

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

OUR long and wintry summer has come to an end, and we only hope we may not be beginning a long and cold winter. Very few people have had the courage to wear their summer dresses this season, and the things most generally seen have been thin woollens in their almost endless variety. The woollen skirt was nearly always accompanied by a jersey or Garibaldi bodice, in some thin material—cotton, Surah silk, cashmere, flannelette, or a woven jersey web material. The last-named is made with full fronts of Pongee or some other soft silk, which is generally of the same colour as the jersey itself; but the "smocking," or "honey-combing," is carried out in white or coloured silks, the work being very fine, and in different patterns. Shirt bodices of silk are much worn with thick skirts also. These are always ornamented, either with fine tucks, honey-combing, or with embroidery. On cold days little jackets

of the Zouave kind (without sleeves) are worn with these skirts, and are made of the same material as the skirt of the dress. The basque of the skirt is always visible below the belt, and there seems no longer any desire to return to the true Garibaldi, which ended at the belt, and did not go below.

The drapery of all skirts continues to be plain, and long, gracefully-flowing effects only are sought after. The usual skirt, with a bodice, is draped long on a foundation like many that I have illustrated. The other skirts worn are straight and simple, of the "Empire" class; or the old "Housemaid skirt," which has reappeared again amongst us under a new name, only without the tucks all round the edge. The new "Housemaid" is called "Corday," and is pleated at the waist, not gathered. It has a ribbon run round where the two or three tucks used to be seen above the hem, and is only as long as to

touch the ankle. The "Empire" skirt is also ankle-length, and is gathered into the waistband, the trimming being a very full ruche, a festooning, or an edge of gathered embroidery. I have given an illustration of the "Empire" dresses for the winter, and this description of gown will be found on the young girl who stands with her back to the spectator; a very pretty, graceful style for girls, and not difficult to make up at home. By this picture it will be seen that full sleeves are on the increase, and will probably be as popular as the tight ones have been. They are decidedly more suitable than the latter for the usually thin arms of girlhood. The sash tied at the side of the waist is also graceful and suitable. In fact, I think all the fashions of the "Empire" are youthful; for were they not worn by women like the Empress Josephine, who wished to be a girl always? The short skirts are a great boon, as they should quite



THE NEW LONG CLOAKS.



EMPIRE DRESSES FOR THE WINTER.

clear the ground, and now that I am talking about them, I want to mention the fact that gaiters are already much worn, and will be more worn as the cold season advances, by women who are obliged to walk, or who prefer it to driving. They are made of the same material as the dress in general, and most tailors will undertake their manufacture. I see that one of the most sensible of our writers considers that in the gaiter lies the true solution of the "Dress Reform" question; for were these comfortable articles of dress once adopted, the need for divided skirts would be obviated, as both feet and legs could be protected to any extent, because the gaiters could be made to reach above the knees. Many ladies have them made also, for constant wear, of fine black cloth, which looks very well indeed, and is not too thick.

I must give a few words now to the new colours prepared for the winter season. I think the generality of the cloths and materials seem to be either brown or green, but the tones are all very mild, indeed, almost dull. Stripes are again the ruling idea everywhere, the prettiest perhaps being those about two inches wide of two quiet contrasting colours. Dark slate, black currant, opium seed, ash, stone colour, and livery drab are amongst the names I hear most frequently. Virginia and Etruscan are the only two reds; the former is the dark shade of the Virginia creeper when turning in autumn; the latter is a kind of terra cotta. The prettiest of the winter woollens are those with a striped woven border along the selvedge above the

hem. I should not be surprised if these pretty dresses in time quite superseded stripes.

There is hardly any change in the ordinary cloak, and though I have illustrated the new long cloaks, as they are the latest idea, I cannot be sure that they will take the place of others; they are excellent wrap cloaks, most comfortable and warm. Short jackets are being made in black and blue pilot cloth, and black and brown plush is made into covert jackets, with large buttons covered with plush also. Short autumn mantles are still short at the back and long in front, black cashmere being a favourite material for them. The new ulsters are mostly tight-fitting, and have had the wide lapels and pockets of the Directoire style added to them. They are very generally made in checked material, Scotch tweeds, homespuns, and Cheviots.

Cloth bonnets will probably be worn again this winter; the cloth being in a piece, and tucked and pleated loosely over the frame. Hats, in general, will be quite low in the crown and wide in the brim; and a new idea seems to be to take the crown out and supply its place with up-standing bows of ribbon. The ends of all ribbons, this autumn, are cut in "swallow tails," with very sharp points. Silk-beaver and felt hats are both likely to be popular. The former will be used for bonnets as well, with ribbon and feather trimmings, ostrich feathers promising to be more in vogue than ever. Some of the large felt hats with wide brims and low crowns are most picturesque when they are arranged with two ostrich

feathers; the one not very long and coming to the front of the hat, the other long, and hanging below the brim at the back, so as to show behind the ear. The newest ribbons are very handsome, some of them having velvet stripes on a ground of thick grosgrain silk. Hat ribbons are, some of them, five inches in width, and all ribbons intended for millinery are manufactured with a plain satin edge or rows of cords.

Perhaps the most singular development of the subjects of the British Association occurred at its late meeting in the Biological Section, when two medical gentlemen read a joint paper on "The Physiological Bearing of Waistbands and Belts." After a short preamble they simply announced it as their opinion that tight-lacing, or, as they call it, "abdominal compression," was, in many cases, advantageous, as by its means a quantity of uselessly-stored blood was placed at the disposal of the muscles, brain, and skin. There was, of course, much more in the paper, but this seems to have been the gist of the matter. It created quite a hubbub, as may be supposed; the doctors present thinking it a dangerous doctrine to give out, especially in that meeting, and declaring that manifold evils were due to the very blood claimed to be so advantageously distributed into the other parts of the body, *i.e.*, red noses and faces, palpitation and want of breath, varicose veins and swelled ankles, as well as all kinds of indigestions. Miss Lydia Becker was the only lady who supported the doctors in their rebellion against precon-

ceived ideas, and the proceedings are stated to have "caused much amusement."

Although it is nearly a year since the



DIRECTOIRE REDINGOTE.

redingote was first seen in town, it cannot be said to have ever quite become the fashion. But this winter they will be more generally adopted as a useful garment for cold weather. They are, in fact, quite unsuited for hot weather, as they only look well when made up in thick materials. I think it is best to say, that while the redingote is eminently suited to tall, slim, or girlish figures, it is most unbecoming to short stout people, or to those who, being tall, have exceeded the ordinary bulk of women. There is no question but that this shape grows more in favour every day. The foundation skirt for wearing with it is made like any other. It has one or two steels, and a cushion of small dimensions at the back. The front of the skirt (the only part which shows under it) may be of another material. It may be tacked to the skirt, and one side of the redingote may be sewn down upon it. The other side of the latter is fastened on by a row of buttons, which may be hidden under the hem, if preferred. The redingote is very plainly made up—without trimming if the material be rich, or consist of a coarse woollen, or a cloth; but thinner materials may have a trimming of *passementerie*.

The lapels of the front are turned back and faced with silk velvet or *moiré*. If made at home it will be safer to make them separately, and then put them on, as they will probably fit the better. The inside foundation must be cut out in stiff muslin, the two materials being laid on together and all run round, so as to turn them over and conceal this lining of muslin. The quantity of material—twenty-two inches wide—that will be required is eight yards. If velvet or *moiré* silk be used for the *revers*, half a yard of the first and a yard of the last is needed. The number of pieces in our pattern is thirteen—namely, two sleeve portions, cuff, front, side of front and side of back, back, skirt, pocket, *revers*, half of breast-front, small under-vest, and collar to it. I

will be found a little difficult to put together, but the sketch is very plain, and only attention is needed to finish a successful garment at home.

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 re-making 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 under-clothing 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.

NOAH'S ARK.

A TALE OF THE NORFOLK BROADS.

By DARLEY DALE, Author of "Fair Katherine," "The Shepherd's Fairy," "Seven Sons," "Spoilt Guy," etc., etc.

CHAPTER IV.

IT was quite dark by the time Noah and Adam had finished working, and then, full of hope that they might make a good thing out of the decoy which they meant to begin working in the autumn, and pleased with the success of their labours, they rowed back to Windham. "It is sure to succeed. Everything you touch does, Father Noah," said Adam, hopefully. "I never saw such a lucky man as you are."

"Say happy, not lucky, Adam; and thank the Lord it is true. I often think He does not try me enough, for I have no troubles now worthy the name. It is true we had some when we began life,

as that row of little graves in Windham churchyard bears witness, but I doubt if there is a happier man in England than I am now. Indeed, I am not one of those who think that youth is the happiest time. It isn't. The happiest time is when the struggle for our own will is over, and we are content to accept what God sends us."

"But is that ever over on this side of the grave?" said Adam.

"I think so. Look at our rector, now: he is a happy man, though I don't believe he has ever got over, as people say, the loss of his wife; but he has accepted his sorrow, and I hope I am not presumptuous or deceiving myself if I say I believe I could accept cheerfully any sorrow the Lord might send me. But I could not have said that when I was a young man. No. Youth is the time of struggle and discipline; as we grow older we cease to struggle, and the discipline relaxes. I am speaking of course only of those who have given themselves to God, and so I think our

happiness increases with our growth in grace on this side of the grave."

"You may be right, but it seems to me there are troubles I can never learn to accept."

"Ah, we all think so when we are young, Adam, my boy; our own will is so strong then; the tide of youth flows strong and fast; the waves of passion sweep over us and dash us against the rocks, and our own tears blind us, perhaps, to the Hand stretched out to save us; but as we grow older the sea of life is calmer, and the haven where we would be nearer. But you seem out of sorts to-night; is there any new trouble besides your mother's illness?"

"None I can tell you; though, as you know, I would tell you before anyone, Father Noah. It is not a new, but a secret trouble, and I fear a life-long one—a sorrow I can never accept."

"Tell the Lord then, my boy, and maybe He may turn it to joy; you know He can do all things."

"Thank you for saying that; you have

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IN the vagaries and changes of the fashion for the coming winter we can find much cause for satisfaction, for we have dismissed the extremely high and ugly hats and bonnets, and have arrived at something unquestionably more elegant in its moderation. Yet there is really very little change in the shapes of either bonnets or hats, and hats seem this year to have been more worn in London than bonnets. The stringless bonnets have always had a very naked and unbecoming appearance to my mind, and so I am glad to say that all the newest shapes have strings, and for the most part they are of velvet, though the bows underneath the chin are very small, and have short ends not longer than the bows themselves. The hat or bonnet worn must harmonise with the dress below; but this winter they should be in accord with the small jacket or long mantle. If these be of a dark red, for example, the bonnet or hat must be dark red too. Black hats may, of course, be worn with any costume, and either bonnets or hats may be a combination of two colours, but one of the colours must agree with the mantle or dress.

Feathers appear to be the most popular trimmings, especially those of the ostrich, but the poor tortured birds, deformed and distorted, which made one miserable to see last year, are quite out of date; and only wings, which may be those of fowls or pigeons, and the commercial ostrich feather, are worn. Thus we may be thankful that the poor birds will have a respite from cruel, wholesale slaughter, and perhaps our sisters in the world may grow more thoughtful and kinder, and in time will learn to love God's creatures too



BRAIDED JACKET WITH DOUBLE BREAST.



TWO ENGLISH GIRLS.

much to wish to mutilate and kill them for fashion's sake. I have no words to say what I think of this dreadful sin; and I hope my girl and women readers will feel some of my horror of it.

One reason for the improvement in our millinery this winter is that we have got rid of some French ideas, and returned to our quieter English tastes; for all our ridiculous and foolish-looking savagery of topknots come from France. When we hold to our really English creations, the small and graceful "Princesse shape," and the coronet-fronted bonnets, we have something suited to the beauty of our island homes, where, a recent American writer declares, "a woman of forty looks and really is as young as an American woman of thirty."

Nearly all hats are of felt, of fine quality and light weight; the brim rather wide and flat in front, and turned up at the back. The crowns are low and the top flat. There is also a very modified boat-shape, which is very pretty. The ribbons for trimming both hats and bonnets are still wide, and are mounted in clusters on the top; but nothing is extreme. I have seen several straw hats with the crowns taken out and filled with a collection of ribbon bows, or a "Tam o' Shanter cap" of velvet. Hats and small "toques" to be worn with costumes, matching the material, and made on buckram crowns, the brims being of velvet; these crowns take two folds of a turban. There are quantities of very cheap hats, with cloth tops of every hue, to be purchased in the shops at present, and so no girl need be without a neat head-covering; and if she have clever fingers she can transform one of them into something quite different, by a little thought and trouble.

Bonnets seem to show a tendency to return to an addition of inside caps; and we find bows, quilled tulle, and lace gathered up underneath the bonnets with the flaring brims. Some of the newest bonnets are very small and close, and are quite of the cap order; but as yet it is impossible to say whether these will be taken up or not.

I have carefully illustrated most of the

prettiest shapes of hats and bonnets, and have selected the simplest, so that they are quite suitable to be copied by the home-milliner, with whom I feel the greatest sympathy, and cordially desire to help. "In the New Gallery,"



A PLAIN DIRECTOIRE DRESS.

the hats and costumes shown are exactly what is being worn in London to-day, and they will form a guide to the walking dress of the season. The "Two English Girls" show the two simplest and most ladylike bonnets, and the exact size of the bows beneath the chin. The "braided jacket," which is illustrated, shows the shape of felt hat which most of our girls now adopt for morning walking costume; it is bound round the edge with a narrow silk galloon. I notice a great leaning towards black and white in millinery; for instance, a black hat with white wings, a black bonnet with a white feather, or with bows of white silk or velvet; and they are generally worn by quiet and elegant people, who dress well without great expense or show.

And now I must put in a word on colours, of which the first and foremost seems to me to be grey, in its darker variations of a grey blue, some of which are very nearly blue. These new hues are called "vapeur," "princess grey," and "nunnery grey." They are not very dark, but are pretty, and likely to be useful. Yellows are hardly seen even in millinery. Red is very much worn, but it is no longer bright, but dull red and crimson. One dark brown red is very handsome, and is called "Veronese," as it reminds one of the tints of that master's pictures. There is also a very fine dark red known as carnation. Terra-



IN THE NEW GALLERY—THE CENTRAL COURT.

cottas are very dark and rich, and more becoming than the early hue of that colour. Prune and dahlia are both found in cloth for ladies' wear, and in cloaks; but greys, browns, and very dark greens seem to be the predominating colours for the coming winter.

I must now turn to the subject of mantles and out-of-door raiment. In reality, there is not very much to say about them, for there is nothing worn but small jackets and long cloaks, with a few mantles here and there, which are jackets at the back, and have long pointed fronts, which make them look like long mantles more than anything else. Beaver cloth, lined with silk to ensure their slipping on and off over woollen dresses, forms the favourite material for these little jackets, and they are made up in all dark colours as well as neutral hues. *The general shape* is tight-fitting at the back and open in front, either with or without a waistcoat. Many of them have lapels and waistcoats of fur, and nearly all the jackets and mantles, if not fur-lined, are trimmed so as to make them look as if they were so. Seal-skin jackets follow the same rule, and have open fronts and waistcoats of beaver. There are two small pockets on

the right front, and one on the left front, of most jackets, having flaps to them. One very stylish mode of trimming a plain jacket is represented in our picture, entitled "In the New Gallery." It is striped with braid from the neck (and sometimes also from the armholes) to the edge, the braid ending in each case in a trefoil shape.

All the newest cloaks are made full. Some are put into a yoke, some gathered round the shoulders; and a cloak, called the "Bonne femme," has a shaped neck-piece, and the cloak is put into it in wide pleats. Some have pleated backs fitted in, the fronts being double, and fulled into the neck by means of pleats or "smocking." All the fronts are long and double, like the striped cloak in our illustration; and few, if any, sleeves or capes are to be seen. Ulsters of tweed and plain cloths have capes, which are large, and fall to the waist and below the hands. Some of these large capes have tabs across the front, which button down, and others have hoods. Macintoshes will be made with fitting backs and the new double fronts, instead of the short capes coming only from the back.

In our paper pattern we give one of the new fashionable skirts that are flat, straight, and alike on each side, giving the same general impression of plainness that is shown by a redingote and hanging straight from the waist. The dress-improver has disappeared in favour of two crinoline flounces, as seen on some people; or else a tiny pad and one steel, six inches below the waist; and the much-draped and full skirts of last year are apparently quite passed and gone.

Jerseys and Garibaldis are still as much worn as ever, though of course in thicker materials; but most of them are now worn with some description of sleeveless Eton or Zouave jacket, made in velvet, silk, or moiré, which are much used over lace jackets in the evening. These last-named have full sleeves in puffs, with a deep frill of lace falling over the wrists.

