



BY THE SIDE OF THE LAKE IN AUTUMN.

DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.

So far as the changes of the autumn season are concerned in dress, they are not very many, and consist more in alterations in the form of garments; and in materials great attention has been given to the weaving, and never have woollens been so beautifully manufactured as at present. Some of them, indeed, equal in costliness the best velvets and silks, and are brocaded, many having bold designs carried out in velvet, both cut and uncut. The ground for these brocaded woollens is cashmere, with a well-marked twill in it; and in some of them the brocading is woven like braid, and describes bold arabesques. These are used for cloaks. What is called "ladies' cloth" or "habit cloth" seems likely to be more in vogue than ever, and is made in every tone of colour. Almost all the good woollens are made in double width, which is better for the present system of draping gowns, and there is no doubt it cuts, when wide, to far better advantage. Frieze is now made in thin, fine qualities, and will form an excellent material for the ordinary dresses of winter for country wear.

Small jackets seem likely to be as popular as they ever were; and this autumn they appear to be adopted by both old and young alike. For the country there is a rough-looking pea-jacket, which is made of a thick, soft cloth, unlined, and sometimes a little braided

with a bold design of fairly wide braid. Some of these jackets are called "middy," when they are made of either blue or black pilot-cloth, but a good plain beaver cloth seems both popular and ladylike. Some nautical jackets are to be found of thin blue cloth, with white braid, and even brass buttons. These are perhaps a little *outré* and peculiar, a bad fault in any article of dress for which a good price has been paid, and which has to be worn some time.

Covert coats have changed their colours, but not their shape. They are not now liked in the fawn, grey, and drabs that they have been made in hitherto, but are made for autumn and winter use in velvet, black, chocolate, smoke, chesnut, brown, snuff, and darkish claret, being the most useful as well as the most fashionable colours. The newest shape is closed in front, but some of them are made open, and show a full front of silk of the same colour as the velvet, or a waistcoat. There are also some tight-fitting jackets, which have basques from about half a yard to a little over a quarter of a yard long. These are made after a new method, rather like one of the coats worn under our Hanoverian kings. They have two side-pieces, and no darts in front, so the fitting is obtained by the slope of the side seams and the form of the hem in front.

The shapes of cloaks are not much changed; most of them have sleeves of some sort, and plenty of fulness at the back, the upper part being fitted to the figure. Many cloaks, especially water-proofs, have both hoods and capes, the latter coming from either the back or the side-seams, and acting as sleeves. There are also many close-fitting redingotes and cloaks made of striped and checked cloths, which also have capes, and in many cases hoods as well. The materials for these really useful cloaks are generally fine frieze, homespun, brocaded cloth, cheviot in stripes, thick vicuna, or several sorts of Angola cloth.

The newest colours for tailor-made gowns, as well as for jackets, cloaks, and mantles, seem to be dark brown, a very dark dull madder-red, a grey blue of dark shade, cinnamon, fawn, dahlia-red; and greens, in shades of rifle, ivy, moss, and myrtle, all rather dark. Grey seems to be quite out of



BY THE SAD SEA WAVES.

date for the winter—indeed, we have had quite enough of it during the summer; and I am very sure it is not becoming to everyone. In Indian silks people are wearing, for quiet home dress, a pretty blue called “marine,” but white continues to be the most liked of anything else, and what is called “silk waste” is very popular, also silk serge. Both of these make very pretty dresses or cloaks, and dye wonderfully well when soiled. All the old blues called “Gobelins” will be much worn this winter, and they are pretty as well as becoming to most people. Heliotrope has not wholly disappeared, but really the single colours do not seem of so much importance as the mixture of tones, which is so remarkable, everything being in shades of colours, and sometimes many of them.

I think that velvet will be more worn this winter than for a long time before; and this material has been so altered and improved that one hardly knows it. The watered velvets are new, and will make pretty trimmings, also the velvets with narrow satin lines which form checks, plaids, and stripes of all sizes. There are also a number of new velvets copied from old designs of the Medicis and Tudor days; and several historic dames give their names to the various patterns.

Silks are seen of all descriptions, and I think watered ones, or what is really *moiré*,—as it used to be called—in large and irregular watering, will be much used both for trimmings and for whole dresses; also twilled silk of that very strong make peculiar to English manufactures. Shot silks and ribbons seem likewise amongst the new things, and we find all kinds of silks and ribbons woven after the well-known styles to which Madame de Pompadour gave her name—in delicate hues of maize, pink, and blue, and chintz patterns of flowers, and brocades of great beauty and softness.

There seems no doubt but that we shall have a return of polonaises to favour this winter. Many of the prettiest are opened in the front, and all of them are long and very fully draped, but in many different ways, all of them having plenty of fulness at the back. Redingotes are also in much favour, and are distinguished from polonaises by having a seam at the hips, and by the perfect plainness of the fronts. Both the redingote and the polonaise must be made in good materials, not flimsy thin ones, to produce their best effect. We shall probably see many of them (the polonaises) in velvet, made to be worn over skirts of lace, or thin materials, for evening wear. On the other hand, many people dislike polonaises, but like to produce the effect of one when they are worn; so it is quite possible to arrange the drapery of the skirt over the edge of a basqued body; or, indeed, over one with long points, so as to give the effect of a polonaise without entailing the trouble of making one. This will be a hint perhaps to many who wish to make a change in the shape and appearance of a last winter's dress.

Plain tailor-made bodices seem more in favour than waistcoats, and are sometimes made with one point at the back, or both fronts and backs have double points, the fronts, sides and backs being short. White vests, cuffs, and collars of *moiré* have been adopted by some people, but will not be very popular. The old coat-shape of sleeve seems quite out of favour, and full sleeves of all kinds have come in, with no seams at all on the outside of the arm. These have tight-fitting cuffs, with the sleeve filled into them, but not filled into the armhole. One new sleeve has pleats running down the front of the arm only, and another is a revival of an old shape, running up in a point into the neck. Tucked yokes and sleeves are very much worn by young ladies, and look very well on slight figures, in the thicker stuffs suitable to the cold weather. Some of the

newest sleeves, called “jockey,” follow that idea, and are of quite a different material to the bodice. However, this sleeve is of a perfectly plain material—of velvet, woollen or silk; and the same material is introduced elsewhere into the skirt of the dress as a trimming. One of the things that have returned to favour again this winter is piping round everywhere—the bodice or basque, the collar, and the cuff. It is sometimes double and sometimes single.

The newest jerseys are thicker, with a woolly or fleecy surface inside, and will be, I should think, very warm. Norfolk jackets with pleats back and front are still in high favour, but are furnished with collars and cuffs and velvet belt, which look very well; a great deal of braiding is used, and the wide military style called “Hussar” is the most liked. Both jerseys and jackets for out-of-door wear are decorated with it.

Ribbon is still more in favour than anything else for making tuckers in place of collars, and the picot-edged ribbon can now be purchased everywhere at very cheap rates. A small bow of the ribbon is generally worn on the neck and on the sleeves. Small bows of squares of embroidered silk seem coming in for the neck; indeed, there seems to be a fancy for bows of all kinds at the present moment.



PLAIN WINTER BODICE, WITH FULL SLEEVE
WITH ONE SEAM ONLY.

There is nothing apparently new in the way of stockings, but black ones seem to be the greatest favourites; and such is the improvement in the dye, that woollen and Balbriggan, as well as thread, can all be obtained in such good colour that it will not come off on the feet—a great comfort to those who wear them. There is one cause for congratulation also this winter, *i.e.*, that the new descriptions of woollen underclothing which have already appeared in the market are much cheaper, and seem good as regards material and weaving. They are undyed, and can be had at most drapers'.

Swede gloves, though not entirely out of date, are giving place to French kid ones, which are far more durable; and some of the new “chevrette” gloves are quite wonderful with four buttons—the colours and the making being much improved, and the price moderate. Gloves with fur cuffs are very comfortable, and are now sold with small collarettes of fur to match. And now that I am speaking of fur, I had better touch on the whole subject, as at the present time it is an interesting one to most people.

The new fur is called “mouflon,” and is grey in colour. It is used for boas and cape

plastrons, which is the new style of cape for this year. They are like a waistcoat in front, and are pointed at the waist, while they are shaped like a large collar at the back. The new boas are very long indeed, and some of them quite touch the ground in front; and there seems to be no change in muffis, which are made of fur as well as of all other materials. Another new cape is exactly like a lady's habit shirt, the same in front and at the back; but it is handsomely trimmed with silk cords, which form epaulettes, and a decoration for the front. It is said that fur will be worn on dresses later on in the winter round the edge of the skirt, the long basque, and as *revers* in front, with a high, straight collar. The number of fur-lined cloaks has greatly increased in the shops, and they are of much superior cut and style, and generally have sleeves also. The coverings are not always black, but very often brown, dark grey, or of a deep tone of red, which looks very handsome, and not at all too vivid.

Our monthly sketches show the generally received methods of draping the skirts and of making the bodices and basqued-bodices, for the autumn and winter. The sketch at the seaside shows one of the new bodices we have written about, which forms a yoke of tucks; the top of the sleeve being also tucked, and the fulness below being drawn into the waist equally under the band. The plain yoke is also shown—a bodice which is much liked for young girls, especially those who are very thin. Several methods of making tailor-made dresses are shown at the lake side view, and it will be seen that a studied plainness is the thing at present most desired in a bodice, especially if made of a thick material.

The general shape of hats is shown in the two pictures. There is not much change in the shape, save that perhaps they are more determinately turned up behind than was the case in the summer. The bands round the hats are also wider, but the fancy for high trimmings still prevails. Red hats are not so much worn, and as they were not always becoming, it is not to be regretted. Both in bonnets and hats there is an immense choice of shapes, and so the quietest taste can be satisfied. The new felt hats are, I think, likely to be very stylish and lady-like; and many people who cannot afford a bonnet for every gown, will find themselves quite in the fashion with a black bonnet of any kind. Many of the new cloth dresses have bonnets of rows of pinked-out cloth, to match the dress; but velvet seems likely to be the material most used for both hats and bonnets. The newest velvets are all shot, like the newest ribbons. The picot-edged ribbons, and those with a laced or corded edge, are rather going out of favour, and will probably give place to plain-edged satin and velvet ribbons. But one side of these ribbons will be shot in bright hues, which are all so woven as to be beautifully softened. There are not many bonnets to be seen without strings; generally the new bonnets have strings three inches wide, which, after being tied, leave a few inches to hang down below the chin; but long ends are nowhere seen. I am so grieved to see the prevalence of feathers, and even of whole birds, on this season's bonnets and hats, and I do hope that all the readers of the “G.O.P.” will abstain from wearing them.

Our paper pattern for this month shows one of the new short bodices with short leaf-like points at the back, the front being in double points, and very little basque on the hips. The sleeve is one of the new full ones, with a cuff, and is cut in one piece only. The pattern is in seven pieces—sleeve, cuff, collar, front, back, back side-piece, front side-piece.

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.

THE GIRLS' YEAR;

OR,

JANUARY TO DECEMBER SPENT WITH PLEASURE AND PROFIT.

By JAMES MASON.



"How difficult it is," said Lucy Franklin, "to live sensibly. Here have we three been done with school for fifteen months, and one would think we were satisfied with the fashionable finishing we got there. No study since of any kind; not even a book thoroughly read."

Florence Dalrymple and Edith Crawford, to whom Lucy was talking at the garden gate of her father's house, had confessed to as much wasted time as herself, and all three were a little uneasy about it.

They were three firm friends, belonged to the same neighbourhood, had been educated at the same school, and, having gone together through a score of scrapes, quarrels, and reconciliations, possessed many interesting recollections in common.

But there was not much resemblance between them, either in person or character. Florence was a girl with large dark eyes, arched eyebrows, flowing hair, slender waist, and stately demeanour. She was not of a practical sort, but lived in an ideal world, which she had framed for herself by force of imagination. Edith was simple and open-hearted; in fact, hers was one of the best dispositions in the world; an excellent house-keeper, too, her mother said. She was not good-looking at all, but always had a sun-beam of a smile playing about her mouth. She was rather short, but with a peculiarly neat figure.

The most marked in character of the three, and the most marked in appearance, with her thin, colourless face, was Lucy, who from her birth had never been known to do things like other people. She was a little capricious and excitable, fond of imposing her will on others; much interested, too, in an outspoken way in everything and everybody. Indeed, some said she bade fair to be as great a gossip as ever drank tea.

"I tell you what," said Edith, "our education seems almost like waste; and what an expense it has been, too! We really should try to do something to keep up what we have learned."

"And add to it," chimed in Florence.

"In this quiet place," remarked Lucy—and certainly the Royal borough of Claybrook was a quiet place—"there are no educational advantages whatever. We must found our own college and play the part of our own professors."

"It would be a great blessing," said Edith, "if, some way or other, we could alter our present way of living. People may talk about

having a 'daily beauty' in one's life; but it strikes me we lead just now a very whimsical existence."

"Of course," said Lucy, with a laugh, quoting what her father had often told her, "of course a young woman is nothing who is not whimsical."

This conversation set them thinking, and when they met again two days afterwards Lucy had a plan which she thought would answer.

"It is not very ambitious," she said, "and stops short of establishing a university in the parlour; but my impression is that it might end in making us better daughters, sisters, friends, companions—in short, better everything. What I propose is that we should work for a year in company, following a common course of self-culture and mutual improvement."

"They say," remarked Edith, "that the best part of our education is that which we give to ourselves, and that there is a peculiar charm about mental gains secured in a special manner by our own diligence. I vote we try it."

"We shall adopt the calendar as a basis," said Lucy, "and call our year the Girls' Year."

"It will be January to December," Edith observed, "spent with pleasure and profit."

"Then, Lucy," said Florence, "you propose to wait till the beginning of the year?"

"Not I. This is the end of October, and what I say is that now is the best time." A gust of autumn wind rustled the trees outside just then, and put it into her head to add, "At the fall of the leaf is the best time for turning over a new leaf."

"And what," asked Edith, "is to be the programme of the Girls' Year?"

"First of all," answered Lucy, "there should be a course of reading—something for every month in history, biography, science, and literature. In time we should get over a great deal of ground."

"And who is to tell us what to read?" Edith inquired.

"Oh, we can easily ask those who know more than we. Then every month we shall lay our own heads together, and choose a subject for a short essay, and when the essays are written everyone will criticise her neighbours'. In music we shall fix on a piece to be studied every month—studied, mind you, not merely scrambled through."

"You are moving by monthly stages, I see," remarked Edith. "Don't you think we might take up a point every month in domestic economy, and discuss it thoroughly together?"

"Not a bad idea," said Lucy. "The next suggestion," she added, "is that we should take regular walks in company, to pick up an acquaintance with the common objects of the

country, and notice all the changes that come over the face of Nature as autumn fades into winter and winter wakens up into spring."

"Is that all the programme?" asked Florence.

"No; an important point remains behind. I proposed that we should take the calendar as a basis. Now it has struck me that we should draw up a calendar for each month, putting into it a maxim for every day of the month. We might make these maxims deal every month with a different subject—say one month with the Religious Life, the next month with Thrift, the next with Friendship, and after these with Happiness, Education, Good Breeding, Music, Character, and any other subjects we thought of sufficient interest and importance."

"It would be," said Florence, "a collection of things to be had in continual remembrance."

"Your object," Edith observed, "is evidently to furnish a leading thought for every day, and an opportunity for making a good resolution."

"Exactly so," replied Lucy. "And, in addition to the mottoes, my idea is to make every day the anniversary of something. It should either be made to commemorate the birth or death of some famous woman or a remarkable incident connected with her progress through life."

"But on some days," suggested Florence, "your remarkable women will be conspicuous by their absence."

"In that case we can fall back on remarkable men. But let us put women first. We should begin at home, and the duty of us girls is to understand the women of the world first."

"Each of us should have a copy of the calendar," said Edith.

"That is just what I intend. We shall write out three copies, and each of us will come under a promise to commit to memory every morning the motto for the day, and try to discover at least one fact in addition to what is given in the calendar regarding the famous woman or famous man of whom that day is set down as the anniversary. With the biographical books we have at home that will not be difficult."

"I like your anniversary notion," remarked Edith. "It will be interesting work hunting for information."

"We ought to meet regularly," continued Lucy, "to exchange notes, talk about what we have done and are doing, and discuss any difficulties we have met with. Once a week will be enough for that. Then at the end of every month let us meet to draw up a report of our progress, and arrange the programme for the following month."

DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.



MOORLAND WALKS.

