver wire foundations. They are first covered with thin net, and then with tulle of the same hue. Black beaded tulle bonnets are made in the same way. When the net is in a heavy pattern of beads it is laid plainly on the foundation. The newest idea, however, seems to be to string beads into designs of flowers, leaves, and arabesques, and make up the bonnet of these, with no lining at all, so that the hair may be seen through it. A spray of flowers and lace forms the trimming. Lace is used as rosettes and as strings, Chantilly and its imitations being the favourites. Yellow and cream-coloured laces are used for Tuscan straws, on which we also see the old-fashioned yellow and straw-coloured ribbons. Violets, especially Parma violets, have been in much favour this last month; and for young girls wild flowers are adopted, as being the most suitable, the large daisies, both yellow and white, being quite as popular as they were last summer. They are mixed with ferns, grasses, and moss. Both hats and bonnets made of lace entirely seem to me the best for selection for those who are obliged to consider economy, as the trimming, and even the style, can be altered by bending them to any shape.

In the large full-page illustration I have endeavoured to give all the various kinds of out-of-door costume, hats and bonnets included. The black lace hat at the extreme left is a very easily made thing, and any girl can compass it for herself when she has the shape, the lace, and a little thin black silk for



SUMMER MANTLE—PAPER PATTERN.

the lining. The mantle is of black cashmere and lace, the dress of greyish-blue cashmere. The next figure wears a white straw hat, trimmed with deep maroon velvet and a white feather. The mantle is black matelassé silk, the dress a challis, with a white ground and maroon velvet sashes. The centre figure wears a plain and chenille spotted cashmere. The long cloak is made of one of the new velvet striped canvases, the colour being tan and maroon in stripes, and having maroon lace trimmings, with a canvas bonnet, and maroon feathers and velvet. The mantle worn by the figure furthest off is made of rich silk, and is suitable for an older person.

The four figures of our illustration of indoor dress are pretty and useful. That on the extreme left wears a gown of fitted grenadine and satin. The next figure wears a blue zephyr, striped with red, made with a polonaise. The frock worn by the young girl in the window is a cream-coloured canvas, with dark blue velveteen or velvet skirt, Swiss belt, cuffs, and band. The paper pattern given last month will serve as a guide by which to make this pretty bodice, and if plain coat-sleeves be needed, any of the other bodice patterns that have been given will answer for them.

The last figure, on the extreme right, wears a gown of printed challis, with embroidered borders for trimmings. The velvet-ribbon must match the colour of the flowers on the dress. The under-petticoat may be of plain challis, or, still better, of a silk to match the flowers. This is one of the prettiest models of the summer, and is very simple, both in make and trimming.

Before I go further I must say a word about stockings and gloves. In the former, plain black are as much used as ever. Generally, if worn with a coloured dress, they are spotted with a colour to match. With coloured costumes stockings to match should be worn. Low, round heels have taken the place of high ones, and the toes are of more sensible shape in both boots and shoes. Bronze kid is worn with brown dresses, and velvet shoes for indoor use.

The undressed kid gloves are in favour, and of the "Mousquetaire" shape. Plain linen collars and cuffs are again worn, the corners being turned down in front, instead of being square. Dress bands are very high indeed, and little frilling is seen.

A few words in recapitulation on the subject of the paper patterns. One paper pattern only of one of the garments illustrated, and of a medium size (36 inches round the shoulders), is prepared each month. Twelve patterns a year will thus be given; a number sufficient for the wants of any average girl. The greatest care will always be taken to give the best and newest shapes, and all the patterns that have been given, as well as the new ones, can be obtained at any time. No other patterns save those described and announced will be obtainable. Each pattern can be had by sending one shilling postal order to the Lady Dressmaker, care of Mr. H. G. Davies, 73, Ludgate Hill, London.

Judging from what I see, the short close-fitting jacket with loose or tight fronts continues, and will continue to be, one of the most fashionable, as it is one of the most useful garments of the year, especially for young girls. This was the first paper pattern given—i.e., the braided jacket at page 409. The prettiest jackets I have lately seen of this kind were made of corduroy. One was in dark green, with silver buttons, and was charming. The pattern was very simple, and any girl could manage to produce it for herself.

The second paper pattern of the velvet bodice illustrated on page 472 is also an excellent one. If a full plastron be not desired, it can be turned into a waistcoat

front by merely fitting the lining in front, apart from its proper covering, and covering the lining with the material designed for the waistcoat. The bodice covering is then cut off in coat fashion, and the edges lined and properly finished. The waistcoat is not made apart, as many people think, but is only simulated by the bodice lining.

The pattern selected for the present month is a mantle, which I have endeavoured to illustrate fully and carefully; and I must ask all those who undertake to make it to observe the notches, and carefully place them together as cut. It is in three pieces: back and sleeve in one piece, front, and the collar. The quantity of material, twenty-two inches wide, required to make it, will be three-and-a-half yards. The style of trimming will be selected by the wearer, and may be lace and jet; or, if of the dress material, would be trimmed with the same. In order to find out the quantity of lace needed, the measurements must be taken. The amount will probably be from seven to eight yards. The fronts and edges are faced with bias silk: the seams neatly overcast, if the mantle be not lined. The fronts will need hooks and eyes, and the collar should be lined with crinoline or buckram. When cut out and tacked together, the mantle should be tried on, and any alterations needed may be made. But the top of the sleeve should not be changed where it is gathered between the two double notches of the pattern.

VARIETIES.

HOW A DAUGHTER MANAGED HER FATHER.

A landed proprietor in Westmeath was much attached to field sports, so much so, indeed, that nothing a daughter could say would induce him to take a house in Dublin, where a gentleman lived for whom she had a deep attachment.