I forgot to say (in speaking of skirts) that the large outside pockets have been brought back again by the taste for everything of the Directoire period. Braiding is much used, and the skirts of plain cloth have a border of braiding round the edge, the pockets and waistcoat also being braided. Some ladies, who are fortunate enough to possess them, are using the lovely rich squares of Indian, Turkish, or other Oriental embroidery for vests, collar, and cuffs for woollen dresses, and very rich they look. Gowns, all of woollen material, are more seen than those mixed with velvet. Homespun, vicuna, ladies' cloth, and woollens mixed with silk are all worn, and all suit well with the present style of making up into long coat-like dresses, which are as long as the skirt, hang evenly all round, and, in fact, are mantle and skirt in one. Very long princess gowns and long polonaises are as much worn as the Directoire coats and redingotes; and all of them seem to be equally well suited for winter clothes. This style makes all stout, rich materials more popular than they have been for years past, and so we see the advent of poplins, brocades, and matelassé, all of which are "old friends with new faces."

Stripes continue to be the leading feature in all patterns, and are generally produced in subdued combinations of colour, very fine stripes in groups being the most popular. Checks are also seen, and are large and simple, and generally unbroken crossbars of lines on a plain ground, two colours crossing each other. Then we have bordered robes of all kinds and colours, and also Persian and Indian tapestry designs, for both dresses and cloaks, and flannel with queer Japanese designs on it, for dressing-gowns.

The pattern selected for our paper pattern of this month is the "New Pleated Skirt," made quite plain, which has succeeded the old "Housemaid's Skirt," and is very much used for thick materials, such as tweed or serge. The skirt is in three pieces—front, side, and back. The front and sides are narrow and flat, the back being set in three large kilt folds, which are shown rather widely spread. The width of these folds is about equal to the width of the front. It is made to the ankles, and may be bordered with a plain band of ribbon or fur. It will take from six to seven yards of material, has a small pad, and one small steel placed six inches below the waist, at the back.

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NEW SKIRT WITH PLEATS ONLY.

MITTENWALD AND ITS VIOLINS.

By EMMA BREWER.

CHAPTER II.

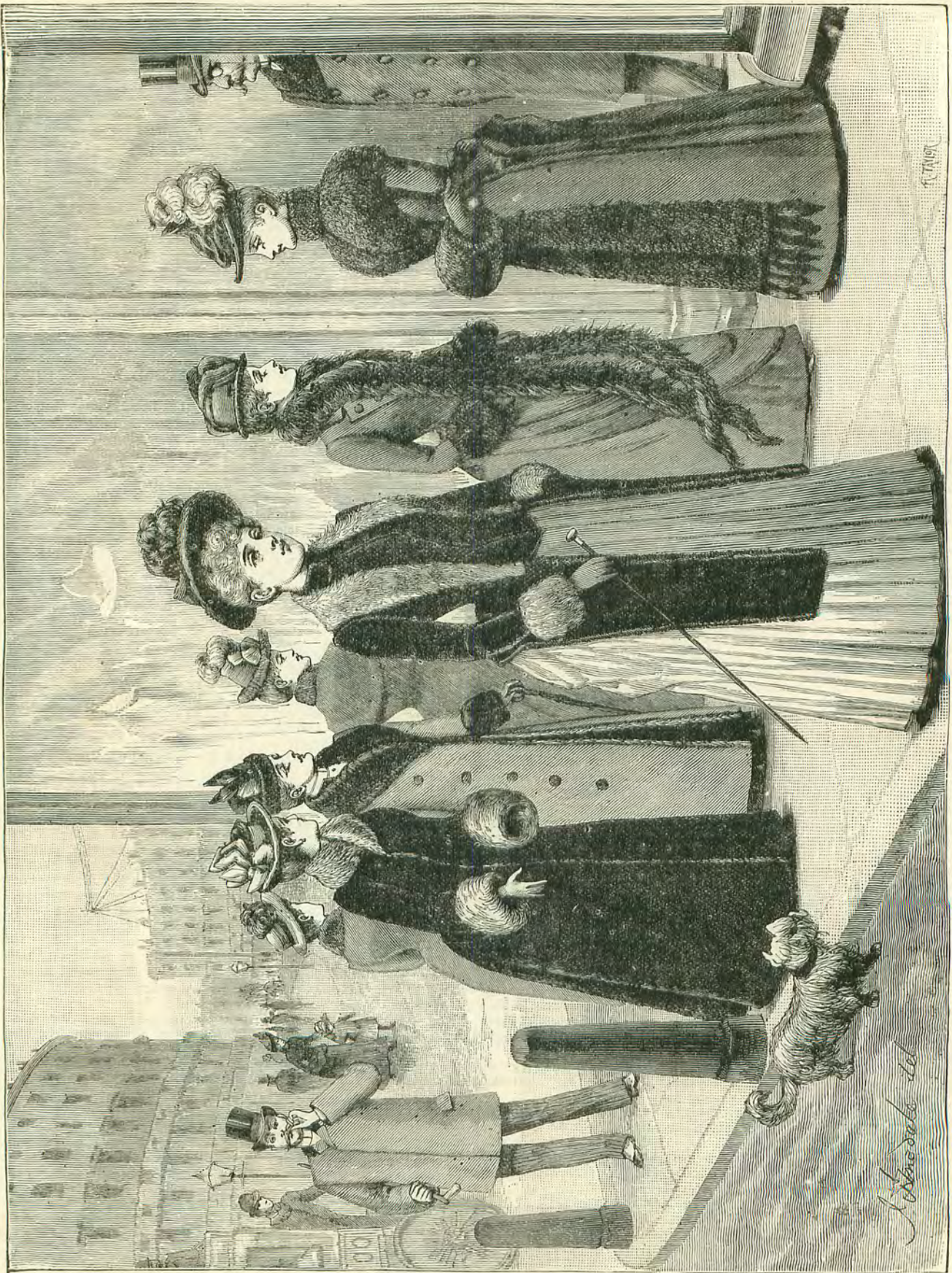
It would seem out of place in writing of the violin to commence with the Mittenwald instrument and its makers, but for the fact that I came to this old-world Bavarian town to get some personal knowledge of both, and

to find answers to problems which had long puzzled me with regard to the violin.

Whatever is said, therefore, of the Mittenwald violin and its makers, must be regarded as affording some points of interest in and about the kingdom of sound, just as we study

a book on a new country before setting out on the journey thither.

It is curious to note how that the prosperity of a nation is often due to the special talent and enthusiasm of an individual cropping up at a time when, from loss and misfortune, the



IN REGENT STREET.

Illustrated by

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THE NEW VEIL.

FOLLOWING my usual habit, I will first notice the "cellular cloth," which has been brought out for underclothing, and for the manufacture of which a company has been established, with a central office in the city, and several in the West-end. The Sanitary Institute of Great Britain has given the medal of 1888 to this material, and the introducers of it claim for it a very high degree of value, as a hygienic covering. The method on which it is woven is intended to reproduce or simulate the arrangement of the pores of the human body; the intention being to allow free ventilation to the exhalations of the skin on the side of the cloth which covers the body; while the other side is differently woven, and its meshes are intended to protect the skin, and keep the air from it. The material used is cotton, as it is the cheapest, lightest, and most durable in character, and washes the best likewise. Nevertheless, for people who prefer silk, or woollen, or mixed fabrics of wool and cotton, wool and silk, or cotton and silk, the cellular cloth is woven in these combinations. These are, of course, more expensive, and they are said to remain quite as durable, and to wash as well. The introducers lay great stress on its extreme lightness and the absolutely free passage which it allows for the exhaled fluids of the skin. This last characteristic advantage, they claim, prevents the feeling of fatigue which is felt during long railway journeys, and which results from the skin being too closely wrapped up in impermeable clothing. The cellular cloth can be used for articles of every description, for clothing as well as for bedding, and for medical and surgical purposes likewise, as it is considered specially useful for bandages from its porous nature.

And now I must turn to the more practical question of made up materials and styles, and gather together such novelties as may be the most desirable for my readers. One of the very useful materials, and the most improved in manufacture, is the sealskin plush now seen in the shops, and so largely employed for over garments. For children it is very well suited, as it is both warm and light, and the whole suit, jacket, or coat, muff, and cap, are made alike. The "Granny bonnets" are a great deal worn by little girls this year in all colours; generally, however, they match the coat, and they are warm and sensible head



FUR-TRIMMED JACKET.

coverings, and are sold ready-made at very reasonable prices.

Plush petticoats are much used by young girls of all ages, and are worn with woollen bodices, or plush bodices are used with woollen skirts. This seems the chief use of plush this winter, and it is much reduced in price. Braiding is very popular still, and is carried out with wide flat braid or cord, in very bold and extended designs, which are often more like *appliqué* than braiding. Silk embroidery is much used as a trimming for bodices, up the front, and over the shoulders as straps or epaulettes.

In the way of new colours we find russet in browns and reds, and also a copper red, all of them in great favour for dresses and mantles. Then there is "poplar green," "sylvan green;" and a greenish blue called "Rouen sweetpea" is a new shade which is violet and pinky. Both nut-brown and "beaver" are the favourite colours for the cloth gowns made up for weddings, and two dull hues, viz., grey and brown, are united together more frequently than any two shades of other colours. Black is universally used as a trimming, and is applied to any and every colour, in *moiré* silk, guipure, crochet, braid, fur, cord, and *passementerie*. Jet is very little seen, except for evening dress, but lace and all kinds of embroidered trimmings are as much used as they were in the summer season.

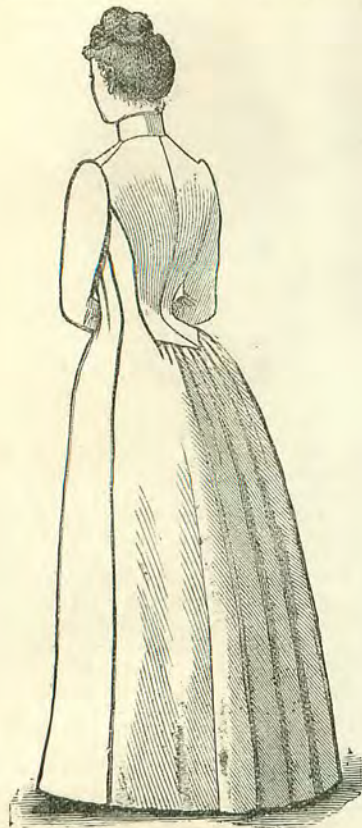
Plain ladies' cloth, now called "Amazon cloth," is as much liked as ever, and suits the "Empire" style of making up very well. The bordered materials in woollen seem to be decidedly popular, and from them we have doubtless obtained the idea of bordered silks, which are novel, but will be very difficult to manage in the making-up, on account of the narrow width of silk in general.

The small amount of material which seems contained in the skirts worn at present strikes one very much. All skirts hang from the band in plain straight folds. Many seen in town made of tweed, or some other thick stuff like it, such as homespun, have no fulness at all in front, nor at the sides; the backs having a few large pleats standing up, and the back is sometimes padded to serve the purpose of the ordinary cushion, and always having one steel at the top. No trains nor demi-trains are seen, even for dress, except



TWO HATS AND A BONNET.

on elderly people. All dresses are short, while those of the Empire period are short enough to show the feet. The Empire skirt is plain, gathered at the waist, not very full, and there are ruches round the edge. The rounded waist, of great length, and wide sash, such as worn under "the great Napoleon," do not become everyone, although



THE PRINCESS DRESS.

they exactly suit young girls, and this mode of making is adaptable to all materials, whether costly or the reverse. Some of these Empire dresses have sashes which start under the arms, cross in front, and going round the waist, hang in large bows at the left side, the ends being long and touching the edge of the dress.

The dressing of the hair appears to be a little altered, and the small knot of hair at the

very top of the head, which proved so very unbecoming to many people, is being slightly modified by degrees. It is lowered to the back of the head now, and is much more loosely twisted, so that it seems to have short curly ends escaping from it. The hair on the top of the head is waved, and the fringed part in front is brought more closely together in the centre. Hair in coils and twists on the top of the head has not, however, gone out by any means, and I was informed the other day that the Empire style of dress would bring in curls sooner or later. But of this I am not certain, as we are all of us too busy in these days for too much and too complicated styles of hairdressing, and curls generally represent much time and leisure. Our English ideas of clothing and style are not Greek—free and flowing—but trim, tidy, and "taut," as the sailors say, everything business-like and neat.

The Empire style has brought us back white muslin as a material for dress. The French call it "La Sainte Mouseline," and consider it the most suitable and becoming apparel for young girls. Some of the new muslin frocks are tucked to the waist, and are worn with very wide sashes of colour, sometimes velvet being used for them. Green is very much liked, and the sash, shoulder-bow, and fan should all be of the same hue. I hear that necklaces will soon return to favour, and I hope they will, for they are a very ancient form of ornament, and very suitable to youth, which is not allowed to wear many jewels of any kind.

I have tried to illustrate all manner of styles in fur, everything that is seen in town; and the general look of the new hats is extremely well given, so that my country readers will know what a winter hat should be like. Close-fitting hats and wide brimmed ones are equally worn, and both are apparently liked. Ostrich feathers have taken the place of the poor tortured wings and portions of birds which we have seen so long, and which have made us so extremely miserable, showing that all the cruel tales we have heard are true as to the widespread slaughter of God's feathered creatures, to feed woman's vanity and folly.

The long boas are as much used as ever, some of them being made of feathers; and fur-lined cloaks seem prevalent. The new long cape is shown on the right-hand side of the picture, "In Regent Street," and it seems a very useful garment, as it protects the back of the shoulders, which is a more exposed and delicate part of the lungs than in front. So long as the taste for tailor-made gowns continues, we shall find these capes and boas in favour. A new style of sealskin or sealplush mantle is

shown in the centre figure, with long ends in front, and a waistcoat. This is a very favourite way of making mantles, and is becoming very pretty. The long fur mantles have nothing very new about them, saving their huge collars of fur, in which they have followed the style of men's coats.

The new veil which I have illustrated is a very useful article, and will be found a great protection against the winter's cold. It is a long piece of net with a drawing-string to tie, gathered round the neck, and it may be purchased ready-made at most of the shops in town, and may be of thick or thin net, according as required by the wearer.

The fur-trimmed jacket which is given in our illustration shows how these present styles have fur applied to them, and how the waistcoat is managed, which is usually of a different fur. The collar is large and important, and gives a more distinguished look to a small jacket than anything else could do.

Now that the Princess dress has come in so much I have thought it well to give a pattern suitable for a tea-gown or an ordinary dress, as a full front can be added without any trouble. There are seven pieces—two sleeves, collar and cuff, front, back, and side gore—and the pattern is simple enough to be made up at home; and although well fitting and carefully cut, will answer for a dressing-gown or a dress equally well. The Princess dress is considered by many to be the ideal form of dress, and many ladies have adopted it altogether, as it relieves the hips of weight, and the shoulders bear all weight, while supplying a well-fitting garment which will look well on all occasions.

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 be always obtained.* As the object aimed at is use, not fashion, the Lady Dressmaker selects only such patterns as are likely to be of constant use in making and re-making 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 under-clothing 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, dress drawers, Canadian blanket dressing-gown, corselet bodice, new spring mantles, sling-sleeved mantle with pointed ends, small mantle with hood and sling sleeves, cape mantle without sleeves, polonaise with pointed ends, open-fronted Directoire jacket, honey-combed Garibaldi, tight-fitting jacket-bodice, Emancipation bodice, used as stays, new Directoire redingote, new princess dress with full back.

ON CHRISTMAS EVE.

RONDEAU.

ON Christmas Eve the children dance to bed;
Hushed then awhile their busy pattering tread,
Filled with sweet hopes they close their laughing eyes,
To open early with a glad surprise,
As from its pillow starts each curly head.

Ah! dear, small angels, now your prayers are said,
Doubt fades afar and sordid sin has sped;
So like the Christ-child each sweet urchin lies
On Christmas Eve.

To this bright goal for them the year has sped;
Its tears they knew not, nor its cares now dead;
The children's laughter only never dies,
They hold life's secret; they alone are wise
Who follow gladly where the Christ-child led
On Christmas Eve.

GLEESON WHITE.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THE homespuns and tweeds manufactured and sold by the Donegal Industrial Fund are well worthy of notice and patronage by those who desire thoroughly well-wearing and warm materials for country and winter travelling wear. The colour is a pretty light grey, and the texture is neither weighty, nor too thick to be worn as an ordinary every-day gown in the country. The homespuns, as well as the tweeds, are hand woven and hand spun, and are considered by experts and good, experienced judges to rival the best class of Highland tweeds in quality and general character. In the matter of woollen materials, great strides have been made in Ireland during the last three years, and the woollen industry is one of the most natural for that country, and one into which she could most profitably enter, as she produces plenty of wool, and manufactures but little of the raw material herself. One of the greatest needs there is the inauguration of industrial training schools, where the manufacture of wool might be taught, as skill, in addition to knowledge, is needed for it. I must not omit to mention the "Hygeia All-Wool Underwear," which is sold by the Donegal Industrial Fund, which is made in Ireland, on handlooms, and is very soft and perfect in both its finish and shape.

One of the most curious fabrics lately revived is the manufacture of mixed glass and material. Mons. Dubus Bonnet, a Frenchman, claims to have invented a new process for glass and silk; fifty or sixty strands of glass being woven together into one thread, which is strong and even, and forms the weft, the warp being of silk. The cloth produced is said to be lustrous and extremely beautiful, and resplendent with brilliance; but the weaving is slow, twelve hours being needed to produce a yard of cloth. Under this new patent great improvements are



DOUBLE-BREASTED FUR-TRIMMED JACKET.