ONE step in the right direction was taken a few days ago, at a meeting of ladies in Bond Street. It was convened on the subject of dress, and it was decided "that the plumage of small birds should no longer be considered a fashionable trimming for either robes or mantles." I hear also in connection with the same idea that some of the principal ladies' hatters of London have declared their intention of not using the plumes, wings, and skins of wild birds in future, for the decoration of either hats or bonnets. From one of the daily newspapers (*Standard*) I cut the following extract, which is only one of the many articles that have appeared on this subject:—

"In vain have the Audubon Society and the American Ornithologists' Union protested, in vain has the Selborne Society in this country endeavoured for years to show the folly and the cruelty of the sacrifice of millions of the brightest ornaments of field and grove to the lowest form of female vanity. Fashion had sent forth its ukase, women continued to obey the decree, and so long as women continued to stick humming-birds in their bonnets and gulls' wings in their hats, wear muffs of the breasts of slaughtered grebes, or, as in the instance of a Nevada plutocrat's wife, send sharp-shooters to New Guinea to kill birds of paradise in order to sew their gorgeous pelts into mantles, so long did the dealers send their collectors out. A curious observer has put on record that in one tramway car in Madison Avenue in New York, he counted eleven women who wore birds. The species thus distributed were found to be the heads and wings of three starlings, an entire bird of unknown species, seven warblers representing four species, a large tern, the head and wings of three shore larks, the wings of seven shore larks and grass-finches, one half of a gallinule, a small tern, a turtle dove, a vireo, and a yellow-breasted chat, and a number of ostrich

plumes. Altogether it has been calculated that fully 5,000,000 birds are annually destroyed in the United States alone to supply the home demand, and that at least as many again are exported to Europe and other countries. But North America is not the only continent which is robbed of its feathered inhabitants for this contemptible purpose. South America sends many, Europe a few, and a host come from Africa, Australia, the Papuan Islands, and India. In one shop in London there were sold during the four months ending April, 1885, no fewer than 404,464 West Indian and Brazilian bird skins, and 356,389 East Indian ones, besides thousands of Impeyan pheasants and birds of paradise. One collector for the dealers prepared during a three months' trip in South Carolina as many as 11,018 skins, and the same person has lately boasted that on an average he sells 30,000 a year to be cut up for millinery purposes. A single village in Long Island sent in four months 70,000 pelts to New York, and a Paris firm contracted with an enterprising woman at Cobb's Island, on the Virginia coast, to deliver to them 40,000, or more, gull and tern skins during the past summer—each skin being valued at one and eightpence. Orioles, tanagers, grosbeaks, cedar wax-wings, bluebirds, meadow larks, and golden-winged woodpeckers are in great favour. Sea birds of white or delicate shades of colour are so eagerly bought that there are many professional shooters who confine themselves to this branch of commerce. At Flamborough Head and the Fern Islands on our own coast a constant fusillade is going on; and in the Hebrides, Shetlands, and Orkneys the destruction is even greater. One man exports upwards of 1,000 a



WALKS IN THE COUNTRY.



A SIMPLE STRAW HAT.

month to France; and in Long Island near New York, as many as 3,000 skins of the sea swallow are sent to market in early spring, when the plumage is at its best. We read in one of those personal descriptions of 'society ladies' in which the Americans so delight, that a certain belle 'had her gown of unrelieved black looped up with blackbirds; and a winged creature so dusky that it could have been intended for nothing but a crow reposed among the coils and braids of her hair.'

Many times during the past few years I have made an appeal in these pages to the girl readers of this paper, to abstain from following this useless and cruel fashion; no woman or girl can encourage such folly, wilfully, for if she permit herself to think it over, her natural feelings of kindness and pity will arise to prevent her injuring the weak and harmless, whether they be human beings or any of God's creatures. I hope all who read the "G.O.P." will from henceforth resolve "not to make use of the plumes, wings, nor skins of wild birds in future, and to dissuade others from using them."

The next subject of interest in the way of dress consists in the warm discussions that have been going on in the daily and weekly press on the subject of "Dressmaking as a Profession for Women." Opinions seem to differ very much as to its being a remunerative one; but as it seems clear that, in the future, every girl will have to be prepared to earn her own living, and as there will be many girls who will have no taste for art, science, literature, nor teaching, manual labour will also have to be taught and practised; and dressmaking requires careful instruction, and much experience as well. At Cambridge the question has already been solved by the establishment of a Society of Lady Dressmakers, who train workers and make dresses. The London

offices are at 87, George Street, Portman Square, W. I mention this as one of the best of the recent movements for helping women and girls, and because my article is on the question of dress. From the correspondence on the subject, I gather that from 16s. 6d. a week to 20s. is about as much as an ordinary dressmaker's hand receives, working twelve hours a day, after three or four years of training. Thus the question at once arises, Can a lady live on this sum, even if her health should stand the confinement? Would it be possible to save a little? And would there likewise be any chance of leisure for the needful exercise? All these questions have to be considered by any woman or girl for herself.

And now that I have considered the two chief subjects of outside interest, I must turn to some of my notes on the new clothes of the winter. The cold weather has commenced early, and we have all had to don our warmest gowns and mantles to protect ourselves from the winter of October. Furs are, of course, much worn, and moulton is the name of the newest fur. It is moderate in price, but is dyed. Long boas are made of it, which are still worn this winter, and either touch the ground nearly or are fastened to the muff.

Capes are much seen, but have altered in shape, and are more like an old-fashioned habit-skirt, and, of course, are much *closer* fitting. I hear that dark red cloth tight-fitting jackets, trimmed with black Astrachan fur, will be much used by young girls, and they are very pretty and youthful.

The imitation furs are beautiful, and many of the most useful winter dresses are trimmed with it, in addition to its usefulness in trimming up and re-making old gowns which have seen some service. Muffs are made to match the dress, but all kinds of muffs will be used of fur, as well as fancy ones of velvet, lace, and satin mixed with the fur.

In jerseys, which are quite as much used as ever, the newest introduction is the thick jersey with a soft, fluffy, beaver lining, such as it has hitherto been impossible to get out of Paris. They are well made, and have velvet collars and cuffs. Another kind of jersey has a yoke of fine tucks, the top of the sleeves to the elbow being also tucked. There are all descriptions of fancy jerseys—beaded, braided, and otherwise ornamented.

There is a great diversity of taste in the making of bodices, and, so far as I can see, every style is worn; and there seems a strong



HOUSE DRESSES FOR WINTER.

probability that polonaises will return once more to favour, as also the long, plain redingotes, like a princess overdress, once so much worn. Both these styles add to the height of the wearer, and make stout people look slighter. Pointed bodices, with waistcoats of imitation fur, are very comfortable-looking, and so are the dresses trimmed with the same. Yoked bodices, with the new very wide belts, are decidedly popular. These are made apparently of wide horse-girthing, with three straps and leather buckles in front, and a small leather pocket. There are also some stamped leather belts, with all kinds of mediæval designs on them, which have buckles of the same.

The dress buttons of the season are remarkable for their wonderful variety. Some are the most realistic apples, plums, and peaches in their natural colours, some are like coins, or of mother-of-pearl and metal, and the buttons of gutta-percha are made in all colours, and possible combinations of colour, so as to be an exact match to the material with which they are used. A lozenge is a favourite shape, but not a very good one for buttoning. Ribbon tuckers are as much worn as ever, with and without the picot edge. They may be of every colour, but the prettiest are those of black, white, and gold, or of silver threads entwined.

These metallic threads are much seen in the new woollens, which have borders embroidered in the most beautiful way. The dresses, which are sold in boxes, have become popular this winter. They show braiding designs, as well as designs of narrow, fine cord, laid on very thickly.

I notice that, although red dresses are still in favour, the general tendency is towards dark rich hues. Claret, brown, dark "Rose du Barry," dark terra-cotta, heliotrope of a more purple hue, dark slate, moss-green, and the favourite gobelins blue, which seems to appear everywhere. Then there is a beautiful blue-black, like the wing of a crow, which is very popular.

The use of "pinking" this winter promises to be great, both for gowns and bonnets, and materials of silk and wool. Bonnets and hats are made in rows of pinking, one laid over the other. A costume which I saw the other day, of brown ladies' cloth, had rows of pinking alternately of brown and pale yellow cloth as a trimming, the bonnet being made to match, with pinkings of the two cloths. A handsome bow of brown and yellow velvet, and strings of velvet, completed the bonnet. It was altogether so simple and plain, that any home milliner could make it. Most of the French bonnets are very high, but in England we modify them to suit our own tastes.

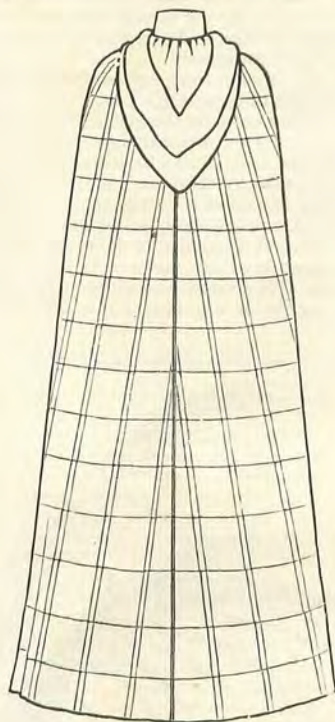
Our old friend moire has made its appearance again; but I am told that the secret of

making it in England has been lost; and that none of the new moires are made in England. The old ones were wonderful, both in texture and wear; in fact, they never wore out, I think; and used to look as well as ever after years of good service. Pekins, as they are called—i.e., stripes of velvet and satin, or of watered silk and satin—are also newly reintroduced, and make very pretty dresses; and I am assured that in good shops one may now buy silks without fearing that they will disappoint one in wearing, as the newest

will I hope be useful to many of my readers. It represents an Irish cloak, such as has been introduced this winter as a comfortable and useful wrap cloak. It is very easy to make, and if the material selected be thick enough, will need no lining; but the hem and seams, as well as the collar, must be bound with ribbon to match the cloak in colour. The seam in the centre of the back is a bias one, in which way the edges of the front are made to hang straight. This cloak may also be made from a plaid or camel's hair shawl. For a very elegant one which I have just seen, a travelling rug had been used, and the fringe had been left at the edge.

The material of which the cloak is made must be of double width, and at least fifty inches wide. In this case three yards and a half will be enough to cut it. The number of pieces in this pattern is only three, viz., the half of the cloak, the collar, and the half of the hood. The cloak has some pleats at the neck to allow for sufficient fulness to the shoulders. These should be laid evenly all round, and the collar sewn on to both cloak and hood at once.

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.



IRISH WRAP OR SHAWL CLOAK.

makes are excellent, provided the buyer will pay a fair price for them.

The illustrations show the different varieties of furs I have named, and the winter hats. The two home dresses are of serge and homespun. The seated figure wears a bodice, partially tucked in front; the standing one, a pointed yoke with a band. The material of the dress is dark blue serge, the under skirt being a dark blue and red plaid of velvet and silk.

The paper pattern which I have selected

THE GIRLS' YEAR;

OR,

JANUARY TO DECEMBER SPENT WITH PLEASURE AND PROFIT.

By JAMES MASON.

PART II.

THE first month of the Girls' Year came to an end, and on the 30th of November the three friends met, as they had planned, to talk over what they had done, draw up a report of their progress, and arrange for the studies of the following month.

"Our first month has been a great success," said Lucy, which was no more than the truth, for she and Florence and Edith had worked

with wonderful diligence in carrying out the programme described in our last article.

It had been an enjoyable time—much better, they all declared, than any possible holiday, and a great improvement, too, on the period of study at school.

"No wonder," said Edith, who was something of a philosopher. "Then we had to labour by compulsion, but now we labour from choice."

That they worked in company was felt to be of great assistance and encouragement, especially by Lucy and Edith, who had enjoyed a long talk over the Girls' Year every few days, and, living as they did within easy distance of each other, that was not difficult. Florence had conducted her studies much more alone, for she was of the pelican's nature, "which use not to fly in flocks."

They had all encountered difficulties, and

ALICE.

REVEALED—NOT SPOKEN.

THE little maiden that I love,
I met in yonder lane;
A flood of sunshine seemed to fall
Around her as she came.

Methought the very hedgerows took
A tenderer, livelier green,
And blossoms burst from every bud
As she passed on between!

And gladder, madder, merrier notes
A skylark round him threw,
As high above her golden head
He poised amid the blue.

I meant to tell her all my heart,
And yet—I know not why,
Upon the threshold of my lips
The story seemed to die.

It might have been the glamour
Or the magic of her smile,
That in a spell held all my soul,
And kept me dumb the while!

It might have been that all too pure
For earth-born love seemed she;
From her white height of maidenhood
How could she stoop to me?

But eyes more eloquent can be,
And though the tongue may fail,
In potent language they reveal
The old, old tender tale.

For, placing her slim hand in mine,
Methought I heard my name
So softly, murmuringly breathed,
I scarce knew whence it came!

No need for words between us now;
A subtle sweetness stole
Through all our being, and we felt
That soul had answered soul.

And with the sunshine in our hearts,
The birds sang in our ears—
We left the lane, my love and I,
To meet the coming years.

M. HEDDERWICK BROWNE.

DRESS: IN SEASON AND IN REASON.

By THE LADY DRESSMAKER.



THE DRAPERY OF THE WINTER SEASON.



NE of the prettiest articles of women's dress, which some years ago was all the rage, has this winter returned to us again; and many people will be very glad to welcome it, as it was undoubtedly the most suitable and be-

coming style they could adopt. I speak of the polonaise, which, although worn, was not really very fashionable till this winter. It is most becoming to tall, stout people, of course, and gives an appearance of slightness even to the very stout from its long lines and draperies. The new polonaises are generally nearly all open to the waist, at either the front or the sides. Now that cloth and other thick materials are so much in favour, polonaises have returned to us, as they are undoubtedly the best style to suit them, as well as for applying trimmings of braid or bands of fur. A polonaise, however, requires a very good pattern, and most careful cutting and fitting, to make it look well, as its lines are so plain and very visible. To those who are obliged to limit their amount of dresses, and to think seriously of every one they buy, the polonaise, made in some black material, was a veritable godsend, as it could be used with a number of old skirts, and its kindly covering folds made them once more appear like respectable members of society.

The braiding on the newest polonaises is applied at the sides of the fronts, on the skirt, on the cuffs and high collar, and like braces over the shoulders, but not quite reaching the waist either in front or at the back.

The back drapery of the new winter dresses is not nearly so full nor *bouffant* as it was; and many of the best London dressmakers do not send any mattresses home with their

dresses, but only confine their attentions to inserting the two or sometimes three top steels, which are quite enough for the decreased style of *tournure* now worn. It must not, nevertheless, be thought that the back draperies are so much reduced in size as to be skimpy or poor looking; but only that they are not in excess of fullness, with such thick and heavy pleats as before.

Coat sleeves, with a good deal of cuff, are as much worn as ever; but the full sleeve shows signs of being more adopted later on. It is better, perhaps, for thinner materials than the very thick; though it is always, to my mind, infinitely more graceful than the tight coat sleeve, especially for young girls and very thin people. However, we are every day advancing towards the enjoyment of more and more liberty in matters of clothing; and one looks steadfastly forward to a happy day, when with plenty of new things fashion's decrees will have given place to common sense and the individual good taste of our women and girls.

The edge of nearly all back drapery is left quite plain, without trimmings of any kind, and though the fronts may be braided or trimmed half a yard deep, it stops short where the folds of the back drapery come. This is, in fact, generally the case, both with mantles and dresses. Some of the good dressmakers are having the selvedge as an edge to cloth overskirts; and one of the most approved styles of the day consists in pinked-out edges, which are applied to everything; sometimes in large scollops, made of smaller ones, with braiding on each scollop of a separate design. Some of the edges of overskirts and polonaises have only a deep hem, on which

are several rows of machine-stitching, to mark the depth of the hem. The fashionable braiding is in designs all over the material; such as coral, vermicelli, and closely-laid wheels. Russia braid is laid on one edge, and not flat. Cloth *appliqué* trimmings are a novelty. They are sold in sets, to be applied to velvet or cloth frocks. Very wide basket-braid, quite three inches in width, is used for woollen dresses. These are laid on the fronts and sides of dresses, like stripes, quite flat. Narrow rows of braid are also used, laid closely together. We have not space here for entering on the vast subject of bead and tinsel embroidery trimmings; they are quite numberless, and some of them very beautiful and costly. Beads are always an elegant addition to a dress trimming.

And now I must make a small mention of the colours most seen this season. A good many cloudy-looking blues, like gendarme blue, are still used; and navy blue seems to have returned to favour again. Numbers of browns are seen; the prettiest being called Vandyke, I suppose after the water-colour of that name. Castor brown is used with beaver fur for dresses. A pretty fawn colour is named chamois, and a golden brown is pactolus. Terra-cotta seems to have been improved off the face of the earth; and instead we have a



AT A WEST-END SHOP.



TWO JERSEY BODICES AND A GARIBALDI WITH FULL FRONT.

legion of other hues more or less like it, such as the Pharaohs (which are red-browns like Egyptian red), which also vary to clay colour, brick-dust, and red Devonshire earth. Charles the Tenth is a new colour that is like an old terra-cotta. In greens there is a great choice; but moss and olive have given place to clearer and rather more vivid shades, some of them being greyish, some brown, and others very grassy indeed. The brown shade of green has the ugly name of cobra; and evergreen, beetle-green, and prairie-green are the bright shades, beetle-green being like an emerald. A very bright golden yellow is called Croesus, and a

very ugly shade of mustard or ground-ginger is called turmeric. Grey is still worn; the new grey being called Puritan.