One fine morning the squire was amazed to receive a threatening letter. He put it in the fire, but the next post brought another, and the following morning's post a third; the last illustrated with a spirited sketch of a coffin. The recipient showed them to the nearest stipendiary magistrate, and ere long a number of detectives were busy in the neighbourhood; but they utterly failed both to discover the sender of the objectionable epistles, and to stop fresh ones from pouring in with every mail.

At last the threatened man gave in, and took a house in Dublin for some months, and before long he found himself turned into a father-in-law.

The wedding breakfast was over, and the happy pair were about to start for their honeymoon trip, when the bride threw her arms round her father's neck and said—

"Go home, father; no one will hurt a hair of your head. It was I who wrote the threatening letters that scared you away. I wished to come to Dublin, and as you would not agree, I thought I should try the Ribbon scheme, and succeeded."

A WISE DOG.—There are many stories of dogs who carry money to shops in order to obtain food, but the following incident, which was communicated to a Bristol paper, is, if authentic, probably unparalleled even in canine records. A Bristol dog was allowed by a certain butcher to receive his meat on trust, the butcher scoring each pennyworth supplied on a board with a piece of chalk. One day our canine friend saw that the man made two marks with the chalk instead of one, and he immediately seized another piece

of meat, and, despite all the efforts of the butcher to detain him, ran off home with both pieces in his mouth.

A CURE FOR CONSUMPTION.

In Scotland nettles and southernwood, or, as it is called, muggins or mugwort, are held to be good for the cure of consumption. "The funeral of a young woman who had died of consumption," says Dr. Robert Chambers, "was passing on the highroad on the margin of the Frith of Clyde, above Port Glasgow, when a mermaid raised her head from the water, and in slow admonitory tones uttered the following lines:—

'If they wad drink nettles in March,
And eat muggins in May,
Sae mony braw maidens
Wadna gang to the clay.'

As may be readily surmised, muggins or mugwort and a decoction of nettles form a favourite prescription for consumption among the common people."

MUSIC IN THE TIME OF QUEEN ELIZABETH.—Music during the long reign of Elizabeth seems to have been in universal cultivation, as well as in universal esteem. Tinkers sang catches, milkmaids sang ballads, carters whistled, each trade and even the beggars had their especial songs, the bass-viol hung in the drawing-room for the amusement of waiting visitors, and the lute, cittern, and virginals (for the amusement of waiting customers) were the necessary furniture of the barber's shop. They had music at dinner, music at supper, music at weddings, music at funerals, music at night, music at dawn, music at work, and music at play.—*W. Chappell.*

THE USE OF TEARS.—The utility of tears to animals in general, and particularly to those which are exposed much to the dust, such as birds which live amidst the wind, is easy to understand: the eye would soon be dirtied and blocked up had not Nature provided this friendly, ever-flowing stream to wash and refresh it. A very little fluid is necessary to keep the eye always clear and clean; but here again we must admire the wondrous mechanism which works the human body, for it is to be observed that when, through some accident or hurt, the eyeball has need of more water than usual to cleanse it, Nature at once turns on a more abundant supply of tears.

IN conversation, always look at those whom you are talking to, never at those whom you are talking of.

PLEASED AND PLEASED.—She who can please nobody is not so much to be pitied as she whom nobody can please.

ANSWER TO DOUBLE ACROSTIC (p. 606):—

1. SennacheriB
2. O t r a n t O
3. U a n a p U
4. T i m o u R
5. H o b s o N (a)
6. A g a n i p p E (b)
7. M i n i m (c)
8. P i z z i c a t O
9. T h o O
10. O u d i n o T
11. N o r w i c h (d)

Southampton Bournemouth

(a) Whence the proverbial expression of "Hobson's choice."

(b) The Muses were sometimes styled "Aganippides."

(c) In early musical notation there were only three notes, the breve, semibreve, and minimus (least); the breve has dropped out of use, and the minim is now almost the greatest.

(d) The Triennial Festival at Norwich is to aid the fund for supporting the necessitous widows and orphans of the diocesan clergy.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



SHORT MANTLE OF SILK OR BOUCLÉ CLOTH.

AMONG the most popular materials for summer wear are the printed Delaines, which have been revived from the fashionable materials of long ago, and very warmly received. They have small designs of flowers on a cream or white ground, and, for afternoon wear and smart occasions, are made very pretty with lace and ribbon and gathered plastrons of lace in front. With nearly all are worn collar, cuffs, and belt of velvet, of black, dark blue, or red. White muslin, either embroidered or plain, is another revival. But now it is always made up over a coloured silk or satin skirt, or with very youthful costumes batiste and sateen are used instead. Then there are printed muslins, which are very lovely in colour and design; and these have the bonnet made of the same, just as bonnets have been made of canvas to match canvas dresses.

Striped flannels and woollens are being much worn by young ladies, the skirt being of plain woollen, and the overskirt and bodice of the striped stuff. Sometimes this order is reversed. What is called the "milkmaid" overskirt is used for them; it is made thus: The under-petticoat is a plain one without kiltings of the striped fabric; the overdress and bodice are of the plain woollen. The overdress is plain also, and hangs in straight folds to within a few inches of the edge of the skirt, and it is faced up to the depth of a quarter of a yard, with the stripe at the left side. It is caught up carelessly to the waist to show the striped lining, the right side also drawn up in a few folds at the side of the back breadth, just to give a full effect. The bodice has a waistcoat, or a very full front of the stripe, as well as cuffs and collar; and the other day I saw the sleeves made of the stripe also.

Tunics are very long still, but I notice on tailor-made garments an inclination to shorten them. All back drapery is decidedly plain, the newest hanging quite straight from the waist at the back, and the fulness arranged in three kiltings, which hang well-defined to the lower edge. There is nothing new in the shape, nor cutting out of the under-petticoat.