A PAIR OF TEA-GOWNS AND AN EMPIRE FROCK

promised, and it is probable that a new departure in textiles may be the result.

Now that we are said to be returning to fur as a trimming and ornament to our dress, both for day and evening wear, it is very amusing to look up the past history of this comfortable covering in our native country. If one may believe an ancient treatise on morals and behaviour, written in 1371 by Geoffroi de la Tour Landray, the English were the first to set the fashion of furring and edging of garments; and we know that Alfred was probably the originator of the custom of fur being worn as an emblem of royalty. Strutt also tells us that before the Conquest, sables, beavers, foxes, cats, lambs, ermines, squirrels, martens, rabbits, and goats were all used for dress. In the thirteenth and fourteenth centuries every one who could manage to buy it wore fur; and the Plantagenet kings were constantly occupied with sumptuary laws, in which they classified the people who should wear fur of certain kinds. Under the warlike Edward III., an Act was passed prohibiting the use of fur to all except the king, royal family, and those who derived £100 a year from land. The furs were later on accurately mentioned which might be worn by everyone—peers, judges, every order of the clergy, knights, esquires,

yeomen, and artisans; the latter were allowed to wear only lamb, rabbit, cat, and fox. The last Act dealing with clerical furs was passed by Henry VIII., who forbade the clergy to wear any fur but black rabbit, grey marten, fitch, fox, otter, beaver, and "budge shanks," i.e., the fur from the legs of the sheep. The extravagance of the expenditure in furs in those days is constantly remarked upon; and in the year 1361 a nameless chronicler says that England went mad in the matter of ornamental dress, and we gather with some comfort that not women, but men, were the great sinners in that respect in those days, and it was men who wore these expensive and extravagant furs. It certainly shows that the climate was as cold, if not colder, than at present; and as we have constant mention of the Thames being frozen over, we may believe that, with their imperfect methods of eating and living, their sufferings from cold must have been great; and that the fur-lined gowns so constantly mentioned as being worn indoors by men were needed to preserve the natural warmth.

The penalties in money were to be paid to the Crown, but offenders could also be imprisoned. Elizabeth was the last sovereign who tried, I believe, to control

fashionable extravagance by laws, and it does not seem that sumptuary enactments were ever successful, because, from their frequency in every reign, one gathers that people went on doing pretty much as they pleased. I am afraid, in our day, if I had the power, I should try to make a law to prevent anyone wearing or killing birds; for entreaties and expostulations seem to have had little effect on this cruel custom.

I must now turn to the practical aspect of fur in this year of our Lord, 1889. Small jackets for out-of-door use are trimmed with broad collars of fur—generally otter, beaver, or sealskin—and an edging of the same is put down the fronts and round the sleeves. They are of various coloured cloths, besides being of black, navy-blue, and seal-brown; and some are lined with fur, grey squirrel or beaver being used. The fastenings are large buttons of bone, or else brandenburg of silk. Many of these jackets have braided or fur waistcoats, or the latter corresponding with the fur of the revers and collar.

These jackets, as will be seen from our illustration, have always tight-fitting backs and double-breasted fronts, which make them much warmer than the ordinary tight-fitting tailor-made jacket. Sealskin jackets are also



OUTDOOR APPAREL.

worn of the same shape as the cloth ones which I have described. Fur capes are not so much seen this winter. Instead of them we find a *combined collarette* and long boa, the collarette coming deep over the shoulders. Those in beaver and blue fox are very handsome. These two furs, with the addition of black fox, may be called, I think, the fashionable furs of this winter.

The long cloaks, however, carry away the palm, and everyone seems to wear them, and persons of all ages. They are made in many materials, and all are quite as long as the dress. Some are shaped into the back, and appear to set-in quite tightly, while others are pleated-in and tied-in by strings round the waist. What are called *Rotondes* seem to be straight lengths of the material gathered into a neck-band, or put into yokes. Some are smocked at the shoulders, and some have a plain yoke, which is hidden by three small capes, which are piped at the edges with colour. Others have three deep pleats or tucks at the edge of the front, which fall to the feet; and an opening at the side of the last pleat makes this look as if it had a double-pleated front. The new way of making waterproofs is to make two deep pleats in front, under which are the arm openings, which make the cloak more useful and give freedom to the arms. These loose cloaks that I have been describing are all to be seen in the illustrations of "out-door apparel," where there is also the new



NEW JACKET BODICE WITH WAISTCOAT.

"Hubbard cloak" with long wing-like sleeves over tight ones. Cloaks of plain and striped serge, brocaded woollens, and limousine are worn in the morning in the park or the street, and the same kind of thing is seen in the afternoon, only the material is matelassé, velvet brocade, or Velour du Nord. These are often lined with plush. Ordinary cloaks are lined with shot-silk when a thick lining would not answer. The backs of these cloaks are slit up—though when standing up it is not seen—to enable the wearer to pull them forward when sitting down. Large capes to the waist are seen with Directoire coats, and there are many circular pelerines which are called "cardinals," and are quite loose in shape and style.

The hats are very much prettier than they have been, and the use of felt (very fine and soft), which will bend, and almost take form of itself, is graceful. Some of the wide-brimmed felts are turned up at the back, in three fluted folds, as the straw hats were in the summer. Then there is the boat-shape, which is now called "amazon," which has a slight degree

of curl at the sides than the old boat-shape had; but it is trimmed with one long and handsome ostrich feather, as in former days, the tip falling over the brim and touching the shoulder, in the graceful way adopted of old. More ostrich feathers are used this year than have been seen for some time, and they are quite "piled up" on very handsome hats, one hat having a feather long enough to curl round the throat. Galloon is the usual binding for felts, and some are lined with velvet, but the newest trimming is pinked out cloth, which is used both as a binding and a trimming too, and looks very warm and winter-like. In small hats there are many varieties of the toque, which has a turned up brim, sometimes like a turban or Spanish hat. These are most generally worn in the morning, while the wide and graceful Rubens and Gainsborough-looking hats, with their weight of feathers, are worn at afternoon teas, concerts, and at weddings. Veils are becoming quite large, and some are edged with lace and drawn in at the throat in the way I illustrated last month. Some new long veils have been brought out, which reach below the chin, and are of spotted net with a lace edge. It would be strange if we went back to the old long veil of our grandmothers again! Bonnets are both small and large. The "Corday bonnet" is only a small plate-like shape composed of velvet in killings, winding round from the centre of the crown, and a full *torsade* to give height over the face. The strings are fastened at the top of it; in general the latter are short, and start from the back of the bonnet. Drawn velvet bonnets are seen on both old and young with *moiré* trimmings. Cloth bonnets with fur trimmings are used to match the dress for morning wear. Black astrachan is used to bind many coloured bonnets, and black feathers are used with it. In general it may be said that black with colours is the most stylish arrangement for both millinery and dresses.

A few words must be given to hair-dressing. The tendency now is rather to lower the very high style we have been wearing, and to make the heads small and very compact-looking; sometimes covered with small curls. The hair is drawn more backwards, and is high at the back, the front parting being shown, and the curled fringe light and fine. We have also, I think, to expect the "Catagan," now that we have gone so far with the other "Empire" styles. The hair looks very pretty when dressed in this way for young people, one objection, perhaps, being that unless the hair be naturally wavy, it has to be a good deal crimped.

In the way of new materials, we find that silk poplins are more used than they have been for some years; so it is to be hoped that Ireland will have her turn now, for poplin is a very handsome and well-wearing material. Woven borderings to materials are now more employed than ever they were, and arranged from the very narrow to the extremely wide. It seems as if stripes and checks would give way before these bordered materials. One of the colours most seen is green, a light shade called "lime," or "melon," which is worn as sashes to black or white dresses, and trimming to black bonnets, and it looks very well for young girls.

The change in the style of riding dress as seen in the Row at present is quite remarkable. Boots of tan leather, cut-away jacket bodices, with checked waistcoats, caps of cloth, or those felt hats with dented-in crowns, which we used to call "Tyrolean," with feathers and ribbons; all these are seen on lady riders, and certainly look dreadful. A weekly contemporary, well known to everyone, is very much troubled on this subject, and pointed out in its columns a short time ago, that if this went on the Englishwoman would

have to abdicate the empire peculiarly her own, and would no longer be "the best-dressed and best-looking woman in the world on horseback." There is one comfort, perhaps, as we have numbers of American and foreign ladies in London, that some of these startling people may not be English. As many of my readers live in the country, they will be interested, I am sure, in any change of this sort.

I had nearly forgotten to say that red has much returned to favour, and we see red hats and red bonnets in great profusion. The new reds are deep in hue, and very handsome. They are called "amaranth red," and "madder red," and a very fine Indian red. There are also several pretty new blues of a dark shade.

While upon the subject of the "Empire dress," I ought to have said that the sash is tied at the left hip, the loops hanging down. The band is wide and straight in front, and narrows down on each side to where it starts from on the left side. It is generally mounted on a stiff foundation, to prevent its being bulky, and the folds are kept quite thin and small, so as to look full, and yet be devoid of bulk.

We have been so often asked for the "jacket bodice" represented in the "New Gallery" illustration, at page 121, that it has been selected for this month's paper pattern. The pieces consist of vest, one side, collar, the jacket, two sleeve pieces, cuff, front, back, side-back, and straight revers—in all, nine. This pattern is now very generally used for all ordinary gowns for daily wear. It is simple and easily made. Four and a half yards of 27-inch material would be sufficient.

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DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



THE "LITTLE LORD FAUNTLEROY" DRESS FOR A BOY.

THE best occasions undoubtedly for the study of the newest ideas in dress are usually the private views of the two great galleries—viz., the Royal Academy and the Grosvenor. To these has now to be added the "New Gallery," the private view of the "Stuart Exhibition" attracting nearly everyone great in rank, literature, and art. This year, in the general remarks I have made on the dress worn, I see that "best dress" (as one would call it), silk or satin, velvet or brocade, has disappeared, and in its place we have the woollen gown, perhaps united with velvet or silk, but oftener not, of daily wear—the kind of gown that one could wear at any hour of the day. I saw fewer tailor-made gowns than at any former private views, though there were several ladies present who wore the stout Irish homespun and rough tweeds, made up without any other admixture of material, but few if any of the gowns bore any decidedly tailor-made stamp. The feeling for the "Directoire style" has very evidently been on the increase, as the "redingote" jacket and bodices, with the well-known *revers*, abounded. But the gowns worn were the ordinary walking gown of the day, and "smart dress" was nowhere. This change has been coming on for a long

time, and has been visible to the prophetic eye, for as the years pass we women are following the example set us by men, and are becoming more simple in daily dress; and what an economy it will be when there are but two styles of gowns to provide for—viz., that of daily life and the gala-dress needful for those who go into society!

The general aspect of everybody is distinguished by long and graceful lines. Nothing is bunched up nor gathered, and steels have vanished from the dresses entirely, while the cushion, if worn, is not obtrusive. The gown is arranged in pleats behind at the waist, and in order to make these stand out they are stuffed with wadding or cotton-wool, and in the newest gowns all the "dress improver" that there is, is made in this manner. But it does not extend to the sides, and it is only at the back of the waist, at the very extreme top, where the "improver" exists at all. The fronts of the skirts are plain, or else they are gathered about two inches down, and there are small folds at the sides. All the fulness is reserved for the back.

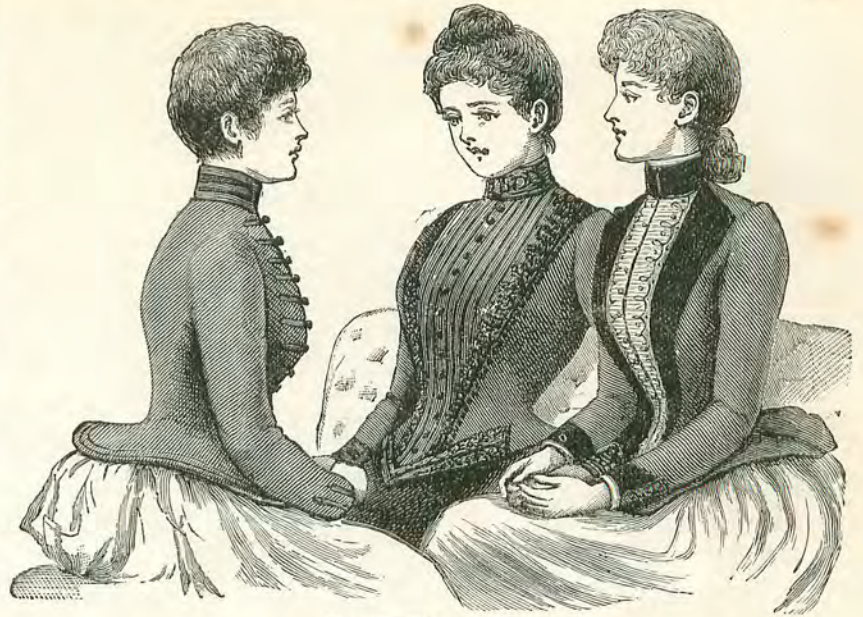
The "Directoire redingote," with flat sides, pleated back, square pockets on the hips, loose front, *revers* reaching to the shoulders,



DRESS IN THE PARK.

and the vest and the petticoat of a different material, seems to be more worn than anything else for out of doors. But whatever style is worn, these full but plain skirts are invariable. Wide sashes are used both at the back and sides, being perhaps more usual at the back than at the sides. The sleeves also show a great amount of alteration. They are often made of a different material to the dress, or they are puffed all the way down to the elbow; or, again, they may have a pointed trimming which reaches nearly to the elbow, outside the arm. This trimming is generally of the same *passementerie* as that employed to trim the dress. Sometimes a long strip of an entirely different material is let in from the shoulder to the wrist. Some of the new bodices have one side made quite differently to the other. For instance, one side may be a polonaise, the other side a basqued bodice, and the polonaise side may be trimmed with fur, while the basque side may be plain. The old-fashioned bodice with the point at the back, the same as in front, is also seen, and some of them are corded round, and have the fulness at the back of the skirt gathered in and sewn round it.

At the Grosvenor "private view" there was a great deal of braiding worn, many of the out-of-door jackets being covered entirely with it, and the braid laid on upright sometimes, the idea being a red cloth foundation with black braiding on it. The waistcoat-fronts of many of the dresses were in this style: black braid on a white cloth ground being a generally favoured idea. There is also a very general rage for all kinds of embroidery in gold, black, brown, etc., and they all look handsome and suitable on the cloth dresses so much used, and moreover are not expensive to buy. All kinds of Oriental embroideries are worked in for the gowns made in the "Directoire" style. The trimming is used for the open



THREE NEW JERSEYS.

fronts for the *revers*, the sleeves, and the cuffs.

The tea-gown is as much worn as ever. In fact, it seems to be gladly welcomed this winter weather by people who are afraid of exposure to draughts of air, and who yet have to make some change in their dress in the evening. The new tea-gowns are more open in the front, and have, as a rule, the high "Medici collar," which suits them so well. The fronts are of soft silks, in folds of handsome brocade of lace over coloured satin, or of fine Oriental embroidery, which has a very good effect.

And now I must devote a small space to hats and bonnets. The very large "Directoire bonnet," with wide open fronts, is seen, and so are the large "Directoire hats"; but side by side, and quite as popular, I find the tiny bonnets without strings, which are illustrated

in "Dress in the Park." These require a good deal of hair in the front, of course, as the edge of the bonnet is not at all visible. Black hats and bonnets are a great deal worn; the former covered with black velvet trimmed with bows and feathers to correspond with the gown. But, as a rule, the newest bonnets are made to accord with the cloak or out-of-door garment. There is *certainly* no fear for the success of the home milliner with these small bonnets, for they are most simple in trimming and construction.

Last month I had an illustration of the new veil; there are, however, several new methods of wearing it; and the small scraps of tulle tied over the upper half of the face seem to be doomed to disappear before a larger and more important style, which is, in fact, a revival of the old. The long veil of net tulle, or lace, three yards in length, which goes over



NEW JACKET, WITH A CAPE.



FOR THE EVENINGS AT HOME.

the front of the bonnet, crosses at the back, and is brought to the front, and tied loosely on the chest, is the first of the new styles. Next to this there comes a veil of plain unhemmed tulle, of the whole breadth of the material. White tulle is worn over a black hat or bonnet. The tulle is put on so as entirely to cover the face, and falls below the chin, where, when the ends are crossed at the back,



BODICE WITH REVERS FOR BRAIDING.

and brought round the lower edge, it is caught and kept down by the tulle being tied in a bow below the chin. Then we have the old long square veil, with a string run through the hem; and also the old half-circle, which is bordered all round with lace. Above the lace border a ribbon is passed in and out of the holes in the lace, which draws the veil in, to tie on the bonnet or hat. On the half-circle side a fine elastic is run, which is drawn in just under the chin. Then I see that on the very large-fronted "Directoire" bonnets an old-fashioned lace "fall" is sometimes sewn, quite in the old style. From all this my readers will see that we are returning to very old ideas indeed, at least in the way of veils; and now that people can protect their faces, perhaps we shall have less neuralgia and fewer colds.

