

## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE extreme warmth of September has naturally postponed ideas of winter, and our preparations are generally very backward. In fact, at the end of September many people would have said that they knew nothing whatever about new things, and that they did not want them either, and the secret of this indifference would have been attributable to the weather. It is to be hoped that we shall have a seasonable winter, less cold and disagreeable than the last.

During my visit to Paris I found but little to chronicle in the way of winter novelties. The chief changes seemed to be in materials and their designs. Checks are in high favour, and it is said they will supersede stripes; and last year, when I was there at this season, they said much the same thing, but this year they seemed more determined to vote stripes old-fashioned. To tell the truth, I think the Parisians, and the women in France generally, are great admirers of plaids, and do not find stripes becoming, simply because they are usually very short and stout. Englishwomen, who are tall and stout, like them because they decrease their apparent size, and give an effect of length while decreasing breadth. On tall people plaids have a bad effect.



AUTUMN CLOAKS, ULSTERS, AND GOWNS.



Rough-faced materials constitute the majority of those prepared, and plain stuffs are still united with plaided and striped ones in the same dress; but this is not an absolute rule this year, for some dresses are entirely of either plaids or stripes, or else are of plain material only. Many of the materials are plain, with a bordering at one edge of plaid. For instance, a grey of rough-faced stuff had a bordering of a large check in lines of a paler grey, a little relief being given by pale lines of a clear Naples-yellow. The effect was quiet and subdued by the roughness of the surface of the cloth. With this gown the underskirt was made of the plaid material, quite plain, and the overskirt of the bordered part was draped above it in simple straight long folds, the plaid part being at the lower edge of the overskirt. The bodice was of the plain, and it had a plastron, or waistcoat front, of the plaid. The buttons (as are many in use this year) are of smoked pearl, and are very small for the fronts of gowns and larger for the jacket-bodices. Bretelles of velvet are used as trimmings to the bodices of these rough woollens, and the collars and cuffs are almost invariably of the same material, which seems likely to retain its

popularity through the winter. The velvet collars are both useful and becoming, and, in addition, they save white trimmings at the neck. We rather rejoice in our emancipation from that bondage, and I hear many people say they will never resume it again, now they have once found that they can look well without the once inevitable white collar or frill. The tendency in every woman's mind who is possessed of ordinary good sense is to simplify everything connected with clothes, and I feel sure we shall all be healthier and happier when we have banished many things from our wardrobes which we now think absolutely needful.

"Dr. Jaeger's sanitary woollen clothing," about which I have so often written in praise, has raised up some rival manufactures amongst our English makers, who have long been famous for their merino or lambswool stuffs. Pure woollen under-garments in England have always been thought to wear and to wash badly, and much of this has probably been owing to the fact that the washing was very bad, and that no one before Dr. Jaeger ever tried washing woollens scientifically, so as to take out the grease and perspiration, and not to harden the material

at the same time. By Jaeger's method this is done with lump ammonia and soap. The soap is cut into small pieces and boiled into a lather with water, and the lump ammonia is then added. This lather is used at about 100° Fahrenheit, and the clothes must not be rubbed, but allowed to soak for about an hour in the water, and must then be drawn backwards and forwards repeatedly in the bath till clean. Three waters are to be used, the two after the first lather being of the same heat, and of pure clean water. This leaves the clothes delightfully soft and supple, and their wearing qualities suggest nothing further as an improvement.

Some of the new English underclothing is very light and good, and claims to be of pure merino-wool. It is of varying thickness, and many ladies, both young and old, are adopting it for combinations; these and one petticoat forming the whole of the clothing. Of course, the thickness of these garments is to be suited to the season, and the gossamer clothing manufactured for the warm season leaves nothing to be desired in its lightness and apparent coolness.

One does not associate thick materials with great heat, and the mere look of thick wool



BY THE LAKE SIDE WITH THE BOATS.



would make one begin to feel hot, however foolish it may sound to say so. When the skin becomes used to wearing wool it will be found more comfortable than either cotton or linen, and we, moreover, avoid the chance of chills after being over-heated. I know several people who date their almost perfect immunity from colds to the use of woollen underclothing, who previously had been martyrs to colds and coughs, and had been constantly imprisoned in the house during quite mild seasons. In England the climate (need I say so?) is fickle and changeable, and, singular to say, we may be, and many people are, apparently wrapped up carefully and seasonably, and yet we may all err on every hygienic point, in regard to the weight and porosity of materials.

So far as I can see in the newest styles, the loose-fronted bodices have it all their own way. Many of them only fasten at the throat and waist, either large buttons or handsome clasps being used. These jackets stretch open over the front to show a full waistcoat, this latter being a scarf long enough to continue below the waist and round it at either side, so as to form a sort of sash, showing under the edge of the bodice and ending under the long coat-tails at the back in ends or a bow.

The newest bonnets are still high in the front, or, if not high themselves, the trimmings are high. The horseshoe crowns which were introduced in the summer bid fair to become extremely popular, and the stringless bonnet will be in vogue as long as possible, and I have no doubt many people will wear it through the winter, too. Beaver bonnets are announced to take the place of kid or felt, and I have seen some black beaver crowns with open-work jet fronts, which appeared incongruous.

Leaves of all bright hues, the bramble and its berries, the blackberry, and the virginian-creeper, are likely to be in great favour for trimmings this autumn. These will be used even upon velvet and beaver bonnets.

There is a very strong feeling in many quarters in favour of restoring the "princess" cut of dress to favour. In a letter from a lady, it is very wisely said, in writing to a contemporary, "For active exercise, a dress ought to be cut all in one—'princess,' as the milliners call it—and so arranged in the skirt that there is no drapery which will catch in things, come unstitched, and look untidy; everything wants to be taut and trim, like tailor's work. But even the ladies' tailors will insist upon making a skirt and little jacket-bodice, instead of a dress in one piece. It is almost impossible to use the arms freely—to go out in a sailing-boat, for instance, and help in its management—or, in fact, to raise the arms high, without causing a hiatus between the two parts of the garment at the sides of the waist. I have noticed this happen so often, even with smart tailor-made gowns, the wearer being generally blissfully unconscious of the accident, that I feel bound to draw attention to it.

"It was curious to note the awful revelations made recently by a storm of wind on an elevated promenade by the sea. Every steel stood out in bold relief even under the most *bouffante* drapery. Upper-skirts broke away from the under, and displayed the sorry fact that the latter were only shams, formed of lining-calico, with patches of good material put in here and there, where the over-garment was cut open. One neat tailor-gown revealed the cotton back to the pretty waistcoat, a pretence which is carried out in every suit of clothes made for men, but which seemed an aggravated offence to art in a well-dressed woman. It was comforting to turn from such sartorial mistakes to a group of young girls sensibly clad in simple gowns, guiltless of pretence, of steels, or *tournures*. Gathered bodices and full plain skirts, confined by broad sashes, combined the elements of grace and

utility, and exhibited no foolish attempt to distort and pervert nature."

I have given the full extract, as it contains much matter for thought for my readers, both young and middle-aged. I suppose everyone read with interest the celebration of the centenary of M. Chevreul, the great French chemist, who has been for years a great student of colour, and to whom we owe many alterations, inventions, and suggestions in dyes and colours. Trade has been assisted and developed by his researches, and the subject of colour harmonies has been placed by him in the position and basis of a science. When we admire the loveliness of our coloured materials, and notice the wonderful improvements of late years, we women may thank the industry and talent of M. Chevreul. I put in a long quotation from him some months ago, and it may interest some of my readers to hear that M. Chevreul has attained his hundredth year as a total abstainer, but



A LADY'S PYJAMA.

drank his own health in a glass of champagne, tasted for the first time!

From a recently-published book I gather the following ideas, and as they coincide with what I am always impressing on my readers with reference to tight dresses and stays, I quote them gladly, as showing that there are other sensible women in the world, a class which I hope will every day increase:—"If you lace tightly, nothing can save you from acquiring high shoulders, abnormally large hips, varicose veins in your legs, and a red nose. Surely such penalties, to say nothing of heart disease, spinal curvature, and worse, are sufficiently dreadful to deter either maids or matrons from unduly compressing their waists? No adult woman's waist ought to measure less in circumference than twenty-four inches at the smallest, and even this is permissible to slender figures only. The rule of beauty is that the waist should be twice the size of the throat. Therefore, if the throat measure twelve and a half inches, round the waist should measure twenty-five. The celebrated statue known as the 'Venus de Medici,' the acknowledged type of beauty and grace, has a waist of twenty-seven inches, the height of the figure being only five feet two inches."

And, while on this subject, I must mention that some new stays, made of elastic material,

have recently been advertised, which I should imagine were comfortable. Dr. Jaeger also has an elastic knitted bodice on his list, which is in reality a description of stays, and would afford sufficient support to a slight figure.

The illustrations to our dress instructions of this month show the prevailing characteristics of the gowns of the month, and also demonstrate how little change there is in them. As the majority of the community is still moving about at this season, most of the dress thought about and worn is suitable for travelling, as well as autumn. Now that we no longer think it needful to put on all our old clothes and to make our appearance grotesque, as was formerly the case, we very frequently follow the French and American plan, and have a special dress made for the tour we are about to undertake, which will do for day wear, as well as for journeying while we are away; then, furnished with a second nice black silk or satin for very best occasions, we are sufficiently well clad for every purpose. A dust cloak, travelling cloak, and short jacket are added, and some wise people take their fur capes; in fact, for short expeditions of a month or six weeks we do not like large trunks nor encumbrances, so we curtail all our wants, and are so much the happier, having less anxiety and worry. In addition to all this, we save our shillings in fees, and charges for over-weight, very considerably, and, when we are rid of the heavy trunks, last, not least, we break no backs.

While I am on this topic, I must mention that the late Exhibition (the Healtheries) was of great assistance to travellers in showing how much can be done to decrease weight and bulk in every way, and setting wits to work to improve in all directions. Thus we have wonderfully improved waterproofed cloaks, hygienic boots and shoes; and the improvement in trunks and bags is immense, in addition to their moderation in price.

The greatest unanimity prevails with regard to the small jackets, which seem patronised by young girls, as well as married women of every age. They are generally loose-fronted, but tight-fitting at the back, the fronts being lined with coloured silk. Many of them are braided, some gold braid being used, and many have a flat braided plastron in the front to button over and give a double-breasted effect. Serge in all hues seems very much liked, but the most popular are dark navy-blue and cream-white. Short cloaks, with sling-sleeves and hoods, are very much worn, also short mantelettes, like our paper-pattern for last month. These may be made in the material of the dress.

This autumn I must again mention the numbers of slightly full bodices of the "Gari-baldi" and "Norfolk jacket" class that this season has brought out, to be worn with skirts of different materials. The different ladies' tailors of renown have taken up this idea, and it is probable that we shall see them greatly worn during the winter season. Some of these have a yoke, and some have a straight band on the shoulders, into which they are filled. They are made in flannel, linen, and twilled silk, in all colours, striped, spotted, and plain, and with them the becoming fashion of the full basque has come in. Yoked bodices will be a decided winter style.

With these bodices there is generally a turned-down collar and long cuffs of velvet, and the belt should be also of velvet. In other cases the belt matches the full bodice, and is of moiré or Petersham ribbon.

The fancy for stripes as well as plaids is shown by the dresses in the illustration of the autumn fashions. The figure standing in the centre of our boating picture at the English lakes, shows a blue flannel or serge, made up with a striped material. The vest and revers show the stripe as well as the underskirt.



The back of this dress is shown by one of the distant figures. The other wears one of the new blouse bodices, which will be the style of the winter. In the larger of our illustrations is shown the general tendency of the day. The cloaks and ulsters are of plaid, and there is but little change in the shapes. The girl in the sailor's hat shows one of the full white under-vests, the jacket being almost of a Breton style. The edge is braided, and so is one panel at the side of the skirt. The two bonnets, one in each picture, show one with strings and one without. They are not quite so high, and both have the horseshoe crown, which, as the last summer novelty, bids fair to be adopted for the autumn and winter.

The pattern for this month will, I hope, be a surprise, as well as a great comfort, to those of my readers who select it, and who wish to attain to the greatest amount of comfort and hygienic advantages in their underclothing. The pattern in question is a combination nightgown, or lady's "pyjama," and is a novelty which will be found of much value

and comfort. It consists of five pieces—front, back, lower back, and two sleeve pieces. The method of putting together is carefully indicated by marks in the pattern, and no difficulty will be experienced in the making-up. The amount of material required will be from  $4\frac{1}{2}$  to 5 yards, and calico, flannel, or swansdown, or the new cotton flannel, may, any of them, be used to make it. For the winter season it will be found to supply a great increase in warmth, and, to the invalid, a great comfort, as it fits closely, will not form creases, nor "ruck up," as the ordinary nightgown always does, to the discomfort of the wearer.

Each of the patterns may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., price 1s. each. It is requested that the addresses be clearly given, and that postal notes, crossed so as to be eligible only to go through a bank, may be sent, as so many losses have occurred through the sending of postage stamps. The patterns already issued can always be obtained, as

"The Lady Dressmaker" shows constantly in her articles how they can be made use of.

The following is a list of those already issued:—April, braided loose-fronted jacket; May, velvet bodice; June, *Swiss belt and* full bodice, with plain sleeves; July, mantle; August, Norfolk or pleated jacket; September, housemaid's or plain skirt; October, combination garment (underlinen); November, double-breasted out-of-door jacket; December, zouave jacket and bodice; January, princess under-dress (under-linen, under-bodice, and skirt combined); February, polonaise with waterfall back; March, new spring bodice; April, divided skirt and Bernhardt mantle with sling sleeves; May, Early English bodice and yoke bodice for summer dress; June, dressing jacket, princess frock, and Normandy peasant's cap, for a *child of four years*; July, Princess of Wales' jacket-bodice and waistcoat for tailor-made gown; August, bodice with guimpe; September, mantle with stole ends and hood. October, "pyjama" or night-dress combination with full back.

## THE SHEPHERD'S FAIRY.

### A PASTORALE.

By DARLEY DALE, Author of "Fair Katherine," etc.

#### CHAPTER IV.



EANWHILE, Mrs. Shelley had washed and dressed her own three boys, and had introduced the little stranger to the two elder, Charlie, the baby, being already on intimate terms with his foster sister, for whose sake he had to submit to much less attention than had hitherto fallen to his share, for which reason he was unusually cross

this morning. Willie, the second boy, the living image of his father, was barely three years old, and too young to pay much attention to the baby, or to understand that it had arrived in an unusual way; but Jack, the eldest boy, quite took it in, and stood lost in admiration of the wonderful baby with its beautiful clothes, so unlike Charlie's, and the lovely coral and bells, as his mother showed them all to him. Jack was five years old, a tall, strong child for his age, and very like his mother in face; he had her quick temper, too, though Mrs. Shelley had hers pretty well under control, while little Jack often got into trouble by giving way to his. Nothing ever escaped Jack's notice; he was always all ears and eyes, and he took in every detail of the strange baby's belongings as intelligently as his mother could have done, and, to her joy, for she was by no means sure what kind of a welcome Jack, who resented the arrival of little Charlie, saying, "Mother didn't

want anyone else to love her when she had him," would give to the strange baby, he was enchanted with it, and was as anxious as Mrs. Shelley herself to keep it.

"It is the fairies' baby; they brought it, didn't they, mother? We will always, always keep it, won't we?"

"I don't quite know yet, Jack; father says perhaps we shall have to send it away," said Mrs. Shelley.

"It shan't go away. How dare father say so? He is a wicked man to want to send it away," cried the boy, with flashing eyes and crimson cheeks.

"Jack, I am ashamed of you; you must not speak of your father in that way; if he says it is to go away it must go, whether we like it or no."

Jack hung his head and hid his face on his mother's shoulder, while she, remembering how indignant she had been with the shepherd for hinting at sending it away the night before, stooped and kissed her boy's curly head, and Jack raised his head again and renewed his attentions to the baby.

"What a pretty little thing it is; see how it holds my finger. I think it will love me, mother, though it is not my real sister. Oh! do make father keep it, will you?"

For the first time since Mrs. Shelley had had the baby, she now hesitated about keeping it; the boy had unconsciously struck a wrong chord, and his mother, with a prophetic instinct, coupled with a quick imagination, for a moment saw that it was possible this little stranger who, as Jack had already grasped, was not his real sister, might, in future years, destroy the harmony and peace of the home circle. But it was only a momentary hesitation; the thought flashed across her mind and vanished again, almost as quickly as it had come.

Could she have known how true that prophetic instinct was, would she not have gone counter to all her own inclinations, and disregarded all Jack's wishes and prayers, rather than have run the risk of introducing strife into her peaceful household? As it was, the motherly pity she felt for the baby was stronger at the moment than the foreboding light which had flashed across the distant future, and she answered hurriedly—

"I must go and see Mr. Leslie first, dear, and hear what he says; do you think you could take care of Charlie while I am gone with the baby? I shall take Willie with me, or he will be getting into mischief."

Jack, proud to be of use to his mother, professed his ability to look after Charlie, privately regretting it was not the beautiful strange fairies' baby which was to be left under his charge.

"Jack, I can't be back before the clock has struck twelve; it is now half-past ten, so it will strike twice before I come back, do you understand; and both the hands will have to be on the twelve at the top, do you see? So now, if it seems a long time, do not be frightened, I shall be back soon after twelve. If baby cries, rock the cradle, but don't try to take him out; if he sleeps you may wash the potatoes for dinner. Now, good-bye," and Mrs. Shelley, with the infant in her arms and Willie running by her side, set off to the Rectory, while Jack stood at the door watching her out of sight.

The first half-hour passed quickly enough. The baby slept, and Jack washed the potatoes, and was delighted when the clock struck eleven. But the next hour was interminably long, and little Jack got very tired of rocking Charlie, who was awake now, and would



## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

WE have had such a mild and delightful autumn, that all kinds of winter garments have been delayed in making an appearance. This is especially the case with mantles and the heavier class of jackets. However, there is enough to show us that no great novelty has been introduced. Mantles are all small and short, and the majority have ends in front more or less long. Black plush seems a very favourite material, and is much overlaid with *trimming*. Plain plush is also used for paletôts, and for large cloaks; but there is a new-patterned plush, with ribs in layers, that is much used also. Beaded shoulder-straps and epaulettes are worn as well as ornaments at the back, and sometimes beaded braces round the join of the sleeve in the small mantles, and a strip of the same may be used to outline the seam at the back. These hints may help some of my readers to do up a last year's mantle with some of the moderate priced bead trimmings now in vogue.

Paletôts or cloaks are made both long and medium in length. They are made in plush, cloth, and rough cloths, but are not seen in the finer fancy stuffs which are made use of for mantles and jackets. These fancy cloths have an appearance as if braid were sewn on to the surface. The cloak paletôts, when long, close in front to the feet, and the fronts are trimmed with a border of fur, which is shaped on the shoulders like a pointed old-fashioned "Victorine." No fur is placed at the lower edge of the cloak; the cuffs are deep. Fur trimmings on jackets that are tight-fitting follow the same rule, and have no trimming of fur at the edge. Fur boas are very decidedly the fashion this winter, and there seems no end to their popularity. Some of them are flat at the neck, like a collarette; and others are attached to the mantle. The newest boas are rather shorter, and some are nothing more than fur collars that clasp round the throat; and these

collars, or "tippetts," will probably take the place of the fur capes that have been worn so long. Grey furs are more in fashion than brown ones—such as chinchilla, grey fox, squirrel-lock, and opossum, and I see that quantities of American raccoon are also being prepared. Of course, the best kind of furs, like sable, marten-tail, mink, or blue fox, are not within the ordinary range of purchasers, and few people care to spend so much money on dress as their acquirement entails. There is also a new feeling to be taken into account; the same feeling that makes thinking women and girls decline to wear birds, and their heads and wings, *i.e.*, the feeling that the seal fishery as hitherto conducted is cruel; and that one may wear furs that are too costly in other ways. I often think if mighty hunters—instead of hunting down the buffalo, and the other animals useful to the Indian in the North West—would go to India and hunt the tigers that so cruelly prey on the natives there, we



AT THE ENGLISH LAKES.—AUTUMN AND WINTER GOWNS.





should wear those skins with much pleasure as well as advantage. But the account of the slaying of a mother-seal ought to be enough for a tender-hearted woman. I have never cordially liked sealskins since I read of the devotion of one poor mother-seal in particular to her young; and I have never had a sealskin jacket since.