Of dresses to be worn by day few appear to be flounced; the style preferred being long, wide, single box-pleats, which may be of a figured material, or quite plain, and only kilted on one side, with a breadth or panel of flouncings, or kilts, let in, to show in the space left by the separation of the long overskirt. In case of evening dress, when the material is lace or something of the sort, tiers of flounces are used in

the manner shown in our illustration, which also gives an excellent idea of the new peasant belt, which seems likely to be so popular amongst the young as well as the middle-aged. The chief variation in this bodice that I have seen is to make the band over the shoulder more of a strap, and tie it with ribbon, or perhaps to dismiss it altogether. I saw quite lately that a yellow silk of Liberty's had been used, instead of the lace under-bodice, the overdress being of a darker canvas. The effect was very good.

There is little change in the making of bodices this month. Waistcoats and bodices with straps across the front, double-breasted bodices, bodices to open diagonally, or on the cross; the great requisite being that they should all be short enough on the hips. There is immense variety in the "Zouave jackets." They sometimes hang with square corners to the waist, and just fasten at the neck; or they are fastened just in the centre, and not at the top nor bottom. They are often used with the bib tunic, which falls loosely in front, a style unsuitable save to the slightest of figures. I hear that several of the dresses prepared for H.R.H. the Princess Beatrice are made with these cross or diagonal fronts, and that she has patronised short tunics for her thicker dresses.

As far as materials are concerned, the liking for stripes still continues. They may be of three or four colours, and are very much worn in all wool materials. I have shown two methods of making them up in the two figures on the extreme right and left of the illustration of "Summer Gowns." The dresses of the other figures show the new "milkmaid skirt" and large collar, and two very pretty models of children's frocks, which may be useful.

The mantle shown is a simple form with a sling sleeve, and the lace dress shows the peasant belt, which promises to be very popular for young girls. It is made of velvet, satin, or silk and sometimes of sateen, and is laced up the front, as many people are having bodices made at present. This is a revival of a fashion which dates back to Saxon times, when our ancestors knew no other method of fastening their dresses, nor even, in the case of men, their jackets and doublets. The other gown in this illustration shows one of those for sale in boxes or in dress pieces, the embroidery being included. This same method might be employed for lace as well, or to make up those embroidered cashmeres which are to be found in most shops—to be sold as bargains, being out of favour with the public. The dress represented is of washing materials, and the embroidery is what was called English or *broderie Anglaise* by the French.



PLEATED JACKET BODICE FOR WALKING OR TRAVELLING GOWNS

Hats are rarely seen in London this year, and all the girls belonging to the higher classes adopt bonnets of quiet and unpretending style. Nearly all bonnets are transparent, the gilded wires of the frames showing quite clearly through the puffings of gauze, tulle, or canvas. Straw bonnets are trimmed with gauze ribbon arranged in high bows or canvas scarves. The strings are of watered silk or gauze ribbon. They are dyed in every colour, but are fine in the plait, and the crowns generally semi-transparent. The "Byzantine scarves" and kerchiefs, with their queer bright colours, are universally applied; and if a girl will give herself the trouble to study the shop-windows, she may soon get up a bonnet for herself at a very small expense. Black lace bonnets are of Chantilly, and are generally drawn. Gold ornaments are in universal use; gold gauze, gold beaded and powdered net, gold grass, and gold threads in net and gauze.

Hats are very high in the crown, and the extreme height of the front trimmings makes them look still higher. The brim is turned up at the edge in various places, as a coronet at one side and at the back. "Sailor hats" have also made a reappearance, and will be used in the country and at the sea.

Braid still remains a most fashionable trimming, and is used very largely on homespun, tweeds, serges, vigognes, and cashmeres, but braided designs of any kind are not popular, many rows of braid being the form liked. These are sewn in plain lines, not more than their own width apart, and in many rows. Sometimes a

braided or kind of basket-work is attempted, which style, however, needs the accuracy and skill of a trained hand.

Fringe is not at all used, except in the shape of *grêlots*, or "drops" of beads, chenille, and silk, which are used to edge tunics, bodices, and mantles, and to mix with lace ruchings. Gold and silver tinsel threads are often mixed with them, and from what I hear this idea will grow larger in the autumn, when we shall have nuts and acorns in silk crochet to use in the same manner.

Very wide sashes are much worn by young ladies. They are of Indian and watered silk, and moiré, as well as satin. For washing-dresses, soft silks, and muslins, the new gauze ribbons are used that our grandmothers used to call "love ribbons." These are seen in bright and lively contrast to the dress; not to match. They have very bad wearing qualities, however pretty: and those of our girls who have to consider expense must avoid them, and choose something equally pretty and more reliable.

I forget whether I mentioned the parasols covered with two large handkerchiefs, or not; but they are new and look novel, and these may be useful to some of my country girls. The two handkerchiefs are laid over each other in such a manner that the corners of one come between the corners of the other. Turkish and other Eastern embroideries are now used as parasol covers, arranged in some such way as the handkerchiefs I have mentioned. Small bows of coloured velvet, on black lace parasols, are also a pretty novelty; and also rows of



SUMMER GOWNS.

inch-and-a-half velvet ribbon, laid between the frills of lace. In short, never was there a better time for decorating old parasols or new at home.

I must devote a few words here to colours. Blue—from the palest shade of sky, or *ciel*, as the French call it, to the deepest shade of navy—is more popular than I have seen it for years; while, curiously enough, green is also in high favour, though generally only in shades of moss. Mauve also has been restored to us, while red and yellow are very popular indeed. Cream is still more liked than white; and all shades of grey are much worn, especially at night. Neutral tints, such as smoke and slate grey, lead, cinnamon, and lavender, are most popular. These are used with a contrasting colour, such as red roses, poppies, red pompons, yellow poppies, and blue corn-flowers.