The idea of carrying ends to the back of

the hat or bonnet, and then bringing them to the front to tie underneath the chin, is carried out in other things beside veils; for large hats are seen with ribbon strings arranged in this manner, and the feather boas are used to trim hats, and then are brought round the neck as wraps, from the back, producing a very pretty effect.

It seems most probable, from what one observes at present, that the summer will see a revival of the pure "Empire" style of dress; the simple skirt, the wide sash, and the folded bodice are all suitable and pretty to young people in daily life, for tennis, for boating, and also for washing dresses. There was a time when older people wore the same, and as all the tendency of our dress is towards simple lines, no doubt some modification will be found for them.

The long boas are as much used as ever, and those of ostrich feathers are exceedingly elegant and not very expensive. The newest are formed more like collars than boas, and have long ends in front. There is a decided tendency, I observe, to increase the size of the muff. I do not know whether we shall attain to the gigantic proportions of those worn of yore, when the great hats and large boas were also in fashion, and which ladies used as receptacles for carrying their lapdogs. But the tiny creations of lace and velvet worn during the last few years are quite on the wane now.

Two styles of "Directoire" dresses are given in the walkers facing us in the sketch, "Dress in the Park," which may be useful as models for our readers; and I have illustrated the much-worn and talked-of "Little Lord Fauntleroy" costume for boys. The sash should be of red silk, and the stockings black. This is a simple and pretty boy's dress for the evening, and can be easily made up at home in a moderately priced velveteen. Two evening bodices which I have selected are both suited to young girls, and the one with folds over the front may be easily made up by altering and arranging an old or half-worn bodice.

The sketch of the "Three New Jerseys" should be a comfort to those who find a difficulty in getting their bodices made, or who wear out the bodice before the skirt, as they can all be purchased in the best shops, and are of good material, cut and fit.

The paper pattern for the month is a bodice with revers and pockets, suitable for braiding. The material used should be a fine cloth, and the braiding could be done on bands, to be afterwards applied to the bodice. The latter is in ten pieces—two sleeve pieces, cuff, collar, pockets, revers, front, back, and two side pieces. About three yards and a half of material would be required for a person

measuring thirty-six inches across the chest. Bands of braiding could be used as trimming for the skirt, to match the braiding on the bodice. This bodice would be a useful one for an ordinary dress, and will be one of those most worn in the spring. The pattern of the "Little Lord Fauntleroy's" dress, for a child aged seven, can also be obtained, price one shilling, as "The Lady Dressmaker" finds it in such demand, and ladies in the country experience a difficulty in procuring it. The little coat and breeches constitute the pattern, which is quite within the power of any mother to make up; and as this pattern will be much used during the next summer season, it will be found most useful for lighter everyday use.

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, including 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 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 GIRL'S OWN PAPER 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 dress-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, spring mantle polonaise with pointed fronts, Directoire jacket-bodice, striped tight-fitting tennis or walking jacket, honeycombed Garibaldi skirt, new American bodice instead of stays ("emancipation"), Corday skirt with pleats, jacket-bodice with waistcoat, princess dress with full back, bodice with revers for braiding.

VARIETIES.

NO EULOGY REQUIRED.—"Woman," says an old bachelor, "requires no eulogy—she speaks for herself."

TOO FLATTERING A PORTRAIT.—When Anne of Cleves was spoken of for a wife to Henry VIII., Holbein, the celebrated artist, was commissioned by Cromwell to draw her portrait. He brought over to England so favourable a likeness that Henry consented to wed; but when he found her so inferior to the miniature, the storm which should really have been directed on the painter, burst on the minister. Cromwell lost his head because Anne was uncommonly plain-looking, and not a Venus as Holbein had painted her.

TO THE END OF THE WORLD.

"And do you love me so devotedly, dear," he said, "that you will give up home and friends and all that makes your young life bright and happy, to become my wife, and go with me to the uttermost ends of the world if necessary?"

"Yes, George," she whispered, softly; "when I am your wife your thoughts shall be my thoughts, your hopes my hopes; and if you should want me to go to the uttermost ends of the earth with you, I will go, oh, so gladly, George, for I do so love to travel!"

TRUE WISDOM.—The wisest girl is generally she who thinks herself least so.

A MOTTO FOR A LIBRARY.—The following motto will recommend itself to lovers of books, and will be found suitable for every library, large or small:—"Tolle, aperi, recita, ne ledas, claude, reponere!" which freely translated means "Take me down, open me, read me, don't injure me, shut me up, but put me back!"

THE RIVAL.

Shall I bring you an ice," said he, "while Miss Yellfort is singing? Pray take something."

She was a rival of Miss Yellfort, and she answered, "Thanks, no; if I took anything it would be ether."

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

It is not often that poetry, in the present day, is brought in to embalm and immortalise dress; so I cannot help quoting the following pretty little morsel about tea gowns, from the *St. James's Gazette*—

Now floats the tea gown into use,
Elaborate, costly, neat, but loose;
A rustling plush of twilight gray
Lined with shot silk of opal ray.
From neck to feet the front should float,
With beaded agrafes at the throat.
Should *not* be worn, a coarser kind,
A demi-train should float behind,
Embroidered gold or satin white
The front, drawn in with smockings tight,
Or what if silky Pompadour,
Lace trimmed, with Watteau pleats before,
While dainty frillings, trebly deep,
Adown each side with ribbons creep;
And flowers in bouquets here and there
Teach Art with Nature to compare?

Now, is not that a very nice description of anything made in silk and satin for daily wear? There is no doubt but that the "Princess dress" is a most useful garment, and one suited more especially to the woman who works. The tea gown form of it is for the woman who does not work, and who can afford to be like the "lilies of the field;" so this happily constituted dress suits everyone.

I do not know whether I mentioned the attempted introduction of black silk undergarments. Black stockings and black petticoats are quite recognised fixtures, and useful ones too, amongst us. But I do not think we shall

regard black silk chemises and combinations with the same eyes. The black silk night garments—if used for travelling, as they are said to be in America—would then have a kind of excuse for their existence, for they would not be at all bad for the exigencies of sleeping in a train, which so largely prevails out there. They would not catch the dust nor would one mind their exposition in possible railway accidents, as one would look far less bad in a kind of black "Princess robe" than in an ordinary white night gown. They are trimmed either with white torchon or with black lace, and the soft well dyed China silk is said to wash well. Thus far for American fashions. The whole argument for black undergarments reminds one of the very antique story about the old maiden lady and her "fire night cap," which was made very becoming and handsome, in case of that catastrophe happening to her in a semi-demi-toilette, and she should appear at cruel disadvantage.

I have got our artist to show us in a picture the different styles of the "Directory" and the "Empire," so that we may have some little knowledge of the very different styles they are; also, of the fashions in vogue to-day which are attempting to follow both of them with more or less success. The severe and truthful style will not, I fancy, ever return; but still, our gowns are more than ever taking on the distinctions of both. The straight and severely simple skirt of the same length all round, and just showing the foot, is already very popular; and it is to be hoped that the



A SIMPLE LACE GOWN.



SPRING GOWNS.



THE EMPIRE.



THE DIRECTORY.

high and very short waist will really come in, for that would be the death of tight-lacing, as it would be of no use, nor add to beauty to lace tight up as high as our "Empire" lady wears her bodice, which dress is a copy of the costume of ancient Greece and Rome. In those days, "figure compression or training" would have been considered pure madness, and the tightly-laced figure would have been regarded in the same way that we in the present day look at the tiny malformed and destroyed foot of a Chinese lady.

I have tried to illustrate one of the very new bonnets of the season, which is of the simplest make, and seems principally to consist of a large bow of completely Alsatian character below, while some bonnets have the two higher bows put in, to make them a little more imposing. They are made throughout of ribbon; a wide one with satin stripes is the prettiest, and the foundation is rather like a small horse's hoof. But the whole thing is so simple, that the powers of the milliner at home are quite equal to its manufacture. This bonnet seems like a prophecy of what is coming for the season, and the general tendency of all seems to be towards extreme smallness, while the newer hats are rather large and of the Gainsborough style.

The simple lace dress illustrated shows something fit for a young girl's evening gown. The lace is black over white, or a colour such as poppy-red, and the pointed belt and side sash are either of black velvet, or they match the hue of the under-skirt. Embroidered materials bid fair to be more popular than lace this season, and quantities of them are seen; cashmere and cloth as well as vigogne being generally the materials employed. The embroidery on them is most beautifully done in silk, and the designs are excellent. For the spring we shall probably find them very popular. Striped materials of all kinds, brocaded stuffs, *moiré* and plain black silks seem to be more worn than anything else just now, and a combination of green and black is as favourite a mixture as ever.

Strange to say, the private views at the



THE NEWEST BONNET.

different picture galleries, where one expects to see a fair indication of the coming season's fashions, did not show many tailor-made dresses, and picturesqueness seemed to be more the order of the day. Cloth jackets were worn of all kinds, long mantles, and a few short ones, cut like an all-round cape. Many of the small cloth jackets bordered with



LONG CLOAKS AND NEW BODICES WITH PUFFED SLEEVES.

fur were black, and both grey and black astrachan were much used as borderings. The muff and the bonnet or hat generally matched each other, but not the rest of the costume.

I have said that green is as popular as ever, and all kinds of shades of it seem to be appreciated. Pale water-green, apple-green, dark rifle, shamrock, and the green of the beetle's wing are all to be worn, and black, grey, fawn, and buff are mixed with it, as well as blue and terra cotta, which latter is quite restored to favour. Then there are red-browns, earth-browns, Egyptian and Pompeian reds, and a very bright poppy or carnation red, which are used for skirts, under small Senorita or Zouave jackets of black. Bright orange is also in favour for these under-skirts, which are worn with all skirts and look very pretty on young girls.



SPRING DIRECTOIRE JACKET, WITH FOLDED FRONT.

I have illustrated several of the newest long cloaks which are to be worn in lighter materials for the spring. Very fine ladies' cloth, fine tweeds and serges, are already being prepared for them, and I think stripes will be generally used. The huge bows fancied on the hats will be noticed, I am sure; and, in truth, they are very big, and unless very skilfully put on, they have a tendency to be top-heavy, and perhaps a little clumsy. But I am rejoiced to see any fashion come in which will save the poor birds, and enable them to complete their lives and spend them as happily as God intended they should, in the green trees and bright sunshine.

The centre figure is intended to show the new puffed sleeve, which will certainly be a feature of our spring fashions, and a very becoming one too. Another way of putting on the puff is to make the lower part pointed to the elbow. Some sleeves of the kind which I have seen very lately were *gigot*, or "leg of mutton shape," and they were put in with an up-standing puff at the top round the armhole, which was made by gathering the top of the sleeve about an inch from the edge, and drawing it up to the size of the armhole, and sewing it in with the edge of the sleeve, thus making a puff to stand up. The running was graduated, so that the puff was wider at the top of the armhole, and fell to nothing under the arm. These puffs suit tall and slight people best. Many of the new sleeves are made with a double sleeve, the inner one being an ordinary tight coat sleeve, and the outer one made long and hanging, and square in shape at the lower edge, and often trimmed with a handsome ball-fringe. Nearly every sleeve has deep cuffs of a *Mousquetaire* cut. I have not seen so many of the puffed sleeves—I mean those puffed their entire length—as I expected. So, either they have been tried and not found becoming, or else they are not quite introduced yet, and will appear later on.

The hat is more generally worn than the bonnet just now, but these tiny new bonnets that I have illustrated this month will perhaps make a change, for I have seen them on some of the prettiest of our London girls. The newest veils are of lace, which is patterned all over in a straggling design, which is neither becoming nor pretty. All the new veils entirely cover the face, and the very small ones seem to have disappeared. They are nearly always bordered, either with lace, or a pattern in the lace itself.

The gloves now worn are chiefly of almond and mastic colour, when not tan or black; but black has quite returned to favour when worn with dresses which are braided with black, or trimmed with astrachan. In the evening, white or pale colours are the most worn, and mittens are unseen.

One could not help observing at all the galleries, where the London residents have congregated lately, the extreme plainness of the skirts, and the fact that the steels and cushions appear to have been abolished. Either the skirt hangs in plain straight folds at the back, and plain in front without folds, or else the fluted folds at the back stand out and form all the fulness. But this season we shall certainly see a reign of plain skirts again. One of the new kind is gauged in front for about five inches down, showing below the bodice; the back being arranged in two double or three box-pleats. One of the new bodices had a point at the back, round which the fulness at the back of the skirt was gathered and sewn, after the fashion of nearly thirty years ago. The point is from two and a half to three inches long, and is corded round quite in the old style, and should have a tiny cushion to support it, so as to prevent the bones from breaking.

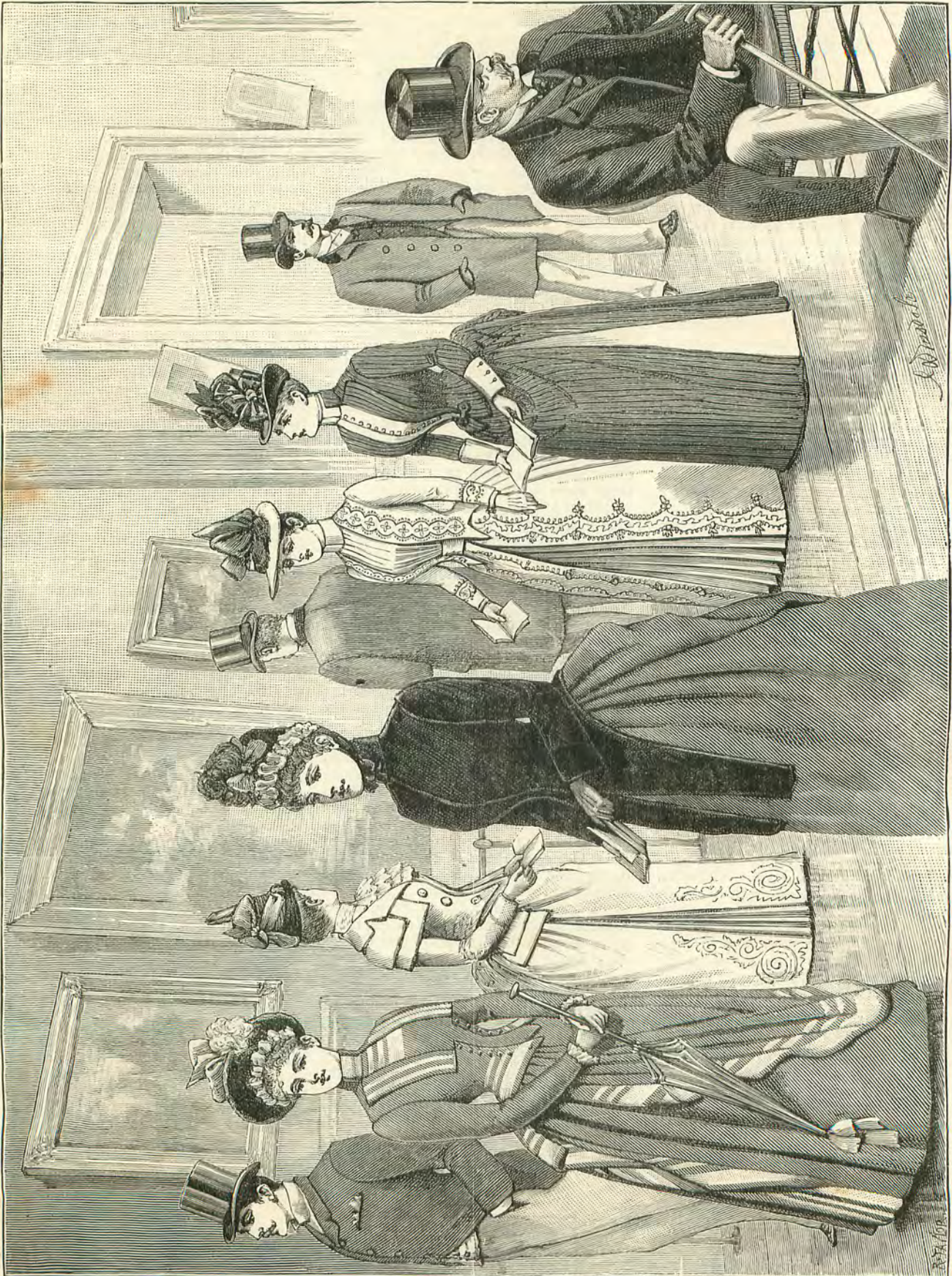
The sash continues in favour, and, indeed, is likely to do so with the coming-in of plain skirts; and the wearing of the folded sash round the waist is quite a feature of the pretty Directoire jacket which we illustrate this month. The sash is generally of soft silk, which will fold without being bulky, and tie in large, soft-looking bows with long fringed

ends. Bengaline or China silk may be used. Satin is much employed for linings, and the Directoire coats and redingotes require a good one, as they are so liable to fly back. The deep ruchings also on the short "Empire" gowns require lining with satin, and many ladies like to use a bright colour with a black gown to make it more cheerful in appearance. Fortunately there are quantities of moderately priced satins at present.