I have illustrated three of the most used bodices, made from stockingette, silk, or material, and worn with different skirts. The centre one has a yoke, and the full-fronted Garibaldi has a plain back to it. Either of these would be now very fashionable. The jersey on the extreme left has flat bands sewn on of the striped material, cut the opposite way of the stuff. They are all simple and girlish-looking, as well as useful; and now that skirts can be purchased at a cheap rate, these bodices can be very easily run up at home to wear with them.

In the sketch of the skirt-drapery of the winter season I have endeavoured to show the chief way of draping skirts and of putting on skirt trimmings, as well as of making bodices. The tucked bodice, with the tops of the sleeves tucked to match, is shown on the left—a very pretty method of making girls' dresses. On the right the large stand-out pleats are shown at the back of the skirt, so many of which are worn at present. Of course they are not necessarily so large, except for the purpose of illustrating how they should be made.

In "A West-end Shop" is shown the general tendency of mantles in shape and material. Long mantles, as well as short, are used, the long ones being more for driving and shopping, and the short for walking. The latter have nearly always dolman sleeves and short backs, with long ends in front. The materials are plush, velvet, silk or damask. Woollen, pilot cloth, and beaver cloth are used for short jackets. Numberless ulsters are made of mantle woollens. These ulsters are really long plain cloaks, and are quite as useful as the ulsters, but not so unsightly-looking nor so undressed. Twilled cloth and chevrot are now made waterproof for cloaks, and seem likely to be popular. Some of these outdoor walking cloaks are made by tailors, with large capes, which are fourfold, and must be very heavy, each of them being braided also.

Muffs are still very small indeed, and most of them have a small pocket at the top, or if of the old shape, they have a ribbon three or four inches wide passed through them, and

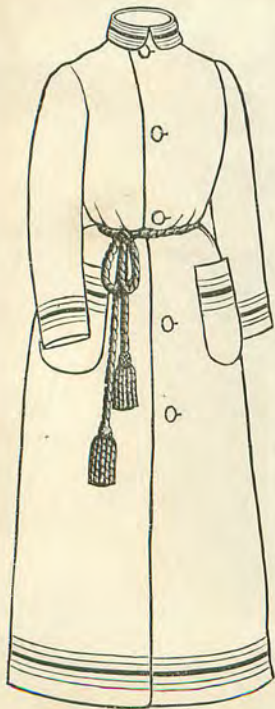
tied into a bow with short ends on one side, cords and tassels being sometimes added to the ribbon. Some cloth muffs are very pretty-looking and quite novel. They are intended to be used with the dresses of ladies' cloth. Both long-haired and short-haired furs are worn, and both are used as trimmings.

Jacket bodices now have the fronts rounded off, instead of formed in points, especially when the material of which the dress is made is of serge or cloth, and they sit very much better. The basques on the hips are slightly longer also. The cuffs worn with this bodice should be rounded also, and when points are worn they should be pointed to match. It is well to remember these things when ordering a dress.

There are many shapes in hats, but all seem to have high crowns and to sit closely to the head. The brims are wide, and, when turned up, are turned up close to the crown. This fancy for cloth is seen in the hats. It is used in strips, to trim both straw and velvet hats, like ribbons. Felt is the special material of the winter for hats, and the brims in both that material and straw are lined with velvet, and those of white felt with white feathers. These varieties are amongst the prettiest things of the winter. Brown hats have again asserted themselves, and will be worn with dresses of any colour. This is a good thing, as they were always most becoming and useful, and precluded the necessity for much thought and expense. Red hats are still seen, but are very trying to most complexions; and, unless carefully made, sometimes look rather vulgar. This winter, however, they are mixed with a good deal of black, which softens their glaring effect.

White veils, spotted with black, continue to be worn, and must be as bad for the eyes as their appearance is ugly and unbecoming, especially when tied over the face in the tight way that is the fashion. The newest veils for the winter, for both hats and bonnets, are of black lace with a wide border, and with small spots above it. This new introduction is sensible, and also more or less becoming to everyone.

The paper pattern selected for this month is that of a "blanket dressing-gown," an adap-



CANADIAN BLANKET DRESSING-GOWN.

tation, probably, from the blanket coats so long worn in Canada—the cheapest form and the best for that cold country. It is also the cheapest form of dressing-gown on this side of the ocean, and the easiest to make when the cutting-out is once managed—which takes some little thought in arranging the pattern, so as to have the stripes of the blanket all round the edge of the dressing-gown. It is best to cut it out on the floor, so that the blanket may be spread out and the pattern laid on it and carefully pinned. There must be a seam up the back, and the four pieces, two back and two front pieces, are arranged so as to have the stripes at the bottom. The blanket required is two and a half yards by two yards, and of course any price may be paid for it. Either white or scarlet may be chosen. The cord and tassel should match the stripe of the blanket in colour. There are two small straps sewn on each side of the back, through which to put the cord and tassel; and the pattern is in eight pieces—front, back, two sleeve pieces,

collar, pocket, cuff, and straps for the tassel. The front of the dressing-gown will need facing with a band of linen to strengthen it for making the button-holes and sewing the buttons upon. The collar can be lined or else worked in blanket-stitch at the edge, like the edge of the blanket, which is usually left as it is sold.

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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; new winter bodice with full sleeves; Irish round cloak; blanket dressing-gown.

RESTITUTION;

OR,

MISER AND SPENDTHRIFT.

By ANNE BEALE.

CHAPTER XVI.

THE GIPSIES AT SCHOOL.



FAN was at her post in the Sunday school the following morning punctually at half-past nine. She had asked Edith the previous day to take her class, fearing that the children of the decent cottagers would rebel against learning with the gipsies. She had also consulted Mr. Austen on her plan of campaign, and he entered into it, albeit doubtful as to the propriety of bribing "the young idea" into religion by means of bullseyes.

"They wouldn't come without them," said Fan, and that argument was conclusive.

Certainly that very appetizing temptation brought them—rags, clean faces, bare feet and all. The other children looked on in astonished consternation as Fan marshalled her new class and placed them around her. Mrs. Clarville, as superintendent, bade them be good and quiet, and Mr. Austen welcomed them kindly. They were a shrewd lot of youngsters, and had not roamed the world without picking up bits of its wisdom; but their hearts were set on the loaves and fishes more than on the instruction they were to receive, and Fan knew this.

"You shall each have a bullseye and a lollipop and a halfpenny if you are good," she whispered when she was sure that no one else was listening. "But

you must all kneel down like the other children, and listen to that lady, and say 'Our Father' after her."

This when Mrs. Clarville opened the school with prayer. The black-eyed and wide-awake gipsies did as they were bid, and knelt down by the form at which Fan placed them; but of the "Our Father" they knew next to nothing. One, only, joined in that prayer so free to all, with a proud consciousness of superior knowledge. Another seemed to be acquainted with the tune of the hymn that succeeded the prayer, and hummed it amid the nods and reproofs of his companions. But these juvenile wanderers were not ill-behaved. Although their only education had been in the cleverest way to beg, their manners were superior to those of the ragged classes generally. Two or three of them had actually put on shoes, which Fan believed to be a concession on the part of their parents not to be disregarded. They had, indeed, been "got up" with some idea of effect. When Fan placed the easiest lesson books she could find in their hands, their thoughts again turned to the promised sweets, and she had much difficulty in keeping their attention alive. But some of them were not quite ignorant of letters, and declared their capability of reading with much boldness.

"That's big O, and that's A, and that's c, a, t—cat," echoed through the schoolroom; and poor Fan found her task even more difficult than she imagined.

She taught them the verse of a hymn; she told them a Bible story; she amused them, in short, until it was time for church; and then she kept them back while the other children filed off, and quietly presented them with the promised dole.

"Shall I make them go to church?" she whispered to Mrs. Clarville.

"Better not; you have done enough for one day," replied that lady, passing the class with an approving smile.

"We'll go to school again to-morrow, we will," said the children, their mouths full of bullseyes.

Fan marshalled them a little way down the village in the direction of the common, then watched them a moment as they scampered off towards the encampment. She did not see that her gift of halfpence resulted in many games of pitch and toss, as they slackened pace outside the village; nor hear their account of their various experiences when they reached their vagrant friends.

She was late for morning service, and was met by a disapproving frown from Tom. Mr. Harton, on the contrary, gave her an inquiring glance, and she managed to reply to it, unobserved by her enemy, by whispering, "They all came. They'll go to-morrow." After this she essayed to be reverent and attentive, for she was always occupied by a mental study and imitation of Edith, who sat opposite her in the chancel, and thought that if she was only as fair and gentle and well-behaved as she, there would be no impediment in the way of her getting to heaven. "How to get to heaven" was as much one of her problems, as how to serve her mother's relatives the gipsies. Mr. Austen would make the abstruse subject clear on Sunday, but Tom would cast many clouds over it during the week, and assure her that she was "too disobedient for anything."

"Am I disobedient, Sir?" Fan would say to Mr. Harton, with angry tears in her eyes.

"Not to me, Fan; but then you know

HATS AND BONNETS OF 1888.
MID-WINTER.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



THE WIDOW'S FIRST MOURNING.

THE following account of the gowns recently made by a celebrated London tailor for the young Princesses of Wales will no doubt be interesting to many of our readers, who may not have seen it in the weekly paper in which it appeared. The gowns bear witness to the fact of the simplicity and plainness with which these young Royal ladies are dressed, and of the good sense and taste of their Royal mother.

"For the Princess Louise of Wales, a tweed gown in two shades of cigar brown, in small alternate stripes of light and dark, draped very simply and gracefully. The bodice is a loose 'Norfolk blouse,' with three pleats in front, and the fulness at the back gathered into the waist, and a leather belt completed the costume. A loose-fronted coat to match was made, buttoning only at the throat, and open below to show the blouse. Princesses Victoria and Maud had two very neat gowns of 'heather mixture tweed,' with a reddish tinge, made similar to that of Princess Louise. The so-called shooting coats made for the three Princesses are of light fawn cloth, not quite tight to the figure, with beaver collars and a pointed lapel of beaver, buttoning over on one side. The same celebrated ladies' tailor has also made some other costumes of grenat vicuna, with long draped skirts, having side panels of grey and silver braiding graduated into the waist, habit bodices, with silver and grey braided waistcoats and cuffs, and rolled collars of cloth. The out-of-door jackets to match the vicuna are close-fitting and double-breasted, and perfectly plain and untrimmed."

These tailor-made gowns are now the great stand-bys of the wardrobe. They are worn from early morning

breakfast till it is time to dress for dinner, by all young people, especially in the country, and they always look neat and ladylike. Besides this, they quite put an end to the anxiety prompting the inquiry "what shall I wear?" for during the daytime they are now thought quite suitable. For the girl with a limited allowance, this sensible fashion is a perfect godsend, and so is that which allows a jacket like her gown, or even a bonnet or hat like it too, if she choose. For cloth hats and bonnets, as well as those of felt, are quite popular, the trimmings being of velvet and the ordinary cocks' feathers. The muffs are worn to match the hat or bonnet, and also the costume; the latter being always now chosen with reference to the gown with which they are to be worn.

Braided gowns and jackets are extremely popular. When made by a first class tailor there are several ways of braiding them—round the entire overskirt, over a plain petticoat, or with a braided underskirt, or with one or two panels. Out-of-door coats are braided in various styles, in some of them the braiding being applied between bands of fur. Beaver seems to be the most popular fur for trimmings for young ladies.

Red seems more popular than ever for all kinds of costumes, and we find red silk jerseys for use in the evening with black lace skirts, red cloaks trimmed with fur, red petticoats, bonnets, and hats, and our old friends—red stockings—come back to us again. All kinds of mixtures with red are also popular—red with black, red with grey or tan, and red with navy blue. The use of jerseys or loose fronted garibaldis in the evening is a great addition to our comfort, and the moderate price of our apparel; and their appearance is pretty and girlish. They are worn in all light colours as well as in white, and may be trimmed with a little lace, black lace and jet, or white lace and pearls. But the more simplicity that is observed, the better.

Very long cloaks are still popular, so long as to hide the dress entirely. The general shape is tight-fitting at the back, the fulness below the waist being draped gracefully in folds, which are caught up with a lock of apparent carelessness, but real skill and sleight of hand. The fronts are plain, and fastened only at the throat front, whence they hang quite loose. Cloaks with long, hanging, pointed sleeves. Jackets to the edge of the skirt are equally worn, with short coats, plain or braided. Mantles, also, are short, and of the dolman shape.

Amongst the smaller novelties that I notice in the shops are some fichus of black lace, arranged with coloured-ribbon bows to wear on the shoulders in the evening, so brightening up dark winter frocks. Bands of coloured ribbon for the neck and sleeves are being sold in sets, to take the place of lace, and there are many novelties in the shape of pocket handkerchiefs in colours, made of muslin, with stripes, checks and circles, which seem indispensable additions to the toilette; fortunately they are not ruinous in price. White cambric aprons with thick embroidery, very long and full, are a new introduction for wear in the mornings; and coloured cambric ones of the same shape are found, but these have no trimmings at all.

The dresses used for bridesmaids this winter have been decidedly thick, dark, and seasonable. They are made of vicuna, cashmere, or cloth. The latter, of course, with pinked out edges; the bonnets or hats, and muffs of the cloth, all to correspond. White cloth is immensely popular, and looks suitable at winter weddings, the bride at a recent London wedding being very simply dressed in a white cloth short dress, with real lace ruffles and some sprays of real orange blossom. White

cloth, trimmed with dark fur, is also a favourite dress for bridesmaids, the hat being of white cloth or felt, with fur to match; this dress is often seen also in London drawing-rooms, and is both useful and picturesque.

I have illustrated for this month a dress suitable for a young widow. It is perfectly plain and crape-covered. After the first six months few people wear the long veil, and some widows never wear the cap at all, or at most for a month or two; while the weepers and large muslin collar are always used by widows for the first year. The more simple the drapery and quiet the style of the widow, the better taste and feeling she shows, and even the adoption of curled hair or a frizzed front, with a widow's cap and bonnet, seems of doubtful taste.

We have, however, done much of late years in assimilating mourning of all kinds more to the dress of every day, and ordinary styles are used in making it up. The only exception to this seems to be the plain dress of the widow and her cap.

Illustrations of six hats and bonnets, two of the latter and four of the former, will show how they are made and trimmed; but not much change has occurred since the autumn's

styles came out. In bonnets we find a very decided attempt to return to the pointed fronts of the style called "Olivia," after the elder daughter of the Vicar of Wakefield. We have this winter several bonnets without strings, and to the cloth bonnets they put cloth strings; while all the bows under the chin are small, with hardly any ends. The fashion of wearing a veil tied round the hat or bonnet, crossed at the back and tying under the chin in a bow, is a very good one for winter, as it protects the ears and head; and many of the hats are made for strings. So we are really getting more sensible. Most of the hats and bonnets in the illustration are of felt or cloth, the linings being of velvet, and the trimmings are of bows and ostrich feathers.

In the illustration of "winter tailor-made gowns," the general shape and form that these useful garments take is exemplified. The long, plain, striped redingote has been worn for some time, but does not seem yet to have lost favour, though, of course, it is most suitable to a tall and slight figure, being one of those things which look worse than ridiculous on a short and dowdy person.

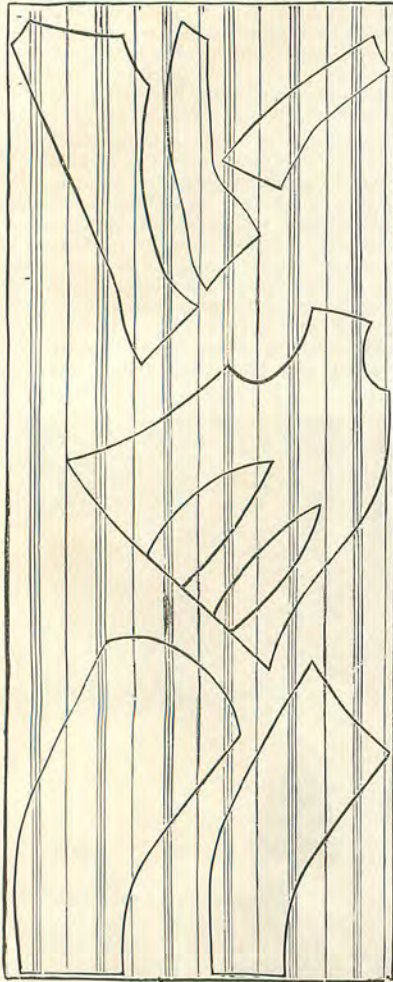
The short double-breasted "covert coat" next to it is of pilot cloth, and is very warm



WINTER TAILOR-MADE GOWNS.

and comfortable for the country in winter. The row of buttons and button-holes on the outside of the sleeve to correspond with those on the front of the polonaise was a new feature introduced in the early autumn, but it is yet too novel to judge whether it will be popular.

Black velvet and velveteen are far more in



HOW TO CUT A BODICE ON THE BIAS.

favour this year than usual; and so are coloured velveteens, especially for young people. For children's dresses they are very useful, and now that we have so many excellent kinds of velveteen, we can find one without trouble that will wear well to the last thread. White and black lace mixed are used to trim black velvet.