The paper pattern we give for this month has been selected with a view to the making

up of the slightly thicker dresses that will be needed for the seaside, and the autumn outing. It may be used in two ways—viz., for an over-bodice or out-of-door jacket; or, for the bodice of a dress of any description, save very thin materials, which I need hardly say do not answer for this kind of bodice. But galateas (which have returned to favour for country and seaside wear), homespuns, navy serge, flannel, some of the coarser canvases, and beige, are both suitable and becoming.

The pattern is in six pieces—front, back, collar, and belt, and two parts of the sleeve, the upper and the lower. The back must be cut double, as there should be no seam down the centre. The back of the collar is straight, the front bias. If made of thick material, line it; but with a washing one, it will require facing with a bias hem of the material. A deep hem must be allowed on each side of the front, where the buttons are placed. The pleats turn forward, and the notches made in

the pattern must be carefully observed. The edges may be finished by a row of machine stitching, which should be even and good. No lining is needed, as a general rule, to this bodice; and it is so simple in construction, that either with cloth or washing material no one need fear to undertake its manufacture. The pleats are run down like the breast of a shirt, or stitched with a machine.

The quantity of material required, being one yard (36 inches) in width, is three yards; and twenty buttons; three for each sleeve, and fourteen for the front. One yard and a-half of silk-twist cut in half, for the button-holes, and machine thread for stitching. No seams are allowed. This bodice can be worn with a skirt of any material if made of serge or canvas, and will be found a stylish and useful addition to the wardrobe, and a "friend in need" in a great many circumstances of life. It is an excellent pattern for the jacket of a tricycling dress; and, in fact, is the one usually recommended by all authorities on the subject.

COOKERY CLASSES.

By ALICE KING.

THERE are some sorts of wool, all our girls well know, in the skeins of which different colours are so beautifully blended together that it is quite impossible to separate the varied hues without spoiling the whole fabric. This is exactly the case with body and mind; the two depend so completely on each other that if we entirely neglect either, the consequence must be that both will suffer irremediably. Therefore, in our model village we shall not be able to call our work among our people a model success unless we care for bodies as well as minds.

The world in general probably does not sufficiently realise how much all the best mental work depends on the state of the physical health for strength and brightness, and our many evil qualities have their first origin in some bodily weakness or disease. Intemperance, for instance, often begins merely with the habit of taking stimulants to help in the conflict with physical languor and weariness. Thus it is that when we are doing anything to improve the health of the body we are performing no low and menial task, for we are at the same time working for the well-being of mind and spirit.

Now, wholesome and nutritious food is one of the chief and most needful helps towards bodily health; it will do more in the long run than the art of all the medical colleges put together. This is why it is that the study of cookery is no matter to be despised by thoughtful and clever women, but a thing to which they may and should consecrate some of their best powers.

Nowhere is the art of cookery at so low an ebb as in the cottage home of the English labourer in rural districts. Money is scarce and means are scanty there, it is true, but all knowledge of cookery is more scarce and scanty still. The English labourer's wife knows nothing of the skill with which a French peasant woman can create a savoury meal out of her garden, and she resigns herself and her family stolidly up to following, in her domestic culinary arrangements, one dull dry round, which is utterly devoid of any consideration for either what is pleasant or what is wholesome. It may fairly be said that bad cookery is at the root of many of the evils, both bodily and spiritual, that haunt a country village; it engenders disease in the constitutions of the children at an early age; it helps to fill the public-houses by rendering their homes uncomfortable and unattractive to the men; it causes families to run into debt, for the mother launches out into expenses to



DRESS OF YAK OR FRENCH LACE WITH A PEASANT BODICE. LINEN OR BATISTE DRESS WITH EMBROIDERY.



A. Strindale del.

AT THE SEASIDE.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

JUNE we call, according to long-continued usage, the "Month of Roses," but to my mind the early part and the middle of July quite merit the name too; for never do the roses seem so plentiful and so lovely as when June has passed and July has come. Indeed, this year our taste of real summer came with the July sales, fortunately for the business-world of London, and everyone was on the *qui vive* to purchase their garments.

The rage for canvas materials still continues, but they seem to wear so provokingly ill, and look so "seedy" after a very few days that their popularity will certainly not last; but still, the finer and better kinds on silk foundations form capital summer dresses for those who do not wear cotton or linen.

The French style of making dresses at pre-

sent is anything but pretty; it reminds one of the farthingales of Queen Elizabeth's day, as the skirts are full, and the hips are much padded out with an immense dress improver. The bodice is quite Elizabethan, for it is long-waisted, very tight, and the front darts are placed very high up. Our styles in England are in longer lines and more graceful, and it is to be hoped they will remain so.

The high neckband is still the principal feature of the dress, and if the dressmaker be not successful in that the effect of the front of the dress at least is spoiled. They are called straight, but they are in reality curved and cut on the cross. This is a most useful idea in one way, as in the warm weather it prevents the necessity for wearing anything in the way of a wrap round the neck, for the high band

is quite protection enough from sunburn and that heated air which is almost worse in its tanning effects. Some sleeves are not put in full on the shoulders, and perhaps later on we shall see a decrease in this direction; but the armhole in that case requires to be cut high and well into the back, and is very large; and so the sleeve, though it may not be gathered, has to be large at the top to give sufficient scope. Sleeves seem rather longer in the arm, and gloves, though long, are no longer drawn over the sleeves.