The paper pattern selected for the month is one of the new Directoire jackets, with a folded front or waistcoat and a sash-like band. These will probably be more worn than any other style during the spring and summer, as they are most graceful and pretty, and very suitable to a youthful figure. The bodice may match the skirt or not, and the silk front may be of a contrasting colour. The trimming of the jacket is of velvet, and about half a yard will be required; a yard of silk and three yards of material. The *plastron* in front may be of braiding instead of folds of silk, and in this case the lining may be used as a foundation. There are three pieces of the *plastron*—i.e., right and left side and band—half of lining of *plastron*, two sleeve pieces and cuff, collar, front, and *revers*, back, and two side pieces—thirteen pieces in all.

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, and one pattern given each month. They may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C., price 1s. each pattern. If tacked in place, 6d. extra. The addresses should be clearly given, including 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 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 GIRL'S OWN PAPER 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 dress-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, spring mantle polonaise with pointed fronts, Directoire jacket-bodice, striped tight-fitting tennis or walking jacket, honeycombed Garibaldi skirt, new American bodice instead of stays ("emancipation"), Corday skirt with pleats, jacket-bodice with waistcoat, princess dress with full back, bodice with *revers* for braiding, and Directoire jacket with folded front.





THE NEWEST GOWNS AT THE PRIVATE VIEW.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



THE NEW COURT BODICES.

IN the sketch of "The Newest Gowns at the Private View," I have done my best to gather together everything that is now known of the future spring styles in dress. The cold and inclement February kept every idea of spring in the background, and so there is perhaps rather less of novelty than usually to be observed at this time. Although there are many dresses of the "Directory" style still being produced, I do not imagine that we shall have quite as much of it as during the winter. The long coats can be so well imitated by the skirts with large pockets and kilted backs and bodices, that they will, I think, fall out of favour; while the more simple "Empire" costume will, very probably, be more worn than anything else. Many people are rejoicing that we shall cease to consider square shoulders a feminine beauty, and that we shall return to the sloping shoulders which our grandmothers admired and cultivated. It is always a puzzle to those who think on the matter, where all the sloping shoulders have gone to, and what the people did who had them when they went out of fashion, and were said to be ugly twenty-five years ago. No amount of padding would quite account for it, and the only explanation lies in the suggestion that the moving up of the sleeve to its proper place on the shoulder, where the arm really does enter the shoulder, has hidden the shape of the shoulders, and we do not notice them, as we did when the seam on the shoulder was carried several inches down the arm; a truly dreadful fashion, when no one could lift up their arms to their heads without tearing the dress! No wonder that we needed the strongest of cords to prevent continual disaster.

In spite of the constant abuse of what is termed the angular masculine style of square shoulder, I must confess I admire the latter more than the figures we have been lately seeing in the Grosvenor Gallery, in the styles of the last century, with sloping shoulders and long, swan-like necks; and I think that our generation, and the nineteenth century of trim, neatly-cut gowns and straight shoulders, are much more up to our present day opinions and manners. To-day women are more useful, and take more part in the world's labour than they did; and no style of dress, such as that of the seventeenth century, would do for us, active workers with hand and brain.

and useful hygienic ideas; and it is quite certain that our stout boots and woollen stockings, woollen dresses and jackets, mackintoshes and waterproofs, are calculated to produce in the end handsome and healthy women, able to take their share in the world's work. Whether sloping shoulders were beautiful or the reverse, it is quite certain that, even at that period, they were considered indicative of great delicacy of constitution, if not of inherited disease, and quite as much so as a narrow pigeon breast. But those were the days when they admired ill-health, and glorified a poor appetite into something angelic; when the poor women and girls did not dare to eat in public, for fear of being thought vulgar and ill-bred; when everything that was healthy, strong, and beautiful was "hoydenish," milk-maidish, and not *à la mode*. These ideas are quite on a par with Chinese notions of women's feet.

In the way of colours for this spring we seem to have a wide choice, though, from all appearance, green will hold its own. There are so many shades of it that all complexions can be suited, while some skins will look better with the cool greens than they ever have looked before. By cool greens I mean those with grey in them, so that they resemble the old *réséda*, or *mignonette* colour, which will be more used than ever this spring. Greys, as they appear at present, have a great shade of pink in them, one of the darkest being called a "Russian grey." One new grey-green is called "lizard skin," and there are one or two others, more or less pretty. The new tan is called "pigskin," and is very decidedly yellowish in its tone; and "Parchment"

Fancy, working and thinking women going about with the sandaled slippers, white silk stockings, and white muslin frocks of that old day! We have only to take up a plate of the fashions, or a sketch of the Park, with the date of the seventeenth century upon it, to know that we have immensely improved, not only in our ideas of dress, but in all kinds of wise

is the new name for cream colour. "Olive" is yellow in its hue, and there is a true emerald-green come in, that I cannot fancy will be much adopted.

In browns we have "Robin brown" and "Robin red"—to be worn together—and a pretty madder that ought to be called a brick-red. Boulanger makes his appearance in English society as a dark, rich red; and there is a handsome yellow-red hue, called "Venetian." There are many touches of terra-cotta here and there in the cinnamon-browns, fawn-browns, and yellows. There are several blues, which deserve to be called "greys," but some of them will be sure to be popular, for they are so very cool-looking and summer-like, and will show well if trimmed with gold or silver braids. The newest are "lapis lazuli," "Wedgwood," and a dark blue called "Austrian." In the violet shades there are some of very lovely and pure colours—"pansy," "plum," "dahlia," "mulberry," and a colour which copies the French anemones, which we see in such quantities for sale in the streets of London.

In the way of spring mantles there seems to be nothing novel, but all the old shapes with modifications will be worn. Nearly all are short at the back and have long ends in front. The new jackets have wonderfully embroidered fronts, with a long, straight-cut *revers* at either side, the linings being of moiré silk. The latest models seem to be in black plain cloth, with plain black moiré facings in front. But there are plenty of dark stone, brown, grey, twine, and cinnamon colours. The fronts are braided on white, with a braid to match the outer colour, or else with a braid having either gold or silver mixed with it. There are some novel *redingotes* with a wide *revers* in front and a triple "Garrick cape" on the shoulders at the back. One of the novel ways of putting on braid is to lay it on in stripes that follow the seams of the jacket, and finish it off in loops, arranged like trefoil at the edge. This style will add length to the figure, and become short people. Some new small mantles have appeared, which are of the cape order, the fronts being long and pointed. They are very becoming, and are made in plush, velvet, and *matelassé*. Black velvet has quite come forward as a material



THREE BODICES FOR SPRING WEAR.

for mantles, and is to be trimmed with gimp and cord, or a tasselled fringe. We shall still retain the large cloaks, to all appearance, during the summer, but we shall change the material of which they are made. Cinnamon *foulé*, scouring cloth, and the bordered materials used for dresses are all adopted, the borders of the last named being arranged so as to go down the "Russian fronts," and also down the under fronts, which are now frequently gathered or pleated at the neck, and are tied at the waist by a ribbon, or confined by a belt.

The show of materials is not very great as yet, and plain cloths seem to be as popular as anything else. Serges, cashmeres, Indian cashmeres, with a fishbone weaving pattern on them, "Angola cloth," "Vicuna cloth," "camel's hair," and some pretty cloths with a return to the "snowflake," or knickerbocker

In silk the best shops are now showing large brocades, which are to be made up with plain materials. All the new silks are soft and thick in texture, and there are many new ideas in fanciful weaving, and *matelassé* patterns. There seems to be a feeling for stripes in silks, and many of the newest are woven in designs that look like lace, or even macramé lace, or crochet lace, laid on in stripes. I cannot say that the effect is pretty, but they will probably be used as trimmings; so the somewhat stiff effects will not matter so much.

The greatest change which has taken place is in the bonnets of the spring. They are shallow, flat at the sides, and low in the crown. The front of the brim is often depressed and square, and the trimming is put on so as to give a coronet effect. The ribbons used for trimmings are very wide and handsome; and sad to say, the rage for the poor birds and their feathers still continues. But we see that the fancy for flowers, which generally appears in the spring, is coming on. The newest are violets in all shades; mimosa, marsh-mallow, lilac, aconite, and kingcup; and they are one and all beautifully made and coloured. The Alsatian bow is very popular, and so is the knot bow, which stands up. Many of the new bonnets have the bows sewn on at the back and pointed to the front of the bonnet—and all bows are rather obtrusive. There are many styles of hats, both large and small. The smaller shapes have the brim very often turned up at the back, and not in front. And there is a very ugly hat which has a round brim, caught up to the crown in several places at equal distances all round. The crowns and brims are often of different materials in various colours, and the ribbons for trimming hats are as wide as those used for bonnets.

The newest skirts are those with small tucks in front, or are gathered for several inches down. The backs of these are laid in folds. The "Empire skirt" does not need either steels or a mattress; but the folds of the dress itself are slightly wadded, either underneath or in the folds themselves, to make them stand out. As the season goes on we shall have flounced muslin put at the back of the skirts, in order to hold them out softly.

Zouave jackets are immensely popular, for either day or evening gowns; they are both square-cornered in front, or are very short, and cut-away, so that they resemble a Spanish Gitana's jacket. They are worn over jerseys, silk blouses, pointed bodices, or anything that is not a jacket itself, for then they would lose their *raison d'être*. One evening bodice was very pretty. It was one of the loose blouses of last summer, in dark red or crimson, and a small Zouave was worn over it, cut so short as to come only to the centre of the back, and rounded off in front. This was made of black velvet, with handsome beaded trimmings all round it.

In the "Private View" we show the new method of making up the striped materials on the left-hand side. Next to that is the Directoire jacket, and in the front the new sleeved mantle, in plain black velvet. Of the two gowns at the back, the one is a Directoire jacket, with embroidery, and the other a tailor-made gown, with white panel and waistcoat. The different shapes and trimmings of the new hats and bonnets are also represented.

The "three bodices for spring" show the use that will be made of folds this season, and how two materials—a figured and a plain—will be used in the same gown. The braided front is also a pretty style.

I am sure that many of my readers will like to see the new Court bodices which the Queen has lately authorised, as a protection to those who cannot wear the ordinary round Court bodice, that has been worn during Her Majesty's reign. The bodice represented as open can be filled in with white

tulle or net, quite up to the throat, if preferred, and transparent sleeves can be used instead of thick ones. It is reported that they were not very generally adopted at the first Drawing Room held this year; but they are new, and are, moreover, intended for invalids, and those advancing in life; for though a doctor's certificate is no longer needed, the permission of the Lord Chamberlain has to be asked.

The "Empire dress," which has been selected for our paper pattern for this month, gives the last idea which has come out for the spring. It consists of two paper patterns in reality—the "Corday skirt," which we had in December, price 1s., and the new Empire bodice, which is both a novel and pretty one, to be used with the *revers* in front or not, as preferred, price 1s. The two patterns can be had apart at 1s. each, or together at 2s. "The Lady Dressmaker" has thought it better to give the bodice a skirt in the sketch, as so many people may not know how to manage the putting of the bodice on the skirt at the waist.

The front of the skirt is laid in small tucks, which are run in neatly to about half a yard down the skirt. The back is set in either in folds, gathers, or flat pleats, as preferred. There are three pieces in the skirt.

The bodice consists of two parts of sleeve, cuff, puffed top, folded piece for front, collar, *revers*, front of bodice, back, and two side pieces. Both patterns (price 1s. each) can be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C.

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EMPIRE DRESS.

manner of some years ago. This is used in two colours, and is the only very new idea that I have seen. There is to be again an effort to bring in alpaca, and it is to be found with lace stripes and in plain colours. There are plenty of the new woollen damasks, which will be popular for mantles and cloaks; and we have the pretty old-fashioned, "de Laines" which came out last year, but are a thousand-fold more charming this year, with their girlish designs of grasses, sprigs of flowers, and small leaves. They will be very pretty for making up the "Empire dresses," which will be the last idea for girls this year, and which we illustrate this month as our paper pattern. It is new, without being remarkable in any way, and is extremely graceful.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

THERE do not seem to be any very great changes to chronicle in the regions of dress, as may be gathered from our illustrations, where everything that has been visible up to the date of the present writing has been carefully noted. In the way of bonnets it hardly seems as if they could grow much smaller, for they are like plates, and very small ones too at present. In fact, in Paris they are known as *assiette* (or plate) bonnets; and where they are concerned the home milliner may certainly be congratulated, for the trimming employed consists only in one of the large flat "Alsatian bows," and generally nothing else whatsoever—not even strings. The shape as purchased, either in straw or chip, is very peculiar in appearance—not round, but more like a long horse-shoe with a roof on it. The front rests on the head, but the fringe of hair is below it, and sometimes even some loops of velvet or ribbon placed directly under the brim of the bonnet. I cannot say that I think they are very becoming, yet they have a certain style, which

with their neat, closely-reefed appearance, will be sure to commend them to the English-woman, who has always had, and always will have, a liking for such little bonnets. Chip is to return to fashion again, as well as fancy straws. But for the summer drawn gauze, crêpe embroidered in gold, and black lace will be the correct materials. The new strings are very short and are rather narrow; they are simply tied in a bow with short ends under the chin, and the ends of the bows are not pinned up. The large Alsatian bows are now being a little relieved by a few flowers which spring from their centre.

During April the mourning for the late Duchess of Cambridge has been so very generally observed that amongst the higher classes, and those who really set the fashion, black has been the only wear, and the prevalence of this mourning will of course retard the purchase of new spring things.

Hats seem to me to be in a state of transition; those illustrated in "Three New Styles

in Headgear" are the newest. We have not quite lost the large hat, but it has altered, and the front, though large and much bent about at the edge, according to the will of the owner and her milliner, is made of a transparent gauze or straw, and is very generally unlined, and often bent up into a peak. Some of the new hats are made in two materials, the crown of fancy straw work and the brim of crinoline, or *vice-versâ*. Some crowns are made of material, while the brims are of chip, and gold and silver cord are both largely used in hats and bonnets. The former, with velvet brims and crowns, are ornamented with lace-straw at the edge.

The new ribbons are extremely wide and handsome in appearance, and equally good in quality. In fact, the ribbon trade, which has been in a very languishing condition for some years, must have taken a new lease of life this season, for never were ribbons more worn in every department of dress. They are generally striped in two halves, a figured and a plain,



IN THE PARK.

and a gauze is mixed with silk and velvet, moiré with satin and gros-grain, and brocaded stripes with all of them.

It has turned out a perfect season for flowers, and never, I think, were artificial blooms brought to such a perfection of beauty. The violets, mignonette, mimosa, lilac, spiræa, and sweet pea can hardly be distinguished from the natural blossoms. In the violets especially a vast improvement has been made; and much of this beautiful flower-making is said to be executed in London.

Grasses, too, are very pretty, and are made in all species, variegated and ordinary, as well for mixing with flowers on bonnets and hats. The only metal ornaments one sees at present are the long, narrow buckles called "Empire," which are more popular than pretty in my opinion.

In the way of *en tout cas*, as they are called, there is plenty of change. None of those seen at present are of the parasol species at all. All show more sense in the design, and are large. The sticks are not quite so long as they were last year, measuring about a yard and three or four inches in length; but the bows of ribbon with which they are all decorated make them look shorter. The ribbon is sometimes three inches wide, and is tied round the handle half way up. Stripes running round in two colours seem to constitute the present novelty, and the handsomest ones are in moiré, with a very superior description of handles or tops, in ivory, coral, or carved wood.

Black stockings are as much worn as ever, though they are now embroidered with colour to match the gown. In black silk, spun silk, and fine thread there are pretty varieties, with



THREE NEW STYLES IN HEADGEAR.



THE NEW CLOAK AND MANTLE.



DIRECTOIRE GOWN AND NEW WAY OF MAKING COTTONS AND THIN WOOLLENS.

half-inch lines up the foot and ankle of colour; or the same in cashmere with silk threads.

The old tale is again revived of the re-establishment of white stockings for this summer, but so far as one can see their advent is a long way off, and black and coloured stockings, in our changeable climate, are far too useful to be lightly superseded.

The new coloured cotton and winsey petticoats, brought out for the season, have nearly all of them a deep flounce of nearly a quarter of a yard round the edge. In silk petticoats, however, two flounces seem more the rule. This change has been very naturally brought about by the leaving off of steels in the dresses, which makes a little holding out desirable.

The most recent idea in underclothing has shown itself in a material called "cotton-wool." This is a lightly but well-woven material of cotton, hailing from Germany, as a kind of opponent to the all-wool natural underclothing from the same country, which was introduced a few years back, and has been very universally adopted. The "reformed

wear during the spring. Black moiré seems to be the universal lining, even though the jacket be a coloured one. Most jackets are open, with the fronts thrown back, either to display a waistcoat or the front of the dress. What is called "military blue," which is almost a grey lined with red, seems to be the favourite colour just at present, or else tan colour lined with black moiré. There are not many mantelettes, but they are nevertheless worn, and so are the shoulder capes of fur, which were much used on the cold days this spring. The sleeves of the newest mantelettes are very long, and nearly reach the ground, and all sleeves are inserted very high on the shoulder. Broché and plain and striped velvets are all worn for mantles; the first in small patterns seem the newest.