Very large sashes are much worn, and watered ribbon with satin stripes seems the most in favour for them. They add greatly to the appearance of any dress, and will be found to enliven up an old dress, and give it quite a modern appearance.

Much freedom of choice exists at the present moment as to the styles of making bodices. All known varieties are worn, and the same is the case with sleeves, for we have plenty of full ones above the elbow, and many plain coat sleeves, with, perhaps, a puff at the shoulder, or an epaulette of jet or pearl. But the generality of sleeves for the day are plain and simple.

The small diagram of the way to place the positions of a dress bodice on a striped material, when it is desired to cut them on the bias, will probably be of use to our home dressmaker; and guided by it, she will not find the matter quite so hopelessly difficult. The same will also do for a checked material, of course. But the real difficulty consists in the joining together, which takes much time and care, so as to make the lines meet exactly. Here careless people will fail, and had better not attempt the task. One thing to be remembered is the right and wrong sides of the patterns; and, I may add, the turnings, and the question, an important one, whether they be allowed for or not on your paper pattern. The darts in the front are not cut out, but should be tacked round in order to show where they must be finally stitched. They are only cut after the dress has been fitted, and they have turned out to be satisfactory in their cut. Doubtless everyone cannot be fitted in the same manner in front, some people requiring very deep darts, and others very little. As a rule, the deeper they are, the better the bodice will look on stout people, or those who have large waists. But even this rule is open to change in the case of very short-waisted or "low people," as those of limited stature are described in Ireland. Such may look more short-waisted still if it be carried out.

The paper pattern for this month is the "Emancipation Suit," recently illustrated, and described in the articles on "Reform in Underclothing," at pages 19 and 60, Oct. part, 1887. This garment is, I consider, the most useful one that has ever been brought to the notice of women. It is a variation of the combination garment, but it can, if desired, be worn with it. The best way of dressing is to adopt the woollen tight-fitting "combination," and wear the "Emancipation Suit" over it (the well-fitting bodice, which is cut apart from the drawers, and can be worn separately if desired, taking the place of stays). But the whole suit is best worn over the "combination." Another way of dressing, which has many followers, is to have the woollen combination, stays, or the knitted corsets, and lastly a pair of "dress drawers," as illustrated in the same article. The "Emancipation Suit" consists of long sleeves,

bodice, and drawers; in all, seven pieces, including the full piece made to put on the front of the bodice as a means of ornamenting it. Five yards of material thirty-six inches in width are needed. It can be lined with flannel, and made as warm as possible.

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THE EMANCIPATION SUIT.

"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; winter bodice, with full sleeves; Irish wrap or shawl cloak; blanket dressing-gown; emancipation suit.

VARIETIES.

A GOOD WORD FOR THE MOON.

A lady remarked how glorious and useful a body the sun was.

"Why, yes, madam," said an Irish gentleman present, "the sun is a very fine body, to be sure; but in my opinion the moon is much more useful; for the moon affords us light in the night time, when we really want it; whereas we have the sun with us in the day, when we have no occasion for it."

SALLET OIL.—People generally imagine

the term sallet-oil to be a vulgar corruption of salad-oil, whereas it applies to a different kind of oil to that used in salads. The truth is that sallet was the headpiece in the times when defensive armour was so much in use, and the sallet-oil was that sort of oil which was used for cleaning and brightening it.

THE GIRLS' OWN ORDER OF MERIT.

Already acknowledged	£11 0 3
L. Kite	0 1 0
E. K. Thompson	0 1 0

Annie Ladilaw	£0 2 0
Nellie, Maggie, and Alice	0 2 0
M. F. C.	0 1 0
E. H. J.	0 1 0
Little Dozen	0 1 0
E. J. M.	0 1 0
Frances McCulloch	0 1 0

£11 11 3

We reckon that our expenses in connection with the Girls' Own Order of Merit will be about £15 yearly.—ED.



CHILDREN'S DRESS.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

TEA-GOWN:
THE DRESS OF THE FUTURE.

JUST at this time we are all busy trying to make the clothes we are wearing last till the time comes for spring things, and we have hardly made up our minds even to consider the possibilities of buying anything. For the times seem so hard that there is less and less money to spend on the mere luxuries of life every year with many of us. I know numbers of people who now spend less than half what they did on dress; but though this is the case, they certainly look quite as well as they ever did, the reason perhaps being that they put more mind into the work of choosing it, and employ their reflective powers, the articles purchased being intended to last, and thus they are better selected in colour and texture. It is wonderful how much superior our dress looks when a little mental effort is applied to it, and we are not entirely guided by the fashion or the mere personal fancy of the moment. Our girls should make this care a matter of conscience. The best dressed women are they, I think, who have some kind of a rule in dress—who buy just what is absolutely required, and have the least amount in their wardrobes. One good dress a year seems to be the chief requisite of most people—such a dress

that will look as fashionable the second year as the first, and, save and except the natural wear, be tidy and fresh as the "second best." For the "third best," or ordinary gown, there will always be (if only really good materials be purchased and good styles chosen) plenty of remainders of gowns, which may be refreshed and renovated in various manners. The present method of selling made-up skirts, so long as the fashion of wearing jerseys remains "in," is a most convenient one; and a pretty dress can be obtained without trouble and little thought. Jerseys, though much threatened, seem to me likely to remain in fashion and be as much worn as ever. We women are very slowly growing more sensible, and, I daresay, with each year we shall become more and more capable of disdaining the decrees of the milliner and dressmaker, and of selecting for ourselves the styles that are useful to us, and that we intend to follow.

The other day I was told by a very clever lady-artist that she hoped to see every woman who cared for her personal appearance adopting the "tea-gown style;" that she thought it was the most becoming and artistic style of dress, as well as the one that most conformed to all the hygienic and sanitary rules of dressing. I was much delighted to find that art agreed perfectly with science and good sense; for our American neighbours and cousins have long accepted the "princess" shape as the best garment for a woman's outside gown. For, whether it be made long, in the style of a "tea-gown," with a loose front, as the present fashion demands it should be made, or cut to a short walking length, and draped in the style prevailing at the time—it is equally pretty and becoming. I have had one of the newest, with a "bag-front," illustrated; but it is a little more baggy, perhaps, than I should think useful and satisfactory in wear. It would be better tied in with ribbons at the waist. For more quiet wear it might be

made a plain "princess," with buttons or bows of ribbon down the front. Some of the tea-gowns at the first-class London mourning shops are quite charming in their admixture of black and white, or grey and black. One of black silk, with narrow stripes of white, had a front of white, with black lace draped over it—a black high frill of lace at the neck, and tied with black and white ribbons in front. This was a most poetic style of dress and colouring, and of course might be copied in less expensive materials, such as cashmere and silk.

One very decided benefit of the "princess" robe shape is, that it can be made so easily at home with the aid of a good paper pattern. There are several patterns available; some quite plain, and some more ornate, with fuller gathers at the back, or more completely tight-fitting, but all have the same effect of looking well. For the making of print dresses there is no pattern so good, I think, as they can be ironed very easily. All print dress intended to be worn by our servants in the cold weather should be warmly lined half way down to the knee (if a "princess") with unbleached cotton, or a good "cottonette," as the cotton flannels are now called. I always try to see that this is done, for then there is no risk of taking cold, the cotton dress becoming as warm as the afternoon dress. But there is no more difficult question than this very one of the dress of our female servants. They are, half of them, insufficiently clad, they do not wear

flannel, and they are constantly exposed to alternate draughts and to great heat. I think they should always try to wear flannel combinations, and also warm flannel petticoats and thick stockings. I wish I could persuade them to knit their own stockings, as foreigners always manage to do.

This season there are many new makes of woven combinations to be found in every shop, for the English manufacturers have at last adopted the German method of using the natural-coloured wool of which to make women's underclothing, as they have long used it for that of men, and no one need be without it. The first expense is the great trouble, for our habit has been to make from half a dozen to a dozen of underclothing at the same time, and most of us have a certain stock on hand. I am often asked the puzzling question, what to do with this? and I think my answer nearly always is, buy three of the woollen combinations and make the plunge at once, for health's sake, as half the women in England are under-dressed so far as warmth is concerned. Save the needful money to purchase them out of something else less essential. Go without a dress, or a bonnet if necessary, and make old things do. With regard to the cotton underclothing, you will probably be able to wear it out in the summer, over a thin woollen combination. With a paper pattern of a "combination garment" a clever girl may alter chemises and drawers. But it requires some thought, and is rather a difficult job. The drawers are best altered by adding a bodice shape to the top, like the "Emancipation suit" shown in our last article on the subject of dress in the "G.O.P." Chemises must be cut out and



A SIMPLE EVENING GOWN.



A RAINY-DAY VISITOR.

generally added to, so as to lengthen them sufficiently.

And now having completed my little sermon, made with a view to helping my readers to better things in their apparel, I must turn to other matters, and mention the leading ideas of the dress of the present moment. I think next winter will undoubtedly see the restoration of the long and all-covering cloaks, worn as "spencers" and "redingotes" by our grandmothers and great-grandmothers, and often made of the material of the dress. I think it a good useful style, and if they be lined and wadded, much better to walk in than fur-lined cloaks of any kind. Long sleeves with long pointed ends are now worn, and so are large hoods with these cloaks.

Braiding continues in high favour for the trimming of dresses, panels of it being the most liked, as we have illustrated in our sketch of "A rainy-day visitor." The drapery of all kinds of skirts remains long and full, and shows little or no change in style. Every skirt is draped high to one hip, and the fulness at the back is more like gathering in folds than puffings of material. Bonnets are even made of braid, which is employed as if it were straw.

Fur boas are used as much as ever, and the collarettes do not seem to have taken their place; and many fur capes are seen too, as it is not easy to dispense with so useful an article all at once. Long-haired furs are more liked than short-haired ones.

I have illustrated a simple evening gown, of which the trimming is so easily arranged that it might be done at home, if any of my readers owned a silk dress that could be metamorphosed into something quite different. The laces in the piece, and the beaded nets, are now sold so cheaply, that enough might be found to trim a dress at a very moderate rate.

The children's fashions speak for themselves. We ring the changes on certain things in England—on kilted skirts, jersey bodices, honey-combed bodices, and "Kate Greenaway" costumes, with plain skirts and big sashes. But lately there has been a feeling for

long jackets to the bodice, which are cut so as to fall in points over the skirt, as we have illustrated to the right of our picture. Black stockings and shoes are more used than anything for both day and evening wear, and the hat and little long cloak frequently match in colour, and sometimes also in material as well.

For our paper pattern for this month we have selected the "Dress Drawers," which have been recommended and adopted in American hygienic theories, and stand about in the same place as our divided skirt. Both are intended to do away with the weight of petticoats, and their pressure at the waist,



DRESS DRAWERS.

and to provide more warmth for the limbs, while avoiding the fatigue produced by the long skirts flapping against the ankles. They may be always used, or one occasionally for extra warmth, in walking, tricycling, or driving. Many people wearing also warm woollen gowns would find them too warm in the house. They may be made of the material of the dress, lined with coloured flannel, or they may be made of serge or flannel so as to fit the boot, or only coming to the ankle. Very similar garments have long been used by ladies both for riding and mountaineering.

The pattern as given consists of two pieces only, the openings are at the sides, and a button and button-hole are needed at each side to fasten them on. The tops should be faced and lined with cotton or linen after the manner of a trouser, or a wide tape may be used to sew along the top. About four yards of 36-inch material would be sufficient to cut them with care, but if the material be narrower it would be better to measure on a newspaper the exact width of material, and lay the pattern on it.

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THE MARTYR'S DAUGHTER.

By CLARA THWAITES.

"A FIERY chariot was thine,
My father, to the skies!
But still there shone a Form divine
Before thy steadfast eyes.

"The rack, the torture, and the flame
Moved not thy spirit's faith;
The sound of Christ's beloved name
Lulled all the pains of death.

"O faithful unto death! The crown
Of life to thee is given;
What matters now the tyrant's frown
Amid the smiles of heaven!

"In paradise the martyr sings;
That glory far outweighs
Our light affliction's sufferings
Through fleeting earthly days.

"And while the note of triumph soars
Beyond these silent tombs,
I wreath with resurrection flowers
The dreary catacombs.

"'A little while,' so Christ has said,
And He will come again;
And we with all the blessed dead
Shall join His glorious train.

"Come quickly, Lord!" And as she prayed,
Amid the echoing ways,
A band of soldiers sought the maid,
And burst upon her gaze.

Amid the martyred dead, her faith
She owned with fearless breath;
And unto Christ of Nazareth
Was faithful unto death.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



HAIRDRESSING OF TO-DAY.

THERE are few indications of spring visible as yet, so far as dresses are concerned, and everyone seems in great fear about the health of the Crown Prince of Germany, for, of course, the death of our Queen's son-in-law would spoil the season, put a stop to the projected Drawing-Rooms, and be the cause of the loss of much money in trade and some branches of industry. One thing is certain, that a royal mourning in England makes black even more popular than it usually is; and we already know that, irrespective of any mourning, black and white mixed are to be very much worn in the spring. Nothing can be prettier, or in better taste, than black and white, either mingled or apart. Amongst the new spring colours we find that blue is the favourite in cloth dresses; the shades worn being known as "Austrian," a bright shade, "Eugenie," richer and deeper; "serpent blue," lighter and greyer; while "Gobelin blue" is still used; and also "Niagara," the hue of tumbling waters, a very pretty colour produced in woollen textures. In browns there are some pretty shades; two of the best are, I think, "chamois," and "chocolate." "Chocolate powder" is a newer shade, and is much lighter in tone than its progenitor, "chocolate." Iron-grey

and "electric grey" are the two newest shades of that hue, but the extreme passion for it has more or less disappeared. In green we have sage and bronze; the first being used with maize-colour, the latter with saffron-yellow facings and trimmings. Then there is a light green called "lumière"; and a great revived fancy for our old friend, "eau de Nil," both of them being lovely colours for evening use. Myrtle green will be popular again, and so will Lincoln green; and the rather lighter variety known as "Robin Hood," or "Sherwood Forest green." All these greens are useful for walking dresses, and look green, but not too bright a hue. Red ochre is the nearest approach we have in the new shades to the old and much beloved terra-cotta. Then we have a new dull claret, with a purple look, reminding one of raisins, with the blue bloom of the top layer on them, which is called "Alqué." I hear on all sides that every kind of pale shade in pink and yellow will be much worn, instead of the whites of last year; but in spite of that there are quantities of embroidered lawns and nainsooks in preparation for the summer; and I hear they will be worn over coloured silks and satins, just in the way we have worn both black and white laces over



AFTERNOON VISITORS.

colours this winter, a fancy probably started by the Queen's Jubilee dress of black lace over white silk. This is a most useful combination, as well as a ladylike and charming one.

So far as mantles are concerned, it seems as if large ones were more liked every day, and even for the summer we are promised gowns of alpaca, with long mantles of the same material to match them, trimmed with ribbons. These dresses are for travelling and ordinary morning wear; and certainly nothing is more useful in wear than alpaca; and I think we shall see much of it worn this year. All the newest mantles are made of woollen materials, not of silk nor velvet nor plush, the woollens used being so fine and elaborate in their wearing and design, that they are as expensive in their way as velvet and silk. Camels' hair, beaver cloth, and dull matelassé cloth, with cloths that are covered with scroll-like designs on their surface, are all in favour; and the trimmings are handsome cords and cord trimmings to match. "Velours-de-laine" is another nice material, which looks well in colour, and can be had in greens, reds, and heliotropes. Little covert-jackets of the same material as the dress promise to be the favourite spring out-of-door covering for young ladies; and there are some very pretty small white woollen jackets, which are a novelty, made with a hood, and lined with a colour which will be used as the warmer additions to the toilette we

all require in our uncertain English climate. The colour selected to line them with is mostly poppy-red, or some variety of red. In new materials there is, naturally, not much to be said yet, for it is rather too early; but from what one gathers the stuffs are all "striped," or else self-coloured. The former are of a most varied character, and of every description of material, and all possible kinds of groupings. These stripes are never made up to hang straight or perpendicularly, but in all diagonal and crossway manners. In my last month's article I gave a diagram of the method of cutting these crossway bodies and sleeves, which can be copied without great mental exertion by anyone who will lay it before her and see that the bias always pulls true, the only way of securing its perfection of set. One very ugly, but certainly original, method of arrangement is the "corkscrew," the stripes being made to wind round and round the wearer, exactly as if she were a corkscrew.

The new woollens are to be had both rough and smooth faced, and all neutral tints are as fashionable as the more positive colours. Blanketing cloth is a new rough material, to be had in self-colours, as well as in checks or stripes.

Vigogne will still be as much worn as ever for ordinary dresses, and is so excellent both in appearance and wear that it is quite worthy of its place in our favour. The other spring materials which we shall see worn are ladies' cloth, French foulé, Vienna



A BRIDESMAID AND TWO SMALL PAGES.

tapestry cloth, llama with fancy stripes, and beaver cloth. In silks there are *merveilleuse*, silk serge, *moiré*, shot or plain, and striped and plain *faites*.