There are numbers of jackets in every style, but all are made of woollen materials, not of silk nor of velvet. Most of them are tight-fitting, and are smart looking and stylish. Both single and double-breasted ones are seen. Hoods are much worn, but are by no means general. Coloured linings are used to pale-coloured or checked cloth jackets, but not to black or brown ones. Small mantles and cloaks are tied at the neck by a quantity of ribbons to match the colour of the cloth or plush. One of the new ideas for mantles is that of a semi-fitting jacket over a long close-fitting cloak.

UNDER NORTHERN SKINS.—A STUDY OF COMFORT IN DRESS.



The new bonnets and hats are much smaller and prettier now, and there are in consequence many of these quieter hats to be seen worn by well-dressed girls in the streets of London. Formerly no girl who wished to be thought somebody ever wore anything but a bonnet in London.

The velvet trimmings of bonnets are put on gathered, doubled and pleated, sometimes with as many as three frills at the edge. Many of the bonnets are without strings, and have pointed fronts, and there is much jet trimming used even on coloured velvet bonnets. I am sorry to say that our fashionable caterers continue to prey upon the feathered creation all over the world. This winter the owl has evidently fallen a victim, and there are besides the tern, kingfisher, and the heron. How I wish this wicked and cruel bird slaughter could be prevented, and that my numberless girl-readers would try to avoid giving it the least encouragement. While we have the beautiful ostrich feathers, we cannot need these other poor victims offered up on the altar of feminine vanity and unthinking cruelty.

Some of the felt hats for the season are very pretty. They have high and sloping crowns, the brims are often only bound with ribbon, but if wide and turned up at the back, they are lined with velvet, or rather only partly lined, as half of the brim at least is left unlined. Many of them have brims turned up all round, like one of the old turban hats.

The ribbons in use at present are of all kinds, satin and velvet reversible, as well as *moiré* and velvet, or satin and *moiré*. These have an edge of lacet, or one with tufts of silk, in colour. Velvet ribbons with corded stripes have one edge purled and the other fringed; and the strings of bonnets are of narrow picot-edged ribbon.

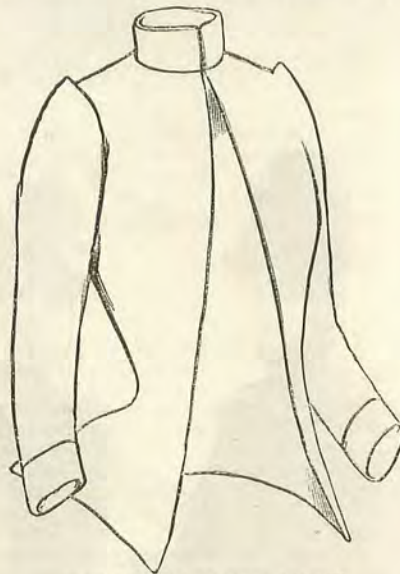
The number of white gowns that have been worn during the past season and up to the present moment has been remarkable, and has quite justified the name of a "white season." Even as the weather became colder, a charming mixture of materials was introduced, viz., white corduroy, and some soft woollen stuff, like serge or flannel. For the winter white will be the special fashion for young people for the evening, and any colour can be given by trimming. It seems likely that perfectly smooth cloths, of the nature of habit-cloths, will be used for winter day dresses, trimmed with bands of short dark-hued fur, or with velvet to match the colour of the cloth. The colours that will be worn in these will be myrtle, a new shade of blue, a tint like heliotrope, and a reddish violet.

Fancy materials in mixed colours abound, the mixtures being green and ruby, brown and red, sage and vermillion, and others of the same unæsthetic nature. The new browns are called Carmelite, chestnut, rosewood, hair, and earth; the new reds are, Bordeaux, Indian, currant, and clove. A new green is called verdigris. Grey does not seem to be popular, and brown and red violet are the special colours of the season.

In the making of dresses there is but little change. The skirts are still short, and the draperies still long; while there is a fancy for over-trimming bodices of all kinds. This will be a blessing for the possessors of half-worn and very ancient bodices. Bracers are one of the novelties as a form of trimming for the latter. They are also trimmed in imitation of a Zouave jacket. Polonaises seem to be returning to favour, and will be worn later on

over lace skirts for evening dress. Serge seems to me to be the most favoured material this winter, and it forms the ground work of half the fancy cloths and mixtures. Stripes and crossbars are in the highest favour, and both alpaca and foulard are used, and with poplin, chuddah cloth, velvet, and silk rep, form the generality of the new dresses. There are numbers of hairy-looking woollen materials, but I should not think they would wear as well as a good serge, which is always a useful purchase.

The new petticoat materials in winceys are very gay and pretty, and the pattern is usually of stripes; but the materials are various, being sometimes all wool, or wool and silk mixed, and in the weaving there is usually a rough or knotted stripe. Some of the new petticoats have a few steels in them, and the addition makes the dress hold out from the heels a little. A small steel-wire dress-improver is, however, quite enough for most people, and very little crinoline is now worn—nothing ungraceful nor immoderate in size. Other petticoats of



NEW WINTER JACKET BODICE.

better quality are made of plain silk or satin, and one of the new fashions is to line them with chamois leather, so as to make them warmer.

Shoes are more worn in London than boots, and laced shoes more than buttoned ones. The same is the case with boots, which are considered to fit better, and to look more stylish when laced than buttoned. I have been very glad to see that sensibly-shaped boots and shoes are on the increase, having wider toes and lower, broader heels. At the present moment many of the best shops have them in their windows, and have found it best and wisest to keep them for their customers; in fact, the knowledge of hygienic necessities, and of all kinds of proper clothing, is being so much extended and impressed on the public mind on all sides, that I should not wonder if we all became quite reformed characters, and wore, ate, and drank only such things as were good for us.

I must not forget to mention gloves and their styles. Most people usually wear Swede or kid gloves during the winter months; but

this year there are some such delightfully warm and pretty gloves in wool and silk to be seen in the shops, that many will no doubt be tempted to purchase them. If the dress be of a quiet colour, the gloves should match it; but if red, or of a decided colour of any kind, the proper gloves to wear would be tan-colour. These latter are also used in the evening, except when the dress is black, or black and white, when the gloves should be of grey Swede.

Our illustrations for the month are full of suggestions for making new gowns and for altering old ones. It will be seen that the gowns are both simple and elegant, with long flowing lines, and little or no fullness of drapery. The prevailing fancy for jackets is shown, and the newest model of a cape-like sleeve is given in our large front picture of a sea-shore, "Under Northern Skies." Much braiding is used, and it is shown in two ways—laid on in flat bands, and also in a pattern on the mantle. The new shapes of hats are much more moderate, and most of the new shapes are illustrated. Our paper pattern for the month is represented as worn by a lady in the centre of the smaller picture, "At the English Lakes;" the centre figure shows its pretty and jaunty outlines. It may be worn with either a plain waistcoat or a full silk plastron, divided into puffings as shown in our sketch, which may be of a soft Indian silk. It is of the last and new design, and will be found a most useful winter bodice for usual daily wear. The pattern consists of a collar, cuff, front, half of back, side pieces, and two sleeve pieces. About four yards of 30 inch material are required, perhaps less, if very carefully cut. All patterns are of a medium size, viz., 36 inches round the chest, and only one size is prepared for sale. Each of the patterns may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C., price 1s. each. It is requested that the addresses be clearly given, and that postal notes crossed only to go through a bank may be sent, as so many losses have recently occurred. The patterns already issued may always be obtained, as "The Lady Dressmaker" only issues patterns likely to be of constant use in home dressmaking and altering, and she is particularly careful to give all the new patterns of hygienic underclothing, both for children and young and old ladies, so that her readers may be aware of the best method of dressing.

The following is a list of those already issued, price 1s. each. April—Braided, loose-fronted jacket. May—Velvet bodice. June—Swiss belt and full bodice, with plain sleeves. July—Mantle. August—Norfolk or pleated jacket. September—Housemaid's or plain skirt. October—Combination garment (underlinen). November—Double-breasted out-of-door jacket. December—Zouave jacket and bodice. January—Princess underdress (underlinen, underbodice, and under-skirt combined). February—Polonaise with waterfall back. March—New spring bodice. April—Divided skirt, and Bernhardt mantle with sling sleeves. May—Early English bodice and yoke bodice for summer dress. June—Dressing jacket, princess frock, and Normandy cap for a child of four years. July—Princess of Wales' jacket-bodice and waistcoat, for tailor-made gown. August—Bodice with guimpe. September—Mantle with stole ends and hood. October—"Pyjama," or nightdress combination, with full back. November—New winter bodice.





## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE advent of new ideas in clothing has been later this year than usual, and we were well into the middle of November before we recognised many things as novelties in the shops, even though they were well filled with new dress manufactures as usual. Stripes are a great deal worn in all materials, but checked stuffs show signs of being rather more popular, and the fine-lined checks with which we began the autumn have grown into greater squares as the time has gone on. But these new checks are not at all in the direction of Scotch plaids, nor do they show any tendency to such garish colouring. Their hues are singularly well chosen, and even when the plaid is large it is neither ugly nor aggressively visible. They are never produced in more than two shades of colour, and they are mostly made up with velvet of a dark shade, nearly akin to that of the darkest shade of the plaid. These woollen materials are coarse and heavy-looking, and nothing seems more popular than serge and serge grounds to woollens of all kinds. Angola wools, with their long, untidy-looking, hairy surfaces, are also much liked; nor must I forget the new woollens, with stripes of braid in high relief on them.

There are great numbers of fancy silk materials to mix with fine woollens, such as chess-board designs in velvet and plush on a satin ground; plain and fancy stripes in plush and velvet; velvet, with crossbar designs in terry; brocaded silks, the brocade being in velvet, terry, or plush; and silks with stripes in imitation of lace. All these may be called trimming materials, and are used for underskirts for woollen materials as well.

There are several things in the winter fashions which are quite fixed. First, that there are no trains to any dresses, whatever people may say—save and except to court dresses and the evening gowns worn by a few dowagers who



BELOW LAUNSTOWN CASTLE.



fancy old ways the best. The general idea with reference to all draperies, overskirts, panels, and skirts is to give length and height; therefore, those of my readers who are very tall will have to use some judgment in choosing a skirt that shall not make them look too gigantic. Most of the morning dresses are made of two woollen materials, a better kind of walking or afternoon dress with a woollen and silk material, such as I have described. There do not appear to be any really short tunics, but some dresses have the long overskirt more raised and bunched-up at one side than they have been. The skirts are generally rather wider, but are not distended, except by a moderate *tournure*. The collar, cuffs, and *revers* are of the same material as the underskirt, and bands of this material are put round the edge of the overskirt. When this is a plaid it is cut on the bias, and with plaids folds are very much used everywhere that they can be introduced.

The chief changes that one has to chronicle are to be seen in the sleeves of dresses, which, after remaining quite stationary and unaltered for a long time, have now quite blossomed out into new beauty of form, much of which, I think, is derived from Venetian portraiture. The sleeves of evening gowns are all of this class, and have puffs of thin material from the shoulders to the elbow; ending in a plain band of velvet, or a puff of transparent material at the elbow. Some sleeves have puffs inside the arm at the elbow, and end in a plain band or cuff round the arm. In the daytime deep cuffs are much worn; they are cut so as to stand away from the arm, like the deep cuffs of a cavalier glove. Then there are puffs at the shoulder; and there is

also a new sleeve that has no seam at the back of the arm. Shoulder-straps and epaulettes are very popular additions to the bodice; and we find shoulder-straps without epaulettes, and epaulettes without shoulder-straps, or both together. Some of the shoulder-straps to woollen dresses are of the material of the dress, which may be braided or embroidered.

One bodice which I have lately seen struck me as being both ugly and peculiar, and it must, I am sure, be a faithful copy of a railway porter's waistcoat—with its front of corduroy, and its back of linen. In the copy, the fronts are of velvet, fancy or plain plush, and the backs are of plain silk to match it in colour, the sleeves being also of silk. One of the new fancies is to make the dress-sleeves like the waistcoat or plastron, the bodice being of a different stuff, and having a small epaulette on the shoulder. I have been careful to give all these changes in detail, as they will, I know, be very valuable to the home dressmaker, and to those on whom the burden rests of "doing up" half-worn dresses, and making themselves look well and ladylike on small means.

Bodices are a great deal trimmed at present.

Waistcoats, plastrons, and full or plain plastrons with long *revers* that extend from shoulder to the point of the bodice, as well as braces, are all forms of *trimming*. The latter are now put on much higher than they were, and are carried close to the band at the neck, and they sometimes meet in the centre of the back. The sleeves are often trimmed round the shoulder-seams on the bodice—a very useful fashion indeed, as the sides, which are too well worn by the friction of the arms, can be made quite respectable for a longer term of service.

There is no change in the way of making dress bodices. The basques are all cut very short on the hips, and are generally ended in a square-cut tail at the back, with a fan of pleats, or even plain, and not with ornaments at all. The darts in front are cut very high, and are straight in form; and there are two side pieces—one quite below the arm; and the seam of the side piece at the back is as straightly cut as possible. The great fancy is still for a narrow and flat back, and all methods of cutting out tried to produce this effect.

There is not very much to relate about mantles this month. They all seem to be



IN A CORNER OF THE DRAWING-ROOM.



short at the back and long in front, the ends being either square or pointed. In the latter case many of them are tied with ribbon bows, or have other ornaments of braid, beads, or chenille. Striped materials are used for making up handsome cloaks; and ulsters are usually made of checked woollens, though they are by no means "loud" in tone. The small mantles of plush, brocade, and velvet are very much trimmed and ornamented; and in this way—as the beaded trimmings and fur bands are moderate in price—mantles that have already seen service may be helped over another winter. The long jackets will be found to cut into shape very well; and I have recently helped to alter a *paletot* which had been dyed, by cutting it up nearly to the waist, at the back, and into deep square ends in front. The trimming then laid on was black astrachan, about two and a half inches deep all round, and in a V shaped point on the back, with cuffs and a tiny epaulette on the sleeves, making it quite a new garment at a very small expense, viz., 2s. 6d. for the dyeing and about 6s. for the five and a half yards of astrachan.

Instead of the almost forgotten sets of linen collars and cuffs, many ladies are wearing pleated satin, the pleats being very close and small. The satin is used in various colours, and appears also in the necks and sleeves of evening dresses, especially in black ones, where the bright hues of the satin look refreshing. A velvet bow may finish it at the neck.

These are certainly halcyon days for the home milliner, for so little trimming is placed on bonnets that it is quite worth while to manufacture them at home, after a look at the many shown in the windows. Care must be taken to set the bows in front up well, and, if a soft material, a long bit of wire will form a support.

The flower of the day is the white chrysanthemum, and one sees it everywhere—on dinner tables, as button holes, and forming bouquets. Very few flowers, however, are seen in millinery, and ribbons seem in greater favour. A new idea in the way of dress pockets is to have the pocket made as a little gathered bag or reticule, which hangs at the side for the handkerchief.

The stockings produced for wearing this winter are quiet and ladylike-looking, being self-coloured, to match any dress with which they may be worn; or, if embroidered, the patterns are small, or the stripes are merely fine lines of colours. The newest shoes all appear to lace, not button; and this will probably keep them in all the better shape, as they can be pulled tightly together or loosened, as desired. Laced boots are also returning to favour, for the same reason; but I do hope my girl-readers will not neglect their laces, and always try to keep a spare lace in the house, in case of breakages, as nothing looks so bad, or is really so wretched in wear, as a broken or an untidy, unevenly pulled-up lace. For skating, of course, laced boots are a necessity.

The new winter muffs of fur are not large, and nearly all of them are supplied with a purse or pocket of some kind, and also have

handles of fur, which are more convenient than the purse; for the muff can be slung over the arm when shopping, or when it is necessary to keep the hands free; a style that seems more sensible than the long cord round the neck for grown-up people. Long boas are not quite so long as they were, and are now more used with one long tail hanging down than two, the other end being the head of some furry creature—mink, marten, or squirrel; and so far does this idea go, that the legs are often seen as well, which is a painfully suggestive idea.

Our illustrations for this month are peculiarly successful in showing the prettiest of the winter styles, especially in the larger picture of out-of-door gear. The long cloaks are shown with two different styles of trimming, and a short jacket braided with thick cord—which is very girlish and graceful. So, also, is the short mantle trimmed with bands of fur. In the corner of the drawing-room—which serves as a warm and cosy refuge to two of our girls—we have our paper pattern of last month illustrated, with a plastron of soft silk added to it, for wearing in the house; while a waistcoat is used for the out-of-doors dress. The young girl in the

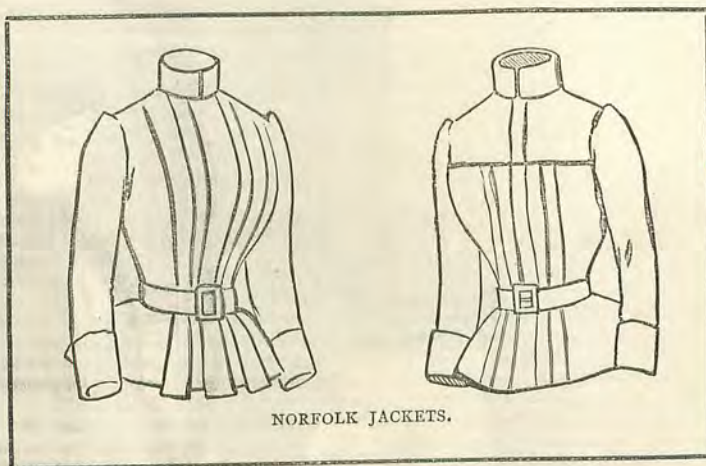
machine. The quantity of material required for either of these bodices would be about three yards and a half of thirty-six inches in width. No seams are allowed in the pattern. The other blouse is made with a yoke, and has nine pieces, viz., front, back, two sleeve pieces, collar, cuff, belt, and two yoke pieces, back and front. In cutting out, the back must be cut double, and in making up the yoke should be stitched flatly on the pleated portions with the machine before joining the bodice together. Both the belts should be lined with buckram, and machine-stitched at each edge, to render them firm and useful. These blouses are worn both out of doors and in, and are made and worn at present in blue, crimson, and all shades of red, in black and white, and may be worn with differently-coloured skirts. They are very suitable for young girls, and may well form the first experiment in their own home dressmaking for the inexperienced. The materials used are elastic cloth, serge, diagonal, blue linen, cashmere, and, of course, any dress material which may be in fashion.

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ignorant of the best methods of dressing.