Bodices are made in several different ways—waistcoats, belted bodices with pleats like the Norfolk jackets, and many bodices trimmed to represent the Zouave jacket. Many Jersey bodices are worn both with and without waistcoat fronts, and they seem likely to be



SUMMER DRESSES.

made up for the autumn with light woollens. They are also worn with skirts of Yak lace of different colours.

The little Zouave jackets will form pretty and comfortable additions to any costume, as the season advances and that slight chilliness is felt which soon comes when the month of September sets in. They are made in black velvet with jet beads, or else in coloured velvets with coloured bead trimmings or silver and gold thread. Grey velvet jackets have silver buttons, which have a very "smart" effect.

All the varieties of bibs, plastrons, and blouse-fronts are as much used as ever just now; white ones are in fashion, and are generally pinned on over the bodice front, not fastened in; when really fastened in as a portion of the dress they frequently have straps across of the bodice material buttoned over the fronts.

Stripes continue very popular, and a few dresses have been made of them, but as a rule they are reserved for trimmings and waist-coats, and are sometimes even used horizontally. Striped and plain materials mixed need great care in the making-up, as the stripes must be joined so very accurately, and where the bodice is of the stripes they must neither be too straight nor too much slanted. I have often noticed in striped materials that they proved most unbecoming to some figures, and wondered why so. The reason, I find, is that the material has been wrongly used in unskilful hands. It is too straight or too slanted.

Braid will be one of the chief features of the autumn dresses, and I have given illustrations both of that and of narrow tucks in our present number. It appears likely that the braid will be flatly laid on in plain rows, not braided in fancy patterns, and that both Russian and mohair braids will be used.

The parasols of unlined lace now seen are the most idiotic of introductions, for they do not give shade, and they do not conduce to the beauty of the *tout ensemble*. Some of the new sticks and handles are, however, real works of art. Wooden handles have the bark left on them; and pink celluloid is a very pretty idea for a light sunshade. Russia leather handles are also new. Parasols with a double square covering are equally a novelty, and can be very easily manufactured at home. When a parasol to match the dress is needed, a square of the desired size can be made, and the edges trimmed with lace; a very few firm stitches hold it on. The insides of parasols are not lined, but a fall of lace is sometimes added inside, which must be a dreadful nuisance to the holder. The shot *en tout cas* are very pretty and useful, and appear to stand a good shower of rain. Red seems to be the prevailing hue, shot with black. Red parasols and *en tout cas* seem likely to be much used at the seaside and in the country lanes, where they look charming, contrasting well with the green around them.

Browns and greens seem to be the favourite hues, and both of them incline to yellow tones. Tan-colour is more liked now than *écarle*, and there is a new colour called "to-bacco," which is a real golden brown, and is likely to be very popular. We are told that grey will be worn in the autumn, and shot cloths of all kinds. Leadens hues will prevail also, some of them looking almost like faded blues. There are all kinds of new pinks of yellow shades, such as honeysuckle, apricot, and pineapple; and also some lovely clear yellows, like the yellow of the broom. These light hues are preferred for sashes with white or light-coloured dresses.

White has been much more worn this season than usual. There are so many pretty new white materials, cotton crêpes, open embroidered cambrics, white canvas, woollen

crapes, and cashmeres, all trimmed with white Yak lace. Thin muslins, too, have put in an appearance, and the old lawns and cambrics. The favourite method of making them seems to be with a full bodice and plain "milkmaid skirt," and a wide sash folded round the waist and tied at the back, the bow and ends being so large that they form a complete back-breadth and drapery to the skirt. This idea is illustrated in our sketch, and looks pretty and girlish. Of course, it is not suitable to anyone over twenty.

I have not yet said anything about bonnets or hats. The latter are not reduced in the way of height, but the former are slightly so, in deference to our English tastes, though we still retain the peculiar flat look at the back of the French bonnets. The pile of trimmings in front quite alters the effect of all our prettiest hat shapes when it is made of velvet, but when gauze in the piece or gauze ribbon is selected as the trimming the effect is lighter. These gauze ribbons, however, unfortunately, wear very badly, and are not likely to achieve great popularity on that account. Sailor hats are as much trimmed as any others, to their great detriment. Canvas scarves are much used for them, the ends placed in careless bows in front. Drawn lace and muslin are employed for garden and country hats, and Tuscan straws are lined with velvet, and then the brims are bent up and down in all kinds of shapes like a gabled roof. Bonnets are decidedly lower in the front and simpler in their styles. Some very charming ones for young girls are made of white tulle, made on a frame of gilt wire, the tulle gathered at the back and drawn forward into a *pouf* in front, with a bunch of pink moss or tea roses and black velvet strings. Gauze ribbons are more used for strings than any other kind now, but strings may also be of crêpes, net or lace. They are all tied very short, and show no ends.

The paper pattern selected for last month, that of a "Norfolk jacket," or pleated blouse, will be found a very useful addition to our autumn wardrobes for wear either with or without a skirt, while, as a dress bodice for travelling or the seaside, it is simply perfect, being a comfortable, easy, yet stylish, shape. It can be made in any material—serge, cloth, diagonal, vigogne, or even print and Galateas. It is in six pieces—the two sleeve parts, upper and under arm, the back, front, collar, and belt. The three pleats in front turn forwards, the three pleats at the back backwards, being six pleats at the back, six in front of the bodice, and three on each side. The place of each pleat is shown by the notches, which must be closely observed. The Norfolk jacket has been selected by H.R.H. the Princess Beatrice as a bodice for the tennis gowns and some of the tweed walking and travelling gowns in her trousseau; and it will probably be used a great deal in the early autumn. It possesses great capabilities for the home dressmaker's talents, as very little knowledge of dressmaking is required to make it from our pattern; and, for a slim, straight, girlish figure, no bodice could be more suitable and pretty. The skirt of the Norfolk jacket may be plain, as represented, or made with tucks and a shawl overskirt in front, with a draped back. I shall illustrate several of these tucked skirts in preparation for the dresses of the autumn and winter, and the paper pattern selected for this month is that of the fashionable skirt worn at the present moment. It is suitable for all dress materials, thin as well as thick, and will take three and a quarter yards of material 36 inches wide. It should be remembered that no seams are allowed on any of our patterns, and that great care should be exercised in making them up to follow the notches and marks of each pattern. The skirt is in three pieces,