Polonaises, or their imitations, are constantly growing in popularity. Some of them are draped in shawl fashion, and nearly all have full fronts, and half belts shaped to the figure. Many bodices are faced with velvet, to imitate this half belt from the side seams to the front; or if the bodice have a full front, they have real belts. None of the new waistcoats seem flat and plain; and most of the bodice fronts are gathered at the neck and at the point. The bodice illustrated as the paper pattern of this month is one of the newest of these shapes, which will, I think, be more worn than anything else, except, perhaps, polonaises, this spring.

There are several coat-shaped bodices for tailor-made gowns, and braiding seems as likely to be used as ever, and seems to be equally fashionable in every style, whether in close narrow rows, or braided with cord instead of braid, or in fanciful designs of Russian braid. Gowns can also be bought in boxes ready braided, and also shaped braiding for bodices and skirts; panels for the latter, and *revers*, and in collars and cuffs for the former.



PAPER PATTERN OF NEW CORSELET BODICE.

One of our monthly illustrations consists of a bridesmaid stepping from the church door, which is guarded on each side by two little "pages of honour;" and I give the following cutting from a daily paper, *à propos* of the changes in the fashions of weddings:—One of the notable features of fashion this year will be the gradual disappearance of bridesmaids from weddings. Nothing can be prettier in theory always and occasionally in reality, than a group of white-clad maidens attending their friend to the altar, and illuminating the scene with their decorative presence. But, under existing arrangements, bridesmaids are a very expensive luxury. The bridegroom has not only to give each one of them a daintily-costly present, but he is expected to furnish them with bouquets as well. There has, of late, been a tendency towards very tiny bridesmaids, whose tender age would naturally reduce the expense of the presents in proportion to their years. But even these are disappearing in favour of small, so-called pages, who know so little of a page's duties that they alternately tread on the bride's train and trot after it, but who do not expect either jewellery or bouquets. The fact is that bridesmaids have, so to speak, raised their terms to such an exalted height, that human nature, in the shape of exasperated bridegrooms, has begun to ask if they cannot be dispensed with. And this will certainly come about unless, as in *Ruddigore*, there

should be established an organised brigade of bridesmaids, ready with their services on every occasion, and anxious to "Hail the bridegroom" in consideration of a very trifling fee. There are rumours of sharp practice on the part of the young ladies who love jewellery more than is meet, and have been rashly asked to "choose something" for themselves as the bridegroom's gift. Diamonds are like horses in one respect, viz., that few people seem to be able to resist cheating about them, more or less. On the occasion of a recent wedding, affairs assumed another phase in connection with the bridesmaids' presents. Ten girls can hardly expect to be of one mind on such a subject, and the bridegroom unwittingly cast a veritable firebrand among them by saying he would leave the choice to them. To alter the simile, he thereby sowed dissension among them, and reaped confusion and disaster. Only two of the ten were unanimous, and on the wedding-day the bride found herself shorn of four of her friends, who had quarrelled irretrievably. Bridesmaids have simply extinguished themselves, and it is more than possible that a hundred years hence the social chronicler will be "reading up" their functions and duties with a view to suggesting the revival of a pretty but obsolete old custom.—*Daily News*.

Thus it seems that this old custom will be soon extinct, having gone the way of the heavy and very expensive wedding breakfast; and perhaps we shall some day be sensible enough to give our daughters the cash which such luxuries would have cost us, or allow our sons-in-law to save on the bridesmaids' presents. In fact the whole system of our wedding ceremonies seems to have degenerated into a tax on our friends' pockets, as I hear every day complaints of wedding presents "given," which should properly be called "extorted," in many cases, from people who cannot afford them; nor the expense of wreaths of flowers sent to funerals of people for whom the donor did not care; and of christening cups and spoons presented by hardly-known sponsors, who have been asked to be godfathers and godmothers, simply because they were reputed to be rich and were likely to make a present. And I know several people who invariably decline such requests when presented to them, merely considering them, not marks of personal regard, but excuses for extorting presents.

In my character as chief chronicler of the changing ideas or information on apparel for the "G.O.P.," I try to extract everything bearing on the topic, and I find the following on the subject of fur-lined cloaks:—"Most of these cloaks are lined with rabbit-skins. Their lightness of hue proclaims them to be foreign, and, indeed, most of them come from Poland. In the town of Lissa, one of the chief industries is the dressing of rabbit-skins, and many thousands are exported every year. For the more expensive cloaks, squirrel-skins are used, the Siberian squirrel being most in request. Oddly enough, while we receive great numbers of rabbit-skins from Russia, we likewise send large quantities thither. Many muffs and fur cloaks are made with the skins of the ordinary domestic cat, the Dutch variety. Thousands of cats are annually reared in Holland solely for the sake of their fur, which is longer and softer than that of the English cat. A jet-black cat-skin is the most valuable, and a good one is worth, in its unmanufactured state, about half a sovereign. It is a thousand pities that the redundant cats of London cannot be utilised in some such fashion as this."

The paper pattern illustrated is one of the "new corselet bodice," which will form part of the present season's novelties. It is composed of eight pieces—i.e., two sleeve pieces, back, front, collar, corselet front, and two side back pieces. The corselet front reaches to the

seam under the arms (the front of the bodice beneath is slightly pleated), and is strapped across by velvet straps. The velvet shoulder straps are sewn on the under bodice. Collar of velvet. This bodice as illustrated will answer for cotton or linen dresses, as well as for woollen ones, and is a most graceful and girlish style. The back is pointed as well as the front; but of course it may be easily altered so as to suit the wearer.

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THE GIRLS' OWN CONVALESCENT HOME.

List of Subscriptions continued from page 423.

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Total amount received up to February 28th, £124 17s. 11½d.



THE NEWEST HATS.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE idea of dress reform has spread to Sweden, where the ladies belonging to the "New Idea Club" have brought out two toilettes of their own designing, with a view to liberate Swedish women from the yoke of French fashions, and of introducing dresses which should be both artistic and in accordance with the ancient national ideas of costume. The "New Idea Club" is in Stockholm, is a great centre of thought and activity, and has been joined by most Swedish women of note. The first of the dresses is for ordinary daily use, and consists of dark blue cloth and velvet, the velvet

composing the under-petticoat. This is probably a "Princesse" dress, as it has a bodice and long sleeves attached to it. Over this is worn a tunic, made in two portions, which are laced or buttoned at the sides, and fastened on the shoulder with silver clasps. The back of this tunic can be separated from the front, and worn as a mantle. The whole of it is bordered with rich embroidery, braiding, or fur in the winter. For the summer the materials could be altered into something lighter and more suitable to the season. With the tunic, a velvet or leather belt is worn, with silver fittings;

and a long bag of the ancient "gabucere" shape, made of blue velvet, with silver ornaments, chains, and tassels of silk.

The other dress is more elaborate, and is intended for dinner or dress occasions. It has, to begin with, a satin underskirt of pale rose-pink, with deep embroidery in passementerie or beads on the edge. Over this is worn a trained "Princesse" shaped dress of dark red velvet, which fastens on the left side, and is raised so as to show the under-petticoat half way up. It is cut square at the neck, and the whole of it is decorated all round with a border of embroidery in coloured silks in cross-stitch. The bodice has a chemisette high to the throat, and sleeves of India muslin; a girdle of old silver chains and agrafes fastens at the left side. I should think that these two gowns were excellently well-suited for the requirements of a cold climate; and in these days of good woollen materials and good satisfactorily-wearing velveteens they could be made up without much expense.

And now having discussed one of the chief topics of womanly interest, "reformed and improved dress," we must turn to our usual chronicle of changes in our ordinary apparel, and of the new styles introduced for the spring of 1888. This month has brought in a few new colours, notably a blue called "Alexandra," which is the revival of the old tone worn when our Princess came from Denmark; also a tint called "Wedgwood," which is extremely pretty, and will be popular. Then there is a wonderfully clear and vivid scarlet called "coquelicot," which is too dazzling for anything save trimmings, and kills all reds save the old Indian red; and there is also the pretty new earth-brown called "campagna," and which might be called "Devonshire earth" as well.

Bonnets are much prettier than they were, and are less stiff and formal, though the trimmings on them are still upstanding and high in front. The "Directoire" style is undoubtedly the most popular, but they do not suit every face. The prettiest of the spring bonnets are English in shape and idea; most of those from the French models are fantastic and grotesque, and most of our English ladies require something quieter and unobtrusive, but not dowdy. Unlined bonnets of jet embroidery, lace, crochet, horse-hair, and plaited grass are to be



MANTLES OF THE SEASON.

much used, and for the warm weather may be very suitable. One of their excellences is that they offer the best chance to the home milliner to manufacture a pretty bonnet, as they need so little trimming. But the decoration of the present day needs very careful putting on, if it is to be effective, and requires a supreme lightness of fingering which few home milliners possess. Black crinoline bonnets embroidered in colours, or plain and lined with a colour, are amongst the prettiest of the new season's bonnets; and so are the fine straws made up in alternation with stripes of cloth, such as blue cloth with white straw, and olive cloth with yellow or tan-coloured straw. All the fronts of the new bonnets are of a very airy kind, and are composed of tulle, grasses, and "aigrettes." The new ribbons used are much wider than they were, and the loops are softer and more natural-looking, now that the ribbons are made firm enough to stand up alone. Emerald velvet, in union with black velvet and lace, is one of the fashionable colours for bonnets, and will take the place of the reds so long in vogue. Gold lace is to be a great deal seen on bonnets and hats, mixed generally with black lace and jet. Black and white bonnets, white crêpe mixed with black velvet, white straw and black velvet, and black jet and white crêpe are all favourite mixtures. More flowers than feathers are used on the spring bonnets, but on the new hats nothing but feathers appear. The new stiff ostrich feathers are not at all pretty; they stand up straight and narrow, like a vulture feather, and are curled in a ridge on each side, and stand stiffly upright like a quill. Single quills are also much used, and the spring flowers that grow erect. Snowdrops, lilies of the valley, the narcissus and others are used in their natural, stiff upright positions.

Hats are either very small or very large,

many of them being like the sailor shape in their affinities. All hats nearly are bent over the eyes; and except in front the brims are turned up in all directions, and bent to every shape. Lace bonnets are made of round after round of lace, set in circles on the shape, but not puffed, as all the newest bonnets have a pressed-up look, as if they were pinched up to appear as narrow as possible.

A good many large cloaks are to be seen, with long, straight double fronts, close-fitting to the waist at the back. Sometimes a hood is added. Small mantles also are fitted to the waist, and generally have long fronts; many mantles and jackets of the material of the dress will be worn. In these little and very popular coverings there is nothing new. They are as much liked as ever, but are, if possible, more plain and more perfectly fitting. There are fewer buttons, and in fact the fastenings are often invisible. Plain, neutral-tinted cloths, such as grey, drab, stone, light-brown and tan, are greater favourites than any other pattern.

For lawn-tennis costumes



PLAIDS AND STRIPES.



IN KENSINGTON GARDENS.

we are to wear flannels, with wide equi-distant stripes, the stripes being white with two shades of blue; white with brown and red or blue, and such admixtures. They will be made up with pleated skirts and short tunics.

In the view given of Kensington Gardens the methods of making up the different materials worn this spring are exhibited. The first figure on the left shows a dress trimmed with the new embroidered trimming, which will be so largely used this year for cashmeres as well as for cotton dresses. The next figure shows the polonaise with loose pleats in front, which



PAPER PATTERN OF NEW SPRING MANTLE.

has been so much affected by ladies of æsthetic tastes. The two centre figures show the draping of tweed dresses, the thin soft tweeds that are always needful for our changeable English days of spring. They are still plainly made, with folds draped across the front, and full falling back-drapery, much as it has been worn during the winter. It seems probable that to this back-drapery will be added a very wide sash made of watered ribbon, striped, or not, with satin. This has either two bows or is attached to the folds of the dress at the back, and is draped in folds like them. Some of these tweeds are cut entirely on the cross, skirt as well as bodice; but this seems to me rather too "loud" for good taste, and they

need such careful cutting also. Striped tweeds are used for spring mantles, and our paper pattern for this month is selected with reference to this. They are trimmed with cords, tassels, and knots made of cord; and they generally have the ends gathered up and finished with a tassel. These gathered ends are seen in great force on dresses, and form a pretty and graceful ornament.

Full bodices are in much favour, and no wonder when they save so much trouble and are so generally becoming. The "Norfolk blouse," tucked, gathered, "smocked," or yoked; the Garibaldi, with its loose front and drooping fulness; and last of all, the pretty corselet bodices with full fronts, which will be so much liked made up in cottons, linens, or other thin materials, will all be much in vogue. This last was selected as the pattern for last month. It is admirably adapted for a girl's bodice, and is even suitable for a thin tweed; while with lace and silk it is very pretty.

Polonaises are much used, and indeed seem always in fashion, as they become some figures better than any other style. Pinking, as a finish to the draperies of dresses, is as much used as ever; and the more plain tailor-made gowns are, the more stylish they look. The dress-improver is considerably smaller this spring, though the dress drapery at the back is arranged as high and as *bouffant* as ever.

The new materials for dresses with borders of stripes in white or colour are very pretty, and may be found in woollens as well as cottons. The side drapery is arranged as shown in the extreme right hand figure in our illustration, "Plaids and Stripes," and the effect is graceful and very novel.

As new hats are the great want of the present moment to most of our girls, I have had nearly every novelty I could see illustrated. As will be seen, they are generally high in the crown and wide in the brim, and ribbons form the chief trimming. In bonnets the strings are worn much wider, and the ends seem a little longer; but there are numbers of bonnets without strings at all, which are suitable for young girls. Coloured veils are not much seen, but black, grey, and white mostly.

The general tendency in making dress-bodices is to have the waist as long as it can be made. This is shown both in tailor-made bodices and in those made by dressmakers. But the odd thing is that in the evening the waists, and indeed the dresses, are gradually getting back to those fashions of our grandmothers when *gigot* sleeves went with waists close up under the arms. I recently saw a lovely dress of the last century—the richest of white satins, with hand-embroidered bouquets of flowers in their natural colours upon it—worn at an artistic evening reception by a pretty young girl, who looked as if she had stepped out of a picture. I felt a new respect for my unknown and unseen great-grandmothers and grandmothers, and thought what pretty young things they must have been in the days when they were seen by our young grandfathers and great-grandfathers, and were wooed and won like the girls of to-day! But this old gown, with its lines of simple grace, scanty in its fulness and

trimmings, was girlish and not unsuitable after all.

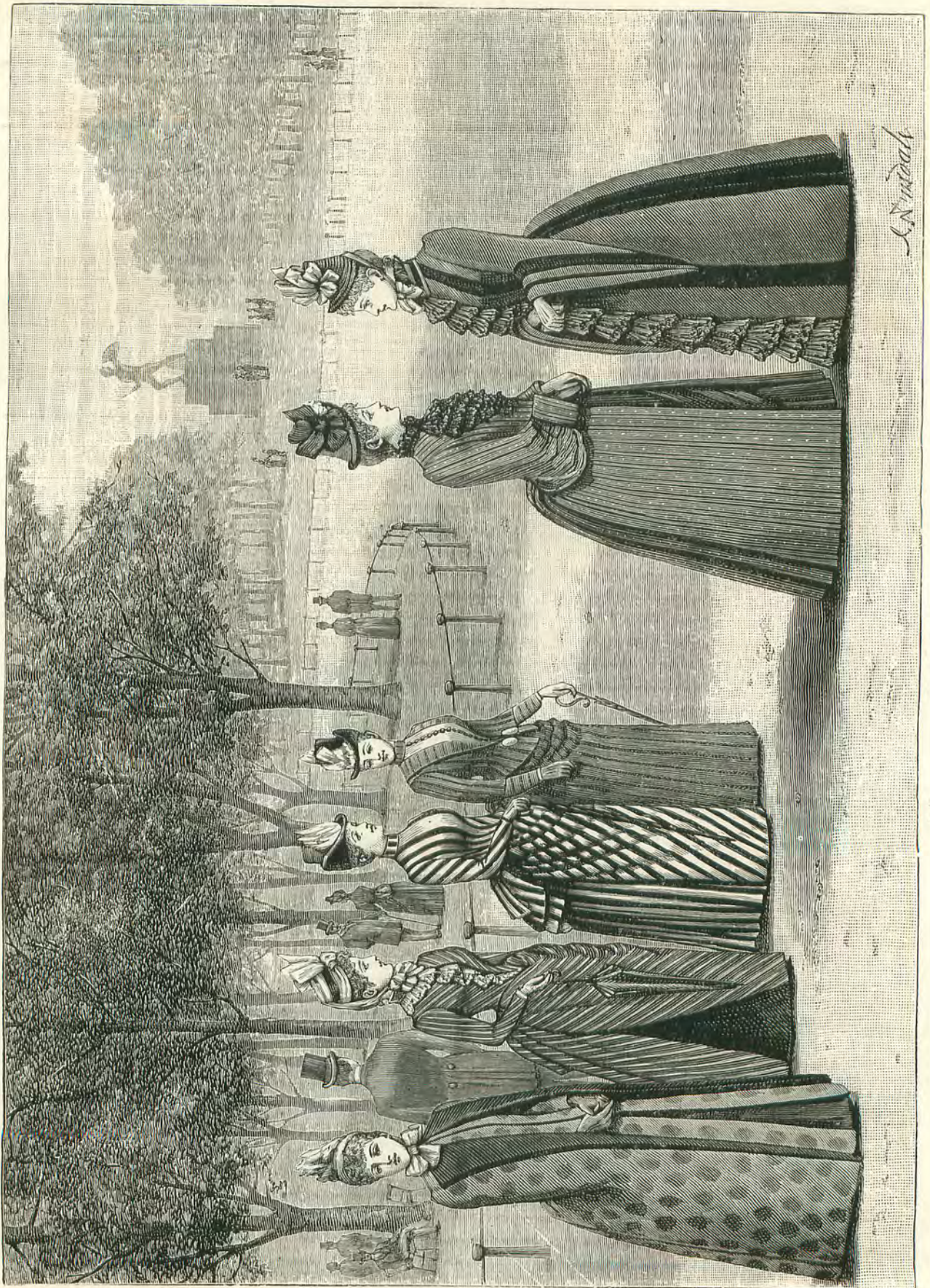
I have before now mentioned Mrs. Ernest Hart's "Donegal Industrial Society," and its efforts to restore Irish industries. Irish lace is now in course of revival, and at the office of the fund in Wigmore Street Irish lace-makers are to be seen at work. The new Irish lace is very pretty. It is a kind of torchon as regards pattern, and is called "Kells Lace." The ground is white, and the pattern carried out in low tones of colour. As a trimming for cotton and linen dresses it is quite charming. The new Irish coloured linens are also worthy of notice. They are reversible, and being of two colours, will make up with much effect. The surface of these Irish linens is charming, so glossy and fine that it resembles satin *merveilleuse* more than any other material.