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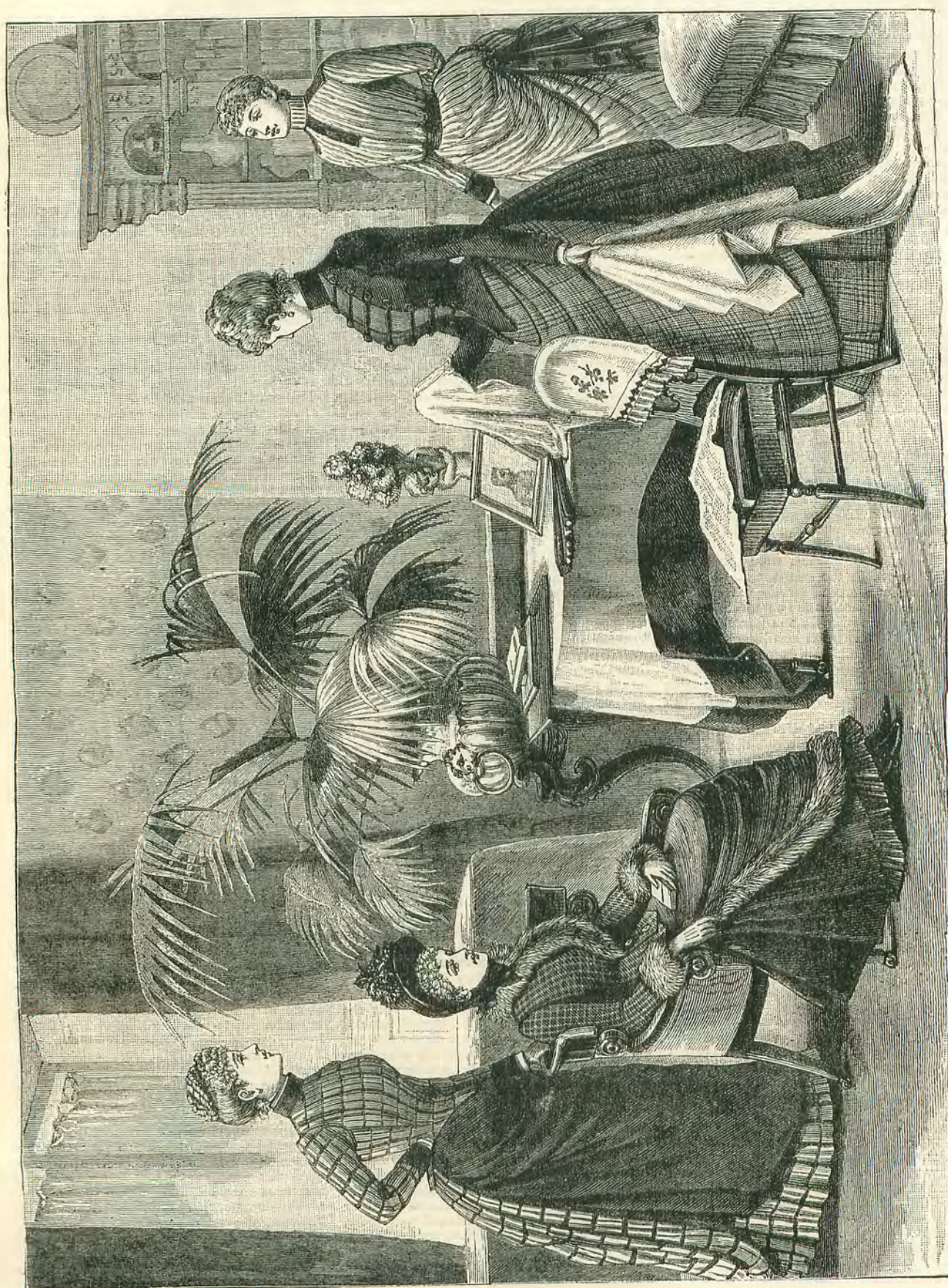


armchair wears a "Norfolk," or pleated jacket, like her dress, which has an air of simplicity and elegance. These "Norfolk jackets" we propose to adopt for our paper patterns for this month. The first is really a repetition of that we have already given, which, however, is as much worn as ever; and the second is rather a new form, with a yoked top, which is sometimes made pointed both in front and behind. The first of the "Norfolk jackets," or blouses, is that without a yoke, and for this I will repeat the directions given very carefully, for it is a pattern that can be cut out and made-up by anyone, however inexperienced they may be. It consists of seven pieces: the front, back, collar, belt, two halves of a sleeve, and a cuff. The back should be cut double, as there is no join down the centre; a deep hem must be allowed on each side the front where the buttons are placed; the pleats turn forward, and the position of the notches should be very 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. The pleats are run down, like the breast of a shirt, or may be stitched with a







A SERIOUS DISCUSSION.



## DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

As a rule there are not many changes of dress or cut to be chronicled this month. Everyone is thinking of the sales, and the truly wise and economical (of which there are a great many in these days) are more occupied in making the fashions subservient to their purchases, to either inventing or thinking of new designs in dress. We were never so rich in the way of materials as we are this year, though the most popular of all effects in woollen is the serge-weaving, which is mixed with everything—crossbars, and lines of velvet, silk cording, fancy braids, and borders which resemble patchwork in monotone, or inlaid wood flooring, or parqueterie. The serge with velvet crossbars and lines on black serge are very effective and handsome. Indeed, serge seems to have taken the place of cashmere, and is infinitely more becoming in wear.

Ladies' cloth is also much worn in both dark and light colours. On these a selvedge of a different colour is left, which is sometimes

pinked-out, or edged with a cord. These are trimmed with facings, cuffs, and collars of velvet, plush, and moiré, which is now much used for trimmings. Besides this, there are vicuna and camels' hair, and a large selection of Darlington serges, and others in plain and in stripes, which are at once cheap, ladylike, and extremely durable in wear.

Nun's cloth is still used with velvet trimmings, and a material called "wool *crêpon*" is used as well for evening frocks for girls, and is trimmed profusely with woollen lace. Velveteen is not seen as composing entire dresses, though so largely mixed with woollens of all descriptions.

In colours worn by well-dressed people, heliotrope is still in great favour, and is really lovely in silks, satins, and the handsome cut velvets and *frisés*—dark sapphire blues, carbuncle, red brown, and a mossy green, with an earthy brown and a stone-colour, which are both useful, well-wearing colours.

Now that people are beginning to wear more colour than they formerly did, it is needful to consider harmony in colour more than we did. For young people this is everything. In wearing brown, for instance, it should be harmonised by a little yellow or a lighter shade of brown. In the same way dark-red must be harmonised with pink, and both shades must be seen together, so as to be quite sure that they will not "swear at each other," as the French funnily express it. With grey a little pale blue must be put in somewhere in the bonnet. Stone-colour will harmonise with a pink, and heliotrope with a paler shade of itself. With grey, blue, and slate silver ornaments look best; but with brown, red, and green shades gold ornaments give the required harmony in colouring.

All very bright hues should be kept away from the face, as only the best of complexions can stand them near the skin. A portrait-painter once told me that the colour of the



AN AFTERNOON VISIT.



hair or the hue of the eyes should always be repeated in some part of the dress. But I fancy it may answer for painting, but not to be exemplified in everyday life and habiliments.

Now that belts are coming in again, or rather have come in, it is well to remember that when the waist exceeds twenty-five inches round bands are not becoming, and pointed bodices should be resorted to, and if the front darts be cut very much bowed-in, an effect of slenderness is given to the waist which does not really belong to it. Frills at the neck and wrists are most becoming to thin people with long necks. Short-necked and stout people look best with plain bands of muslin or lace. High shoulders do not consort well with fur capes



NEW BLOUSE POLONAISE.

nor wide fur collars at the neck. The long paletôts or pelisses are very suitable to short people, as the straight lines add to their apparent height. But even in giving these few directions towards helping my readers to becoming and tasteful dress, I fully realise the fact that very few people take the trouble to ascertain what they look like, and perhaps would be grievously offended if they were to be told where the faults of their appearance really lay.

Mantles, as I have frequently said, are all short, none of them coming more than a few inches below the waist at the back, though all are long in front. They are, many of them, much trimmed, though not too much. There are braces to the shoulders, or a kind of yoke of beading, or flat bands of beaded *passementerie*, laid on. Plush seems to be the great material for these mantles, and will be worn not only in the winter, but late in the spring. Some of these plush mantles are coloured, but very few. Sapphire blue, carbuncle red, and a dark mossy green are the most popular colours. They are trimmed with black jet—not a very satisfactory trimming, nor very elegant.

Hoods are seen on jackets and pelisses more than on small mantles. The new shape of

slung mantelette is called "Pelerine," and is nearly a cape in being all round of the same length; but the edges are turned under all round, and in front the linings show, which are of some pale, contrasting colour. The fronts are quite of the sling shape, and if a hood be worn with them it is lined to match. The newest hoods are square, and of the monk order—not gathered up in any way, to make them bunchy at the back. The newest shape of paletôt we now call a "pelisse," but it is really nothing but a long paletôt, or tight-fitting jacket lengthened to the edge of the skirt. The newest cloaks of this kind brought out this winter have hanging sleeves, and a hood or fur facing, which wraps across at the waist, one end of the fur crossing the other end. The side of the skirt is often opened and then laced together with thick cords, but it may be also edged with fur. Very long cloaks are worn as wraps for carriage use, but only in that way; and for travelling, small mantles are much more fashionable at present.

Jackets are worn as much as ever by young ladies, and are universally plain and rather severe in cut. They are of two kinds, the first with a fur trimming, wide round the neck and shoulders and on the chest, but pointed at the waist, and tight-fitting both at the back and front. The other jacket has a tight back and loose-fitting front, and is either simply stitched round with the machine or bound with galloon or leather—the last the newest and most *recherché* of bindings. Pilot cloth is used for jackets, as well as Cheviot homespun, also corduroy, Melton of various kinds, and numbers of fancy cloths under different names. The Irish Claddagh cloth, introduced by Mrs. Ernest Hart, and to be obtained in all colours at the dépôt of the Donegal Industrial Fund, is becoming more popular for large wrap-cloaks, little children's ulsters, and babies' pelisses. Plush has been adopted as a lining for thin mantles of silk and wool, instead of wadded silk. It is far less clumsy, and quite as warm. In this way many ladies have made use of their handsome summer mantles, and made them warm enough for winter. On mild days no jacket nor mantle is used, but the long boa, or Victorine, or else one of the new large handkerchiefs, knotted on the chest and spread out over the shoulders. These large handkerchiefs are even to be seen worn on the outside of the small tight-fitting jackets.

I have mentioned leather bindings on jackets. They are also used for trimming dresses by the first ladies' tailors. The colour of the bands or bindings is usually of the lightest shade of the cloth used. Polonaises are growing in popularity every day, and the spring will probably see them well established in favour. The idea of blouse-jackets has produced the blouse-polonaise, which I have selected for the paper pattern of the month. It is draped at the side, but some of the new polonaises are draped at both sides. The edges may be lined with a light harmonising colour which will show when the wearer moves about. Thus a pale grey vicuna would have pale rose-pink linings. Polonaises are becoming fashionable for evening and dinner dress, and have high Marie Stuart collars and long angel sleeves. The neck-bands of dresses are as wide and fit as tightly as ever. They are generally of velvet, and the cuffs also, the latter being only as wide as the collar.

The bodices of ordinary gowns show no change in shape. The favourite front-trimming which has taken the place of waistcoats is a long *revers* front, the point of the waist to the neck. In fur-trimmed dresses this *revers* is of fur; also the cuffs, neck band, and a band round the skirt. Many dresses for wear in the house have ruffles round the hem; but they are not suitable for wear out of doors, as they are perfect traps for dust. A

new style is to put a *dépassant* (the modern name for a *balayouse* frill) round the edge of the dress. This is about an inch and a-half in width, and is pleated in small single box-pleats, and is generally of silk of the same colour as the dress.

The sketch, under the name of "An After-noon Visit," shows one of the new polonaises, which buttons across the front. It is of grey cloth, over a petticoat of very dark crimson. The young lady in the hat wears a walking-gown, trimmed with fur, which is put on with plain bands; the material is "ladies' cloth." Of the two figures in indoor costume one shows the method of making-up striped materials, and also the new "catogan knot," with a puff of hair and a curled front. The other dress has a tucked bodice, with a draped front, which simulates a polonaise; the collar and cuffs being of velvet.

In "The Serious Discussion" we have several dresses, one for out-of-doors, trimmed with fur, and showing the method of trimming a short jacket which I have before described. The other dresses are plaids, and show the way in which plain materials are mixed with them. The bodice is of plain material, with a waistcoat-front, and cords and buttons. The figure at the back is an illustration of this month's paper pattern, the new "blouse polonaise," which is a very charming adaptation of the "Norfolk" or pleated blouse, now so much worn; it is both easily made and cut out, and is a very useful garment. It may be cut long enough to reach to the edge of the underskirt, and thus follows the fashions of the long lines now in vogue. In this way it is more graceful, but it may be cut shorter, and in this case the skirt must have the box-pleated frill at the edge, which is now called a *dépassant*. The material of which our illustration is made is one of the rough, hairy "vicuna serges," of a light grey tone, with a darker grey stripe. The bands of the shoulders, front, waist, and collar and cuffs are of this dark grey, in velvet or plush; the first being the most becoming. The ribbon-bow is of the same hue of silk and velvet reversible ribbon. The hem of the polonaise is quite plain, and is machine-hemmed. The paper pattern consists of *nine pieces*, i.e., two sleeve pieces, back, front, cuffs, collar, shoulder-piece, and front-strap. The polonaise will require about ten yards of thirty inch material, and about half a yard of velvet and three yards of ribbon.

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and Princess frock, with Normandy bonnet for a child of four years old; July, Princess of Wales's jacket, bodice, and waistcoat, for tailor-made gown; August, bodice with guimpe; September, mantle with stole ends; October, Pyjama, or night-dress

combination, with full back; November, new winter bodice; December, patterns of Norfolk blouses, one with a yoke, and *one with pleats* only; January, 1887, blouse-polonaise, with pleats at back and front.

## THE BROOK AND ITS BANKS.

By THE REV. J. G. WOOD, M.A., Author of "The Handy Natural History."

### CHAPTER IV.

Another enemy of the water-vole—The pike—Pike in brooks—The Oxford giant pike—A sad failure—An ignominious end—The pike and the eel—The pike and the duck—Links in Nature—Cousins of the water-vole—The campagnol, or short-tailed field mouse—Damage which it works—Its natural enemies—the kestrel and the owls—How to detect and catch a campagnol—The kestrel—Its peculiar mode of flight—Altering the focus of the eye—The nest of the campagnol—Beans and the mouse—The humble-bee and wasp—More connecting links—Store chambers of the campagnol—Its bird-purveyors—The black-bird, thrush, and campagnol—The winter and summer nests—A beautiful specimen and remarkable locality—Mode of eating.

WE have not yet completed the life-history of the water-vole, which, as I remarked on page 34, involves that of several other creatures.

One of its two worst foes has just been described, and we now come to the second—*i.e.*, the PIKE, OR JACK (*Esox lucius*). N.B.—The latter name may perhaps recall to the reader the ancient family of the Lucys, of Charlote Hall, Warwickshire, so mercilessly satirised by Shakespeare. They bore upon their shield the "luce"—*i.e.*, the pike, the coat of arms being a good example of "canting" heraldry—*i.e.*, in which the blazonry of the shield contains a play upon the name of the bearer.

There is no more inveterate foe of the water-vole than the pike. In the stomach of a single pike were found the remains of three water-voles and some bird, which was probably a duck.

It might be imagined that a pike large enough to swallow a water-vole would not be likely to venture into a brook, and would restrict itself to the river where it would have plenty of room. But experience has shown that a very large pike will sometimes make its way into a very small brook, partly for the sake of food, but sometimes through sheer cunning, in the hope of evading its enemies.

By the time that a pike has attained the weight of twelve or fifteen pounds, he has had to face many and varied dangers, and escape from many foes.

While he is young and small his worst foes are those of his own species. Anglers know that there is scarcely any bait so attractive to an old pike as a small pike. All the earlier part of his life is spent in perpetual watchfulness, he having to be always on the look-out for prey by which he can still his insatiable hunger; while he has to be equally on guard lest a larger pike should satisfy its hunger with him.

No pike, therefore, can attain to a large size without developing a considerable amount of cunning, and anyone who sets himself the task of catching such a fish will find that he must employ all his resources of intellect, aided by experience, before he can delude the fish even into touching the bait. In spite of its large size, the fish manages to elude observation in a most puzzling manner, and it is no easy

matter to make sure of its position. An old fox or old rat is scarcely more cunning and full of devices than an old pike.

The largest pike that I ever saw at liberty was in a small tributary streamlet of the Cherwell river, near Oxford.

A pike of enormous dimensions had for some time been reported as having been seen in various parts of the Cherwell, the general rumours giving its weight as at least thirty pounds. All the anglers of the neighbourhood had tried to capture this mighty prize, but had failed. Contrary to the habit of most large pike, it did not seem to have established itself in any particular spot, but roamed about from place to place.

Now, the Cherwell itself is but a very small river, so that the locality of a large fish might appear easily discoverable. But it is a very "weedy" river, and its banks are edged with willows, whose long, red, plume-shaped roots hang into the water from the banks, and form admirable hiding-places for the fish.

One day I was trying my fortune at trolling in the Cherwell, with a six-inch gudgeon for bait, and, on coming to a tributary stream, walked along the bank until I could find a spot narrow enough to be jumped.

Coming to a deep-looking pool, I dropped in the bait, by way of not wasting time, and almost immediately felt the bait taken by a pike. Following the golden rule then, and perhaps now, in force among anglers, I sat down on the bank, watch in hand, in order to wait through the weary ten minutes prescribed by custom, and which almost seem to drag themselves out into as many centuries.

Barely half the time had elapsed when a huge head rose to the surface, and the bait was blown out, as it seemed, into the water, the head sinking with a swirl of water where it disappeared. On examining the rejected bait, which had naturally been seized cross-wise, I found that it was pierced from head to tail with the teeth of the pike.

I learned that the big fish was afterwards ignominiously taken with a net in one of these tributary brooks, so that its cunning was baffled at last. I also learned that the fish had repeatedly treated other anglers as it treated me, holding the bait for a short time in its mouth and then rejecting it.

So it is clear that the water-vole will by no means be safe from the pike when it is the inhabitant of the brook instead of the river.

Moreover, it does not need a very large pike to devour a full-grown water-vole. The pike can swallow an animal which seems quite disproportionate to its size. A young pike of barely five inches in length was seen swimming about with the tail of a gudgeon projecting from its mouth. The gudgeon was quite as long as its captor, and there is no doubt that if the fish had been let alone the pike would soon have digested the gudgeon sufficiently to swallow it entirely.

The late Frank Buckland mentions that a pike weighing eight pounds was caught in the River Itchen. After it was taken out of the water it disgorged a trout of a pound weight. This must have been a sore disappointment

for the captor, who would think himself defrauded of a pound weight in his angling record.

The reader will remember that a heron and a cormorant lost their lives by capturing an eel which was too large for them, and it is a remarkable fact that a pike has been known to suffer a similar fate. It can easily be understood that an eel, twisting itself about convulsively in the struggle for life, should coil itself round a bird's neck long enough to cause its death by strangulation; but it seems almost impossible that a pike, being a fish, and therefore breathing by gills, should be suffocated while in the water by an eel.

Yet in the Fisheries Exhibition of 1883 there were two very remarkable stuffed groups, illustrating the voracity of the pike. In one of them a pike weighing ten pounds had attacked an eel weighing only one pound less. Now, an eel of nine pounds weight is a very large one, lithe, active, and muscular as a snake, and by no means a despicable antagonist. The pike had begun to swallow the eel, but the latter in its struggles forced its way out of the mouth through the gills, and thence into the water beneath the right gill-cover. But it could go no farther, the teeth of the pike having almost met through its body.

The result was fatal to both. The body of the eel having been forced beneath the gill-cover, the gills could not perform their office, and so the pike was as effectually suffocated for want of breath as were the heron and the cormorant. The dead bodies of the pike and eel were found on the bank of the River Bure in October, 1882.

The second group consisted of a pike and a duck. The pike had attacked the duck as the bird was diving, and had tried to swallow it. It succeeded in getting the head, neck, and part of the breast down its throat; but the duck, in its struggles for life, had naturally spread its wings. These formed an insurmountable obstacle to the fish, and the result was that the duck was drowned and the pike suffocated, both having died for lack of respiration.

So the "plop" of the water-vole into the brook from the bank has not been to us the mere splash of a frightened animal into the stream. It has opened for us many trains of thought, and taken us into several sciences. It has shown us something of the links which connect it with man, birds, and fishes, and so has led us into ornithology and ichthyology. It has shown how the inventions of man have their prototypes in the animal kingdom. Comparative anatomy and physiology have also been shown to form portions of the life-history of the familiar animal, and have demonstrated the truth of the axiom enunciated on page 34, that no animal and no branch of science can stand alone.

LIKE other beings, the water-vole has its relatives, two of whom will come within the range of our subject. Being small creatures, they go by the popular name of mice, just as



## DRESS :

IN SEASON

AND

IN REASON.

By

A LADY DRESSMAKER.



ON THE MEER.



JUST at the present writing we are in the middle of the sales, which now seem to be carried on far into the month of February, at many of the shops, and certainly appear to offer each year more and more benefits to the purchaser of goods. But it must be understood that the said purchaser have her wits about her, and know what she wants. This last is the case with very few women who are not very methodical in their purchases of dress, and very rarely make their plans far ahead. This is explained, first, by their slavish adherence to the ephemeral fashions of the day, and also by their being led so much by the eye, and buying things they fancy, not the things that are really suitable or needful to them. There are few women who dress on any plan of what is most becoming to their individual style, or most lasting, with a view to their particular purses; and the longer I live the more convinced I am that it needs special qualifications to be a "shopper" of any ability; the greatest requisite of all being a cool, calm head; and, if you have children to cater for besides yourself, the power to make a plan and stick to it. It is wonderful how much you find to help you when you once do this, or how easily everything arranges itself.