Large, full round cloaks, gathered at the neck, and full round the shoulders, or put into a yoke, are likely to be much worn. We have illustrated one of these, with a high Elizabethan collar, in this month's illustration, "The New Cloak and Mantle." The same kind of cloak is much in use for little children, with a gathered bonnet to match. They have a quaint and pretty effect, as seen in our little figure.

In the new way of making cottons and thin woollens, the folded bodice, the full sleeve, and the new skirt raised at the side (now so much worn) may be seen. The fancy for the mixture of white and black is shown in the jacket with white moiré lapels in the "New Styles in Headgear." "Princess dresses" are being much worn at present; but they seem to need more trimming now that they are not trained at the back. A velvet sleeveless Gitana or Figaro jacket is often worn with them; many of the very newest bodices are fastened down the back, a very inconvenient old fashion, necessitating the services of a maid. In our illustration it will be seen how very much the bodices of striped everyday gowns are cut on the cross, and the skirts also.

The newest gowns (as I think I stated last month) are absolutely without steels or mattresses. This seems more the case in France than here, where most of our best dressmakers either put a little wadding in the folds of the back drapery, or else a steel high up just below the waist. But the fashion of straight skirts and no bustle seems gaining on us, and we probably shall fully adopt it in the autumn.

In consequence of the many orders received, we have arranged to add a pattern of a gentleman's pyjama, or jacket and trousers for night wear, instead of the old-fashioned nightgown, to our list of paper patterns. It is usually made in Oxford shirting, or coloured shirting of some kind, and a cotton cord and tassels are often added to the jacket to tie round the waist. For travellers this pattern is invaluable, and is always the kind used in India, China, and other Eastern countries. It takes about seven yards of material—according to height—our pattern being, as usual, for a medium-sized person, but it can easily be enlarged; price 1s. This month we have the polonaise with pointed ends, Directoire gown, mantle and cloak; each pattern 1s. We have selected for this month's paper pattern one of the new mantles without sleeves, and of cape-like idea, which came in in the autumn and seems to be growing in favour daily. They are extremely simple, easy to make and fit, are very useful, and are of the same stuff as the dress. They take about four yards of material, according to the width, and may be trimmed with gimps, passementerie, lace, or a ruching of the dress material, any of which would look well; price 1s.

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Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C., price 1s. each pattern. If tacked in place, 6d. extra. The addresses should be clearly given, including 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 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 GIRL'S OWN PAPER 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, dressing jacket, Princess of Wales jacket and



OLONAISE WITH POINTED FRONTS.

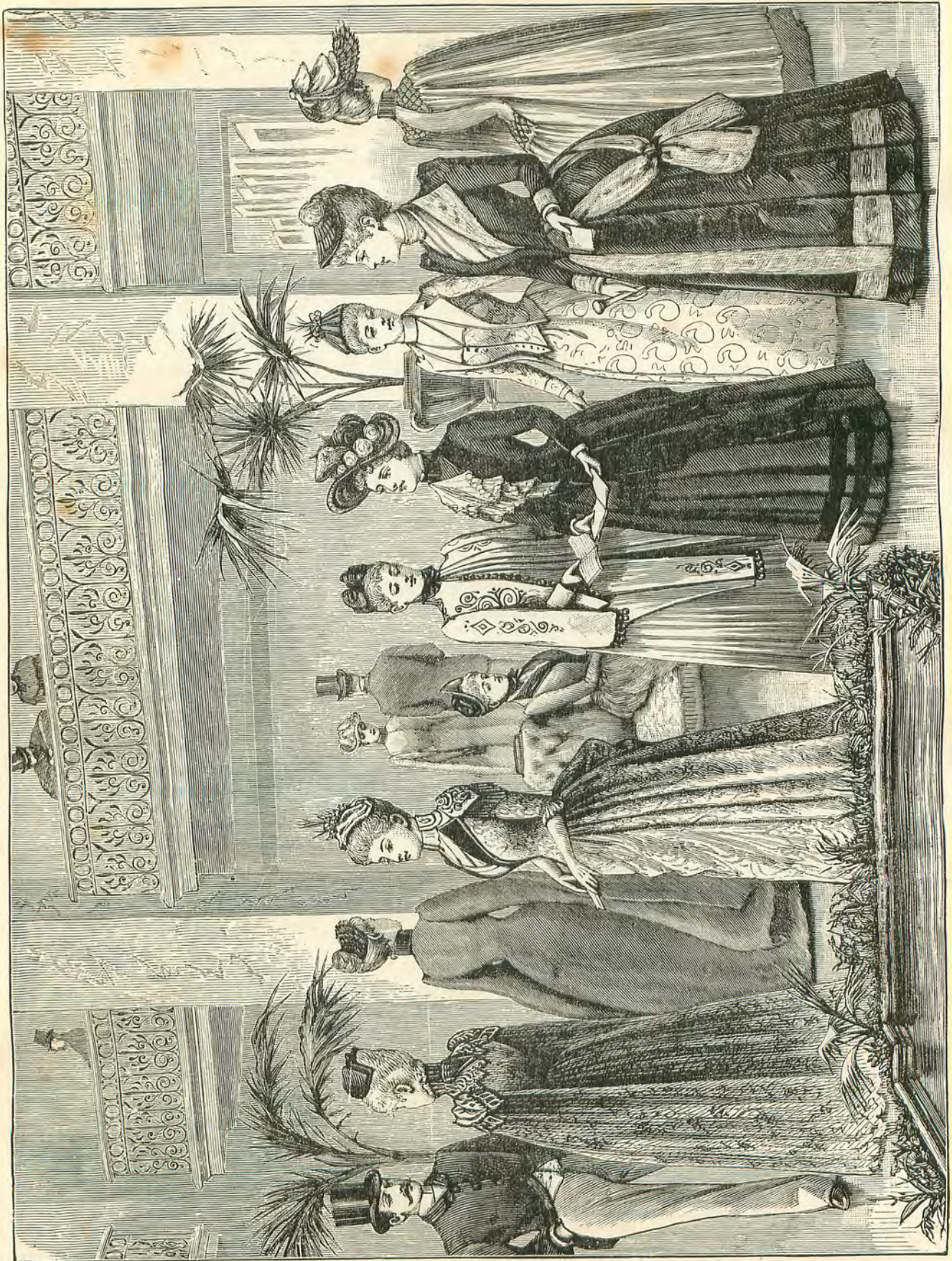
cotton-wool underclothing" is woven from cotton of the longest fibre, the natural hue, which is almost primrose, being preserved. It is claimed for it that when the cotton fibre is undressed, free from lime, glue, and glaze, and left clean and loose, it does not absorb exhalations any more than wool, and when woven in this state into the *tricot* or knitted stitch, they are better and a more natural adoption for underclothing than woollen, which is hotter and perhaps more relaxing to the skin. In the samples which we have seen there is one drawback, however, *i.e.*, that they are not woven but sewn into shape by the sewing machine, thus leaving ridges of cloth that here in England we are not accustomed to see. In order to perfect this idea such a fault should be corrected. The shapes seem to be peculiar also. There are long sleeves and low necks to the undervests, which appears an unnatural mixture.

The main thing to be seen in the drapers' windows are jackets of all kinds for out-of-door



MANTLE WITHOUT SLEEVES.

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 dress-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, spring mantle polonaise with pointed fronts, Directoire or Zouave jacket-bodice, striped tight-fitting tennis or walking jacket, honeycombed Garibaldi skirt, Directoire redingote, bodice instead of stays, Corday skirt with pleats, jacket-bodice with waistcoat, "Little Lord Fauntleroy" bodice with folds in front, braided bodice with revers, and the "Empire" dress (consisting of a bodice and a skirt, which may be had separately at 1s. each).



PRIVATE VIEW AT THE NEW GALLERY.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER



HATS AND BONNETS.

THE weather in May was not very good for the advancement of spring and summer fashions, and never have I seen them quite so dilatory in appearing. Many of the things we wore last year we retain, with trifling alterations. The small mantles, like habit skirts, trimmed with lace, jet, coloured beads, and passementerie, are just as much used this year as last; in fact, they seem too useful to be laid aside, and they add not a little to the richness of the dress. They also mark that stage of the spring when it is too cold to divest oneself of all covering supplying some slight additional warmth. Most of those that I have seen worn this year were, I am sure, not new, but of last year's purchase, yet seemed as good as new—a fact which showed how wise it is to have a good mantle from a reliable shop when you make up your mind to an expenditure of money, and then you may expect it to last two, or even three years, and neither show wear and tear, nor look too old-fashioned and antediluvian.

I should imagine from what I hear that this will be a great year for lace in every shape of out-of-door mantle. Large cloaks of lace, unlined, are amongst the novelties, and long lace scarves will be worn, as well as long coloured scarves with flowery patterns on them, put on as our great grandmothers wore them, *i.e.*, round the shoulders and arms, and hanging down in fringed ends in front. The lace pelisse or polonaise is a very pretty novelty; it is gathered at the neck and caught in round the waist. The trimmings are of watered ribbon, in bands, bows, and ends. There is no more pretty trimming for lace than watered ribbon or silk. It lights up the dull surface, and makes it look brighter and more charming.

At one of the private views a lady wore one of these long cloaks of clear Chantilly lace, which had "angel sleeves," and was of a very deep, yoke-like shape, in black moiré, on the shoulders, the back being caught in at the waist. Another method of making these cloaks is to have a shoulder-piece of black passementerie, which forms a pointed yoke. Some of the most stylish cloaks are made of light wool and silk, and have capes to them, and some of the prettiest new mantles are only capes with long scarf ends of lace, which are very full and are drawn in at the waist by ribbons. Others are of the small Zouave jacket kind, ending in front with lace and ribbon, while others are rolled back in front, just in the same way that jackets are worn at present, with the collars and revers all in one, the back being pointed, and all of it trimmed with lace. Nothing but Chantilly and its imitation is seen; all other laces seem to have completely disappeared.

In the new colours of the year we find a hue called "Empire," which is a kind of pink blotting-paper colour, which will be as much used in cottons as in woollens, and seems very bright and cheery, without being too vivid and

glaring for wear in the street; it will be most becoming to dark people. The new grey-blues and grey-greens are very charming, and the latter, still called by its old name of *réséda*, or mignonette colour, is very pretty in silk. The former is, perhaps, prettiest in wool. There is one new blue called "turquoise morte," which is greenish, and like a discoloured specimen of that stone; and as to the greens, they are the predominant keynote, and their name are legion, ranging from the delicate yellow-green of the first leaf which peeps out in the spring, to the hue of the cypress and the ivy. The admixture of green and black is just as popular as ever; and flowers seem to have entirely cast out feathers as the trimmings of our head-dresses of all kinds. Our old friend terra-cotta is back again, in an infinite variety of shades, from deep reddish amber-yellow to the yellow-red hue of the beech leaf when it falls from the tree. It is a deservedly popular colour, especially with young people. In many of the new dresses we find a great mixture of colours, such as pale blue and green, pale salmon colour and blue, terra-cotta and yellowish pink, lemon-colour and violet, mignonette green and heliotrope, coral pink and grey-greens. Black and white are used with all colours, including the newly married hues of terra-cotta and black moiré, which is so much liked.

I have before mentioned the change in bonnets, which, from their previous altitude, have now fallen to the level and size of very



NEW SMALL MANTLES.

small plates, or even of scallop shells, made of tulle and lace; the crowns often consisting of flowers, or even the bonnet itself. Black bonnets, with coloured flowers, are as much worn as anything, the strings matching the flowers, and not being of black like the bonnet. Short black lace strings are likewise beginning to appear again. Rosettes of "baby ribbon" and groups of looping form a very popular bonnet trimming, and look light and pretty in lace and tulle. It is much used as threadings in and out of the lace of both bonnets and hats, the ends of the ribbon, where it meets, being tied in bows and ends. The pointed and large round lace collars of former days are being used as hat trimmings. They are put round the crown and lie flat on the brim. Sailor hats and pork-pie



GENTLEMAN'S PYJAMA SUIT.

straws are both worn, in straw as well as in lace and tulle; and most of these decorations are placed either on the top of the crown, at the back, or quite low on the brim. We have rarely had so good a season for those who are obliged to make up their bonnets and hats at home; for the bows are sold ready made, and everything is done so easy that a little taste only is needed, with a very small amount of manual skill, to make things look as well as if people had been to a professional milliner's for their headgear. Strings are often entirely dispensed with, and, if used, are tied so as to hang down in long streamers on the hair. The flowers most used just now for bonnets and hats are white and mauve lilac, laburnum, white and pink may, daffodils, and mignonette. The method of making the long bows can be easily studied in the shop windows, and a bonnet-shape of net, lace, or straw, and a selection of bows, will give us something to wear with every dress.

The two flowers most used for bonnets which are all of flowers, are the violet, dark and light, and the forget-me-not. Both of these are small flowers, and both are used with few if any leaves. No trimming is used with the wide Alsatian bows, except an aigrette standing up or perhaps a small spray of flowers placed exactly in front.

Bordered robes are decidedly quite the rage; whether of embroidery on cotton or woollen, or of *appliqué* on the latter, they require careful making up to be pretty. They are generally made with a complete false underskirt, on the edge of which some moiré, striped silk, or *chicorée* trimming may be placed.

I have endeavoured to illustrate all the bonnets and hats which I have named, and even though some of them may be a little extreme in character, they have all been sketched from those actually in wear. The long cloak in lace with "angel sleeves" (at the extreme left of the picture) is very well shown, and so is the new mantle with straight sleeves, in the centre. The next figure to the right wears one of the long *jabots* of white muslin and lace which have taken the place of the large bow.

In the sketch of "Hat and Bonnets," a bonnet trimmed with "baby ribbon" will be found, the rosettes being under and over the brim. This figure also wears one of the new cape mantelettes, which are very elegant in their effect.

Skirts open down the front are still to be seen, but they are softened off by being laid in folds at each side, or by having fan pleats at the extreme edge, which lie on each other, overlapping. Sashes seem as much used as ever, both at the sides and back. At the sides they are slung from the belt and tied half way down the skirt. The length of skirt is a little longer when not needed for walking purposes. This is not an improvement, nor is it any more graceful in appearance. Indian pongee and Tussore are likely to be used a great deal this year for dresses, parasols, and also for the crushed hats, which are so much seen. These hats are very pretty. They are lined with the same sort of silk in a contrasting hue, and at the edge there is a finely-pleated frill inserted between the edges. Pongee is used for the linings of cloaks in pretty light colours, the old peach blossom being a favourite, but appearing under several new names. This is the case with many of our new hues; they are only old friends with new names.

I have mentioned the almost total disappearance of the dress improver from our midst, and some people have quite dispensed with it. The majority, however, do without the mattress, and have one steel only, which is ten inches long, put in eight inches below the waist, and a pair of strings tie in the back of the skirt about eight inches below the steel.

The tailor-made gowns do not seem so much worn in London as they were, but will probably be found again in the country and at the seaside. Coat sleeves, wide at the top and gathered into the armholes, without standing up much, are the new sleeves used for them, while for other gowns one sees several kinds of sleeves moderately full, and either in folds between the shoulder and the elbow, or else gathered, puffed, banded, or lying in folds, with the ends of the latter turned upwards. This last is the newest and prettiest style.