front and side gores, and half-back breadth. The belt is a straight piece of material of which no pattern is needed. Remember to have the placket-opening in the centre of the back breadth. The front and back pieces of the skirt must be laid on double, pieces of the material to be cut out so as to avoid seams in the centre of the front and back. The back breadth is gathered at the top, the front breadth having darts to fit it to the figure. The length of skirt required must be taken first, and our pattern lengthened or shortened to suit the figure. It is intended, like all our patterns, for figures of medium size.

Each paper pattern already given may be had on application, by letter, to the Lady Dressmaker, care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., enclosing one shilling postal order. Addresses should be legibly and carefully written to ensure the delivery of the patterns.

AT THE NATIONAL GALLERY.

THE VERNON AND SHEEPSHANKS COLLECTIONS.

THOSE of us who love to wander into the spacious rooms of our National Gallery, and while away a leisure hour gazing at the beautiful or spiritual creations of the bygone ages, realise with difficulty the fact that only a few years ago no such pleasure was open to them.

In the beginning of the present century the National Gallery did not exist.

All the other capitals in Europe—Paris, Dresden, Madrid, Rome—had long possessed collections of pictures, the property of their people. London alone had none. Many fine private galleries, indeed, there were scattered over England, to which lovers of art anxiously sought to obtain the privilege of an occasional admission.

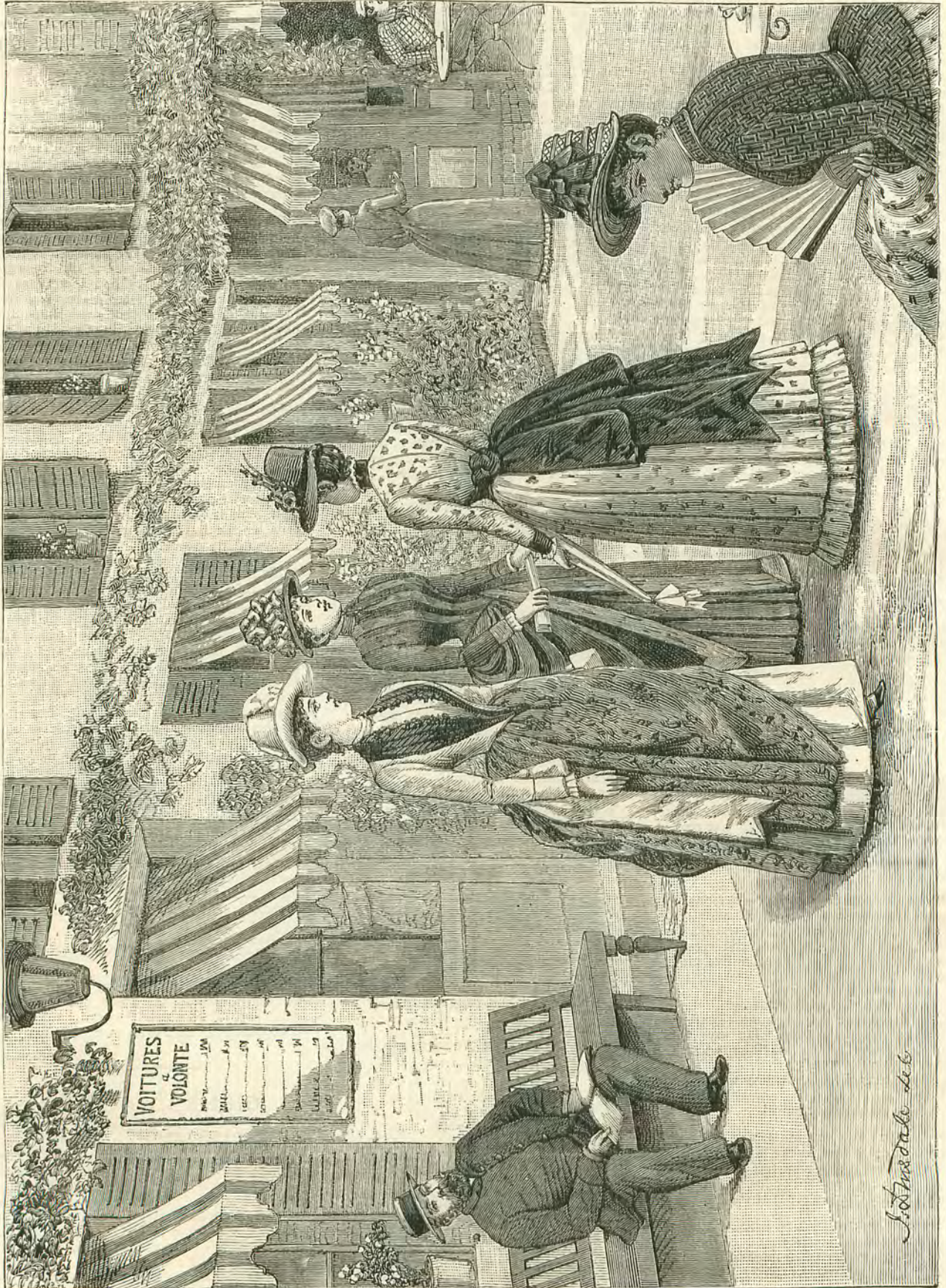
In 1824, just sixty years ago, great excitement was aroused by the announcement that in a certain drawing-room in Pall Mall was to be seen a collection of thirty-eight masterpieces of art, purchased for the nation as a first step towards the formation of a public Gallery. The collection had long been known to amateurs as that of Mr. Angerstein, it having been made by a gentleman of that name, and on his death the purchase was made by Parliament at the wish of his Majesty George IV.