"But," says someone, helplessly, "how am I to know what to wear or what my style is? Where am I to find rules to guide me?" In the present day we seem to have two rules, both of which are comparatively easy. The first is that the complexion is to be the guide as to the colours worn, while the second is that the eyes shall perform that office for us. Where there is a poor complexion, the first rule may be followed, but where the eyes are good, I think the last is decidedly the best. For instance, the many women who possess good eyes of a greenish or decidedly green hue will look best in olive, bottle, or very dark Tyrolese green—called sometimes a "hunter's green," having much blue in it; and the large army of women with yellowish-brown eyes look best in shades of yellowish-brown. The same may be said of blue eyes, which are changed into a hue like spring violets by a judiciously-chosen blue of a dark shade. Grey eyes which verge on blue may also wear blue; but the blue must be of the shade called "royal," as a blue with no reflections will not answer.

For very dark women and girls with good clear skins, there is a large amount of choice in colour—red, orange, and yellows, as well as black, grey, and navy blue. But if the skin be sallow and dull, she may use dark and

light reds—no blues nor greens. White and primrose-colour are likewise generally becoming to them. Fair-skinned people may wear browns, blues, and pinks, as well as green.

But after all, the great thing, it seems to me, is to be able to choose for one's self; and thus to avoid either the extreme of fashion or the fear of dowdiness; and the taste of the Englishwoman seems generally to turn to quiet, neat styles. It is to her good taste and sense that we owe most of the best fashions of the day—the tailor-made, neat dress of tweed cheviot or woollen material; the sensible coloured under-petticoat, dark stockings, and the comfortable ulster.

So far as hygienic dress is concerned, the rules of that are fairly fixed now, and most women and girls have decided in favour of the tight-fitting, elastic woollen combinations, either of Dr. Jäger's make, or of some English firm. Add to that the divided skirt, made of black cashmere or serge, and lined with flannel for winter use, as the sole needful under-garments for the cold weather. As to the stays, they may be the new knitted ones of Jäger's make; the low riding-corsets, or else a boned bodice made of jean, and modelled like the dress-bodice, to fit without squeezing or tightening in. So long as the



GIRLS' WINTER DRESSES IN WOOLLEN MATERIALS.



divided skirt is used as an under-skirt, no objection can be taken to it, as it does not show at all. The dress above should be made short enough not to require lifting, however muddy the roads and pavements; and it is decidedly the most comfortable garment ever invented in that capacity.

Of course, as the sales are going on, there is little that is novel to chronicle. Indeed, the winter events, where all that is pretty in dress are seen, are the private views of the two great picture galleries—the Royal Academy and the Grosvenor Gallery. At these two places all the *élite* and the *famous* in literature, art, and society congregate; and generally wear their prettiest clothes, I think. Of course, some æsthetic ladies are to be seen. One of them had on a pelisse of moss-green velvet, made very short-waisted at the back, with a small round cape, the skirt hanging long, straight, and full; in short, much like a "Kate Greenaway figure," and very peculiar was the effect. One lady wore a brown cashmere, with pea-green trimmings, and flowing ribbons of pea-green, which, I suppose, must have been an artistic fancy. The great difference between the artistic and æsthetic dressing is in the way the dress is cut at the neck. The artistic portion bares its throat bravely, at any and every age, and cuts its dresses well down on the collar-bone; while the general public wear high neck-bands, and try to reach the tips of their ears; assisted by big beads and ruchings of satin. At present neither class affects collars, unless the falling lace of the æsthetic lady can be mentioned in that category.

There was a great deal of brown worn, relieved by yellow, and also much green in various shades, the most popular being moss-green and a new hue called "jade." There was also a good deal of heliotrope, and that always in woollen materials; so I should not be surprised if we found this hue in vogue in the spring. It is extremely becoming to many people. Black jackets and mantles are worn with it, and also black bonnets with heliotrope trimmings. Black plush is the most popular material for small or large mantles, and it seems, in any case, to be very much trimmed all over—shoulders especially. Amongst these artistic ladies the bonnet-strings are usually tied very loosely, resting on the throat, while everyone else in the "Philistine" world—as, I believe, it is nick-named—still wears theirs tightly tied under the chin, with short ends, and the bows tied under the chin, and so much pulled out as nearly to touch the ears, one loop being ornamented by a brooch or pin, generally jewelled.

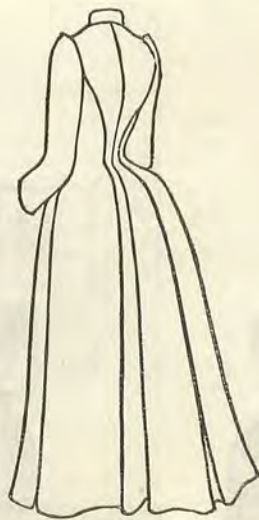
Red in all shades was also much worn. In some cases it was quite a bright scarlet; but I did not think the idea a happy one. I looked very carefully at the numberless so-called tailor-made suits, and, after all, admired the wearers—neat, trim and tidy—the most. They were of all materials—ladies' cloth, cheviot, homespun, and undyed Shetland cloth. Many of them were suitable for any season of the year, as, indeed, the true tailor-made gown should always be. The newest thing in them that I saw was a skirt put on in three immense box-pleats, so big that one formed the front, and the two others were enough for the back and sides, the skirt itself being quite plain and free from any ornament whatever. The newest muffs seemed to be those made of the material of the dress. The trimming was of fur, plush, or jet passementerie.

Amongst the few changes in fashions I must mention that the basques to bodices for everyday wear seem to be longer, and in some cases they are put on separately to the bodice. Polonaises also are becoming very general, and, no doubt, in the spring we may see a great return to them—certainly the most be-

coming and useful of any of our dresses. The polonaise that was illustrated in our dress article with the pleated bodice will be much in vogue, and also a smockfrock polonaise that is very pretty and becoming, but, of course, would need the smocking performed in the first style of that difficult art. This makes it rather expensive, and the houses who make a speciality of the work find it far from easy to get good workers, and, consequently, these smocks are expensive.

This winter there has been so much choice in the matter of styles and shapes that nothing can be called "old-fashioned," and I am looking forward with hope to the long wished-for day when our own individual thought will, in a great measure, rule our fashions, and make us much happier in having less to worry ourselves with, if our gowns prove not exactly like Mrs. A.'s or Mrs. B.'s; and that they bear the mark of last year, or even of the year before. So long as they suit us personally, it really ought not to matter.

This year mantles have been either very large or very small, and bonnets have been both remarkably high and almost hoodlike in



PRINCESS DRESSING GOWN.

shape. Hats, too, have been small and close-fitting, or large and spreading. As to our dresses, we have worn polonaises, pointed bodices, and jacket-bodices quite indiscriminately. Norfolk blouses have been also much worn, and they promise also to continue in favour, as they are most useful for young and old. The same may be said of the jersey bodice, and the so-called garibaldi skirts. In regard to out-of-door jackets, I should think the same tight-fitting, jaunty-looking jackets will rule such as we have worn for the last two seasons. They are too useful to be discarded as permanent occupants of our wardrobes.

In our sketch of "girls' winter dresses in woollen materials," I have carefully given every method of draping the skirts and making the bodices that has been worn this winter; and I consider most of them will be continued on until the spring, as the "wrapping style" of which the drapery hangs in straight folds, and as if wrapped round us, is very popular with everyone; and people seem to have grown tired of the skirts which were made of pieces of material. The skating picture, too, shows the general effect of out-of-door dresses during the cold weather; and the way in which fur was used by the best

dressmakers and tailors. The dresses are more graceful, and less heavy-looking than usual, when trimmed in that manner. We do not often have such a cold winter as the present has been hitherto, and I hope my readers have applied themselves to learn the lessons of sensible and hygienic clothing which I am constantly preaching to them. Armed by it, they would have successfully resisted the cold, and escaped unharmed. I am more and more convinced that most of the illnesses and deaths of our winters arise from want of sensible clothing, and from the fact, too, that we are all accustomed to regard England as a temperate climate, when in reality the cold is more felt here, on account of its dampness, than in severer latitudes.

So many of our girls have begged that a plain and simple shape for a dressing-gown should be added to our paper patterns, that, after looking about me for some time, I have decided to select a princess shape, as one that could be made at home by anyone with little difficulty, either in flannel or any other material selected. The pattern will be quite suitable for a dress, if required, as many servants prefer that shape to any other. Indeed, when made up in a blue and white striped Galatea, I do not know any dress in which a girl looks better or is more becomingly attired for going about her morning duties. I must confess I like my maidens to look their best and happiest while under my roof, and nothing but the most exquisite neatness will content me; and I have found a plain girl grow quite pretty after a few months of care in the ordinary matters of the toilet. The weekly bath is a thing that every mistress can see that her servants have, and also a few hours for attending to and making and mending their own clothes.

The princess dressing-gown, or dress, consists of seven pieces, and may be made of either eight or ten yards of material, according to the width. The half of the back and the half of the fronts are given, and the fronts may be cut in one, if the pattern be intended for a dress. Price of paper pattern, 1s.

All paper patterns are of medium size—viz., 36 inches round the chest—and only one size is prepared for sale. Each of the patterns may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., price 1s. each. It is requested that the addresses be clearly given, not omitting the county, and that postal notes crossed only to go through a bank may be sent, as so many losses have recently occurred. The patterns already issued may always be obtained, as "The Lady Dressmaker" only issues patterns likely to be of constant use in home dress-making and altering; and she is particularly careful to give all the new patterns of hygienic underclothing, both for children and young and old ladies, so that her readers may be aware of the best method of dressing.

The following is a list of those already issued, price 1s. each.

January, 1886, princess under-dress (under-linen, under-bodice and underskirt combined); February, polonaise, with waterfall back; March, new spring bodice; April, divided skirt and Bernhardt mantle, with sling sleeves; May, Early English bodice and yoke bodice for summer dress; June, dressing jacket, princess frock, and Normandy cap for a child of four years; July, Princess of Wales' jacket-bodice and waistcoat, for tailor-made gown; August, bodice with guimpe; September, mantle with stole ends and hood; October, pyjama, or night-dress combination, with full back; November, new winter bodice; December, patterns of Norfolk blouses, one with a yoke, and one with pleats only; January, 1887, blouse-polonaise, with pleats at back and front; February, princess dressing-gown.



## DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.

I HAVE lately seen an appeal in the papers, from a lady interested in working women, begging ladies to have their spring dresses made at once, so as to avoid the dreadful crush which comes so heavily on these poor people, as well as on their employers, in April, May, and June. The idea is a sensible as well as kindly one, for at the middle or end of March we know pretty well what our future fashions will be; and, indeed, in Paris, by the middle of February I have known spring bonnets talked about and already worn. In England, Easter is generally our time for making spring changes of dress, in deference to the old axiom, "Till May be out, ne'er cast a clout." However, there is one reason why young women and girls are obliged to delay their purchases till April, whether they

like it or not, and that is, that their quarter's allowance is paid on April 1st or 15th. But I quite agree with the writer of the letter I have quoted as to our duty to spare the over-worked and over-pressed whenever it is possible.

This year we are not quite so early as usual—in fact, at the end of February many of the best London shops had only just concluded their winter sales: those wonderful sales, where, if you only know how to go about it, you may obtain such valuable aid in dressing economically and yet well. The two rules in going to them appear to be, to go quietly, and set to work in a leisurely way, and not be hurried into your choice, and to make up your mind clearly and distinctly as to what you want before you go; and, I may add, do not

buy articles at haphazard because they are cheap.

At the present moment dresses of navy-blue, in serge and ladies' cloth, with small jackets to match, and bonnets or hats of straw of the same colour, are very generally worn. By their neat and trim look they may be considered as generally tailor-made. The outer jacket has sometimes the cuffs and collar of fur of a dark colour. The skirts of these dresses are long, and plainly draped, and very generally quite untrimmed. Grey is also popular in tweeds, and is trimmed with grey fur. There is also a new reddish shade of heliotrope, which may be trimmed with velvet or fur, and looks extremely well with a velvet underskirt of a darker shade. Green also is represented in these



GOWNS AND JACKETS FOR SPRING WALKING DRESS.



half-season gowns, and is dark and of a shade akin to the old rifle-green.

A great number of black bonnets are worn, and, in fact, the doubtful in mind about their headgear cannot go wrong in selecting a beaded bonnet, as they are worn at all times, and especially in the spring and autumn, when the addition of a few bows of scarlet, ruby, or cream velvet makes them look pretty and seasonable.

The other day I saw a young lady very busily occupied in covering the crown of a bonnet with the small leaf-like particles of a brown fir cone, which she was fastening on in regular rows, one by one, slightly overlapping, with strong glue. The trimmings of the brim and the bows in front were to be of brown plush or velvet. Hats, also, are decorated in this novel manner, and look pretty enough, though I should fancy they would be rather heavy to wear.



MARCH WINDS AND APRIL SHOWERS.



The large Gainsborough hats, with feathers and plumes and a pointed crown, will be worn this summer, but they are not well suited to any but tall people. There will be some very pretty small toques which will become the shorter in stature. The fancy for straw bonnets still continues; those most liked are fine Dunstables in navy-blue and black, trimmed with velvet of the same colour. All the trimmings are worn in front, and all seem to be erect and spike-like, the loops and ends of ribbons being set upright, and perhaps between two jet wings, or two pointed ears of velvet, between which the bows of ribbon stand upright. A simple white wing or a white quill feather is often seen on these small bonnets, and looks very well. The floral bonnets in the shop windows show that, as usual in the spring, the fancy strays to flowers as the right trimming of the season. Yellow is the predominant colour, but violets are very little behind in favour, and white crocuses, snowdrops, and lilac are seen in plenty. The flowers are positively loaded on the bonnets—in wreaths round the face, large bouquets just at the back of the bows in front, or a huge plastron just over the face. Some of the new bonnets have pinked out ruches of coloured silk, as a wreath round the face; and a pompon of the same in front. The remainder of the trimming is of black lace, or jetted net. Strings are seen on all the really handsome bonnets; but still I notice that there are many made without them. I think most women have found out for themselves that the absence of them is very unbecoming, and trying even to a young face.

The new colours are old rose—an old-fashioned pink, with a shade of yellow in it—mastic, mordore (a kind of copper colour), and a new brown called tobacco, straw, maize, poinsettia, artichoke, green, lizard green, mulberry, pineapple, and all shades of moss-greens. Poinsettia is a shade of vivid red, artichoke is a bluish green, and pineapple a clear yellow. Orchid-mauve will be a very popular hue this year, both for dress and millinery.

In a small way, one of the most sensible ideas of the winter season has been to have a bodice of black velvet or velveteen trimmed with black lace and bugle trimmings, so as to look dressy and stylish to wear in the evening over a skirt of any material or of any age. This will be found to save many a dress (and this plan in itself is a good thing), as well as a great help to those who never seem to have anything to wear.

Polonaises and bodices made of watered silk, ribbon and lace insertion sewn together in stripes, have been much worn, and are very pretty and stylish. Later on I daresay we shall see them worn out of doors. The rage for jetted bodices and jetted mantles is as great as ever, and black silk dresses have quite returned to favour; everyone wears them, and black satin seems to have fallen rather into the background. Certainly, nothing wears and looks so well as our old favourite—black silk.

Many ladies are now having their black lace dresses made up clear, with the draperies arranged so that they can be worn over any skirt. The latter is an excellent plan, as the same lace draperies worn over different colours make a change of gowns. This fashion will probably be much adopted in the summer, and will be a great help to those obliged to think of economy.

There seems no doubt that in our new spring materials stripes and plaids are pretty equally represented. The stripes may be in two shades, or in two contrasting colours. None of the woollen materials are so coarse nor so rough-looking as those used last year, and some of them are beautifully fine and light in their texture. Very thin silks, such as Corah, Tussore, and other Indian silks, are making an appearance, and they will be com-



NEW SPRING BODICE IN LOUIS XI. STYLE.

bined with woollens and velveteens. A great deal of Roman satin will also be used. This material, so long used for furniture and for needlework, was adopted some time ago by the "high art" people for dresses, and now the world in general has been taken by its really good qualities, amongst which are the beauty of its folds in draping, and the length of its wear and general usefulness.

White muslin, either in floral designs or checks, is being used for young girls, and *moiré*, which used to be considered a married lady's material only, is now being used to unite with muslins, either coloured or white, for young girls. I think that these two materials will probably be used for the dresses of the spring weddings for both the bride and bridesmaids. Roman satin also has been very popular, and will very likely continue to be so.

Veils are worn of gauze or tulle to match the bonnet in colour, and generally have small chenille spots on them. Many young ladies fancy white veils, but I do not think them very becoming or even pretty.

In March winds and April showers I have tried to show the prevailing method of making ulsters and redingotes. Plaid is the most popular material for them, and they are generally lined at the sleeves and down the inside of the fronts with a colour to match. Some hoods are seen, but not many, as they look out of place to the eye when the garment on which they are worn is too tightfitting. As will be seen by this and by our other sketch of the gowns and jackets for spring, there is little or no change in the shape and style of jackets; they still have waistcoats. Many of the newest are made to button across the front, in the style they were worn last spring exactly, and this fancy for buttoning bodices across the front is very likely to be more used for bodices as the season advances. Even the new polonaises are said to show the same taste, but, for the home dressmaker's sake, I must give one warning: do not try and make one of these cross-cut patterns, for they are difficult to cut, and nearly impossible for the inexperienced hand to fit.

The second figure to the left in the sketch of "Gowns and jackets for spring walking dress," shows the Louis XI. bodice, which is the newest and prettiest of the new spring bodices. It has bretelles on the front, which are cut round at the back, and a straight-cut cuff. The paper pattern consists of eight pieces—front, back, side-piece, two sleeve-pieces, cuff, collar, and bretelle. Great care must be taken in the fitting, and especially in the taking-in of the seam at the side of the front, where the front is fitted to the waist.

All paper patterns are of medium size, viz., thirty-six inches round the chest. No turnings are allowed, and only one size is prepared for sale. Each of the patterns may be had of "The Lady Dressmaker, care of Mr. H. G. Davis, 73, Ludgate-hill, E.C.," price 1s. each. It is requested that the addresses be clearly given, not omitting the county, and that stamps may not be sent, as so many losses have occurred. Postal notes should be crossed only to go through a bank, but not filled up. All patterns already issued may always be obtained, as the Lady Dressmaker only issues patterns likely to be of constant use in making and altering at home, and she is particularly careful to give all the new hygienic patterns for children, and both old and young ladies, so that all her readers may be aware of the best methods of dressing themselves. The following in hygienic under-clothing have been already given: Combination garment (drawers and chemise combined), princess petticoat (under bodice and petticoat combined), divided skirt, under bodice, instead of stays; pyjama, night-dress combination. For children—princess frock and petticoat and stays combined.

Also, housemaid's and plain skirt, Zouave jacket and bodice, polonaise with waterfall back, Bernhardt mantle, dressing jacket, Princess of Wales jacket and waistcoat, small mantelet with stole ends, Norfolk blouse jacket with pleats, ditto with yoke, blouse polonaise, princess dress, or dressing-gown, Louis XI. bodice with long fronts.





## DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.

INVENTION in the way of new things for wearing is certainly paralysed by such bitter weather as fell to our lot in the middle and end of March. With the snow lying some inches deep, one can think of nothing but fur and fires; and spring and its following summer seem miles away. A few warmer days, however, will fill all the windows in the shops, though, until April has passed and gone, one never knows how much of the things are novelties, and how much refurbishing of old materials. So, just now, we will only try to distinguish the one from the other, enough to help those who must have new clothes; though, as a rule, it is wiser to make old ones do, until the dusty days be over. The sun of April makes everything look shabby, and one cannot help wishing for something different to the dress which has struggled through the coal-dust, smoke, and dreariness of the winter.

At present the Jubilee obtrudes itself everywhere. We are not only to read of it, but we are to eat and drink of it, and very certainly to wear it, as everything wearable has something of a Jubilee character tacked on to it, viz.—“Jubilee” shoes have “V. R.” in the centre of the toe, with a crown above it, and the Order of the Garter to enclose it; aprons with patterns of roses, shamrocks, and thistles, crowns, Irish harps, St. George and the

*L. Waddale del.*

A WALK IN THE PARK.