The paper pattern selected for this month is that of a spring mantle, for tweed, silk, velvet, or material, and also suitable for the dress material if of tweed or serge. It takes $4\frac{1}{2}$ yards of material, and contains 4 pieces—viz., back, front, sleeve, and collar. It will be found easy to fit and make, and it need not be lined if the material be tweed or serge.

The three small mantles illustrated in "Mantles of the Season" have all been prepared already for sale, and can be had for 1s. each.

All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings 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 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 always be obtained.* As the object aimed at is use, not fashion, the Lady Dressmaker selects such patterns as shall 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 or 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, plain basque bodice suitable for cotton or woollen materials, Garibaldi blouse with loose front, new skirt pattern with rounded back, bathing dress, new polonaise, winter bodice with full sleeves, Irish wrap or shawl cloak, blanket dressing-gown, emancipation suit, dress drawers, corselet bodice with full front, and new spring mantle.





IN THE PARK.



SPRING JACKETS AND FULL LACE FRONTS.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

A CLEVER writer has recently commented on the change in the meaning of the word "fashion" which has come about in the last few years. In the dictionary we find it given as "the prevailing mode or style, especially the prevailing mode of dress," meaning, of course, one style preferred to others. To-day, however, the word "fashion" has come to designate novelty alone; for there are many co-existent styles, and a much larger if not inexhaustible latitude allowed to individual choice. We must also remember, says our writer, the cheapness and abundance of materials; the enormous number of magazines on dress matters, or giving articles on them, and the introduction of sewing machines, has given every woman, be she mistress or maid, opportunities of exercising her taste and choice on her own clothing in a way that was neither customary nor possible ten years ago.

This change is very remarkable in the present spring, when we find bodices—vest bodices, jersey bodices, and polonaises of all kinds—will be worn together, and all in apparently equal estimation so far as "fashion" is concerned, though some are more novel, and the last named—the polonaise—has returned very decidedly into use from a partial eclipse of some years. There is no doubt that it was a most useful garment, and looked well on most people, besides giving one power to wear out old skirts without re-draping them. The new polonaises are of all kinds, some quite plain, some full in front, and others gathered on the shoulders, or even open all the way down the bodice and front too.

Jersey bodices are of immense variety, and are sometimes made of their original stocking-ette, either in silk or wool, or of soft silks, which may be twilled or plain. Many of them are handsomely beaded or braided all over, and yokes, full fronts, and plain Norfolk blouses with pleats are all worn. The silk ones have small tucked yokes, and the tops of the sleeves the same; or else the newest styles are smocked also on the shoulders and wrists nearly as far as the elbow. The basque of these silk Garibaldiis is of the same length as the Norfolk jackets, and the fulness is sometimes attached to a belt inside, but not always. The expense of smocking will prevent these jerseys from growing common, and they are very elegant for young girls' use, though by no means confined to them alone, as they have been found too convenient and comfortable by their seniors.

For washing dresses, polonaises as well as full bodices of various kinds will be used. These are almost universally gathered on the shoulders, and brought down to be gathered again in front of the dress. I do not know how far we shall see the Directoire or Empire style adopted, with its plain skirts, short high waists, and wide sash, but if it really comes in there will be an end to tight-lacing, as it would not be possible with the waist under the arms. From Paris I hear that it meets with great approval, and to those who watch political signs it seems a strange thing to see the style of dress of the end of the first Republic reappearing at what seems like the end of the second Republic, a hundred years

later. The wide sash at the back we have cordially adopted here in England, and our skirts seem growing scantier in size and drapery also; but whether we shall adopt the scanty lines of our grandmothers, *i.e.*, plain skirts, or with a deep flounce, or else embroidered at the edge and with a pointed piece of embroidery up the front to the waist, remains doubtful. The sleeves are either *gigot* or "leg of mutton," full elbow sleeves or short puffed ones, shoes with sandals to them of black ribbon, and the hair dressed high, generally with a comb at the back or sides.

The full lace jabots now worn are also a legacy from the last century, when gentlemen were the wearers, not ladies. In the sketch of "Spring jackets and full lace fronts," I have shown two methods of putting them on. A mantle and a bodice—the bodice jabot is simply a lace frill tacked on inside the upper front, at the edge of the button-holes. Sometimes this arrangement is varied by a very wide lace frill, which is put on the same way, but only reaches half-way to the waist. We have also from the same date the crossed-over fichu and cape of lace, or muslin and lace, which was worn by the ladies, and this is a very excellent addition to our wardrobe, as it is pretty, easily put on, and turns a simple morning dress into an elegant evening costume without any other change than the pretty fichu. The spring jackets show the two most liked, and the two most youthful of the small mantelettes that I could see. Striped jackets will be as much used as they were last year, I think, many of them having hats to match, or

bonnets with the crowns of the stripe, and velvet fronts. The bonnets and hats in this sketch have been very carefully selected with a view to showing the best and least extreme shapes, which should be youthful and lady-like, and suitable for all hours of the day.

All the new mantles are black. I have not seen any coloured ones amongst those new this year. Plain silk or a corded one is used, and there is a great abundance of jet trimming,



NEW POLONAISE.

lace, and embroidery on them. Of course this abundance of trimming makes them very expensive, but one always has the consolation that a well-chosen mantle, of the latest cut at the time of its purchase, will last for three summers at least, and never look old-fashioned, or "tell its age," and a good thing does not grow shabby.

"In the Park" sketch I have tried to give the newest and prettiest shapes for the larger cloaks for bad rainy days or for travelling. The one on the extreme right, with the long plain fronts, made double, with the armhole between the two fronts, is the most novel shape, and is very graceful, except in a gale of wind, when it blows out like a balloon. The other two cloaks are rather more elderly in style, and both depend on the way they are trimmed for their elegance and beauty.

The introduction of woven borders to woollen dresses is a very good one; it is so long since we had them that they have all the charm of novelty. Canvas and alpaca have woven borders as well as ladies' cloth, vigogne, and tweed, and the new cottons with borders are so pretty and so numberless that they are really past describing; the colours are pure and clear; blues, pinks, and reds are all mixed with white, but not with other colours, and the borders are mostly stripes of plain colour, darker in some cases than the colour of the material. Zephyr is the most popular cotton stuff, but there are some very pretty linens, which are so glossy as to look like silk. Embroidered batistes are still worn,

the embroidery on them looking like lace. Lace is much used to trim all kinds of cottons and linens also.

In thin transparent and semi-transparent woollens there is a great selection, and some very pretty materials. Silk stripes woven in them are of different widths, and some of these are intended to look as if ribbon had been run on in stripes; others have lace-like patterns in thick tambour silk. These dresses are the most useful as well as the most safe for our changeable and uncertain climate, where one always runs the risk of catching cold in adopting dresses of linen or cotton. They have always been popular in America and in France, where a dress of the sort is thought a necessity for the summer wardrobe.

Plain materials are used with fancy ones as much as they were, but silk and wool are more used than any other combination. The treatment of the edges of the drapery is another novelty, for sometimes the selvedge is left as a finish without anything additional; pinked edges with a pinked out strip of another colour stitched underneath is another way of finishing. Some of the new materials have striped edges not intended to be hemmed with a selvedge. When there is a hem, it should be at least two inches wide, and at the top two rows of machine stitching a little apart.

In consequence of the Court mourning, grey is decidedly the most popular hue, and the summer greys are a charming mixture of lilac, when they are not decidedly of a blue grey shade. Many of the cottons are a pretty mixture of pink and grey, which is very becoming. Cream is hardly seen, all the whites being really white, especially where bridal dresses are concerned. There are several very good reds, one in particular named flamingo in some shops is handsome and not dazzling; another is an Indian red, and a third a greyer red, which is quieter, and I daresay will be used for cotton dresses a great deal. In other colours there is sandalwood, a golden brown; leopard, a dark brown; a mignonette of very grey green shade, and an army of shot silks in all kinds of mixtures, green and red, brown and gold, sky blue and grey, cherry colour and golden brown, and green and pale pink. Mignonette seems popular in silk and cloth, and so do several other greens; and the colours are generally quiet, though from the description of the shot silks one might fancy they were very much the reverse; but colours look so different together. Most of these hues are extremely delicate; even the emerald green that is so popular for all the new millinery is not too vivid and seems becoming mixed with black to most complexions.

Bonnets and hats are decidedly less extreme and more ladylike than they have been for some time. Hats are large generally, and turn up "all over," sometimes in the back, with brims wider at the back than the front, while some are turned up at one side and turned under at the other. It is quite impossible to describe what the hat will end in before it goes to the trimmer, as it will reappear in such an altered form. Crinoline, black and white, either lined or unlined, is used for both hats and bonnets, but for ordinary use the kind most in vogue is fine Dunstable straw, dyed in nearly all colours.

Some of the new bonnets are of drawn crape and lisse, on wires. Black is the favourite for the mount, but white and light colours will be seen later on. Embroidered crêpes are much used for trimming bonnets, and also pleated lace, which is often used for complete brims. There is also embroidered lisse, muslin, and cloth, all of which are applied to bonnets and hats, the embroidery being in spots round or in the shape of a flower or insect. All bonnets are high, but the sides are much compressed, and the shape is smaller than during the winter season. On some of them the trim-

ming is placed at the back, arranged very high, and looks quite absurd. The two upright loops, called "donkey's ears," make both bonnets and hats look stiff. Bonnets are worn to match the colour of the dress, and are trimmed with the same colour. Ribbons are very handsome and in wonderful variety; the picot edges appear to have vanished. Very wide ribbons are used for the trimming of both hats and bonnets, but the strings of bonnets are narrower and shorter. Numbers of black bonnets trimmed with white, or with purple violets, lilacs in white and mauve, violet primulas, and wisterias, are seen, making quite a fashion in half mourning; the mixture of black and white is popular in everything this year. Ivy is much used for mixing with flowers on bonnets, and also mignonette. I see fewer feathers now the season has advanced, but the new stiffened ostrich feathers, which are so ugly and unnatural, continue to be worn, looking like exaggerated cock's feathers. Metallic arrows, pins, feathers, daggers, and swords are of great size, and continue to be used for the trimming of hats, where their five or six inches of glitter look out of place. All the head trimmings of this year seem somewhat heavy and large, because the bonnets themselves are small.

The paper pattern selected for this month is the polonaise represented at page 424 G.O.P., the fifth figure in the picture of "Afternoon Visitors." We have had so many demands for this pattern, and, as it is of the very best shape and style, we have thought it best to select it for this month's pattern. The under dress in the picture is of moire, the polonaise only forming the upper part. It is most suitable for the thin materials of the summer, and can be utilised over any dress which may be a little worn. It consists of seven pieces, and will require about eight yards of material to make it, according to the width of the stuff. As will be seen, it is open in front, but may be fastened at the waist by a clasp, or tied in, in the new way, by ribbons, which are fastened in under the arms, at the waist. Price 1s.

All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings 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 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 always be obtained. As the object aimed at is use, not fashion, the Lady Dressmaker selects such patterns as shall 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 or 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, plain basque bodice suitable for cotton or woollen materials, Garibaldi blouse with loose front, new skirt pattern with rounded back, bathing dress, new polonaise, winter bodice with full sleeves, Irish wrap or shawl cloak, blanket dressing-gown, emancipation suit, dress drawers, corselet bodice, and new spring mantle.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



THREE MANTLES.

We have arrived this year at halcyon days for the manufacturers of mantles—they are in universal demand; and to-day, whatever the weather, either chilly or very hot, and however young the wearer, it seems a necessity to wear a mantle. Doubtless, mantles are not now what they once were; they are no longer in any degree wraps, and form really an additional attraction even to the best of figures, while they play the charitable part of covering up thin shoulders and equally unsightly arms, and hide the too evident *embonpoint* of middle age, with their graceful falling pendants of jet and light frillings of lace. Still, however, in spite of the fact that mantles are the correct things to wear, one saw ladies driving in the Park, as well as in the town, with no outer covering, even in open carriages, and that, too, in the many chilly days of May, when the wind was east or north-easterly, and no one could call it warm. I often wonder, when I see these insufficiently-clad ladies, what becomes of them, and ask myself whether they do not suffer for their undue exposure in neuralgia and general loss of health. In addition to the discomfort and dreariness of being cold, they never look as pretty and cosy as if they were comfortably wrapped up, and had the appearance of enjoying their drive. Everyone who passes them says, "Poor things, how cold they must be!" for, nowadays we are beginning to have more common sense about things, and the mere outward show does not perhaps impress us so much as in past days. The figure and the gown may be fine, but we feel the discomfort of the lack of proper covering. As some of our girls are inclined to err in this manner, it is well they should know that the comments of the bystanders are not all those of admiration; and they are often thought silly and even unprincipled in taking no care for health.

As will be seen by our many illustrations, the mantles are of every shape and style, and are suitable to all ages. The lady on the extreme left of our seaside sketch wears one of the long lace scarves that are so much liked and worn, and that look so very graceful on some people. Some of the most popular summer mantles are really close-fitting jackets, without sleeves, save fitted ones, and with the basques richly ornamented.



LONG LACE SCARF AND NEW SHAPES OF MANTLES FOR THE SEASIDE.



SUMMER DRESSES AND THIN TWEED AND FLANNEL JACKETS.

Some quite glitter with jet, and for others both silver and coloured beads are used. The small black velvet mantles are extremely pretty, and are likely to be used in any of the summer or autumn months in this uncertain climate.

The pretty little cloth jackets which I have illustrated are most useful and wisely-designed additions to our preparation for the seaside and travelling season. Dark blue, dark brown, grey-black, tan, and beige are all fashionable colours; and the modes of cutting are as various as possible. The two young ladies on the left of our illustration, who are shown in jackets, are as good examples as any of the newest styles; and the white cloth jacket with its black *revers* is very elegant. In the background of this picture one of this season's embroidered dresses is seen, and the way it is made, *i.e.*, with a full, crossed-over front and a band in folds, with a sash at the back. We are quite crazy on the subject of sashes this year, and bestow them liberally on every dress, whether it requires them or not. Certainly, for half-worn dresses they are a very timely addition, and quite freshen them up. Some of them are put on at the back, like an additional back breadth; and the top of the sash is made to fall in loose Bedouin-pleats, like the dress pleats. The end of the applied sash reaches to the edge of the gown, and usually consists of a breadth of watered silk or plain *faille*. These need not be expensive, and either of them will greatly freshen a dress in its middle age.

All the new hats have a great many flowers on them; in fact, it is quite a flower year. Some of the bunches, especially those of lilac, are quite gigantic; and instead of being arranged in an artificial stiff fashion, they are allowed to hang as loosely and as lightly as possible—just, in fact, as nature herself would hang them. All kinds of real natural grasses, reeds, and even lavender twigs are treated by some preparation which makes them hard and firm, and used in millinery instead of artificial substitutes. Some of the really English hats, which were seen at the private views of the Grosvenor, Royal Academy, and the New Gallery, were very large and most peculiar in shape, and were bent about in every direction. One lady at the last-named gallery wore a hat with a very wide brim, which was turned up at the back and at both sides, leaving the front in a kind of square shovel, turned up at the sides. The crown of this was low, and the turned-up sides were tied on the top of the crown with black ribbons in small bows; there was no other trimming. A great many turban hats were seen, generally trimmed with wide ribbon; and many wore bonnets made of white and coloured cloth; while one lady sported an erection that looked as if it were made of chamois natural-coloured leather.