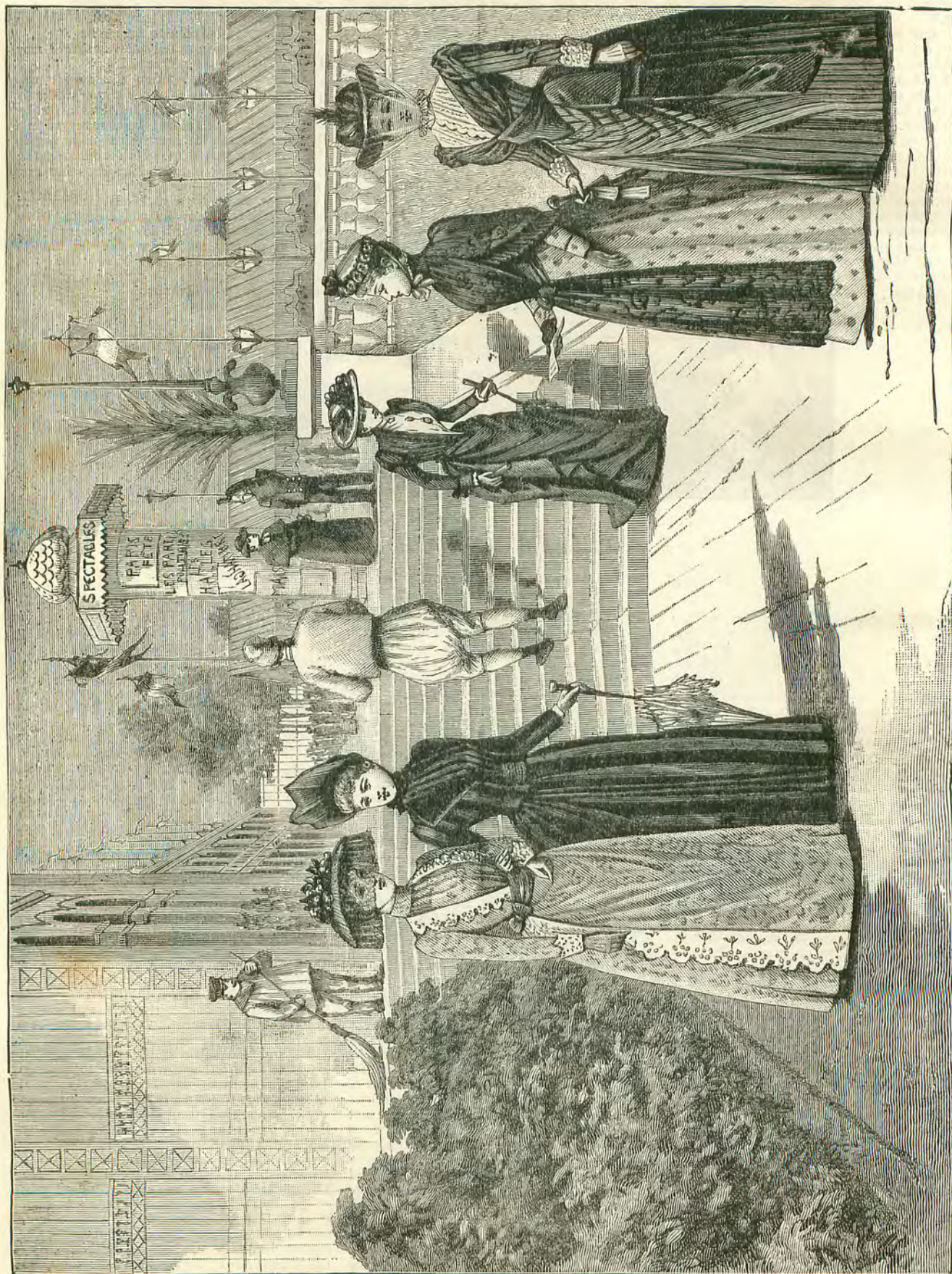
Stockings, spotted, striped, and embroidered, may be all worn by those who like them; and shoes strapped across seem to be the kind in vogue for very best. The toes of summer shoes seem invariably made of patent leather, and they are either laced or buttoned, as the owner pleases.

We have had so many applications for

gentlemen's pyjama suits, for sleeping in, which seem to have now taken the place of the old-fashioned night gown, that we have decided to select it as our month's pattern, as it is so easily made at home, very comfortable in wear, and possesses many advantages, we are told, over the old night shirt. The paper pattern is in two parts, jacket and trousers. The jacket has three pieces, the trousers two; the amount required for our pattern, which is an ordinary size, is about six yards; but it will probably cut into less, if the material be yard-wide, and the cutter out lay all the pieces out on the material before beginning to cut, when she can see how to fit them in to the best advantage. This is really one of the secrets of good management in cutting-out. The material may be of striped Oxford shirting, printed cotton, cottonette, twilled cotton, galatea, or indeed of any other material the intending wearer may think comfortable and useful. They are generally coloured, in preference to white; and striped seem preferred to all-over patterns of any kind.

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, including 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 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 GIRL'S OWN PAPER 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 dress-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, spring mantle polonaise with pointed fronts, Directoire jacket-bodice, striped tight-fitting tennis or walking jacket, honeycombed Garibaldi skirt, new American bodice instead of stays ("emancipation"), Corday skirt with pleats, jacket-bodice with waistcoat, princess dress with full back, bodice with *revers* for braiding, "Little Lord Fauntleroy" bodice with folds in front, the "Empire" dress (consisting of a bodice and a skirt, which may be had separately at 1s. each), gentleman's pyjama. No paper patterns supplied but those named in this list.





AUGUST.—AT THE PARIS EXHIBITION.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



TWO BONNETS AND A HAT.

ONE of our recent introductions is the "collapsible bonnet," which has "seven advantages"—so it is claimed by its inventor. It will fold up without injury, can be carried in the pocket or the handbag, does not crush the hair, is a boon to people when travelling, is extremely light and comfortable, will not collapse on the head, but is firm as an ordinary bonnet, and lastly, when folded, it can be used as a fan. From all this it will readily be gathered that the collapsible bonnet is likely to prove a "perfect treasure" to those who live in the suburbs of a town, and like to come in to a friend's to spend the evening, or go to a concert. Armed with this useful affair, they can travel by omnibus if they choose, or walk, and be spared the expense of cab or brougham. The bonnet is made on a framework of wire, which folds up when taken off the head, and can be speedily fastened together by hooks and eyes into a fan. Hats of any shape or size, and small "toques," are also made on the same principle, and can be obtained from the leading drapers in the country and in London.

The newest bonnets seem to grow smaller and smaller, and some that I have lately seen in the Park are really nothing but a bow or a large flower, minus strings or any other fastening to the head, while others consist only of a circlet, showing the hair in the middle. Some very pretty poppy-bonnets will be admired for the autumn season, and they are prettier and better shaded than the bonnets of a somewhat similar kind of last year, as they are varied in their tones from deep poppy to pale pink and white, and the same flowers will represent many shades of colouring. But it is to be hoped that our headgear will increase in size before the cold weather arrives.

It has been most emphatically a floral year, for never were the beauties of the world of flowers so wonderfully copied and so lovingly worn as now, the term "artificial" hardly applying to these artistic copies, any more than we should apply the term to a truthful picture of an out-of-door scene. Many flowers that have hitherto been quite neglected—i.e.,

the sweet pea, the red and the white clover, honey-suckle, and numbers of the stately and wonderful orchids—are now constantly seen. The fidelity to nature is a little overstrained perhaps when we see a rose bonnet made on a frame of rose stems and branches, not even the thorns being omitted; a very little tulle or areophane may be added, but no ribbons are admitted to mar the general effect of extreme lightness.

The Alsatian-bow bonnet has certainly walked into favour with wonderful quickness, and it can be manufactured with little trouble by a very ignorant hand at millinery, even to the modelling of the ribbon-wire foundation. This can be done out of half a yard of ribbon-wire; about two yards of good ribbon are needed to make the bows, and it should be not less than $2\frac{1}{2}$ inches in width. Plain or striped moiré, or one of the new Oriental ribbons with gold threads, having a handsome arabesque design upon it, are the best to choose for the bow.

While the bonnets have been growing smaller, the hats seem to have grown larger, and certainly the transparent hats deserve a good word, for they are wonderfully becoming to both old and young, and cast a pretty varying hue of light and shade on the face beneath. They are piled up with flowers and all kinds of creeping plants, grasses being in special favour, with oats and clusters of green nuts. The flowers are put down round the brim, and the low crown is covered with a cloud of tulle, black, white,

or of some colour to match the costume. The edges of these hats are bound with velvet, and the whole trimming is very simple, and easily applied, even by an inexperienced person.

In our sketch entitled "At the Paris Exhibition," one of the large "picture hats" with a deep frill of black lace round the edge of the brim will be found, a fashion revived from many years ago, when it was very popular in England, and John Leech loved to represent it in the pages of *Punch*. This figure wears a



HAIRDRESSING—A KNOT AND CURLS.

pretty and simply-made foulard or sateen, with an embroidered trimming, and the lady next her wears a useful black dress of Pekin silk and velvet in stripes. The effect of the front of her hat is odd, but very true to life. Of the two figures to the extreme left, one wears a newly designed mantle, with long ends in front, and peculiar winged-sleeves, while the other has on a bodice made in the French style, with a pointed Swiss sash and ends.

We have worn our comfortable and smart little jackets so long now that we shall not like to part with them. But the "coming jacket" for the winter is said to be much longer; in fact, it nearly reaches to the knee, and looks rather as if modelled on what is still known as the "paletôt" by most people. These new arrivals, however, have a waistcoat to them, so perhaps they will follow the "Directory" style, and be something like a long coat, with big pockets at the sides, and large buttons. Everything appears likely to remain in one of two styles—either "Direc-

old style revived is seen in "A Knot and Curls," which, however, suits only those with naturally curly hair.

Of course it might be expected that the adoption of such very tiny bonnets would end in a change in the methods of hair-dressing, and in the addition of some of the long-abandoned "frizettes" to make up the amount of tresses required. For the last ten years we have dressed the hair with such simplicity that the art of the hairdresser has been nearly uncalled for, and, in consequence, never have we been so well off for all the delicate portions of the wig-maker's trade, which has arrived at great perfection. Now, the arrangement of the hair necessitates a "frizette," and only those with wonderfully good hair will be able to manage without some additional hair as well. Any clever girl can, however, arrange her own hair after a little study of some arrangement which she fancies, and which she thinks will suit her own particular style and the size and shape of her head and face.

With regard to colours, we have a perfect craze at the present moment for "vieux rose," that lovely old soft hue which is neither pink nor rose-colour, and which proves so charming for most people who have not quite passed their youth. The lately-married Duchess of Portland is said to have been the introducer and populariser of "vieux rose," as she so frequently wears it, and it appeared constantly repeated in her trousseau dresses. In the same way we owed the combinations of pale pink and grey, and of white and yellow, each of them to the good taste of women well known in English society, famous for their taste in dress. The last combination of white and yellow is a charming one for young girls, and nothing seems to suit so well with white as the clear yellow hue of silk or satin trimmings, sashes, or ribbons. Blue, green, and red look flat beside this delicate mixture, which was a revival of the taste of the days of Rubens.

White is more used now than it ever was, and green shows no sign of failing in popularity. There are very many shades of it, and it is only when we look at Nature herself, the most lavish of colourists, that we realise how many shades of this colour there really are to be seen in every field and every hedgerow. The names themselves are a perfect gamut of trees and shrubs, each suggestive at once of a different green—i.e., willow, ivy shoots, hop, pine-tops, lettuce heart, lily-leaf, watercress, melon, and the blue green of pink leaves. Terra-cotta of different shades is extremely popular, and navy blue has returned to favour, and will always be seen.

The bouquet on the bodice is now worn quite low down, just above the waist, and the fancy for long streamers of ribbon leads us to bedeck our parasols, our fans, and our bouquets with long loops of handsome ribbon of colours to match the dress and the object decorated. Roses have been the favourite flower of the whole season, and also yellow poppies. These two flowers will probably last far into the autumn, as the tint of the red rose and the deep handsome yellow of the poppy will consort well with the other hues of the changing season.

Our selected paper pattern for the month is one of the new shirts with starched fronts, which have been so much worn during the season, and which seem to be the latest de-

velopment of the "Norfolk" and "Garibaldi blouses." They have been used principally for wearing under jacket bodices, but also for wearing without them. They are made in striped shirtings, and in their look resemble a man's coloured cotton shirt as nearly as possible. The pattern consists of eight pieces—viz., two sleeve pieces, cuff, band, collar, yoke, back, and front plastron. The yoke, band, collar, and cuff will of course require cutting double, and the whole must be put together with the neatness and care employed in sewing a man's shirt. About three yards of coloured shirting will be needed. The stitching of the fronts, collar, and cuffs can be performed by the machine. The shirt is finished at the edge by a plain hem, and the side seams are left open about three inches, which gives a spring and fit to the bodice. The front is closed like a shirt with studs, and the collar also; while the band worn just at present is a leather one, to be had of different widths.

The pattern of the summer shirt may be obtained, price 1s., of "The Lady Dressmaker, care of Mr. H. G. Davis, 73, Ludgate Hill, E.C.

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 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 GIRL'S OWN PAPER 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 dress-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, spring mantle, polonaise with pointed fronts, Directoire jacket-bodice, striped tight-fitting tennis or walking jacket, honeycombed Garibaldi skirt, new American bodice instead of stays, new Corday skirt with pleats, new jacket-bodice with waistcoat, princess dress, jacket and waistcoat, "Little Lord Fauntleroy" suit, braided bodice and revers, Directoire jacket with folded front, Empire bodice, men's pyjama, and a mantle without sleeves.

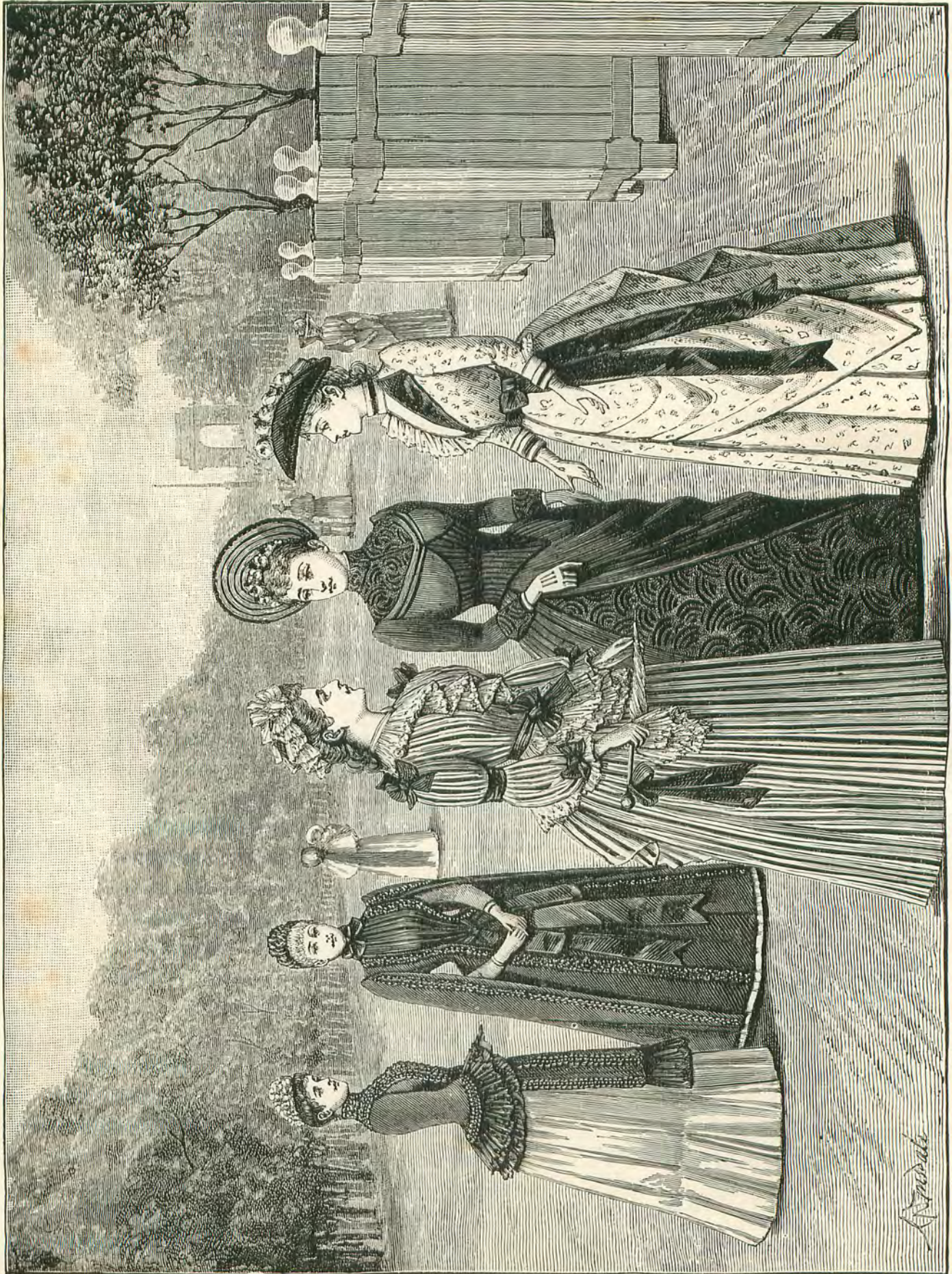


SUMMER SHIRT.

tory" or the "Empire"—but I fancy the former has had its day, and that we shall see the "Empire" gradually advancing from its present place in evening dress to a conspicuous appearance in broad daylight. The shortened waists do not appear to be a drawback to many people, and, by the artistic world, are hailed as being "exactly in the proper place." By this class the long waist of the present day has been denounced as all "in the wrong place;" and the Greek ideal of flowing draperies and no waist is the only thing to be admired in the world of dress and fashion.

"Two Bonnets and a Hat" is a useful sketch, as it gives the method of tying the sleeves with ribbon, while the lady with the hat, in the centre, wears one of the lace collars which are the "newest thing out." The figure on the extreme left has one of the new "Empire" bodices, and her hair is arranged in the long *queue* resting on the neck, which is now much liked for young girls. Another





IN THE GARDEN OF THE TUILERIES.

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.



MANTLE AND JACKET.



NET BONNET, AND ONE OF CRAPE AND LISSE.