Dragon, and Britannia; while on one set I saw a bordering of dates to commemorate every great event in the Queen's life. Royal Arms are placed everywhere that they can be placed, the Star of India, and all kinds of Colonial insignia, and the rose, shamrock, and thistle on every description of apparel.

There are, as I have said, but few real changes in gowns; nor can they be expected till April has passed. The newest ones show that long draperies are still the rule in skirt-making, and if the overskirt be pleats, the pleats are large and bold. More is made of the underskirt than has been the case for some time; and it is very generally either striped or plaided, but not flounced. A plain skirt, or one in wide pleats, is the only kind seen. This is used either as a panel at one or both sides, or even in the front.

Crinolettes are no longer used. By this, I mean the separate monstrosities, purchased and tied on as separate parts of the dress. One or, at the most, two steels are run in the foundation skirt, and so high must these be placed that they are not sat upon; and the new skirts describe a straight falling line, from the lowest of these steels to the edge of the skirt. It seems to be optional whether a

cushion should be used or not. The skirts are rather more tied back than they were, and the two side-gores are decidedly narrower, thus making the back fuller. One way of ornamenting the edges of the overskirt and bodice is pinking. This is illustrated in our sketch of a "Walk in the Park." There are sometimes two, and even three rows of pinking, the skirt itself being pinked at the edges, and the two or three rows of colour sewn beneath it. Thus, a brown cloth would have some rows of primrose-yellow, and one of brown; and an almond-coloured cloth, a row of cherry-coloured cloth. The edge of the bodice is pinked out in the same manner, and one of the very new fashions is to use this pinked-out cloth in two or three layers, for tuckers in the necks and sleeves of dresses that are not of cloth themselves. Hats are made, too, and bonnets of these same rows of cloths, to match the cloth dresses with which they are to be worn.

"Ladies' cloth" is one of the most favourite materials for gowns both tailor and dress-maker made this year. It is now made in every shade of colour, but heliotrope and brown seem the two most favourite hues, and in white it has likewise been used, both for

the bride and bridesmaids, at a recent great wedding. The pinking forms a perfect edging for cloth, as it is not so heavy as a machine-made hem.

Waistcoat bodices are still the most favoured description of bodice for tailor-made gowns, and small lappels are generally worn with them. The waistcoat and cuffs under the sleeve are more often of cotton-cord, drill, linen, or piqué, than of either velvet or silk; and it is said that some of the first ladies' tailors send home a dozen of these waistcoats with each dress. I hear that the best tailors prefer light tones of drab, stone, grey, brown; plain, or with a very small and inconspicuous check for their dresses. Of course, the pure tailor-made gown is always of a more severe nature than its imitation made by a dressmaker.

Some new bodices have come in that are much longer in the basque at the back than those we have been wearing; and some are quite with long coats, like a "Mousquetaire" jacket, with pockets. The last paper pattern given showed one of these pretty new jackets. They are made either like the dress, or of velvet or corded silk, to wear with different skirts.

So far as separate bodices are concerned,



A COMMITTEE OF THREE.



they are more worn than ever. Every kind of jersey bodice seems used, and stockingette is the best material for making them. A kind of half "Garibaldi" shape is a very pretty style; rather full over the top of the belt, like the original "Garibaldi." Bracer trimmings seem extremely popular as trimmings to all kinds of bodices, both for the morning and the evening, and velvet is the favourite material to make them with.



THE SLING-SLEEVED MANTLE.

In the way of materials we have a few rough faced ones like those of last year, but the majority of them are fine and smooth. Many vigognes are worn, but I cannot admire the large square plaided materials, which are manufactured in such quantities. The pattern is generally in five or six lines, leaving a square in the centre of the block. This same design is found in thin materials, such as zephyrs and cottons. French piqués are to be much worn; they are generally striped; and cambrics and sateens have small sprigged designs on them. Flannels are generally striped, the stripes being different colours on cream and other light hued grounds. Nun's veiling has silk checks in it, and foulard and llama have fine many-hued lures of silk in plaids.

In silks, plain ones of all colours have quite returned to fashion, and our old friend black silk will be more used than ever. Nothing ever sent it out of favour except the way it rubbed shiny after a single wearing, so it rests with the makers how long it will be worn. A good black silk remains as ever the most becoming and economical of dresses. The new black silks are many in number, under many names. *Peau de soie* is a charming rich firm silk; then there are *faillie Français* and *Lyonnaise*, *lampas*, *taffetas*, *surah*, silk serge, *brocatelle*, and thin soft Italian silks of very excellent wearing qualities. Plain silks are worn as whole dresses.

Grey is one of the most favoured colours, and brown in its various shades of vandyke, oak, cocoonut fibre, chamois, and wallflower (the last a lovely shade of red-brown), is much worn. The new greys are cigar ash, gull, and blue fox—the new greens, willow green, emerald, celadon, serpent, and iguana. Heliotrope of all shades is in immense favour, the newest shade being like the old-fashioned damson. There is a charming blue-grey called *Turkestan*, and an old friend returned to life, the red *Solferino* of many years since. In blues there are sapphire, plumbago, myosotis, and porcelain, and in greens there is sap green—an ugly shade of apple green.

"A Walk in the Park" shows the newest

makes of dresses worn, as well as the new small mantles. In the plain tailor-made gown, on the extreme left, is seen the back of the new paper pattern, which is extremely stylish, though so perfectly plain. The dress with the pinked-out edges is the last new style of making the much worn ladies' cloth gowns.

"A Committee of Three" shows, in the centre figure, the way in which the new bretelles are put on, and in the figure on the extreme left the way the new polonoises are buttoned in the front with four lappets. The braiding shows the trimming of a plain serge on the right hand figure, and also the newest way of putting the skirt on in pleats, and of dressing the hair of young ladies, in both the figures to the right.

Pocket handkerchiefs are one of the chief things on which the imagination of the designer has run riot this spring. They show, like the dresses, two colours, and very generally have scalloped edges. The coloured lawn ones are still to the fore, and some lawn handkerchiefs have spots on them the size of very large peas, and borders of gay lines in brocaded designs. Some of the newest handkerchiefs have corners decorated with muslin butterflies or flowers, the wings of the butterflies and the petals of the flowers being worked separately, so that they stand distinct and loose from the surface—a very uncomfortable handkerchief to possess, and, I should think, likely to wash very badly.

There seems no doubt that lace will be as much worn this year as last, those chiefly liked being the imitation Brussels laces, made, it is said, at Bruges, called *Malines*, *Mechlin*, and *Point de Flanders*; they are light in pattern, and very pretty. Spanish lace of a lighter pattern, called "*Marquise*," and a coarse lace called *Point de Paris*, looking like Valenciennes lace in pattern, are the chief laces for trimming dresses; the first, of course, for silk and satin, or for whole dresses, the latter for linen and light cotton summer dress. Then there are a few laces with colour, such as a white pattern on a delicately tinted ground, for dress trimming.

As to stockings, invention seems to have run riot over them this spring. Checks all over are not new; but bold stripes down the legs in front, the backs being left of one colour, is quite a new departure. So is the long medallion at each side of the leg, which has quite a historical air about it, and reminds one of the times when gentlemen wore their stockings as well as ladies, and had all these wonderful patterns to themselves. Women of good taste will always, however, be quiet in their daily underwear, and are now wearing black cashmere or Balbriggan, or else to match their dress in colours, but plain in colour and ribbed. Nothing is more becoming to the foot than the wide-ribbed expensive black wool or cashmere stocking, and nothing wears so well, if carefully washed at home and chosen at a good shop, where the colour is warranted.

I notice that boots are more worn than usual just now; but shoes have been found so comfortable, that nothing will turn them out. They are buttoned more than laced, and are much neater in consequence. Best walking shoes will have fronts of patent leather, and the rest of French kid, while a whole family of rather unbecoming shoes, with a flap in front, are called *Puritan*, *Cromwell*, and *Pilgrim*, according to the fancy of the makers. Coloured morocco shoes, in red or blue, with patent leather tips, are very pretty, and have one drawback, *i.e.*, their usually very pointed toes; and I always fail to see how anyone who really has pretty feet will wear such an ugly, unbecoming style.

The change in the shape of bonnets is that the sides are much flatter, while the front

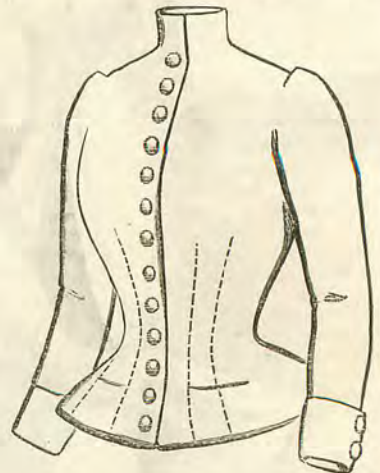
comes up in a crest, with less fulness in it than during the winter. I have mentioned elsewhere the hats and bonnets of fine cloth, pinked at the edges, which are quite novel. All the bows on millinery are upstanding, with a tight tie across them. Good ribbon with a picot edge is generally used in two colours, green and brown being a favourite mixture.

Straw is the general bonnet material, and it may be found in all colours to match all dresses. It is generally very fine, almost resembling chip. Besides the straw, there are numbers of transparent bonnets, beaded over in patterns on tulle and net, which will form very pretty and cheap bonnets for summer, and will be very easily trimmed even by the most inexperienced home milliners. All the linings of brims are put in so as to leave a quarter inch of straw visible at the edge. They are quite smooth, and are generally of velvet. Young people, even in London, seem to wear hats more than usual; but the spring hats seen at present are not pretty, the crowns being too high and narrow, so that the head looks like a pyramid, with an ugly effect at the side.

The first of our patterns for the month is the new one of the sling-sleeved or Bernhardt mantle. The difference will be found in the pleated front, and the slightly fuller back. No mantle is more in favour. There are four pieces in the mantle—front and sleeve in one, back-collar, and pleated front. The only trimming needed is a band of beaded passementerie down each front. Three yards of 27 inch wide material would be sufficient for making it.

The plain basque bodice is given in consequence of many requests from servants, especially for such a pattern, and as it is a new and much worn design, it has seemed best to give both mantle and bodice; the price of each of them being one shilling. Half the pattern is given, consisting of front, back, side-piece, two sleeve pieces, cuff and collar. It will require two yards and three-quarters of 24 inch material.

All paper patterns are of medium size, *viz.*, 36 inches round the chest. No turnings are allowed, and only one size is prepared for sale.



BASQUE BODICE.

They may be had of The Lady Dressmaker, care of Mr. H. G. Davis, 73, Ludgate Hill, E.C., price one shilling each. It is requested that the addresses be clearly given, not omitting the county, and that stamps may not be sent, as so many losses have occurred. Postal notes should be crossed, but not filled up. All patterns already issued may always be obtained, as the Lady Dressmaker only selects such as are likely to be of constant use in making and

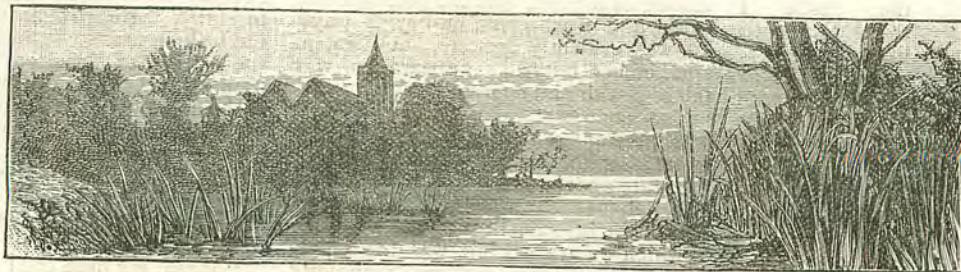


altering at home; and she is particularly careful to give all the new hygienic patterns for children as well as grown people, so that her readers may be aware of the best methods of dressing themselves. The following in hygienic underclothing have already been given: Combination (drawers and chemise),

princess' petticoat (under-bodice and petticoat), divided skirt, under-bodice (instead of stays), pyjama (night-dress combination).

Also housemaid's and plain skirt, Zouave jacket and bodice, polonaise with waterfall back, Bernhardt mantle, dressing jacket, Princess of Wales jacket and waistcoat (for

tailor-made gown). Mantelet with stole ends, Norfolk blouse with pleats, ditto with yoke, blouse polonaise, princess dress or dressing gown, Louis XI. bodice with long fronts. New pattern of Bernhardt mantle with pleated front, and plain dress bodice suitable for cotton or woollen materials.



## TWO GREY EYES.

### CHAPTER IV.



ES, my dears, the crisis is over, and we have pulled our little patient through safely. She will do now with great care. Not that she deserves it. If people will do such foolish things as to rush through wind and

rain with a delicate constitution like hers, they must pay the penalty—that's all. And all to see a twopenny-halfpenny gipsy boy! Oh, dear, no; she doesn't deserve it." And the old doctor wended his way downstairs with a wise shake of his bald head.

"Oh, I am so glad!" said Kathleen, bursting into tears, which she could not control, although she felt thankful that none of the boys were there to witness her weakness. Muriel felt very much inclined to follow her example, but remembered that she was too old to cry, so she said instead—

"I think you are tired, Kathleen, and had better go to bed. We can do no good by sitting up."

"My dear children, you ought to be in bed," said Lady Maude, who had just been having a consultation with the experienced London nurse at the other end of the passage.

"Yes, indeed, my lady," chimed in the nurse, coming towards the two figures clad in nightgowns; "they have been sitting on these draughty stairs all night. Come along to bed, Miss Kathleen. No wonder you are shivering; we shall have you ill next," and the kind-hearted woman hustled them both off to bed, and then returned to her post in the sick room.

Poor Marjorie! If she had been foolish, she was certainly paying the penalty of her folly, for she was now lying in all the torture and delirium of rheumatic fever. For two whole days and nights her life had been in constant danger, and now that the crisis was over it was very doubtful if she had strength enough to rally and get quite well again.

The boys had unwillingly returned to school, and left her in this critical state; everyone was feeling how much they missed the quiet, good-natured cousin; they were all surprised to find how fond they were of her, in spite of

her odd "ideas." Kathleen was quite inconsolable; all day long she waited in the passage outside Marjorie's room listening to the wild ravings of her altered voice, which now cried piteously for her father, now talked sorrowfully about Jim, entreating to be allowed to go to him.

But at last the fever left her, and by dint of great care Madge slowly regained strength and became convalescent.

As soon as she was well enough Aileen and Kathleen were allowed to see her. After the invalid had told them all about Jim, and they had duly commented on the story, Madge began—

"How did Tray come up here? He would not move from poor Jim; so I couldn't bring him up that night."

"Oh, Meg brought him up the next morning; but she would not stay to be questioned, and now she has disappeared altogether."

"They say she was in love with one of the gipsies, and has gone after him," put in Kathleen.

"Oughtn't Tom Simmonds to be punished?" asked Marjorie.

"He has been punished," began Aileen, rather hesitatingly.

"Oh, don't you know?" They found his—broke in Kathleen, eagerly; but Aileen's frowning glance stopped her.

"What is it? Oh, do tell me!" begged Madge; and Aileen was obliged to explain, afraid of exciting her.

"Why, you see, dear, it is nothing at all really, only Kathy is so foolish. It seems that Tom Simmonds fell into the sandpit when he was running away from the keepers that night. They have since discovered his body, and father is not going to prosecute anyone else."

"How dreadful!" said Marjorie, shuddering involuntarily; and then there was a pause for some moments.

She lay back on the couch with such a "far-away" look in those expressive grey eyes—a look which told of an unsatisfied, hungry longing for somebody who never came. Neither of her cousins liked to break in upon her thoughts; perhaps they, too, were thinking—thinking how very nearly that frail little being had slipped away from them for ever; or perhaps they were thinking of the uncertain trouble which seemed to threaten Madge; for three mails had passed by without a line

from India, and everybody apprehended the worst.

Presently the long eyelashes drooped, and the weary head sank on to the pillow. Aileen motioned to Kathleen to go out of the room, while she sat and watched the sleeping girl, having for her only companion the faithful dog, Tray, who had hardly left his new mistress's room since she was taken ill.

Suddenly Madge awoke with a start, looked wildly towards the door, and almost shrieked out—

"Papa! oh, papa!"

Aileen flew to the bell, thinking she was lightheaded; but as she looked round she saw the little white, wasted form clasped in two strong arms; the grey eyes were sobbing out the pent-up feelings of two whole years upon a broad soldier's breast, while an iron-grey head was bent over the chestnut locks, and a deep, sonorous voice was exclaiming—

"My own darling little Marjorie!"

"Papa," said Madge the next day, "papa, do you think Jim was very wicked?" Aileen called him a little heathen because his last word was "Tray."

"I don't think he can be called wicked, darling, if he never learnt any better. Besides, is it strange that his last thoughts should be of the dearest friend he had on earth?"

"No, that is just what I think; but I never can put it into words, and so they laugh at me," said she, musingly.

"Never mind, little Marjorie. I have retired from the army, as you know, and so we will live together, and no one shall tease you any more," returned her father, putting his arm protectingly round her.

"I think the teasing has done me good," said Madge, smiling contentedly; for all the world seemed sunny to her now. Then, with a wistful look up in the bronzed face she loved so well, "Papa, do you think I have been very naughty?"

"I think that if my darling little daughter goes on as she has begun, and if it please God to spare her so long, she will grow a true-hearted, helpful, loving woman"—then, with a lowered voice, "as her mother was before her."

Gentle reader, I think so too. Don't you? THEKLA.

[THE END.]



## DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.



ALTHOUGH the spring garments of all kinds show various small changes, no great ones seem apparent. Fashions have grown quieter and more sensible, I think. There is less extravagance in the really good shops, both in dress and millinery, and less material appears to be used in the skirts of dresses, which hang in simpler folds. I am always so thankful to see any return to simpler habits; sooner or later, we must go back to them, if things go on as at present; and we had better make the change comfortably and before we are, in a manner, forced to make it. One of the best and wisest rules to make on this subject is, that

before purchasing we should always consider whether "we can do without it." It is surprising—this rule once made and followed—how much we can do without, and how we can make old things do as well as new. This is particularly the case in small things; and with young people who fancy the pretty things they see, which look so cheap, and are really so dear, and who, nevertheless, cannot afford them without prejudicing and taking from something of more importance.

As a rule, most women and girls have more gowns than are at all needful, and they would be far better clad if they had fewer and wore out what they had more thoroughly. Three dresses are usually quite enough for comfort and good looks; and we should take care not to have more than one of a kind, excepting, of course, we live in lands of perpetual summer, where washing-dresses are a necessity. These three, for people who are of ordinary, or even

of extraordinary means, consist of a house dress, a good tailor-made or walking dress, and a black or coloured silk as a best gown, which, if made with two bodices, would do likewise for the grander occasions of society life. When a change is needful, a new tailor-made dress could be got, and the old one made the morning gown. Always holding the ideal woman before our eyes—the "pink of neatness" and daintiness—what blessings should be showered on the head of the inventor of tailor-made frocks and gowns! Now that they are made by dressmakers, and dressmakers' gowns by tailors, all plain woollen gowns seem called "tailor-made" indiscriminately, provided they fit well, and are not overcome with too redundant trimmings, neatness and a good fit being the chief considerations.

For my part, I think that the secret of neatness in appearance, and good wear on the part



AT A PRIVATE VIEW.



of our gowns, is to keep them well brushed and dusted. It is surprising what a difference this makes; and men, as a rule, are much more careful about it than women.

A new subject of interest to all women in the matter of clothes now forms the subject of correspondence in some of the papers—*i.e.*, the weight of women's gowns. Some of these weights seem absurdly over-stated, because, save in the case of those trimmed with jet, I do not think the ordinary ones reach as high a weight as 10lbs., which some of the correspondents assert that they do. Taking the weight of an ordinary winter tailor-made gown of light fine woollen, I found it was a trifle over 4½lbs., and a fine Scarborough serge weighed 4lbs.; only this last was made on a silk foundation. All this seems to rest with the wearer, as she can easily avoid choosing such heavy materials. To my mind, the question of "dress reform" is a purely personal one, which every sensible woman can arrange for herself; so I carefully chronicle for this article every idea and question as it arises, so that my readers can mark them, and learn from them, if needful. Most women now look at dress from a higher point of view than they did a few years ago, and are anxious that it should be, not only pretty, but hygienic, and conducive to their everyday usefulness and comfort.