These pictures were all picked specimens. Titian and Claude, Correggio and the Poussins, were represented by many splendid examples. Not so the English painters. One fine portrait by Sir Joshua Reynolds, his famous "Marriage à la mode" and his own portrait by Hogarth, and a single work by a living artist, were all that was there to tell of a rising British school.

It was not till 1838 that the present National Gallery was built and opened to the public. By that time many pictures had been added to the original number, still no one dreamed of placing the works of living men beside those of the grand old dead painters. Picture collectors continued to buy "Old Masters," however dingy; and to patronise native art, except in the form of portraiture, was still quite a novel idea in England. Hogarth had lived chiefly by selling his engravings from his own pictures; Wilson, the landscape painter (and others whom I might have named), may be said to have painted only to starve. Indeed, it was uphill work for many a poor artist in the early part of the present century.

But better times were at hand.

Two gentlemen, Mr. Vernon and Mr. Sheepshanks, names that all lovers of art



OUTDOOR COSTUMES.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

Now, in the last days of summer, we are already beginning to have an eye to the future; and the cool September and colder October are being prepared for on all sides with thicker materials, deeper colours, and new ideas as to fashion. It is reported that the thick dresses in the Princess Beatrice's trousseau are so many of them trimmed with fur bands, that that style will be very popular next winter, and also that white furs will be used again after their long eclipse.

A new very heavily-ribbed Jersey cloth has been introduced, and is being much used. It is all wool, and is woven in ribs quite as large as those of the Cardigan jackets worn by gentlemen as under-vests. These new jerseys are intended to be worn with silk skirts of dark colours in the country and at the seaside.

They are made without lining, but they have the darts and side-forms of the usual basque, and are trimmed with cords, or a bead trimming of a corded kind, the beads being metallic, copper, lead, or steel. A very pretty one was made of navy blue, with a dark blue galloon on it, with steel beads of the blue kind known as electric. This was to be worn with a skirt of blue surah silk. Red jerseys promise to be very much worn this winter, with black or dark skirts.

The woollen canvas dresses for use this autumn are made up of two kinds of canvas. The overskirt and vest of embroidered, or canvas with stripes of velvet or moiré woven in, and the plain canvas for the basque and pleated skirt, or for the deep pleated flounce on the skirt, which has for trimming many

rows of satin or velvet ribbon. The canvas that is of pure wool wears fairly well, but the cheaper and mixed kinds of linen and wool do not stand the damp air of the sea, nor the rougher wear of country lanes. Bison cloth, with woollen lace for a trimming, will be much used for the autumn, and blue and red is still the favourite mixture of colours for seaside and country wear, blue being for the dress itself, and red woollen lace to form the trimming. Sometimes blue woollen lace is laid over a red silk skirt, with a blue basque and overskirt.

So far as I see at present, we shall have an influx of all kinds of metal braids this autumn; but if they are to be worn, and look well, they must be of the very best and most expensive kind. These are called waterproof, and



SPOTTED VELVET AND SATIN BODICE AND ZOUAVE JACKET BODICE.

wear as well as look well, especially the copper now so much employed for white serges and flannel costumes. Wide woollen braids will also be made use of for trimming dresses, and the old taste for white woollen braids bids fair to be revived.

A new mantle, a kind of large Spanish cloak, called by various Irish names, and made full from a neck-yoke, like the very old-fashioned cloaks, has been made lately, and worn by H.R.H. the Princess of Wales. Serge cloths are used with velvet collars, and the colour most liked is the Irish shamrock colour. Of course they will not become very general, but they will form most delightful wraps.

Amongst the newest ideas in out-of-door jackets, I see an exact copy of our pleated bodice shown in our August number made in a rather rough tweed with knotted ends of wool thrown up to the top surface. The edges are finished with a double row of machine stitching—the novelty being that the jacket has cuffs, collar, and belt of leather, which matches the tweed in colour, the cuffs and collar being stitched on with the machine. The effect is very pretty. Plaid is also used for out-of-door jackets, to slip on. These have velvet fronts, which button back at each side; when desired, they are brought forward, one buttons over the other, and the jacket is turned into a double-breasted one. The fronts are loose fitting, of course, but the backs fit snugly to the figure. In fact, the pattern of the braided jacket issued in April would answer, as most people could repeat the side of the front, and turn it into a double-breasted one. Our pattern is arranged so that the fronts are either tight or loose fitting, according as the darts are taken in or not.

While speaking of waterproofs, I must mention that the shape and cut of the new ones are far simpler and plainer than they were. Speckled and spotted tweeds are a good deal used for them, and I see that "bois," or wood colour, or what is called by some people the "natural colour" of the wool, a sort of yellow-brown, will be a very popular hue this autumn. Some of them consist only of a loose paletot, with a deep cape all round reaching to the hands, and one or two of the old "Colleen Bawn" pattern have been made by a fashionable firm. This shape, it will be remembered, consists of a cape, which is caught up by rosettes.