Veils are as much worn as ever, and are made of spotted net, or with very fine floral patterns. The spider-net veils are so fashionable still that one sees them everywhere. This is probably owing to their extreme be-

comingness to every face. The generality of the gloves seen are contrasts to the dress worn, and match the bonnet, if that be of a different colour. But for all ordinary use, dog-skin, chevrete, with the backs widely stitched, with tan or yellow to match, or with black, are popular. Swede gloves are also much worn, and silk seem as popular as ever, and are worn to match the dress, and very long up the arms, so as to meet the dress sleeve, which is rather shorter than usual this year, even for walking dresses. I have seen several attempts to use the old-fashioned white stocking this year, but I do not think they will ever be brought in for everyday use again, more especially in London. Patent leather shoes—I regret to say, as they are decidedly unwholesome to wear, either wholly of that, or partly of kid—are most worn; and there are quantities of the tan-leather shoes, but whether they will be used or not I cannot say; I think they make the foot look large and clumsy. Dark blue stockings seem the choice of the best dressed women and girls, now no longer as a badge, when black is not chosen. A great many cloth dresses with pinked-out edges have either hats or bonnets to match, trimmed with the dress material pinked out also as a decoration.

The effort to revive the trade of Spitalfields is one which should interest *all who care* for home manufactures. It is only a very few years since this district was the centre of an immense trade. Forty years ago 100,000 people were employed in it, and 25,000 looms

busy in the making of silks. Now barely 1,000 are employed; and one of our best West-end firms, Messrs. Liberty and Co., have a loom and a weaver from the East-end at work, to show the process of manufacturing those famous black silks that gave their great reputation to the looms of Spitalfields. They were of pure silk, without glaze or weighting, and were likely to wear without any greasy look or cracked marks in its folds. There are also splendid brocades made at the same place, for either dress or upholstery; the weaving being most artistic, and the designs either old Italian or else copies of old specimens of Spitalfields work. 10s. 6d. a yard is the sum charged for the black silks, and they are warranted to stand wear and tear and look well to the last. Let us hope that this effort to awaken an ancient and most celebrated



OPEN-FRONTED DIRECTOIRE JACKET, FOR WALKING OR INDOOR DRESS.

silk industry may be successful, and that our women will be contented to pay, as their mothers did, a better price for a better article.

I have omitted to mention the fact that bronze kid appears to be in great favour, and that one of the leading West-end tradesmen has been making some boots for the young Princesses of Wales. They are very high, and the buttons and the heels match the boots in colour. I hear that bronze will be worn both for the day and the evening this year. The newest tennis shoes of the season have ankle straps, and are made of all kinds of leather, so long as it is soft and pliable. For evening shoes much embroidery is used, and beads give a very lustrous effect. In fact, since the days round skirts came in we have quite changed

our ideas on the subject, and deserted our unornamented satin and kid shoes for others quite as much and as elaborately ornamented as during the reign of "good Queen Bess."

A very great wish is shown to bring forward Irish poplins this year; and some of those that I have been shown are truly beautiful as regards colour. All the prettiest tints of the season are represented, in both light and dark shades, grey amongst other colours; and the greens are peculiarly pretty. Others are striped; the best designs being two-inch stripes, either plain or formed of a number of small stripes of satin. Then there are brocades and tartans, all of which will be suitable for under-dresses, in combination with plain poplins or silks, or else with cashmere.

The choice of washing materials this year is really immense. Of all of them the new "Zephyrs" are perhaps the most charming. In these as in the prints, stripes and small cords and conventional floral designs are the newest. Foulards and washing silks are in high favour, and seem to offer the most useful of all our materials for general use in town, when the summer season shall have fairly set in. They look stylish, are suitable for all occasions, and are exceedingly comfortable in wear, being light and firm in texture at the same time. Shot silks of all kinds are found amongst the summer dresses, and are generally trimmed with beads to match in colour, and shot in the same tints. The hat or bonnet is then made to match the two colours selected.

Many of the dresses are made with polonaises, and as many more with the *redingote*, which the revival of the Empire fashions has brought out again amongst us. The difference between the *redingote* and the polonaise is that the bodices of the former are always open, to show the under-skirt and bodice, generally the whole way down, but they may meet at the waist and be fastened with a buckle, opening again below. The back of the *redingote* is generally pleated, and hangs in straight, undraped folds at the back. The polonaise may have the bodice closed or open, and the skirt also, but they are generally draped at the back, and have the appearance of being more like a dress than a *redingote*. The liking for tea-gowns has brought back a liking for the Princess robe; and I see many of these (not for morning use, however) with short dresses, but for the evening with trained skirts. Then comes the question of the "dress improver," about which most people are interested. To tell the truth, amongst the best-dressed women and girls in the Row very little effect of it is to be seen. There is a certain amount of *tournure*, as the French call it, but it is very little, hardly more than would be given by one steel, which is really the amount now put into most dresses by the leading dressmakers, or just sufficient to support the gathered portion of the dress. So when you see anything extreme in this way, you will know at once that it is not in the best taste.

Velvets and good velveteens are quite in favour, and we are promised more of these two old favourites in the future. The improvements made in the manufacture of velveteen are so great, that a good one is now as soft and pliable as silk, and the range of choice in colours is very large; every shade and tint is being represented.

Pinking the edges of ruching has been largely superseded by "notching" them, or rather "toothing" them out, which is simply done with scissors. This makes a very pretty *ruche*, and is worn as an ornament to pelisses

or *redingotes*. One of the best known of our female artists wore, at the private view of the New Gallery, a pelisse of blue and yellowish shot silk, edged all round with a notched-out ruching. The skirt of the pelisse was cut up the back to the waist, and the ruching carried up on either side. The peculiar characteristic of this garment was that the fitting of it at the back was done by making several small tucks, set upright on either side of the back; the wide sleeves being also tucked at the top and down to the elbow to contrast them.

When one sees many well-dressed women together, in the Park, for instance, one notices how completely black has been adopted as an English fashion. If we go on thus we shall become a nation of Spaniards in our taste for it. The addition of jet to it makes it at once becoming and dressy; and in view of the multitude of materials and colours—the wonderful choice amongst all—no wonder quiet people who wish to look their best rely on black; in which, at least, they cannot make the dreadful mistakes which in the days of colours they saw their neighbours make, and about which everyone else talked so much.

The paper pattern for the month is the model of an open-fronted "Directoire" jacket and vest, for walking or indoor dress. This will be found a very useful and stylish method of making up a summer or autumn costume. The vest buttons down the front, and may be of a different material, if desired, to the rest of the jacket. There are nine pieces to the pattern, viz., the front of the jacket and the front of the waistcoat, back and side pieces, collar, and two sleeve pieces. This pattern is suitable for woollen dresses, or else for velvet and wool, or velvet and silk. It may be trimmed all round with ball trimming, or else with beaded passementerie.

All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings 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 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 always be obtained. As the object aimed at is use, not fashion, the Lady Dressmaker selects such patterns as shall 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 know 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 or 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, plain basque bodice suitable for cotton or woollen materials, Garibaldi blouse with loose front, new skirt pattern with rounded back, bathing dress, new polonaise, winter bodice with full sleeves, Irish wrap or shawl cloak, blanket dressing-gown, emancipation suit, dress drawers, corselet bodice with full front, new spring mantle, and new polonaise.



EVERY-DAY DRESSES.

L. Winsdale del.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

It seems as if people were never weary of discussing the subject of tight-lacing. One of the weekly papers has had a running correspondence on the subject, which has been accompanied by illustrations of small waists, which were enough to appal the stoutest heart. Some of the letters, too, were very dreadful to read; and altogether one cannot help hoping that some day our girls and women will cease to make such guys of themselves, and to do such a foolish thing as to risk the health and happiness of their lives. Certainly, if they adopt the Swedish exercises, they will have to remake their clothes, as no ordinarily cut dress will answer for them. A visit to the off-shoot of the Stockholm College, established in Broadhurst Gardens, Hampstead, close to the Finchley Road Station. The college is under the experienced management of Madame Bergmann Osteberg, and the pupils taught there are reported to be in great demand—the full course of instruction extending over two years.

One result of taking lessons in the Swedish exercises is a great increase of size in the chest, and a marvellous increase of health, and beauty of figure and face. To my mind these exercises are our best cure, and best safeguard against the dreadful evil of tight-lacing. No girl who has once undertaken them will ever distort the body that God made.

Now that hygienic dress is so much thought about, and our girls are really trying to comprehend the best conditions of dress for work and for play, I look forward to better times for women, to days of improved health, and of real pleasure and enjoyment in this life, an existence so often hitherto made ailing and miserable, simply because God's laws of life and health were not understood and not conformed to with sufficient care. When once we know how much is in our own power in ways conducive to health and happiness, we shall grow far wiser than we generally are. The great thing, in my opinion, is first to get rid of all the superfluous under-garments, and so of needless weight. We must supply their place with well-cut flannel or woven under-garments, which will be lighter and warmer, and will distribute the weight more evenly over our frames.

More natural flowers are worn this year than ever, amongst the best-dressed people. No one seems dressed without a bodice bouquet fastened in, to contrast with or match the costume worn. They

are larger even for men than they were, and one is glad to see this taste for these natural, simplest, and fairest of jewels spreading through all classes. In London to-day the "young men and maidens" alike do not grudge a penny for their flowers. I hear of one pretty young lady being seen in the Park with a boa made entirely of red roses; and parasols are to be seen covered with fresh blossoms, the daisy being the greatest favourite.

The order for a general mourning brought black and white greatly into vogue, and some of the mixtures were very pretty. Black silk dresses were covered with white embroideries, the deep flouncing coming from the waist, a black sash at the back, and sometimes a thick foot-ruching of black. A small white fichu was worn with this, and a black lace bonnet, or straw and lace hat. Where people have half-worn or old black dresses, they can make them easily available by expending a small sum on the very moderately priced embroideries now to be found everywhere. Black and white sashes are worn, which are placed at the back of many black gowns, either of woollen or silk, making them look much more dressy and elegant. These sashes are large, and generally of black and white striped silk. White washing silks and Corahs are much worn, and are trimmed with black velvet, long looped bows being used for both bodice and skirt. Black materials striped with white are also in much request, and are made up with white waistcoats. White roses, daisies, and white lilac are greatly used

for black bonnets, which are also draped with white *crêpe-lisse* and white silk muslin.

There are some very pretty black cotton gowns to be seen this year. Some of them are printed all over in white patterns, like the foulards. They look exceedingly pretty when made up with white ribbons. One of the newest introductions is the "Directoire" coat, made up of black material, and worn over white embroidered muslin skirts. In fact, one sees these "Directoire" coats, manufactured in many hues, intended to be worn over these white skirts, so that it seems quite a special fashion. Black hats and gloves are worn with them, or coloured ones to match, if the coats be coloured.

Tan-coloured gloves are worn in preference to every other colour; and many ladies wear tan-coloured shoes also, which are not so pretty. The usual summer shoes appear to be a combination of kid or cashmere tops with patent leather toes. These look very seasonable, and are useful and inexpensive. In millinery, flowers are more used just now than feathers; and green hats and bonnets seem in great favour. Red parasols are more used than they were last year, and the very long handles have met with universal approval from everyone. Many people say that they seem to supply a great want, for the stick is a very pleasant support in walking. So we are gradually coming back to old fashions, and perhaps the winter may see us all carrying walking-sticks. But there is, unhappily, one drawback, and that is, that we cannot do without umbrellas, and the day we go out without them we assuredly are made to feel the want of their covering. In the country many ladies enjoy the use of sticks, and have done for years, finding them a great comfort on rough roads and field paths; and



IN SUMMER DAYS.



SUMMER ULSTERS AND WATERPROOFS.

in the highlands of Scotland and the mountains of Switzerland one can well fancy them to be quite indispensable.

Nearly all the bodices of washing dresses are of the Norfolk blouse, Garibaldi, or some form of shirt style; these are tucked, gathered, and honey-combed in many different ways. In fact, nothing has displaced them from favour, and they seem likely to remain with us, being so useful and comfortable and suitable for wear with any skirt and at any time also. All the new bodies of washing gowns are full on the shoulders. This is the case whether the waist be belted or pointed, or have one of the rather clumsy-looking folded "Empire" sashes. What may be called our national tailor-made gowns have been as much used as ever during the summer, only they are made of thinner cloths. The new cloths have very delicate stripings, and are of extremely fine and beautiful texture. I am sure that my readers, hearing so much of "redingotes," must often wonder what is the exact difference between them and polonaises. Well, one difference is very decided. A polonaise may be draped, but a redingote must always hang in straight lines, and is never by any chance draped. Most redingotes have the bodice part made like a jacket or coat with lapels.

The skirts of most of the summer and autumn dresses are very simple, and not intricate in the way of draperies. The foundation skirt is from $2\frac{1}{4}$ to $2\frac{1}{2}$ yards wide, and it always has a flounce on it at the edge. But this flounce is not much seen, as the upper drapery is so long that it quite covers it, the flounce seeming to be only useful in keeping the plain drapery from setting in too flatly over the feet. The newest way of making the back drapery is to sew it into the back, with large pleats, which hang down in folds, the drapery falling straight to the edge of the skirt. The only variation to this arrangement is that the back-breadth is lifted up and caught here and there with a stitch, to add slightly to its fullness. The foundation skirt consists only of a gored front breadth, a gored breadth at each side, and a straight width at the back ungored. There is very little "dress improver" to be seen just now; and what there is, is not at all conspicuous in any way. A small mattress about seven inches square is worn, and one or two steels. These last are no longer put in in a straight line, but form an arch upwards; the top steel coming

about six inches below the waist in the centre, and about twelve inches at each end. This is a much more comfortable way of putting in the steels than the old one.

Amongst the materials most worn we must name alpaca, which has been much adopted in grey shades, and wears extremely well as the material of travelling gowns. There are also quantities of all kinds of grenadines, and silk, and wool in stripes, which are useful dresses for summer. The newest "Nun's veilings" are shot, and sometimes have a printed border. All kinds of soft silks seem to be worn, and what are called "Liberty shades" are liked the most of all.

Most young people wear the long scarf of gauze, or lace, or sometimes of China silk, or else a small mantle which is very highly decorated with jet, fringe, and lace. The little cloth jackets of fine cloth or of stockingette are as much in vogue as ever. They nearly all have loose fronts and tight-fitting backs, and have no trimming whatever, and others no visible buttons. Small hoods are seen on some of them, which are generally lined with a colour. The dust cloaks of the year are generally made with capes in front and backs tight-fitting; or else they have a yoke at the neck, and are trimmed with ruchings or velvet.

In the illustration called "Everyday Dresses" I have tried to gather together all the ideas in bodices, skirts, and trimmings that are most worn. As will be seen, the hats are very much trimmed, and generally rather large, and the same upright bows of ribbon are still in vogue. The new summer ulsters are mostly waterproofed inside, the outside being of light summer tweed; and they look like a becoming wrap-cloak. In the pretty sketch called "In Summer Days," two of the new forms of Garibaldi blouse are shown, intended for the country and for tennis playing. A diagram is also given, to show the way in which the needlework stitch, called "honey-combing," is worked. Now that the dotted paper for working it by can be purchased, it no longer presents any difficulty. This can be ironed off onto the material which is to be honey-combed, like any other pattern for embroidery or braiding. The diagram is as follows: the dots

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represent where the material is sewn together, either with coloured or black silks, or silk to match the colour of the dress.

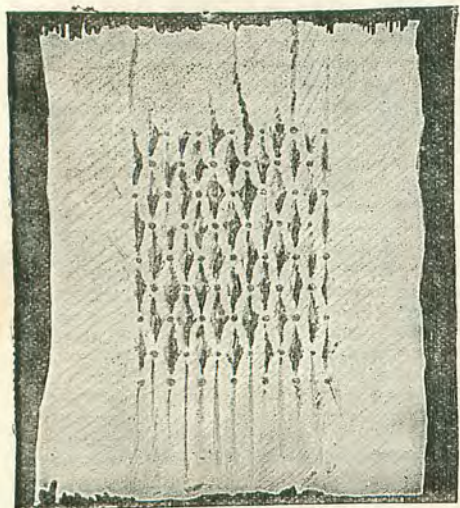
The honey-combed Garibaldi shirt has been selected for the paper pattern of the month, and the Lady Dressmaker hopes that no trouble will be found in doing the work with the diagram given. The dots in it represent the stitches where the tiny pleats are sewn together; strong cotton is first used to tack the stitches at each dot on the material, and then when drawn together the fancy stitches are worked. The paper pattern is in four pieces for the inside or foundation, front, back, and two sleeve patterns. For the outside or honeycomb portion there is front, back, collar band, and sleeve. The foundation may be used as a lining or not, as required, but the honey-combing must be done to that size. Many people prefer to have them lined for warmth alone. No turnings are allowed; the quantity of material required is about 5 yards of 30-inch. The basque is plainly hemmed at the edge, and the edges of the wrists and collar are turned in so as to be double. The



HONEYCOMBED GARIBALDI SHIRT — (PAPER PATTERN).

belt should be lined with buckram to keep it stiff.