Amongst the changes in the making of dresses (as has already been stated) they are far more scanty than they were, and the amount of material used in them is far less. The fronts are, in



JUST OUT OF THE "ROW."



many cases, made full, either in one very full box-pleat, or else in a number of pleats, meeting in the centre of the front. The back drapery is not unlike that of the old "Burnous" cloaks we used to wear some years ago; and from this it obtains the name of "Bedouin drapery," the flapping ends of which are sometimes left to hang loose, and at others brought over the hips, like a flat and ungathered panier. Paniers promise to have a revival sooner or later, and kilted skirts have quite gone out; a narrow box-pleated flounce being used under the long straight tunic—and a few skirts are to be seen with several small gathered flounces at the edge of the skirt, under the long tunic. Most people at present seem to have the foundations of their dresses, and also the bodice lining, made of silk, with a view to lessen weight and make the skirt more slippery and less clinging. A very cheap silk has been brought out this season for the purpose, which costs less than a shilling a yard.

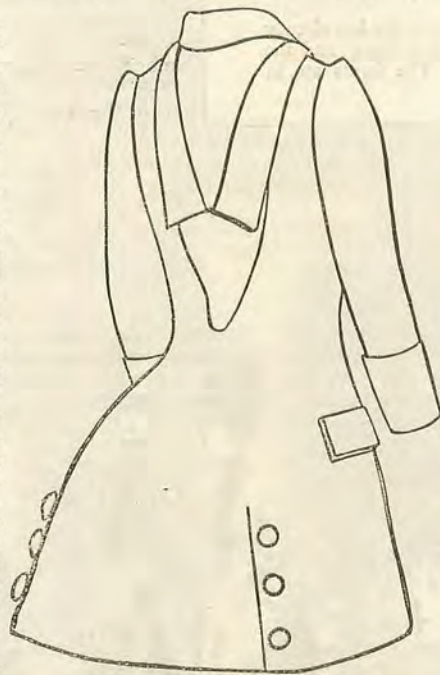
The chief change in the new bodices consists in their being made with flat basques (called "Puritan") at the back, with no fullness introduced at all. The darts in front are also ornamented with a straight trimming, of jet *passementerie*, and a yoke trimming of the same is often seen on the shoulders; the epaulettes forming a part of this trimming. This is very handsome, and also saves the necessity of employing any other trimming, as even the richest silk skirts are made-up untrimmed. Bodices with waistcoats are as much worn as ever, and white cloth waistcoats and cuffs are great favourites with materials that are crossed or striped with white, as so many of the newest woollen and cotton materials now are. Dresses are still made of several materials, and one part is often of plaid, or a stripe, while the other part, provided to match it most accurately in colour, is of the darkest shade of the plaid. Sometimes the whole costume is of plaid or a stripe; the waistcoat, cuffs and *revers* being of the plain. Each year there is less uniformity, and more scope for personal taste in the fashions; thus they are the more difficult to describe, so perhaps my dream is to be realised—that there will be no more fashions "cut and dried," but we shall all be educated up to the pitch of having a taste and an opinion of our own in these matters.

One of the great materials prepared for warmer weather is "zephyr;" but zephyr so improved, changed and altered, that it is quite a different thing to that we used to know. All the prettiest are plaided or lined with white, and where these white lines meet there is a large star or spot of white. Then some other pretty zephyrs are in chessboard patterns of two shades of colour, with a little rough *frisé* design on them, and others have one of the squares in a lace pattern with one plain square. Again, some are so deep in tone, that they might be woollen materials, and others of them are in designs of the real Scotch tartans. Amongst other cottons there is "Cairo crêpe," which was known last year as "Arabian crêpe," also "French cambric," and some new and pretty printed cottons.

Alpaca is now mixed with velvet in squares, and has satin spots on it, making it a much more stylish material than it was; and there are many "vicunas," in pretty colours, with and without satin stripes. "Llamas" are checked, as well as other woollens; and the new *voiles* are very delicately striped with silk and satin, and have dots of the same.

The favourite mantles of the season are all illustrated in our sketches of costume. Many of them have sleeves. Some are scarf-like in their drapery; and young ladies very generally fancy the small mantelettes that are like tight-fitting bodices, with epaulette sleeves, much jetted. The front and back of the

bodice are trimmed in a pointed shape. The sleeve is generally only gathered in at the top of the arm, and has no back to it. There seems a fancy for hooded scarves, with long fronts falling straight down. These will be made of the same material as the dress; either in cashmere or silk, or else in lace lined with silk of some bright hue. Cloaks are illustrated in our sketch of "Just out of the Row," under the Achilles statue. They are made of fancy canvas, or light cloth; either cross-barred or striped. Sleeves are not very visible on them, as the sleeve is really produced by the cape, which gives rather a sling sleeved or "Bernhardt" effect, though they are certainly more like wings. Some of them have tight sleeves underneath these wings; and these are then made of a plain cloth, while the cloak itself may be striped or cross-barred. Some long and very stylish cloaks are being made of lace over coloured silk, in this shape. Jet is one of the principal



THE NEW TEA JACKET, CALLED  
"APRÈS-MIDI."

features on this year's mantles; and on the small ones I am sure the beads must weigh some pounds!

There is not so much as usual to say about colours; or rather, there is not much to add to that which I said on this subject last month. Grey of all shades is much worn, especially ashen-grey, and so is heliotrope. Pink and blue—the favourite mixture of Madame de Pompadour—is also liked; likewise blue and red, of a darker hue. This last is particularly affected on hats. There is a grey-blue called "Gobelin," with a greenish tint, which seems extremely popular, and amongst other greens we have "hay," "verdigris," "hop," "aloe," and pheasant, the tones of which are well explained by their names; but almost all are grey in their undertones. "Oyster" is a new grey-brown, and "chocolate" is rather a pink shade of brown. Some of the lavender are very red, and are really revivals of an old shade called "Solferino," which came out at nearly the same moment as that dreadful "Magenta," of horrid memory.

The shapes of both hats and bonnets are seen by the illustrations. They are different from those of the winter, as they are flatter at the sides, and certainly more graceful-looking for the change. The hats are

not quite so pretty, but are rather too much be-ribboned. Ribbons have quite taken the place of flowers as the favourite decoration of both hats and bonnets; and the new stock of ribbons is really lovely, both in colour and design. The new way of putting these picot-edged ribbons into dresses, in place of frillings or collars, is pretty. The edges are placed one above the other, and the ribbon is tacked round the neck sleeves, any colour being used which will go with the dress, and be becoming. A little bow or rosette accompanies this ribbon edging, and is placed at the side or even in front of the neck. In tacking it in, the ribbon should be held a little tightly, in order to make it set well round the neck. These ribbons are now very cheap, so this is a decided saving on frilling, which was positively ruinous, as long as it remained in fashion, to slender purses. We do not seem to return to linen collars and cuffs, to which we were faithful so long; but as many ladies found their outline hard and unbecoming, this is perhaps the reason of their not being reintroduced.

The pattern I have selected for the month is one of the new "Après-midi," or tea jackets. These jackets have met with a great success since their introduction; and besides their being used for afternoon tea, many ladies have found them comfortable for breakfast in the morning; and also when invalided, and the tightness of the dress bodice becomes oppressive. I have given the sketch quite plain, but of course they need much trimming, such as lace or embroidery, to set them off, and make them pretty. The materials used are flannel, nun's cloth, striped flannel, Indian silk of bright colours, flowered brocade, plush, velvet, satin; in fact, of any material that may be convenient and pretty, and the trimmings are generally of lace or embroidery, in wool, cotton, or silk. The hood may be used or not as preferred. The jacket should reach nearly half way down the dress skirt, which may, of course, be of any material. The jacket or "Après-midi" consists of eight pieces; front, back, two sleeve pieces, collar, cuff, pocket, and hood; and the amount of material used (depending on the height of the wearer) is from five to six yards; but the width of the material used in making it must be considered. Price of pattern 1s. All paper patterns are of medium size, viz., 36 inches round the chest. No turnings are allowed, and only one size is prepared for sale. They may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C. price one shilling each. It is requested that the addresses be clearly given, not omitting the county, and that stamps be not sent, as so many losses have occurred. Postal notes should be crossed, but not filled up with any name. All patterns already issued may be always obtained, as "The Lady Dressmaker" only selects such as are likely to be of constant use, in making and remaking at home; and she is particularly careful to give all the new hygienic patterns for children, as well as grown people; so that the readers of the "G.O.P." may be aware of the best methods of dressing themselves. The following, in hygienic underclothing, have already been given. Combination (drawers and chemise), princess petticoat (under-bodice and petticoat), divided skirt, under-bodice (instead of stays), pyjama (night-dress combination). Also housemaid's and plain skirt; polonaise with waterfall back, Bernhardt mantle, dressing jacket, Princess of Wales jacket and waistcoat (for tailor-made gown). Mantelet with stole ends, Norfolk blouse with pleats, ditto with yoke, blouse polonaise, princess dress or dressing-gown, Louis XI. bodice with long fronts. New pattern of Bernhardt mantle with pleated front, and plain dress bodice suitable for cotton or woollen materials, New tea jacket, or *après-midi*.



## DRESS:

IN SEASON

AND

IN REASON.

By

THE LADY DRESSMAKER.

I DARESAY some of our girls have been looking with interest on the struggle of the poor "pit-brow women" to keep their work at the pit bank. These women, by the most trustworthy accounts, seem model workwomen: industrious, respectable, and often supporting their families by labour (which, if hard, and not over cleanly, is very exceptionally healthy), and setting an excellent example in every way to their brother working men, who, I fear, are seeking, in the abolition of the "pit-brow women," a rise in their own wages. The complaint brought against their work is, that they have to perform it in trousers and tunic, thus adapting their costume to their work; and this complaint seems the more extraordinary

and absurd, when Lady Harberton and many other women eminent in letters, science, and reputation, are advising the adoption of a divided skirt; when many millions of Her Majesty's women subjects in the East wear the trouser as their national attire; and when it is the dress prescribed for bathing and the gymnasium. It is not every woman who is fitted for domestic service; nor can she obtain work which we, perhaps, should think more fitted for her. Meanwhile little mouths must be filled, and the old and helpless must be fed and clothed, and our brave sister-women don the most suitable, decent dress, and sally forth to the labour at the pit-bank, hard and uncleanly though it may be; but if no other be at hand, what can be done? According to one woman, who had had twenty years' experience of both domestic service and pit-mouth work, she prefers the latter! So it is not from healthy and congenial employment at fair wages that our women and girls need to be protected. Mr. Matthews, in receiving the deputation of these industrious "pit-brow" women, laid down a very fair and sensible aphorism, "that grown-up people, both men and women workers, ought to be trusted to know their own business, and what is good for them;" and it is from the women themselves—not from men—that complaints should come. Our blessed Lord's advice, "Have salt in yourselves, i.e., spiritual wisdom and virtue," holds as good to-day as 1800 years ago; and we women

and girls have special need to follow it, for we are too liable to be led by mere opinions, and not to think for our true selves.

I am always anxious that my girl readers should think on all these daily subjects of women's work; and so I mention everything touching their dress and clothing as it comes.

And now, from seasonable news, I must turn to the subject of the new styles that have been adopted since we entered upon this changeable spring, in which it has been nearly impossible to wear spring dresses. In the Park I see nearly as warm clothing as in the winter months. Last Saturday morning there was but little appearance of summer there, so far as clothes were concerned, woollen and velvet and silk being the prevailing costumes. This year the Princess of Wales has seemed to favour brown in various shades, and truly some of the new ones are very becoming and pretty. On Saturday she had a brown mantle and bonnet to match; and the young princesses had pretty hats of a dark reddish shade, with light coloured "covert coats." Very large but very invisible plaids were worn, and also many gowns with small spotted patterns



THREE SUMMER MANTLES.



BLACK SILK GOWN AND SUMMER TRAVELLING MANTLE.



BLACK SILK DRESS WITH SLEEVELESS JETTED BODICE.



on them, the spots being white. Ribbons tied in long clusters of loops are worn on the skirts of many of the spring woollens. If the gown be grey, the ribbons are often white, the same long clusters of loops being placed at the side of the fronts, or on the left hip. The most becoming costumes at the present moment are in different shades of heliotrope, which appear universally popular; and I also noticed that tan-coloured gloves were worn when the entire costume was of heliotrope; while heliotrope gloves were much used with black dresses, in all shades of the colour, having taken the place of lavender kids.

The spring woollens and cottons are some of them very pretty. Some of the new cashmeres, in all colours, 46 inches wide, and less than two shillings a yard, are quite wonderful bargains; and the summer serges are also low-priced and good. The same may be said of beige, which may be found as low as ninepence a yard, all wool, of excellent quality, with the new checks and stripes, as well as the plain surface. In fact, the choice of woollens under many names is so vast that no one could fail to find what they want. Alas! it is a stern and faithful testimony to the cold and changeable nature of our climate, that their range should be so great, and that woollens of delicate hues should have so largely taken the place of cottons and linens.

The newest cottons look as nearly like woollens as possible, having white frisé loops over plaided grounds; and even zephyrs show the same style of weaving, with thick cords and coarsely-threaded canvas weaving. Lace and zephyr, woven in chessboard squares, of close and open weaving, is very pretty; and so is the lace-striped zephyr, which will make up into pretty best frocks at a small expense. The range in cottons is immense, from sateens, lawns, and zephyrs, to crimped cottons, under their different names of Arabian and Damascus, to cambrics and blue linens.



EMBROIDERED SWISS MUSLIN OR ZEPHYR DRESS.

So far as possible at present with these long draperies, they should be made to tie up with tapes, so that they may be undone easily for washing, and by good management even some of the bought skirts can be thus arranged, to the infinite comfort of the washer-

woman and the better appearance of the frock when washed. Embroidered lawns are made much as thin woollens are. The bodices are pointed, and have a vest-like trimming of the embroidery. Full bodices are laid in very narrow pleats from the point to the waist line, and then left loose to about two inches below the throat, when the small pleats are put in again. The backs are sometimes made in the same manner. The back drapery is still plain or caught up in small pleats at the waist behind.

The basque bodices of woollen gowns are very often edged with cord, and some of the newest have the edges of the basque double-piped again. The revival of the plain round underskirt is very marked, and they are much used with polonaises; but a change is made in using the light material for the underskirt and the dark for the polonaise. Two very favourite colours to be used together are myrtle-green and almond colour. Many of these fine woollen skirts, being very soft, are lined with horsehair, to give them a little substance.

The Norfolk blouse in its varied forms, but generally with pleats back and front, is as much worn as though it were just invented, and seems to be a garment becoming to everyone. There are variations to its form, one of which we give as our paper pattern this



GOWNS OF TENNIS FLANNEL.



ZEPHYR GOWN, WITH PARASOL OF THE SAME.



month. The sketches are very representative of the season's fashions, as they deal with tennis flannels, embroidered robes, and black silk dresses, which are coming more than ever to the front as the ordinary best gown of Englishwomen.

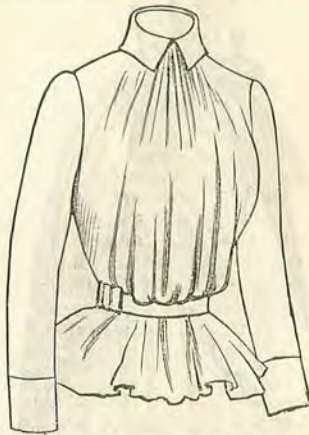
The zephyr gown, with parasol of the same, the crown of the hat also having some of the same material on it, shows the way of making these pretty dresses. The original was a grey zephyr, with red design, the cuffs, collar, and front being of red sateen, and the bunch of ribbon at the side of red gros-grain. A red bow trims hat, and also the parasol.

The gowns of tennis flannels show both plaided and cross-barred flannel, and I have given two examples of black silk dresses, showing the plain but gracefully draped skirts. The summer travelling mantle may be of fine flannel or of pongee silk or alpaca. The three summer mantles show exactly what is worn in the way of out-of-door coverings. The small sleeved mantelette is very suitable for deep mourning, made up in plain crape cloth without crape trimmings.

Last, but not least, I have illustrated a pretty method of making up one of the embroidered Swiss lawns or zephyrs which are so prevalent in all the shop windows in every different colour and shade of colour. These will make cheap and pretty summer garden-party dresses, and if kept clean and carefully ironed should not want washing during the summer. Then, with a change of ribbons and a few alterations, they will answer for small and early winter evening parties quite well.

The paper pattern selected for this month's issue is one of the new loose-fronted Garibaldi

bodices, with a tight-fitted back like a dress bodice, a most becoming as well as novel shape. If made in a printed flannel, as they generally are, they are not lined, and are very easy to make indeed. Unless the material is most flimsy, they never need lining. The amount of material required is from two and a half to three yards, depending on the width of it. The fronts are finished with a plain hem,



NEW BLOUSE WITH LOOSE FRONT.

the hooks and eyes being put on between the hems, so as to be invisible. The edge is simply hemmed in the machine. The pattern consists of nine pieces—two sleeve-pieces, one

collar, one cuff, front, back, two side-pieces, and a band. The collar is of turnover shape, and is stitched at each end. Price of pattern, 1s.

All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings; and only one size is prepared for sale. They may be had of "The Lady Dressmaker, care of Mr. H. G. Davis, 73, Ludgate-hill, E.C.," price 1s. each. If tacked in place, 6d. extra. The addresses should be clearly given, with the county; and stamps should not be sent, as so many losses have occurred. Postal notes should be crossed, but not filled up with any name. Patterns already issued may be always obtained, as the Lady Dressmaker selects only such as are likely to be of constant use in making and remaking at home, and is careful to give new hygienic patterns for children as well as adults, so that the readers of the "G. O. P." may be aware of the best methods of dressing themselves. The following in hygienic underclothing have already been given: Combination (drawers and chemise), princess petticoat (under bodice and petticoat), divided skirt, under bodice, instead of stays; pyjama, night-dress combination. Also, housemaid's and plain skirt; polonaise with waterfall back, Bernhardt mantle, dressing jacket, Princess of Wales jacket and waistcoat (for tailor-made gown), mantelette with stole ends, Norfolk blouse with pleats, ditto with yoke, blouse polonaise, princess dress or dressing-gown, Louis XI. bodice with long fronts. New patterns of Bernhardt mantle, with pleated front; and plain dress-bodice, suitable for cotton or woollen materials. New tea-jacket, or *après midi* for indoor wear.

## IN THE DAYS OF MOZART.

### THE STORY OF A YOUNG MUSICIAN.

By LILY WATSON.

#### CHAPTER X.



N the house by the rushing Salza, Nannerl Mozart was peacefully slumbering when strange dreams began to confuse her brain. She thought she

was playing on the clavier, while one Herr von Molk, an ardent admirer of hers who found no favour, sat open-mouthed, as he was in reality wont to do, in the corner; then he began to drum upon the window to the rhythm of the Bach's Prelude she was performing. "How uncouth and rude of him! Just like his clumsy ways," she thought; but the tapping grew louder, and suddenly Herr von Molk and the clavier vanished with the slumber that was put to flight.

"There is really a stone flung up at my window! Well, I will see what is happening before I disturb father or Wolfgang," thought Nannerl; and peeping forth, she beheld in the moonlight a figure that she recognised as Elsa von Eberstein.

To descend softly, unbar the door, and hurry the fugitive into her own chamber, was the work of a few moments for the kind-hearted girl.

"Elsa! how wild and distracted you look! and your clothes are torn and soiled. Oh, what can be the matter?"

"I have run away from grandfather," faintly responded Elsa. "I climbed down by the ivy."

"By the ivy! And you have come all alone through the forest in the night? How could you?"

Elsa nodded; she was evidently exhausted, and only the words "For Rudolf" escaped her.

"Well, I love Wolfgang dearly," soliloquised Nannerl, "but I doubt if I could do so much for his sake. However, creep into my bed at once, and I will ask you no more questions till the morning."

Elsa was only too thankful to rest after her adventure, but her kind-hearted friend lay long awake, pondering many things, while the weary wanderer's regular breathing showed she was fast asleep.

On the next day Rudolf was summoned from Paul Engelhardt's lodging in the neighbourhood. His amazement at seeing his sister was great, and he found the seniors of the Mozart household wearing very grave faces. Herr Leopold Mozart, musician though he might be, was an extremely prudent man, and this escapade was little to his taste. He knew that two young people

of eighteen and nineteen were not fit to face the world without resource, and his opinion was decidedly expressed, that if Rudolf were determined to try his fortunes in music, he should go to Vienna alone. Wolfgang and Nannerl, on the contrary, applauded and sympathised with Elsa's bold feat. Frau Mozart, handsome, good-tempered, motherly, left admonition to her husband, but soothed and caressed the girl with tender benevolence.