WE sometimes meet with such quaint provincial or national expressions in the course of our reading, that it would be well if we all kept commonplace books. *Apropos* of dress, I lately heard two or three Irish expressions which were delightfully odd. When a lady purchases a new garment, a very amiable wish is, "health to wear it, strength to tear it," and in America they add, "money to buy a new one," which is a very practical touch indeed. When you put on a new thing, you are said to "give the beverage of it" to the person you first kiss after putting it on. This, however, is not all Irish, for in "Bailey's Dictionary," published early in 1700, "to pay beverage" is defined as giving a treat on the first wearing of a suit of clothes. In the North of England people say, "Nip for new," a saying which sets the children running when they have on a new frock, as they know a good pinch is sure to follow if they be caught. "Sure I must put a drop on yees for luck," said an old Irishwoman to me one bright summer day; "but I'll put it where it won't show, darlin', so as not to be spoiling yer frock." "What good is that, Bridget?" "Sure ye look too nice entirely, ma'am; ye'll be having a shower of rain, or a splash of mire on yees; if I put the drop on it first, they'll be taking it for an auld gown done up new." I never found out who the "they" was; but the story is a very funny one to my mind, with its mixture of superstition and comical roguish cleverness.

The hot days of June and July, and the pleasant sense of summer which has been so unknown for a long time, made the season in London a very bright and cheerful one. Never has the dress worn been so pretty or so simple and seasonable. The great popularity of embroidered materials was one reason why the

dresses looked prettier, for embroidery is always graceful and becoming, particularly in the form called "English," which is the most in vogue in the machine-made embroidery of to-day. The revival of so many of the old pure and primitive colours, green especially, in all its varied shades, adds to the beauty of dress in the summer, for green is beautiful with either black or white. It is odd, nevertheless, that with all the immense strides we have taken and improvements developed, we have not arrived at producing a good tone of green in cotton or mixed textures of wool and cotton. White silk seems to excel all others each successive year in its powers of receiving green dyes.

No one ever saw a green cotton of any pretty shade, which, in these days of cotton frocks, is a great drawback. It is also unsuitable to wear in the evening, as it is not generally becoming, save in very pale shades. There are many new greens in silk and ribbons; one called "watercress," or "Egyptian green," is the colour of the early watercress leaves; this, in plush or velvet, is very beautiful. Then there are besides that "grasshopper," "serpent," "lizard," "chicory," "absinthe," "beetle-wing," "vert métaux," or "metal green," and "young linden" — all greens that are commonly worn, and used as trimmings of dresses, and for sashes, panels, and folded waistcoats. There is a blue-grey lavender, which years ago used to be worn in mourning, and a smoky blue-grey, which is poetically called "summer night." "Briar-rose pink" and "blotting-paper pink" are both much worn, even in woollen materials. Drab is generally liked, also, and has for its trimmings one of these pinks. "Hortensia" is a red-purple, which I daresay will be carried on during the autumn and winter. If the present taste for brighter colours should continue to prevail, we shall see a partial termination to the long reign of black, which has been the favourite hue of young and old, as well as rich and poor.

Alpaca is more used in greys than in any other hue, and though a good deal of black alpaca with white waistcoat fronts has been

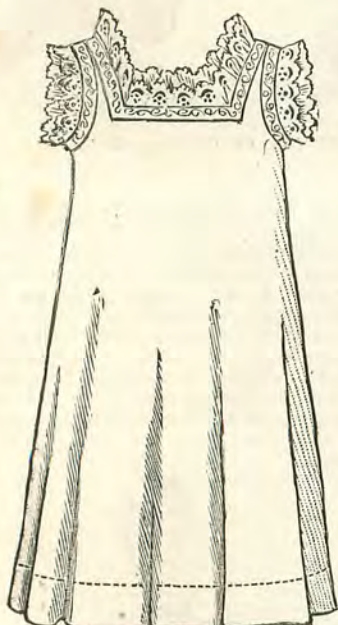
made up during the season, the only sort really very popular has been the grey brocaded, or brocaded with stripes, which has been much made up with pink and with white for dresses, and also for dust cloaks. I do not know whether alpaca will really meet with the revival to which its merits entitle it for summer ordinary dresses, but it has not been the fashion as it became some years ago. This may be explained by the introduction of the tailor-made gown, which is worn at every season, and takes the place that the alpaca did formerly.



THE NEW BRETelles AND FRILL.

I think I mentioned in my last the revival of "accordion pleating," which is adopted for the entire skirt of many thin materials, such as "delaine," "pongee," "voile de nonne," "barege," and even muslin of all kinds. The skirt is often trimmed at the edge with several rows of narrow baby-ribbon, which must be put on before it is pleated. The "accordion pleating" forms a very graceful and pretty skirt, and the opening and shutting of its folds make it look undulating when in movement.

Narrow ribbons are taking the place of the very wide sashes that have been used throughout the year, and the newest kind of sash seems to be soft silk scarves, which are put once round the waist, and then the ends are brought forward loosely, so that the scarf hangs below the waist, and is tied with short loops and short ends, on the left side towards the front. This sash was seen on the bridesmaids' dresses at the Duchess of Portland's



GORED CHEMISE.

wedding. Of course it is only suitable for a slight figure, and a young or youngish person.

Although the tendency of all skirts is to hang in straight lines, they have much of the stiffness taken out of them by the arrangement of the embroidered borders, or flat trimmings which run up the sides. They are mounted in pleats for the front and sides, and have the back in gathers. The foundation skirt is gored at the front and sides; but the overskirt is rarely gored, and if needful they are sparsely gathered at the waist. Panels are still worn, but are much wider, and do not decrease at the top; while the newest form of *revers* is wider at the top than at the bottom, which entirely alters their appearance. They are also put down in folded draperies, which hang like the side of a window-valance.

I have tried to give an idea of the way in which frills are used down the front of

bodices in several of the illustrations of this month. This frill is quite one of the styles of the day, and is added to the front of all blouses and bibbed-bodices. It is thickly pleated, and sometimes falls in a straight manner, as seen in the lady "In the Tuileries Gardens," or it is arranged to fall zigzag, like that worn by the lady with the *bretelles*. The soft silk blouses are found in immense variety for wearing with all kinds of skirts, including those of white embroidered muslin.

Cotton bodices are nearly always made with a touch of "shirt" in them, and look the best and the least "mannish" when they are made of some pretty striped or spotted cotton. They may be worn either under the dress skirt, or over it, and either with or without a jacket; the starching of the front and the manly collar make them look masculine. Nevertheless, when surmounted by the young girlish face, they cease to be so objectionable, and one remembers they are only a fashion of the hour. All our recent styles have been a little manly, and we have fully adopted the tailor of our fathers and brothers, and the reason is not far to seek. We want neat, well-made garments to wear and look well in all weathers, like the coat and great coat as made by a tailor.

One of the new fancies—that of leaving the throat and neck uncovered, and wearing very low and turned down collars—I cannot think is at all pretty or feminine. One laughs at a foolish fancy for a starched shirt-front, but to see a tanned, brown, and red neck, arms, and hands is a far more serious and ugly matter, and is a manly imitation to be much discouraged. Some very pretty Zouave jackets are made of white cotton embroidery, either open or closed work, and they are worn over plain cambric, or any kind of blouse with a belt, and any sort of underskirt. If these Zouaves be made of cloth, cashmere, or silk for dressy wear, the embroidery is sure to be of gold or silver—generally gold of very fine thread and close pattern. The most stylish mixture for the whole season has been gold on white for every kind of day festival, concerts, or garden parties.

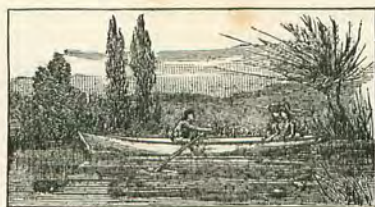
One of our oldest friends has returned to fashion, namely, frills, which have not been seen for so long. They are put on the open sides of skirts, and border hems and *fichus*. Hems are also occasionally flounced quite in the olden style, the flounces being piped and drawn up on a cord. The revival of the "Empire style" and its flounced skirt has done this.

The upper part of all sleeves is wider, and have almost an epaulette effect, the old "leg-of-mutton" style of cutting them being followed. Many sleeves are cut loose and long, and the fulness is then pushed up to the shoulder, and fastened under an ornament; or there is a pointed trimming down the back of the arm, and all the sleeve fulness is gathered under it. Ribbon is often tied round the arm, finishing in a bow on the shoulder, which stands up, and assists in giving the height which is fashionable. These high shoulders suit only the tall and rather slim girls; if worn by the short and stout, they add breadth to the shoulders, and decrease the apparent height. Short people had better have sleeves which are raised by gathers into the top of the sleeve, and fit the arm closely.

The long lace cloaks are more seen than any others, as they are graceful and summery-looking. We shall probably have the same shape repeated this winter with many variations; the yoke-shaped top with very high "Medici collar" may be brought out again. There is a new cape, called the "four-in-hand," which consists of two or three capes like a coachman's, placed severally to lie on each other. It is made of cloth of any hue. The edges of the capes are either simply cut round or else have double rows of stitching. There is a "turn-down collar," and the neck is fastened by ribbons to match, the cape coming nearly to the waist at the back and front alike.

The pattern selected for this month is a plain gored princess chemise. We are frequently asked whether we have anything of the kind, and the present pattern is one of the best. It will require from two yards and a half to three yards of material, according to size and length. It is in four pieces, and is easy to make, and comfortable to wear, and is well suited to stout people.

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[PRICE ONE PENNY.]

DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.

WHAT is called the "divided skirt" has met with a further improvement in America, and it is pointed out that this improvement would be particularly useful to working women, or to those who have to be much on their feet. The divided skirt, as most of my readers know, is simply a narrow skirt for each leg, instead of one skirt for two, and it is nearly shapeless, being cut straight and long, and only formed so that there may not be too much fullness at the waist, where it is put into a yoked band in front and a straight band at the back. Nothing could be more simple in its construction,

and nothing more comfortable to wear; so say its many advocates. It seems to be far warmer, as well as lighter, than several petticoats, and this of itself is a very great recommendation. The American improvement is an addition, not an alteration, in the shape, and consists in making it the upper and over skirt, instead of the under, by means of flounces put on so as to look like a full dress skirt. The divided skirt proper, and as we know it, is made wide and full, and reaches to the ankles, where it ends with a deep hem. Then a full kilted flounce is put on round each leg, reaching to

the knee, from the edge of the hem. At the hips another deep flounce is added, which falls about two inches over the lower one; and at the waist a wide scarf-like drapery is put on, falling over the top of the flounce; the effect of which is said to be that of an ordinary skirt only. If put on for out of doors, they are worn with one of the long and large cloaks of the present fashion, so that they are not visible. I have chronicled this new idea, but I do not know how far any of my readers will find it of value. One thing is quite evident, that working women are beginning to think out the subject of a



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BY THE SAD SEA WAVES.



NEW TRIMMINGS OF NARROW RIBBON.

suitable working dress for themselves, which seems a good sign. A rainy day, with muddy streets, makes one quite low-spirited, in London especially, for the number of draggletailed, dirty skirts, fully four or five inches longer than need be, is a dreadful exhibition; the only excuse for wearing them at such length being that they are perhaps designed to hide worn-out boots and undarned, untidy stockings. The effect is so bad one wonders that so many women cannot see it.

The fashion of wearing watches on the wrist has spread gradually from bracelets to walking-sticks, till at last the French ladies have watches in their hairpins, and in the rosettes on their evening shoes. Surely folly could no further go!

The "Four-in-hand capes," which made their appearance late in the season, have certainly had a great success, for they are so light and useful; just, in short, the very ideal wrap needed for the summer weather. The lower cape reaches to the waist, and there are sometimes as many as six capes above it; but the general number is three. They are plainly cut round the edge, and are generally lined with silk. They are, in fact, a copy of the capes on the cloaks worn by the Horse Guards. They are made in red, drab, peach, and white and black. The light hues are, of course, intended to be worn with light coloured costumes, and have turned-over collars of velvet or embroidery, tied with bows and long ribbon ends of a colour to match. These form a pleasant change from the too constantly seen fur cape, which has been clung to for so long; and still better, will give us rest from the everlasting fur and feather boas, which have been worn to weariness; this last

fashion also being one likely to induce sore throat and colds, by its tendency to overheat the neck.

The new pointed guipure trimming has been so popular that the dressmakers have begun to extend it from the cotton and foulard dress to those of serge and tweed. It is put on round the skirt, the ends turned upwards; and also a band of it is arranged round the waist, with the points also turned up. The same on the wrists as cuffs. Another method is to put it on at the throat and waist, with the points turned downwards; and at the waist they reach to the hips. It is also used on bodices, with the points turned towards the front, so as to form a kind of jacket.

In navy blue serge some very pretty dresses for autumn wear are being got ready, with full plain or folded vests of white delaine, having white panels and white cuffs. Others have white delaine skirts, over which the blue serge skirts open at the sides or in front, and at the back as well. The bodice may be a blouse of white delaine, or one of blue serge, tucked or stitched with white to match. Blue serge has had quite a return to fashion this autumn, and a more useful gown never was devised.

Under-petticoats of coloured alpaca and cotton rep have been much trimmed with coarse washing lace to wear under light gowns. Alpaca makes a very good under-petticoat; it is light to carry, does not harbour dust, and does not tumble; so it makes an excellent travelling petticoat in grey, dust-colour, or black. Time would quite fail me to describe the exquisitely beautiful silk petticoats that have been worn, trimmed with the most delicate and costly laces, and flounced up half their length.

It will be seen by the illustrations that bonnets are becoming smaller and smaller each month. Now there are some bonnets that consist of nothing but one flower, or a bunch or spray of flowers, lightly resting on the top of the head. The foundations of many of them are made of twigs entwined, and for the autumn, red and white currants, honeysuckle, and poppies are being prepared. Few bonnets have any strings at all; indeed, there seems to be no place to attach them. Veils are more of plain tulle in black or white than in anything else, and they do not appear to cover the face any more than they did in the winter.

While bonnets are so small, hats are certainly growing larger, and prettier too, as the year grows apace. I saw a very pretty one the other day, prepared for a serge costume. It was of blue straw, wide, trimmed in front and turned up at the back, lined with velvet, with a large bow of blue velvet in front, and over that one of embroidered lisse in white. This was a very elegant mixture, and looked simple and easy to copy.

The various styles of trimming and making-up dresses are seen in "By the sad sea waves." Each and all are exactly as worn at present. The first figure on the right wears a flannel costume turned over with dark blue silk and a dark blue sash. The next figure wears a tailor-made gown of summer grey tweed; the next figure has a grey alpaca with "accordion pleating" to the skirt, the bodice with a white guipure trimming, and a frill of white muslin. The next figure wears a dress of soft silk, with an embroidered yoked bodice; and the figure on the extreme left a dress of nun's veiling with a narrow stripe, and a trimming of gold braid put on in imitation of a Greek costume of the days of Homer.

In the Picture Gallery we have first, on the right, a tailor-made dress with a white waistcoat. Next a "Directoire" of velvet or plush, and an under-dress of soft white silk. In the centre in front a dress of *voile de nonne*, with a wide collar of lace, and trimmings of deep red. The hat is of white lace, with bows of red. The two girls in the left-hand corner wear a dress of white embroidery over a coloured skirt and bodice, and a white flannel with a silk front and sash.

I have mentioned the use of "baby ribbon" in millinery, and now it has spread to the dressmaker; and the way in which she uses



NEW WAY OF USING DRAPERY.

it is shown in the illustration, "New trimmings of narrow ribbon." The sleeves are very pretty and new, and are composed of a full puff put into the arm, and gathered together under a bow. The other dress is of an embroidered silk with full sleeves, and front sashes put on in a new way, *i.e.*, from the waist-belt, each of them being tied at the end with a bow of ribbon.

The "New way of using drapery" shows the way of putting on silk trimming, or any other that will answer on a plain bodice. This new method is very becoming, and will answer for the doing-up and brightening of an old bodice.

The hair just now is worn much on top of the head, as no doubt my readers will have seen on looking at the pictures of the Princess Louise of Wales.

The small "Sultana jackets," now so much seen in the Park, and worn over an ordinary bodice, are really the old "Zouave jacket" cut much smaller. They are very short, and reach hardly below the shoulder-blades, and are rounded in front, and just meet. They are made in velvet or in cloth, in embroidered silk or muslin, and are sometimes richly spangled in gold or silver. They will be found useful in adding a little warmth on a cold day.

I have illustrated one of the most useful little jackets of the day, and have selected it for the paper pattern of the month, price one shilling. It may be made in any material, and can be worn over one of the cotton skirts so much liked, or over a blouse-bodice. It is usually lined with a colour, and has *revers* of velvet to contrast with the material. It is in eight pieces—two sleeve-pieces, cuff, collar, *revers*, back, back side-piece, front side-piece, and front. The under-bodice represented in our sketch is not part of it, but we have already included it in our pattern list, as the "Garibaldi with loose front," price one shilling.

All paper patterns are of medium size, *viz.*,



JACKET FOR IN OR OUT DOOR USE.

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 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 GIRL'S OWN PAPER 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 dress-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, spring mantle, polonaise with pointed fronts, Directoire jacket-bodice, striped tight-fitting tennis or walking jacket, honeycombed Garibaldi skirt, new American bodice instead of stays, new Corday skirt with pleats, new jacket-bodice with waistcoat, princess dress, jacket and waistcoat, "Little Lord Fauntleroy" suit, braided bodice and *revers*, Directoire jacket with folded front, Empire bodice, men's pyjama, a mantle without sleeves, and a plain gored princess chemise.



THE PICTURE GALLERY, PARIS EXHIBITION.