I have had several queries as to the difference between the "housemaid skirt" and what some fashionable periodicals call the "peasant." They are really both the same, excepting that the latter must have a few narrow tucks and be edged by a lace of about fourteen or sixteen inches wide to finish it. The "milkmaid overskirt" I have fully described at page 68, in the number for August. There is really no need for a pattern of it, as it is quite plain and straight. The newest development of it is called the "fishwife," or the "Caller Herrin" tunic, and it merely consists in a difference in the drapery, the "Caller Herrin" being turned up on the wrong side of the stuff upon both sides to

show a striped lining; the lower points shown nearly reach the skirt-hem, and the edges at the top are brought under the bodice at the hips. I will try to give an illustration of this tunic next month, as it seems probable that it will be popular for children and young people during the autumn and winter.

Sashes are much used, and are of enormous width. They are now worn tied round the hips below the basque, and end with a knotted bow at the back, the ends falling in long loops to the edge of the dress. The old "housemaid dress" is much fuller, and the presence of this wide sash makes it a much more harmless garment, especially as people have given up wearing the round-belted bodice with it, and use a basque or waistcoat-bodice, which seems to alter its character entirely.

All bodices are of the waistcoat or jacket nature, and in many of them, when the dress is trimmed with stripes, the stripes of the waistcoat and cuffs are horizontal instead of being downwards, as we have usually worn them; otherwise the cuffs and collar are cut on the cross in order to show as much of the stripe as possible. The collar and cuffs may be of the stripe if the waistcoat be made of it likewise.

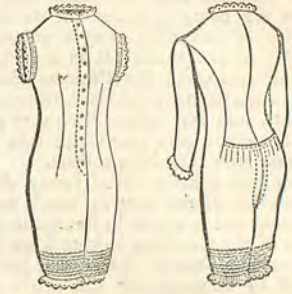
One of the new revivals of old materials which I must chronicle is that of our old friend and ally, alpaca; a most useful, well-wearing, and pretty fabric, that fashion, in her usual foolish manner, dismissed some years ago from our wardrobes, just after we had all tried it and fully decided on its merits. The new alpacas are not, as an American friend of mine says, "a patch on the old ones;" they are neither fine nor silky-looking, but I daresay a few weeks will remedy that, and we shall see better ones manufactured when there is sufficient demand for them. The Princess of Wales was seen the other day in a navy blue one that looked very pretty.

At the present time everything striped is approved, and stripes are being much used as trimmings to plain materials. But as at the July sales the shopkeepers were disposing of striped materials at very cheap rates, I fancy they will not be so much worn this winter. There will probably be a revived feeling in favour of velveteen, and there is a new kind of embossed variety shown at present which is not pressed down on the surface only to form a pattern, but the design is really woven throughout in the substance of the fabric, and will not therefore wear out, nor look shabby. The excellent wear of the ordinary velveteens is too well known for me to speak of it here.

In our illustration of out-of-door costumes, the housemaid's dress and large sash is shown, also the pretty model of pleated Norfolk jacket I have mentioned, which will be a popular garment this autumn. The new way of trimming the front of the bodice is with straight bands up and down of braid or material. The distant figure shows the new plain ulster. The indoor costumes in the "Musik Zimmer" give the zouave jacket of the autumn, which will be a charming way of making winter dresses. The figure with her back turned wears a jacket bodice of

spotted velvet or satin, a style which continues very popular, being so useful for either day or evening dress. One of the figures sitting down wears a new kind of bodice with velvet fronts and a coat collar.

The paper pattern that we have chosen for this month's issue is that of a "combination gar-



ment," which means a chemise and drawers in one. It is suitable for any material—flannel, union-flannel, swansdown, cotton, or even thin fine tweed, and camel's hair, which some ladies choose to wear. The pattern is in four pieces, the front and leg forming one piece, back piece and sleeves. I have given this pattern with long sleeves and high neck, as I consider that the most sensible and hygienic style to adopt, especially for elderly people and invalids, and I feel sure they will never regret its adoption. The even temperature secured by this garment prevents colds and rheumatism and sudden chills. The ends of the legs of the drawers may be closed to secure greater warmth, and the hems made for elastic to be run into them. This pattern, like all our others, is for a medium figure—i.e., for a bust measure of thirty-six inches, for a material measuring one yard wide, the amount required will be four yards. No seams are allowed, so allowance must be made for seams of one quarter inch. If tucks be needed in calico, some allowance must be made also for them. The notches must be closely observed, and their indications followed before cutting out; when cut out, tack the garment together and try it on. I think any careful person need not fear failure with our paper patterns to guide them, as they are so well planned and considered. In applying for the paper pattern, the addresses should be legibly and carefully written, and the description clear to avoid mistakes.

The patterns issued already can always be procured, as *The Lady Dressmaker* constantly shows, in her article, how they can be used. Each one can be had for one shilling, postal order, from *The Lady Dressmaker*, care of Mr. H. G. Davis, 73, Ludgate-hill, E.C. The following is the list of those already issued:—April, braided outdoor loose-fronted jacket; May, velvet bodice; June, Swiss bodice; July, mantle; August, pleated or Norfolk jacket; September, plain skirt; October, combination garment (underlinen).

IMMANUEL KANT.

By EMMA BREWER.

We all like to know something of the struggles, the disappointments, the self-denials, the industry and perseverance which lead a man upward to fame; and an insight into the domestic life will often bring the writer nearer to us and enable us to understand much that is dark and difficult of comprehension in his works.

In order to be on the scene of Kant's life's duties we must journey northward to Königsberg, on the Baltic.

It was here that his father, who was of Scottish extraction, had settled as a saddler and earned for himself a high place in the esteem of his fellow-citizens by his straightforward and honourable dealings.

The wife whom he married was an extremely clever and religious woman, and it was considered no small privilege to be classed among her friends.

It was on the 22nd of April, 1724, that a son was born, to whom they gave the name Immanuel—much to the surprise of their acquaintances, who thought he would have