Leopold Mozart was just debating within himself whether he were not in duty bound to send for Herr von Eberstein, when a messenger arrived from Castle Höhenfels, bringing a chest containing the remainder of Elsa's wardrobe and a letter from her grandfather, evidently written under great excitement.

"You have chosen to run away from my roof, imperilling your life, and showing the basest ingratitude," ran the epistle. "You must now go your own course. I will consent to receive you again on one condition—that you express penitence and give up, at once and for ever, all communications with your scoundrelly brother, who has no doubt tempted you to this undutiful step. Unless you do this, you and he shall henceforth be as strangers to me. Never hope to see a groschen of my





VOL. VIII.—No. 396.]

JULY 30, 1887.

[PRICE ONE PENNY.]

DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.



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A WEDDING IN THE COUNTRY.



It is not very difficult to discover what is the most popular of cool gowns this year, by a glance into the shop windows, where Swiss embroidered nainsook, lawn, and cambric are so largely represented. This year will certainly be one much liked by laundresses, for the revival in the use of washing dresses, which the generality of people had nearly relinquished during the past cold and dreary summer. The use of white is quite remarkable, and one very good old style has been brought back which will certainly be joyfully hailed by everyone; that is, white bonnets and hats for wearing with any coloured costume; a thoroughly convenient revival, especially to those whose means are limited, and who have not much money to spend on the item of dress, and who, in consequence of the edict enjoining that a bonnet or hat should match the gown, were generally compelled to wear black, any other arrangement being impossible. Red hats and bonnets, and red sunshades, are also worn with many black, white, and neutral-tinted dresses, and form a very pretty enlivenment amongst the green trees of the park. Nor do they look out of place or *outré* in the street, for a quiet, lady-like girl can wear them without looking remarkable, and when her modest purse compels her to wear black as her ordinary garb, she hails with joy anything to brighten it up.

As to hats and bonnets, they are worn by all young people indiscriminately; and it is impossible to say which are in the ascendant. The bonnets made of tulle and without strings, in every colour, are seen on numbers of girls, and they are very easily made by the adventurous home milliner, and look cool and girlish. But now we are beginning to think more of what is becoming to the wearer, irrespective of her age, than what is the fashion. This is seen especially in the young Princess Louise of Wales, who always wears a bonnet with strings, which is far more becoming to her than a hat, as it does not hide her pretty

forehead and the clear blue of her eyes. The Princess of Wales herself has always shown admirably correct taste in choosing her bonnets of the shape that suited her, with but a few very slight concessions to the vagaries of passing fashions. With this she has never looked old-fashioned, but has always kept up her character of being one of the best dressed of Englishwomen, though she is very simple and pure in her taste in dress.

Hats do not seem much affected at present by married women, nor by anyone who has passed forty, however "fat or fair." Probably one reason is that all the hat shapes are peculiarly youthful-looking this year, and extreme in style.

Undoubtedly the favourite colour is grey, but still it must be emphatically called a year of lilac or heliotrope, for that colour seems to have as many votaries. But as the heliotrope exists in many shades of very light and very dark hues, the prevalence of the colour is not so much shown as the grey. Most of the greys worn are nearly of one shade, in whatever material they may be. For evening wear I have been much struck lately with the extraordinary fancy for yellow and the deepest and richest gold colour, generally mixed, if mixed at all, with white in some shape. It is wonderful how this colour suits very varied complexions; it renders fair people more fair, and dark ones more sparkling and lively. White is also much worn; not cream, but pure white. Cotton dresses of all kinds are generally accompanied by a sunshade of the same material, some trimmed with lace and some untrimmed. Lilac prints are very much liked, and all the sateens worn have small white patterns on coloured grounds. I saw several piqués in the Row one morning—an old friend reproduced, with fine lines, and apparently much thinner.

By our illustrations it will be seen that long lines and simple drapery are the present idea of beauty in dress. In fact, judging from what I see, I think all fullness is gradually disappearing from the fronts of dresses, and the dress improver will go out, and the natural fullness of the material alone, in its pleats and puffings, will be the only "bustle." These new skirts are very graceful in effect, and will look even better in thick materials; but stout people must beware of giving way to any extremes of tightness in them, which would prove very ugly.

The popular bodices seem to be of the Norfolk blouse or Garibaldi style, and waist-belts are very generally used. Blouse-polonaises are likely to be much worn later on, the new one having a yoke of tiny tucks, and the sleeves being tucked also halfway to the elbow, thus making a puff, which ends in a plain long cuff. Round basques are also very much worn in every material, especially by young people, but the pointed bodices still hold their own, as is quite natural, amongst those inclined to *embonpoint*. The Norfolk blouse, with three box-pleats back and front, seems the specially fashionable bodice for washing dresses. The Garibaldi blouse is very well suited for growing girls, as it is full in front and proves becoming to their generally very thin figures.

Our large illustration shows a bride and four of her attendant bridesmaids. The bride's dress is of satin or corded silk, the train cut square, with lace *revers* at the sides, a lace front, and a simple tulle veil. The dresses of the bridesmaids may be of the pretty embroidered Swiss lawns or nainsooks. Our illustrations show three ways of making them. At a recent simple wedding in the country the bridesmaids all wore these dresses in pink, with pink hats to match of drawn tulle, and they carried baskets of pink flowers.

The sketch of "Tennis at Home" shows two gowns of flannel, or the new cotton flannel

that have proved so acceptable for tennis in the summer. Both dresses could be made without difficulty at home. The single figures wear, respectively, a black silk gown, which



BATHING DRESS.

might be used for other materials, and a lilac sateen summer frock with a gathered side to it—a very pretty style for cottons, and now much used. The gatherings are honeycombed stitch, the silk used for the honeycomb stitch being generally white, if the dress is a coloured one. The young girl in the background of the tennis-ground picture has a band of honeycombing on the chest of her cotton frock, a style much in favour for children of all ages.

Scarf mantelettes are more in esteem than any other kinds, save those with fitted flouncing to the sleeves and a tight-fitting front and back. Then there are some long tulle lace or figured net scarves, made double, and finished at the ends with a tassel of lace or a bow, which are used without a mantle. Some of them have a high Marie Stuart collar, or a ruff, at the neck. They are sometimes white or cream, but more generally black. White tissue has been used for them also, and the name they are called by is, I am told, "boulevard."

Parasols and *en-tout-cas* have very thick and knobby handles; otherwise they do not differ from those of last year, except that I see some jointed handles, such as were in favour many years ago. All kinds of materials, thin and thick, are used, though net and lace seem weak protections against the sun's rays. White ribbon has quite taken the place of ruches at the neck and wrists, and some ladies wear a piece of picot-edged ribbon tied round the neck, with a little bow in front or under the left ear. Then at the wrists the same is doubled, so as to allow both edges of the picots to show, and a little bow is sewn on the top of the sleeve. The ribbon should be an inch wide, and white is most liked, though if there be any bright touch about the dress, the colour of the ribbon may match it. I do not think the colour so becoming as the pure white.

Kid gloves are worn by day, and Swede gloves are more liked at night. Tan remains the favourite colour for both, but many people prefer to match the dress in the hue of their gloves. Boots are not so much worn as shoes, and amongst shoes those with the flap in front are in great favour. Square toes and low heels are decidedly gaining ground—much to everyone's comfort in walking, of course.

And now I must say a few words on colours. Brown seems a favourite one for silk gowns, after black, which seems to have fully reco-



LILAC COTTON GOWN.





TENNIS AT HOME.

vered its former popularity. I only hope the present silks will wear. Dark heliotrope is used in cloth, and also in velvet, but heliotrope cashmeres are light in tone and more lilac, one shade being called asparagus, as it is like the hue of that early vegetable at the point. Then there is asparagus green, which is of a greyish cast. Other greens are lizard, Baltic, and tea. The new browns are called tortoiseshell, coffee, and Vandyck. Blue is called Niagara, Turkestan, and ocean; but it was remarked at the Jubilee how very little blue was to be seen, and yet at the coronation of Her Majesty blue was the favourite hue of the day. Royal blues are, however, too trying for our modern nerves. Some of the newest reds are nearly of purple shading, and are very naturally termed fuchsia; and there is a pink terra-cotta called Charles the Tenth—why, I cannot imagine, for as a rule we have lately wisely departed from the practice of twenty years ago in naming new colours and shades after battles and people, and we call them after the colours they most resemble, be it birds, beasts, fishes, trees, or plants.

The paper pattern for the month is a bathing dress of such a simple kind that it is easily made at home by the most inexperienced dressmaker. The material should be thin serge or woollen of some kind, unless intended for use in a hot climate, when a cotton flannel or Galatea stripe would be prettier and thinner. Those who prefer it may make a short skirt to this pattern by gathering a plain straight piece of material into the band; but it is not really needed for ordinary bathing, when the less one carries the better, I think. This dress is in seven pieces, and will take about three and a half yards to make it, pro-

viding the material is twenty-seven inches wide, and the cutting-out is performed carefully. The collar may be of plain material, while the bathing dress may be made of a striped one, and any ornamentation may be used on it, such as braiding or embroidery; but for myself I prefer all such things very plain indeed, as after all they are more for use than beauty, and do not look well to be *voyant* or extravagant in style. A bathing dress is a very useful property, and may be easily carried about, as it takes up very little room, and its possession will often enable an unexpected bath to be taken when we are travelling or sojourning by either lake or seashore.

All paper patterns are of medium size, viz., 36 inches round the chest, with no turnings, and only one size is prepared for sale. They may be had of The Lady Dressmaker, care of Mr. H. G. Davis, 73, Ludgate-hill, E.C., price 1s. each. If tacked in place, 6d. extra. The addresses should be clearly given, with the county, and stamps should not be sent, as so many losses have occurred. Postal notes should not be filled up with any name. *Patterns already issued may always be obtained*, as The Lady Dressmaker only selects those likely to remain in constant use for the home dressmaker, and always gives all the newest hygienic patterns for children as well as adults, so that the readers of the G.O.P. may know all the best methods of dressing themselves. The following in hygienic underclothing have already been given:—Combination (drawers and chemise), princess petticoat (under-bodice and petticoat), divided skirt, under-bodice instead of stays, pyjama, or nightdress combination. Also housemaid's or plain skirt, polonaise with waterfall back, Bernhardt mantle, with and without pleated front, dressing-jacket, Princess of Wales jacket and

waistcoat (for tailor-made gown), mantle with stole ends, Norfolk blouse with pleats, ditto with yoke, blouse polonaise, princess dress or dressing-gown, Louis XI. bodice with long fronts, plain basque bodice, for either cotton or woollen materials, the new tea-jacket or *après midi* for indoor wear, bathing dress.



GOWN OF BLACK SILK AND JET EMBROIDERY.





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AUGUST 27, 1887.

[PRICE ONE PENNY.]

# AT THE SEA-SIDE.



*J. W. M. Dale. del.*

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See "Dress: in Season and in Reason."—Page 160.



## DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.

THERE has been a great prevalence of white dresses this year, and everyone has thoroughly rejoiced in being able to once more wear summer apparel, and in the lovely weather of June and July has revelled in pretty colours and dainty frocks suitable to the sunny days. Red is much worn with the white, in the shape of red elastic jerseys or red Indian silk blouses, red hats and parasols, and red stockings—this mixture of colours on young girls having a very pretty effect.

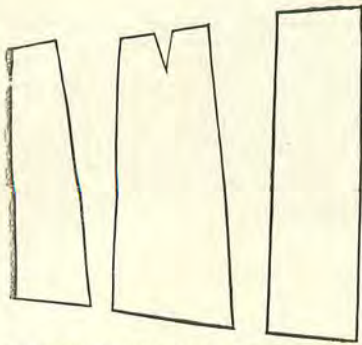
In the embroidered cambric dresses pinks and cold blues, and in striped cambrics mauve and many shades of heliotrope, have been the most liked. This prevalence of stripes and crossbars gives an idea of what we may expect later on, as they will probably be succeeded by light woollen imitations of them. All the flannels and flannelette materials of this season have varied from the tiny crossbar to very large plaids made up in diamonds—a style which, when adopted by very small women, is calculated to make one shiver at the result. But large, fine women have looked very well when, like our Princess Mary Adelaide, they have had a plain colour intermixed. Her Royal Highness has been wearing a heliotrope gown of this kind on several occasions this season.

The popularity of pleated polonaises still continues. One worn in the Park quite lately was in rather a novel style. The yoke was formed of numberless tiny tucks, which were turned to face each other in the centre of the back and the front. These tucks stopped at the shoulders, and the fulness was drawn into the waist by a gathering of about two inches in width in front and behind. The sleeves were gathered in the same close tucks, which stopped above the elbow, and left the fulness round the elbow to be gathered into a deep cuff at the wrist. The skirt of the polonaise was simply drawn back from the front, and much draped at the back. The belt to all these loosely-belted polonaises and



A MOUNTAIN RESORT.



NEW UNDERSKIRT FOR FOUNDATION  
OF DRESS.

jackets, now so much worn, is always made of stiff belting, with large cords. Yoked blouses (which have been given the very ugly name of bedgown bodices) are in great favour; but they do not come up to the patronage lavished on the pleated Norfolk blouse or the revived gathered Garibaldi bodice, with its pretty and becoming full front puffing out over the band at the waist. The pleated Norfolk blouse is made in two ways. Either the pleats are run halfway down—for country use, boating, or tennis—or else they are fastened the whole way down, which gives the bodice a lighter and more dressed look. The ugly style of putting on three false pleats on a tight-fitting bodice to simulate a Norfolk blouse is not to be commended, principally because of the extremely stiff appearance they present. The blouse is, or ought to be, a loose, half-dress, country-looking thing, and there seems no sense in trying to make it into a tight-fitting bodice, with three very obviously deceptive pleats, put on as a pretence, and not as an ornament. Some of the prettiest of the new blouses were made of Indian soft silks, with honeycombed yokes, the honeycombing being continued on the belt and skirt. This way of ornamenting dresses has become very popular, and answers for thin silks as well as thin woollens.

No new shapes have appeared in plain dress bodices, save that the back shows signs of ever-increasing plainness, and many are made with plain leaf-shaped ends. All-round basques increase in popularity daily; but they, like all jackets and blouses, remain short, and show no signs of lengthening over the hips. There is more change in the shape of sleeves, and on morning dresses those made after the style of shirt-sleeves are very much worn, and so are the sleeves I have already described, tucked to the elbow. Then there is another new sleeve, which has one seam only from the wrist to the elbow, made on the outside of the arm, which is gathered into a long straight wristband. Thus it will be seen that the taste for full sleeves is increasing.

In the month's illustrations I have endeavoured to give the general appearance of dress "at the seaside" and in travelling. One of the cross-barred dresses, made on the bias, is shown, and also the back of the newest "cover coat," with its smart cut and well-sewn double seams the skirt being one of the full lace skirts over either black or a colour. It will be seen that the hats worn have some general feature common to all. They turn up either at the side or back; the linings are generally velvet, sometimes watered silk, and the trimmings are nearly always bows of ribbon or sometimes feathers, though the latter are not very good for a mile wear. Tulle seems to be used for every kind of hat and bonnet; white tulle being more used than the coloured. "Picture hats" copied from old pictures, made of drawn muslin and tulle, or straw of different

kinds, are amongst the materials of which they are composed, and they are generally quite veiled in tulle, giving a most picturesque effect to the wearer. These are more suited to garden fêtes and entertainments than for everyday life. Sailor hats are much worn in every colour, even red, and all hats are high-crowned. But even when in red, and turned up in all manner of odd ways, they rarely appear "fast looking," for the colours are not mixed, and the trimmings are generally of ribbon veiled in tulle.

"The Mountain Resort" shows some simple and ladylike travelling dresses. The checked, close-fitting redingote shows what will probably be worn more in the late autumn months than at present, and I hope the plaids may not grow any larger than they are. The young lady with the alpenstock has the new small bows of *picot* edged ribbon; at the wrists and neck a band of the same ribbon, with the *picot* edge turned upwards, is sewn round the top of the neck and the edge of the sleeves.

The tricycle dress shows the present method of making those useful gowns. Plain and severely useful as is the style, it may be made very jaunty and pretty by careful making and fitting. The hat is of the same material as the dress, and has a few matched ribbon bows in front, the peak being made in such a manner as to shade the eyes from the sun comfortably. The best skirt to use for a tricycling dress seems to be the one with rather wide kilts, which latter give room to move the limbs without constraint. Over this the overskirt must be draped in simple folds, while the bodice must be so well cut as to give freedom to the arms. A small jacket to match the dress may be carried in case of need, but some ladies prefer a fur cape, even in summer, as adding more warmth to the shoulders and being less constraining to the arms than the second sleeve over that of the dress.

The fancy for black lace dresses still continues, and they are certainly the most useful gowns that can be purchased, as they can be worn at all seasons of the year on occasions; and in the warm weather they are seen everywhere, out of doors and in. Under-skirts for the black lace draperies can be made of any pretty colour, as well as black and white, but this must be done in moderation, as one of the ugliest dresses I have seen was a poor black lace over an ugly red, or rather scarlet. To make a lace dress pretty it must be nicely made, and the colour delicate in hue. Some young ladies have a bodice trimmed with lace, the bodice being made of silk of the colour of the silk under-skirt. When this is the case a panel of the silk ought to be shown, and ribbons to match must be worn, a bunch flowing from one side being the favourite style. Full bodices and belts are much liked for young girls in these lace gowns.

Some new kid gloves have been lately made with the parts between the fingers made of silk. These are delightful for summer use, as they entirely take away the disagreeableness of the close kid for the heat; and even for winter, I fancy, they would be more healthful. Chevette gloves are used for day wear, but white and other distinctively night colours for night.

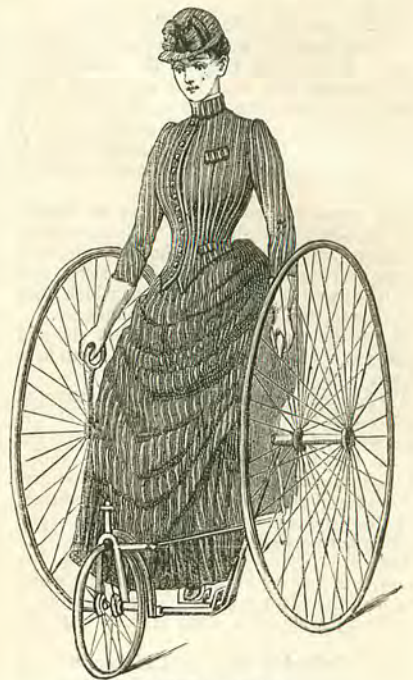
For black dresses, or dresses of silk of dark hue, satine is the favourite lining for both the bodice and the skirt. This makes dresses look much more tidy, and the use of the covered bones, or steels, though a little more expensive, perhaps adds to the tidy effect, and saves much trouble.

This year I see some ladies have been using Balbriggan or merino undervests for bathing. These fit closely, and also protect the neck and arms from the sun and wind. The use of bathing shoes is always to be recommended,

especially when bathing on a rough and pebbly beach. When the undervests are used drawers of blue serge can be made to go with them, and the vest may be in plain blue or striped blue and white.

One of the autumn styles seems to be to trim black hats and bonnets with white ribbon, mixed with black ribbon if liked. There are pretty and simple bonnets, and look very stylish. The newest mantles are small; and this winter it seems as if both small and large would be worn about equally. The large mantles are too heavy for those who walk much; indeed, I may say they are fatiguing in the extreme. The small covert coats and cloth jackets of jaunty make are very comfortable for young people, but do not answer for older ones, who must have a mantle of some sort.