All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings 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 1s. each; if tacked in place, 6d. extra. The addresses should be clearly given, with the county; and stamps, except for postage, 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 always be obtained.* As the object aimed at is use, not fashion, the Lady Dressmaker selects such patterns as will be of use in making and re-making at home, and is careful to give all the new hygienic patterns for children as well as adults, so that the readers of the "G.O.P." may be aware of all of the best methods of dressing themselves. In hygienic underclothing the following have been given already:—Combination (drawers and chemise), princess petticoat (under bodice and petticoat), divided skirt, under bodice instead of stays, pyjama (or nightdress combinations). Also housemaid's or plain skirt, with new skirt pattern, with rounded back, polonaise with waterfall back, blouse polonaise, plain polonaise with front buttoned up, Bernhardt mantle, dressing-jacket, jacket, and waistcoat (for tailor-made gown), mantelette with stole ends, Norfolk blouse with pleats, ditto with yoke; Garibaldi blouse with loose front, princess dress or dressing-gown, Louis XI. bodice with long ends, sling-sleeved mantle with full fronts, plain basque bodice suitable for cotton or woollen materials, winter bodice with full sleeves, corselet bodice, bathing dress, Irish wrap or shawl cloak, Canadian blanket-dressing gown, dress drawers, Emancipation suit, new spring mantles, polonaise with pointed fronts.



HONEYCOMBING.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

ALTHOUGH it is the habit to think that all changes in dress are brought in during the spring and autumn of the year, yet nothing is more certain than that sudden veerings and alterations of taste do happen in the middle of both seasons, such as the alteration from high-crowned hats to low ones, with rather square crowns, which has taken place this season. So suddenly has it come, and so complete the change of taste, that the numbers of high crowned hats left high and dry on the shore of past fashion must be immense, judging from the fulness of the shop windows, wherein the best straw hats made in this style were lowered to tenpence and other such small sums. Now these hats, though apparently so useless and reduced, are of such excellent quality that they are quite worth while buying to alter the shapes a little, and make them useful to girls of small means.

This can be managed by taking out two or three rows of straw and lowering the crown. But in order to do this well, we must not select specimens too sharply pointed, as we must have a comparatively level, even space to take out. We can, however, enlarge the round of the



GOWN OF VELVETEEN AND WOOL.

crown by unpicking several rows and working it over, giving more room in each row, as we proceed downwards to where we join the head and the brim. This alteration can be hidden by the wide ribbon trimming which is fortunately in fashion.

The bonnets, which are old in their styles but of good straw, can also generally be altered by a little thought, and so we can procure a good article for much less money than usual.

One of the revivals of this season has been the skirt of many flounces, which has suddenly made its appearance just as we were all saying how pleasant it was to have long and graceful folds, and not to have our materials cut to pieces any more. All kinds of striped materials are cut into flounces, which are knife-pleated, and the whole skirt is covered with them, a skirt usually requiring from eight to ten rows.

Both plain and shot silks are used for flounces

also, but instead of being pleated they are gathered, and the lower edge is lined or faced with a false hem run on and turned over. Lace over white and coloured silks is also made in flounces; this last is a very useful style, and helps one to make over old dresses. Of course the fashion of cutting up the skirts, instead of wearing them in long, straight folds, is a much better one for economical people, for dresses in pieces can be turned and altered and mended in a thousand different ways, where the long plain drapery becomes shabby, and perhaps cannot even be turned. So we have some compensation, and now that we are not quite such bondwomen to the French fashion plates, but can and do bring our good common sense into play, we may wear our clothes pretty much as we please, which is the best way after all.

Of foreshadowings for the autumn and winter styles we have a few even thus early. We shall, I think, have polonaises, redingotes, and princess dresses, all worn perhaps over flounced skirts; and with these we shall certainly see some revival of the Empire style of plain short skirts, shorter waists, and full sleeves. Full dress bodices will be as much used as plain ones, and the large sashes will continue to be in use. These last have been sold at the summer sales at wonderful prices, and no doubt the sensible girls have recognised their value in brightening up an old dress, and have invested some of their money in them.

Blouse bodices of every description are the most popular garment of the day, both in town and country, and are worn by the highest and the lowest in rank. They are worn both of material the same as the skirt or differing from it; and every material seems to be used from silk, lace, and satin, down to the cheapest cotton print. They go by different names, and are called Garibaldi, blouse skirt, Jersey bodice, and yoked blouse; the last-named has become a very popular form indeed,



GOWN OF LADIES' CLOTH, WITH PINKED-OUT EDGES.



IN WHITE CLOTH.



AN AUTUMN MANTELETTE.

and is a very elegant and stylish bodice for thick or thin materials.

Some new belts, made of a material that looks like horse girthing, have made their appearance; they have leather fittings, a leather watch-pocket, and three leather straps and small buckles to fasten them in front; but for the most part the different sorts of loose bodices have waistbands to match, or else of velvet or ordinary silk Petersham belting.

The bustle, or dress-improver as it is more euphoniously termed, has almost completely been laid aside, and though it has gone, enough of a gentle curve still remains for grace. A breadth of pleated crinoline is now sewn in with the back gathers, and many dresses are not puffed in the least, but simply hang from the gathers at the waist. Slimness and narrowness is as much the order of the day as it was in the days when we all went "tied back" to such an extent we could hardly sit down, and when some dresses were really "stand up" and not "sit down" ones. Only to-day our slimness is of a different style, and more resembles that of our grandmothers and great-grandmothers, in the days of the Georges in England.

The Marie Antoinette fichu is one of the charming things that the revival of the Empire and Directoire styles has brought to us. Everyone will remember it, with its soft folds of white muslin, and the frilled edges and long ends which cross over in front and tie behind. They may be used out of doors and indoors, and may be made of white Swiss or Indian muslin, or even of something thinner—such as gauze or lisse.

The corselet bodice, of which we so recently gave the pattern, is also much worn, as it is a very useful idea in many ways, and the corselet serves to hide many defects.

The newest sashes sometimes are first put over the shoulders as bretelles, and tied in very long loops and ends at the back; some of the very wide ones also commence in a side

seam at one hip, and cross the front of the dress to the other hip, where they are tied in bows and an end, and sometimes also fastened with a clasp. Another way of wearing them is to tie them round the waist in folds, and make the bow at the sides, which hangs in two loops and two ends. Sashes are used both with woollens and cottons, and those of soft silk of fully half-yard width are very popular. The newest sashes of all are, perhaps, those of mull muslin, which are very pretty; with these sashes there are generally vests of the same, which can be tacked into the dress; these vests are made of folds that cross.

I omitted to say, in writing of blouses, that the ends below the belt are much shorter than they were worn last season. Now they are not more than three inches in length. In making them up at home, great care should be taken that the shoulders should be narrow enough, and the shoulder seams very short. The ruckbands also should be very high.

In materials we have our old friend alpaca, which is certainly making way, and is a very useful material, though I cannot say I think it a pretty one. There are some beautiful Irish tweeds at the Irish Exhibition, as well as some roughly woven cloths of all kinds of high and low art colours, which I should think would make capital winter and autumn dresses for the country and the seaside. After all, our best and most sensible wear in England, Ireland, and Scotland is wool and woollen materials, both as underclothing and overclothing, and we shall do well to make our minds up to it before another winter.

So far as possible, I have had the illustrations made as novel as is possible at the end of the season, and they foreshadow in many ways the new clothing of the winter. At the railway station we see the newest travelling and warmer autumn gowns, the ways of putting on sashes at the side and front and at the back, and on the extreme right we see a redingote with a full front and sash. The pinked edges are shown as applied to the ladies' cloth gowns, which are so useful and handsome for wearing in the cold seasons. The gown is generally of uni-coloured cloth, such as grey, brown, or drab, and the pinked out trimmings are laid below its edges, which are also pinked out. Dark blue and red trimmings have been very generally affected this year, and with a hat of the same looked very pretty.

Two of the white jackets I have mentioned are shown in the illustration "In white cloth," and it is easy to see how girlishly pretty they are. The "gown of velveteen and wool" shows a polonaise with a lap-over front, and a new method of trimming the bodice with bands of velvet across it. This is a good example of how it is likely velveteens will be used this winter.

The pattern selected for the month is that of a tight-fitting jacket, which will be suitable for autumn wear in any woollen material; the hat may be also trimmed as illustrated with the same material. The jacket will not require a lining unless the weather be very cold, but the seams should all be covered or bound over with ribbon to preserve the edges from ravelling. The pattern is in nine pieces, and will be found very simple to make, the stitching being performed either by hand or machine. The cuffs turn over, the collar may be of velvet if preferred, and the edges bound also with the same. These striped bodices are also much used for house wear, and are pretty with any skirt. Five yards of material in single width are required, or two and a half in double width.

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TIGHT-FITTING JACKET.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE summer has been such a rainy one that our main ideas have been directed towards dressing somewhat more in accordance with the weather than with the time of year; and all kinds of thin garments have seemed quite out of place. When it was hot nothing appeared to be more comfortable wear than the much worn blouse in one of its many shapes. This enabled one to bear a thicker skirt, while gaining the coolness of a thinner bodice. Thin silks of all descriptions have been very popular and useful; and nearly everyone has worn one of the little half-fitting jackets which are so useful, and sufficiently warm on the chilly mornings and evenings, when the damp of vegetation and frequent rain

give a peculiar feeling of chill even to the summer air.

The newest cloaks that have appeared are made in the style of a college or academical gown; they are gathered into a shaped shoulder-piece, or at any rate are so full in front, though the back may be tight-fitting. Some of these have hoods, and are made to fit both back and front by means of tucks which shape them to the figure. Otherwise, they are purely circular shaped cloaks, a little developed since the spring, when they made their first appearance. They are called "Rotondes," and there are no sleeves, the hands coming out of two openings on either side of the front. Some new ulsters are called

"Directoire," and have wide pointed lapels, and are double-breasted, but are not tight-fitting. Sometimes the bodice portion has no seams, and is drawn in round the waist by a belt of the material of the cloak.

In the way of hats we have this summer seen the well-known "Zulu" return to favour. It has even arrived at gracing the windows of some of the most fashionable shops. They are chiefly trimmed with scarves of coloured silk, in uni-colours; the back of the hat being caught up with one end of the silk, and the brim lined with the same. Sometimes, but more rarely, the trimming is of gathered silk, or mull muslin. They are very nice for garden and river hats, and answer for anything "about



IN THE COUNTRY—A SHOWERY DAY.

home," as the ordinary saying is. The "Zulu" of the present day is far better made, and more superior in shape and fit than its predecessors of five years ago.

The trimming on all hats and bonnets seems to be growing plainer, and I trust, with the thicker materials of autumn and winter, this tendency may increase. The very wide ribbons used for trimming probably add to this inclination, for who could put many bows and ends on a hat or bonnet when the ribbon used is a quarter of a yard wide? The fancy for white veils is very great, and plain white tulle seems more liked than tulle spotted with either black or white.

In colours, grey and green seem the hues most liked and worn. The new greys are very blue. They are respectively called "Uhlán" and "Vapour," and one new blue is named after the soap with blue streaks, which they make at Marseilles, and is termed in French *Savon de Marseilles*. Besides these greys, beige and a brownish-yellow tone seem most liked. There seems to be a tendency to revert to pure colours, like pinks, blues, and pure reds.

So far as materials go at the present moment, there is very little to be known, save what is to be seen in the shop windows, for the really winter things are not yet introduced, and one must wait till next month for ideas. One thing only seems certain, *i.e.*, that "moiré" is as much liked as when it first came out; and probably a part of its popularity is owing to the fact that it improves the appearance of every material with which it is mixed, and lights up the most dismal and ugly. One of its great uses during the summer has been for parasols and *en-tout-cas*, the principal colours being black and white.

Everyone who thinks much about the fashions must hope that the "Directoire" and "Empire" fever may subside before the winter is upon us. The bonnets of both styles were ugly and flaring, and quite unsuited for winter use. But the long, tight-fitting coats will be comfortable and seasonable garments, if they continue to be worn. How strange it is to think of our grandmothers going about in thin shoes, open-worked stockings, and sandals, and



THE LATEST BODICES AND BLOUSES.



IN THE LAST DAYS OF SUMMER.



NEW CLOAKS FOR AUTUMN.

nothing but a small shawl over the shoulders in cold weather, and very inconsistently a big muff, so big that it would hold a little baby with ease! We have certainly, whatever our follies may be, advanced a little towards common sense.

In order to show the exact state of the bodices worn at present, I have had three of the newest illustrated in "The Latest Bodices and Blouses." These various styles will, I think, last through the autumn and winter. The bodice at the extreme left is a tucked one, the tucks being very small, the same as those on the sleeves, and though not quite correctly depicted, the tucks are shown to be caught together at the ends. The centre figure wears a stockingette bodice, with a vest of white sateen or piqué crossed with black braid, as shown in the picture. The figure on the extreme right has a tight-fitting striped jacket, with velvet revers, and a loose bag-front of white or coloured silk. This is an extremely pretty form of bodice for a slight person, and is graceful and youthful in appearance.

In "In the Country" I have tried to show some of the numberless shapes under which the new waterproofs now make their appearance. None of our useful garments have so steadily advanced towards perfection as the waterproof, and this year with the light tweed coverings and the superior make, free from smell, and thinner in the waterproofing, while covered with a woollen texture, they are really comfortable, useful cloaks, which are of such pretty shapes, and the materials of such pretty patterns, that they are worn even without the excuse of rain, and look ladylike and pretty. They are quite inexpensive, and

appear likely to wear longer than the ordinary waterproof has been in the habit of doing. Ulsters, travelling cloaks, and waterproofs all follow the shapes we have illustrated in "In the Country." Some have caps made of the materials of the cloak, and some have felt or straws trimmed to correspond. In case of a blue cloak, one has very generally seen a blue bonnet to match it.

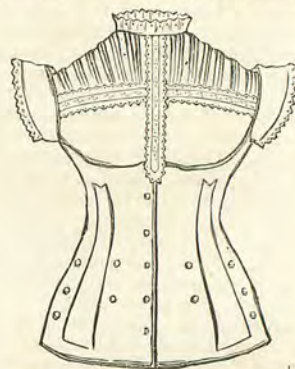
In the "Last Days of Summer" our artist has exercised his pencil in depicting two rather extreme specimens of the summer hats that Dame Fashion has brought over for us from France. Strange to say, they are faint copies of hats that were worn about 1818-1819, but much smaller, and less clumsy. A well-known bonnet shop in the Edgware Road has had a relic of that day, in the shape of one of these cumbrous hats, on view in the shop window, and as one examines it one is free to confess that the science and art of millinery have vastly improved since then. It is heavy, ugly, and out of proportion, and one wonders how it ever could have been carried.

The dresses in the "Last Days of Summer" are all pretty, and an idea can be gathered from them of what we are probably going to wear this winter. The small and becoming puff at the top of the sleeve has come back to us, and much improves the appearance of the figure. The full sleeve and long plain cuff will also be noticed on the centre figure, which wears, likewise, one of the prettiest of the belted bodices, with a pointed yoke; the fastening of the sash in front is also novel. The fourth figure from the left side wears a dress trimmed with one of the flat galloons, and a tucked and gathered bodice slightly pointed in front. The figure on the extreme right has a plaided tweed, trimmed with wide bands of black velvet. It will be seen that in certain prevailing characteristics the dresses have not changed; they have still very high collar-bands, generally the coat sleeve, and they are short in the skirt, and all the lines are lengthy and not very full. Flat trimmings are more worn than any others, while both stripes and plaids are liked.

So far as underclothing is concerned, we have to mention a most marked advance in the manufacture of black thread and cotton stockings, which can now be made, and are manufactured this season, of a perfect dye, which will not wash out; nor does the wearing of them stain the feet at all. Now that black has become the generally worn colour, and seems to increase in popularity every day, this perfect dye is a very great boon as regards our comfort. It is one of the drawbacks to the hygienic and sanitary dress of this our native country, that owing to the uncertain climate, the coal dust, and smoke, we are all inclined to adopt dark colours instead of light ones, both for inside as well as outside wear. In a hygienic point of view this is not good; but in the way of looks, a well-fitting black stocking is undoubtedly superior to a dirty white one. When white stockings were worn, most of us well remember that they did not remain clean in appearance for half a day, even under the most favourable circumstances. So in this way black stockings are an improvement,

though care should be taken to see they are washed sufficiently often.

We have selected the "Emancipation Bodice" for our paper pattern this month, as we have so many inquiries for bodices to take the place of stays. This bodice extends over the hips, and petticoats can be buttoned to it, or worn under it, if liked. The drawing is not very correct in some particulars, but not important ones. The full piece across the chest is a straight piece, more for ornament than use in reality. The bodice consists of front, side piece, back, straight gathered piece for front, short sleeves, long sleeves—upper, lower. As some of our girls may have adopted a combination with long sleeves, they will not need to have any sleeves to this bodice at all; but the long sleeves are added in case they should be required—seven pieces in all.



THE EMANCIPATION BODICE.

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