The paper pattern for this month is the new skirt pattern, the peculiarity of which consists in the rounded shape of the back breadth; a method of cutting which ensures a perfectly well setting back. The gore on the top, at the side, is also a new introduction, and a very excellent one. Of course any description of drapery can be arranged on this foundation. The amount of material required is about three and a half yards of stuff, depending on the width of the material used in the dress. There is little change in the method of making skirts, save that the drapery is more and more scanty, and drawn back in front, and also straighter and fuller in the back; the folds falling straight from the top, and forming what are called "Bedouin folds," because they fall like the well-known cloaks which were used some years ago; the hood hanging down loosely at the back. If the tendency to contract the fulness of the skirts should go on, they will become ugly and ungraceful. In dress improvers, however, the tendency is to grow smaller; and if they look puffy, it may often be put down to the material of the dress, and not to steels or pads. The dresses are a little shorter in the skirt this year, and are more comfortable for walking in consequence; but for evening dress there is a decided movement in favour of a slightly trained skirt, which is considered to give more dignity to the appearance of stout and elderly people.



TRICYCLE GOWN.



All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings, and only one size is prepared for sale. They may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C., price 1s. each; if tacked in place 6d. extra. The addresses should be clearly given, and stamps should not be sent, if possible, as so many losses have occurred; postal notes should not be filled up, but crossed. Patterns already issued may always be obtained, as only such patterns are selected as are likely to

be of use at any time in home dressmaking and remaking; and care is taken to give the new hygienic patterns for children and adults, so that the readers of the "G.O.P." may be aware of the best methods of dressing themselves. The following in hygienic clothing have already been given:—"Combination" (drawers and chemise); princess petticoat (under-bodice and petticoat); divided skirt, under-bodice, instead of stays; pyjama, night dress combination; also housemaid's and plain skirt; polonaise with waterfall back; Bern-

hardt mantle, dressing jacket, Princess of Wales jacket and waistcoat (for tailor-made gown); mantelette with stole ends; Norfolk blouse with pleats, ditto with yoke, blouse polonaise, princess dress (or dressing gown), Louis XI. bodice with long fronts, Bernhardt mantle with pleated front, plain bodice with round basques, suitable for simple dresses in either cotton or wool; new tea jacket, or *après-midi*, for indoor wear; new Garibaldi with loose fronts

## LITTLE ELSIE AND HER SISTER KELSIE.

### PART II.



**K**ELSIE did not pause a moment, but hurried down the stair towards the light at the bottom. She soon came out upon the meadow where the lambs were playing about, and where the swarms of little birds were chirping and twittering. They came flying about, her and guided her as they had guided her sister along the winding path towards the palace, the white walls of which were partly seen between the trees in the distance. She walked very fast, for she was in a hurry to get her share of the good things of which Elsie had told her. She passed through the rustic gate into the garden, and without caring to look at the lovely plants and flowers around her, hastened onwards, and in a very short time stood before the open door of the palace.

While she was peeping, first in at one door, then in at another, and then in at a third, the beautiful queen of the land came smiling towards her.

"Who are you, little girl?" said the queen. "I am Kelsie," was the answer, "Elsie's sister. Elsie says this is the country of Whatever-you-like, and that everybody who comes here can have everything they like; and you let Elsie have nice things, and I am older than Elsie, and I like the nice things as much as she does, and of course I ought to have what I like, as well as Elsie."

The queen looked rather grave as Kelsie was speaking, but she said, "You are quite welcome—all are welcome who visit this land. I hope you are as wise as your little sister, and will be as well satisfied. Enter at which door you choose, and take whatever you please."

Kelsie did not make any reply, but she said to herself, "Elsie was not at all wise to help herself to so little."

With this thought in her mind, and attracted by the delicious smells, she went in at the same door as her sister, and in a moment fell to at the delicious things on the table. Though she could not have been at all hungry, she devoured one savoury morsel after another, and when she could not eat any longer began stuffing her pockets with more.

Presently she felt something touch her elbow, and looking round, saw the little white cow with the silver cup hanging on her horn.

"Won't you drink some milk?" said the cow.

"Yes, indeed I will," said Kelsie, "I will have some milk; it is just what I wanted."

Then she took the silver cup, milked it full, and drank it off, and found it so extremely nice that she filled it again and again after that. Then she drew a long breath, and began to look around upon all the fine and beautiful things, and to ask herself which she really liked best. She looked in at the arbour where the delicious fruits hung over the mossy seat; but she had eaten and drunk so much that she did not care for more, and passed on.

Soon her eye was caught by the charming dresses and garments of all kinds—dresses of silk and embroidery, lovely laces, ribbons and muslins, and rich Indian scarves and shawls. Kelsie laid hold of one after another, and threw them over her shoulder, until she had got so many that she could hardly carry them. Then she saw others which she liked better, so she threw down those she had and loaded herself with a number of fresh ones.

The white cow looked with her large eyes rather curiously at Kelsie as she was thus busy, and gave her a gentle poke with her horn.

"What do you mean by that?" said Kelsie.

"You cannot wear all those things," said the cow.

"Mind your own business," said Kelsie; "I am to have whatever I like, and you need not interfere."

"Very well, then; but if you are so long in choosing you won't get done to-day."

"Lead on then; and you may as well help me to carry some of these things," and with that she laid the dresses across the little cow's back.

The white cow led the way to a long gallery which was full of the gold, silver, and jewellery, and where the gems and brilliants shone with a splendour that almost dazzled her eyes.

"Oh my," said Kelsie, "what a silly I was to bother myself with these dresses and things. I declare I will have nothing but gold and jewels, pearls, and diamonds, and the finest gems."

Then she began to empty her pockets, throwing their contents on the floor, and filling them again with precious stones and jewels. But she was as hard to please in her choice as she had been before, and had no sooner loaded herself with one set of finery than she wanted another which she liked better; and then she had to empty her pockets again to make room for them.

Py-and-by she came to the place where the fine chaises and carriages stood, with beautiful little ponies in bright black and silver harness, all ready for a drive. One pretty bay pony attached to an open chaise drew Kelsie's attention, and immediately she made up her mind to have it.

"I will have that pony and chaise," she said to the cow, "if there is anybody to drive it for me."

"None of these creatures want driving,"

said the cow; "you see there are no reins; they will go wherever you tell them without driving."

"Oh, that is just capital," said Kelsie, "because I can take so many more beautiful things."

And then she ran back and picked up the things she had thrown down, and put them into the chaise, and she took the fine dresses from the cow's back, and put them in also. Then there were more of the rare jewels which she could not bear to leave behind; and she went on putting more and more into the chaise until it was almost full and there was barely room enough left for herself.

She was quite out of breath and flushed with running backwards and forwards, when she took her seat.

"Now, little cow," she said, "just lead the way out, for I want to get home as fast as I can."

"Here you are," said the cow, and sprang forward to the gate of departure, followed by the little bay, and Kelsie sitting proudly among her treasures, and thinking how Elsie and her mother would be astonished when they saw all the wonderful things she had got.

As she was passing into the meadow she saw the beautiful queen, who stood looking at her rather sadly. She told the pony to stop, thinking the queen would speak to her, and intending perhaps to thank her for all her fine presents. But the queen did not speak, she only gave a sorrowful look at the greedy girl, and gently motioned her to go on her way.

Kelsie felt some misgiving for a moment or two; but she looked at her heap of treasures, and comforted herself with the thought that she should now be rich and grand, and able to live in a great house, and ride in her chaise whenever she liked, and need not care for the queen of that country or for anybody else.

"Now, little bay," she said to the pony, "don't go winding round that pathway, but make a straight line for the fountain stairs."

The pony turned out of the path, and for a time trotted out quite in a lively way across the meadow; but he had not gone half-way across when he began to pant and strain and pull with all his might, and to show plainly that he was not strong enough to drag much farther the heavy load which Kelsie had heaped up in the chaise. Kelsie tried to urge him on by imitating the queer sounds she had heard the carters and ploughboys use when their horses slackened pace. But that was of no use; the poor little pony kicked and plunged about, but could not get on at all.

Then Kelsie thought of what she should have considered before—namely, that it would be impossible ever to get the pony and chaise and all that load up the stairs and into the fountain, or even to get it out of the fountain if it once got into it.

Worse still, she now saw that it was beginning to grow dark, and she felt that if night



## DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.



A GOOD GALLOP.

ONE of the very decided alterations in fashions of late days has been the almost universal abandonment of the practice of wearing jewellery in the morning, many ladies not even wearing a brooch—nothing but the smallest of earrings and a watch and chain of useful dimensions. Diamonds and other precious stones are used only at night, and then they are lavished with no sparing hand. It is said that during the celebration of the Queen's Jubilee, at the great State functions, Englishwomen had no occasion to fear the comparison with the jewels of the Indian princes, however magnificent, for their own were so lovely that one State reception at the Foreign Office is described as "one blaze of jewels." Although thus used for the adornment of State and high occasions, and lavishly used too, trade has suffered much by the fashion of excluding ornamental jewellery from everyday life, and a deputation from the Birmingham jewellery trade has made an appeal to H.R.H.

the Princess of Wales to sympathise with them and to try to help them over the heavy depression under which their trade and its *employés* are all suffering. Her Royal Highness received the deputation graciously, and asked them to leave the assortment of jewellery with her that they had brought with them, representative of the local trade, that she might consider the matter, and see how she could assist them. The Private Secretary has now written to say that the Princess has selected and decided to purchase an assortment of the jewellery, and the trade in Birmingham are delighted to find that the articles selected are those usually worn with morning dress, which more directly represent the local workmanship. They have great hopes that through the influence of Her Royal Highness a revival may take place, and jewellery be again used in morning dress. It is, indeed, a serious thing, when we consider it, how one small change in fashion may affect



TRAVELLING AND SEASIDE DRESS.



many people, and cause much suffering to the worthy and industrious. I daresay many of my readers may have remarked, as I have, that the jewellers' shops have an amount of very handsome examples of the craft in the windows, displayed in trays, evidently disposed of as being slightly past as regards fashion, but solid and good. Brooches of all kinds are the most conspicuous articles, as they have the most departed from favour, and their place has been taken by locketts, or, indeed, by nothing at all, or perhaps by the tiny long bars of gold or fanciful little pins of various natural or unnatural forms.

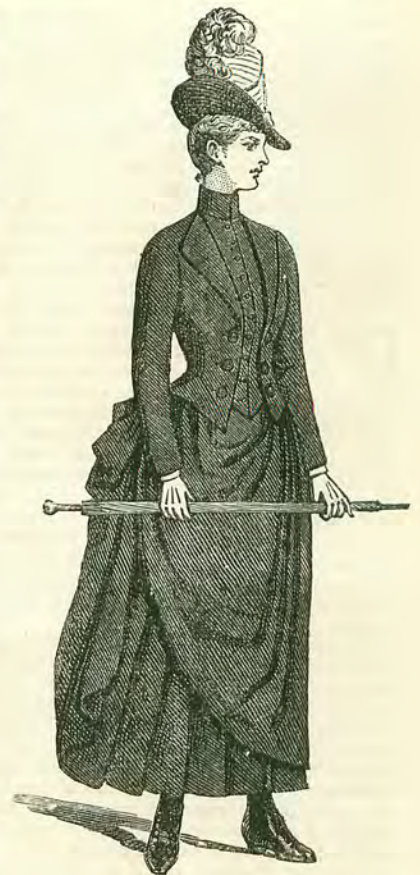
And now I must give a few words to another subject of interest at present, *i.e.*, the dress required for travelling and short excursions of two or three weeks on the Continent. The general run of travellers, including myself, have found out that content and happiness do not lie in the direction of big trunks and a superfluity of clothing, but quite the other way. I find three dresses, one on and two in the trunk, are quite enough. Indeed, a person who does not climb mountains nor take long walks might manage with two. *Mais cela dépend.* A well-made good travelling gown of beige, homespun, or light tweed is one of the first requisites; but I have also known many ladies who preferred a middle-aged black silk to anything else. A good black lace that has seen some wear, but not very much, is the best thing to take for daily *table d'hôte* use, or else a black silk with two bodices, one for the day, and the other, a little more ornamented, for dinner or for evening use. If the summer be the season selected for travelling, a thin dress will be found a great comfort, and one of the woollen grenadines or a thin Indian silk is the best thing to select, as they look well on any and every occasion,

and may even be used to travel in, if very hot. A dust-cloak is also a necessary part of our outfit, and likewise a light cloth jacket or cover-coat, a waterproof, a warm cloak or shawl, and a rug, two pairs of boots or shoes, one thin and one thick, a pair of slippers, two changes of linen, and a hat, some writing materials and some work. I also think a travelling-bag a great comfort, as, in case of short excursions, we can carry a nightgown in it and comb and brush, and leave the larger trunk at home till our return. Very good and light travelling-boxes can be found now measuring three-quarters of a yard in length, half a yard wide, or less, and about fifteen inches in depth. They are quite large enough for any short trip, and are covered with American cloth, with corners of leather.

One of the pleasantest corsets for travelling is of the new knitted kind. They fit the figure when stretched upon it and fastened, and they expand with every breath, and appear to gain in popularity every month. In fact, nothing can compare with them for comfort. A short stay is always desirable in journeying abroad, and many ladies like riding stays for that reason, as they can drive, climb, or mount on a mule's back with ease and comfort, not dreading broken stay-bones—the most miserable of all events to happen on a journey.

I forgot to mention stockings in my list of travelling requisites; but I must say one thing about them, and that is that they should fit well, without a wrinkle. A good Balbriggan stocking is comfortable, but many friends who climb mountains tell me that a fine woollen stocking is the best for that, and I should fancy it might be so. Thread stockings would be comfortable in the heats of summer, and to these I personally give the preference.

In "Travelling and Seaside Dress," the new



NEW MOURNING GOWNS.



mantle shapes for dust-cloaks or waterproof and travelling-cloaks are shown; also a new kind of gathered bodice and full sleeves worn by the young lady in the striped dress, which will, perhaps, remind some senior of the full bodices of long ago. The figure at the extreme left shows a dress ornamented with honeycombing, both on the skirt and bodice. This style of work is now so popular that it has been adopted for every material, and it quite obviates the need of any other kind of trimming. For deep mourning many dresses are made with it, and it looks very suitable, and sufficiently "deep" for anything.

I have thought it well to give a careful illustration of the newest styles of mourning gowns, as I have not touched for some time on this subject. It will be seen that mourning dress follows very much more closely than it used to do in the steps of the fashion of the day. Tucks have gone out of favour, and crape is usually put on in panels, wide or narrow, as the case may be, and the depth of mourning requires. For instance, the dress to the extreme left is a perfectly plain one of Scarborough serge, with no crape trimmings, yet looking very deep in its dull-black tones. The same may be copied in crape-cloth, and is suitable for an everyday dress in the deepest mourning.

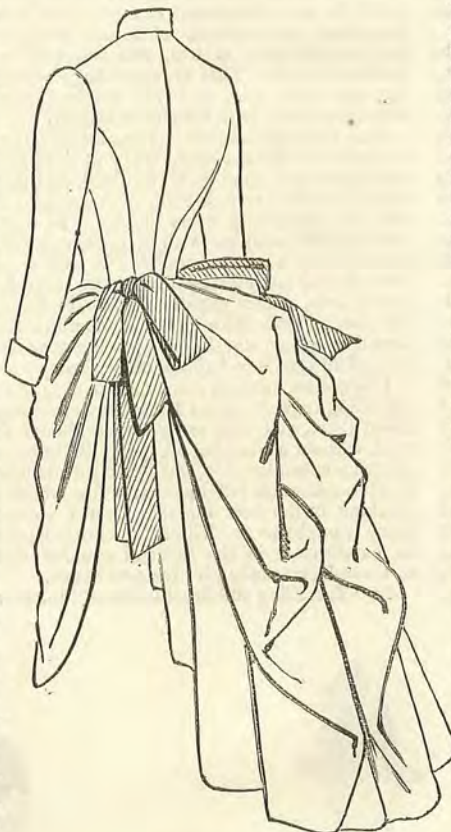
The next dress is heavily trimmed (for present day ideas) with crape, and so are the next two gowns. The materials may be of Indian cashmere, plain cashmere, or fine cloth. The single figure shows a girl's dress for deep mourning. There is no doubt that the efforts of the Mourning Reform Association have done much to shorten the period and reduce the depth of the mourning worn, with great advantage to everyone, and yet never were the lost more sorrowed over nor mourned than just now, when we are reducing the outward signs of grief. In the old days, when the excess of mourning was the rule, it is melancholy to remember how the fashion added to the deep trouble of the time, by entailing a large expenditure of money when perhaps half the income was gone, thus plunging a household into debt and difficulty. Some day, when we progress towards the acquirement of common sense, how we shall look back to many a foolish opinion and childish fashion which we have erected into a juggernaut car to make our lives wretched, and to ruin our health and spirits, merely because we "must do as other people do." Tight boots and pointed toes, tight stays, large dress-improvers and huge horsehair pads, will all be smiled at as foolish, and even wicked folly, when we know better in the far future.

The riding-habit of to-day is shown in the lady on horseback. This part of fashionable equipment is always extremely plain in England, whatever extravagance the dwellers on the Continent may prefer. An Englishwoman is celebrated for her neat outfit, and our girls never look so well as when they ride on horseback. In the London Parks the high silk hat seems always the prettiest, but in the country the low-crowned hat is more liked.

I think I mentioned the lace boas some

time since. They are made in black and white spotted net as well as coloured, and also in flowered and figured net, and in rows of silk and lace insertion. They are tied with a bow of ribbon at the neck, and are generally only a long length of material, plainly hemmed at the ends, with ribbon tied about a quarter of a yard above the hem at each end, thus forming a kind of tassel with ornamental ends.

The Norfolk jackets and full Garibaldi,



NEW POLONAISE.

made of washing materials and tennis flannels, are very useful and popular. They are worn over any skirt, and can be purchased in cotton of all colours, figured and plain—scarlet, red, and grey being the favourite hues—and also in striped galateas.

All our new skirts are made as in the spring, in long straight draperies with and without panels. No change seems likely to take place yet, at any rate.

In the way of novel ideas in dress, I must mention that several times this season I have seen elderly ladies, with grey hair, wearing grey silk, with grey beads and grey bonnet, the shade matching the pretty silvery hair, which was either dressed on a cushion or piled

up in soft curls. As to the wearers of white hair, they are quite triumphant. Indeed, half the terrors of getting old are removed, now that people have become more sensible in their ideas, and have opened their eyes to the great beauty of the harmony presented by the grey hair to the tones of the faded complexion. The days of wigs and hair-dyes to conceal grey hair are, I hope, quite passed. Nothing could exceed the ugliness and inartistic effect of both. One thing must be remembered, viz., that grey or white hair must be frequently washed, especially in London, where all hair gets dirty; and that curling-irons do not answer for it, as their use turns the hair yellow after a time. It seems odd that we did not realise that one reason for the adoption of powder was its extreme becomingness. If we had thought of that, we should never perhaps have "taken to such dreadful ways" as the employment of dyes and wigs. Another thing to those of moderate means will be a great consideration, i.e., that caps may be entirely dismissed if there be plenty of hair, and a very decided saving of time and money effected.

The paper pattern selected for this month is one of the new polonaises, which promise to be so much worn during the coming year. It is simple in make, is buttoned up the front, and partly open. The pattern consists of nine pieces. The back is draped in Bedouin pleats, and the polonaise takes from eight to nine and a-half yards of material, according to the width of stuff; price 1s.

All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings; and only one size is prepared for sale. They may be had of "The Lady Dressmaker, care of Mr. H. G. Davis, 73, Ludgate-hill, E.C.," price 1s. each. If tacked in place, 6d. extra. The addresses should be clearly given, with the county, and stamps should not be sent, as so many losses have occurred. Postal notes should be crossed, but not filled up with any name. Patterns already issued may be always obtained, as the Lady Dressmaker selects only such as are likely to be of constant use in making and remaking at home, and is careful to give new hygienic patterns for children as well as adults, so that the readers of the "G.O.P." may be aware of the best methods of dressing themselves. The following in hygienic underclothing have already been given:—Combination (drawers and chemise), princess petticoat (under-bodice and petticoat), divided skirt, under-bodice instead of stays, pyjama (nightdress combination). Also housemaid's and plain skirt, polonaise with waterfall back, Bernhardt mantle, dressing-jacket, Princess of Wales jacket and waistcoat (for tailor-made gown), mantelette with stole ends, Norfolk blouse with pleats, ditto with yoke, blouse polonaise, princess dress or dressing-gown, Louis XI. bodice with long fronts, Bernhardt mantle with pleated front, and plain dress-bodice suitable for cotton or woollen materials. New tea-jacket, or *après midi*, for indoor wear; Garibaldi blouse with loose front, new skirt pattern with rounded back; bathing dress; new polonaise.

