# DRESS: IN SEASON AND IN REASON

By A LADY DRESSMAKER.

It is perhaps a little difficult to know where to begin in the early autumn months to describe the dress of the moment, for we are still, and unavoidably, in doubt as to the final selection. Fortunately, of late years we have become more free to choose, and a dozen fashions are worn at once, instead of one only, as was the case some fifty years ago.

The large wrappings of last year are in more favour, if possible, this year, and the materials are woven in larger patterns. The shapes remain much the same, showing tight and tied-in backs and loose fronts. Long cords and tassels are used to tie them at the neck in France; but in England, as yet, we see ribbons, or merely a silver clasp or hook and eye.

We have many new cloth costumes for autumn wear; and green cloth of various hues seems still in favour. Amongst these watercress, walnut, and fir greens seem the prettiest. The long redingote, and the Empire skirt and jacket bodice, seem both equally popular, and the "accordion" pleated skirt, with a vest and plain bodice, will probably be one of the features of the winter dresses. One of these skirts, made in a dark green woollen material, was shown to me lately, having eight rows of black satin ribbon round the skirt, about an inch in width, and placed respectively half an inch apart. This was the sole trimming of the skirt. The bodice had a vest and *revers*, which were of black satin, and the smaller buttons were also black. It will be seen that we illustrate this method of trimming the skirt in our sketches; and also the extreme plainness of the skirt, which shows a return to an almost Puritan style, excepting where "accordion pleats" are worn, either in front of the skirt or else all round it.

Usually with long cloaks, short jackets are worn simultaneously, as there must be a choice between two such different styles. For those who walk and those who work, and are out during all weathers, the long cloak is unsuitable, for it trammels both feet and hands, and it is extremely tiring to walk in it. In the *trousseau* of our recently-married princess there were such a number of jackets as to make the circumstance quite remarkable, and as she is a very active young lady, it shows us the style that she finds the most suitable. In this case, they were characterised by extreme plainness in form and making, being of all kinds of cloth, melton, pilot, cheviot, beaver, and serge, the shape being generally tightly-fitting at the back, with plain fronts hanging straight from the neck, in a long line, and with no defining pleats at all, even when the jacket is double-breasted. The military and tinsel-thread embroidery now used so much on the jackets seen in the shop windows was not to be seen on the jackets of H.R.H. the Princess Louise of Wales, and the quieter-looking the jacket is, and the more simple in every way, the less it will show its age and date—a matter of considerable economy.

Dresses, jackets, and redingotes, trimmed with bands of fur, will be one of the characteristic features of the season of 1889 and 1890. Black


PARIS MADE WALKING DRESS (FAWN-COLOURED FLANNEL WITH NEW FRENCH BORDER). CASHMERE AND VELVET GOWN.

DIRECTOIRE AND STRIPED SERGE GOWNS.

astrachan seems likely to be amongst the most popular of the common furs; and it will be much used on black cloth, vigogne and tweed. Fur-edged jackets will have either waistcoats of fur, or fancy waistcoats, with a *revers* of fur at the edges of the jacket. Sealskin jackets will be quite short—a great consideration—and some fitted with, perhaps, double breasts, and curved under the arms in the same manner that the pilot-cloth jackets for yachting wear have been this summer. In fur, however, they have a much more jaunty effect than in the pilot cloth, which looks so completely "undress." There are several kinds of imitation furs, which can hardly be told from the real. The newest kind of astrachan lambskin is not curly, but wavy, and is a very pretty change from the usual astrachan, which has tight curls, like the Persian fur of that description.

Bonnets are extremely small, and for the winter and autumn will be made of the cloth of the dress mixed with velvet bows and velvet strings. The newest strings are of narrow velvet ribbon, satin faced, and about three-quarters of an inch in width. They are long, and are tied under the chin in a simple bow and ends. Much of the hair is shown, and it is a good deal dressed and crêped. The bonnet trimmings are put on in front, and the bonnets are worn further back on the head. Black straw bonnets with brightly-hued flowers and velvet strings of the colour of the flowers have been very generally worn this autumn. They are very easily trimmed and got up at home. When those black straw bonnets and hats get discoloured and old-looking, nothing is easier than to restore them. It only needs a sixpenny bottle of one of the many glosses used for the blacking of boots, which is carefully applied with a sponge to the surface of the hat or bonnet. They also stiffen the hat, so that if neatly performed, this operation will forthwith supply you with a new head covering. The floral "toques" and bonnets have, I think, become a little vulgar during the summer, and we shall be well rid of them this winter, I hope.

The newest hats are low and shallow in the crown, and the brims are wide and bent about in a variety of ways, the backs being turned up close to the head, while the brim extends over the face. Ostrich feathers seem to be used in the greatest profusion in these large hats, and are most gracefully put on, thus proving most becoming to all the faces seen beneath them, and giving an effect of youthfulness and great refinement also to the features. I notice few of the "whole bird" and "head and wings" horrors, so I pray that we may see no more of them. The stories of cruelty, and of the probable extinction of whole species of birds, which continually reach me, are too frightful to think of, especially when one knows they arise from the vanity and thoughtlessness of women.

Much felt will be worn, both in hats and bonnets, and the felt used is fine and supple, the favourite colours being black and navy blue.

As will be seen by our illustrations, the yoke-shaped bodice is worn as much as ever, especially for serges and cashmeres, when the yoke is generally made of velvet, with long cuffs reaching nearly to the elbows of the same material. The velvet used is generally of a darker shade than the gown. Several rows of velvet are also used on the skirt, and a long velvet sash hangs at the left side of the band of the dress in front. Velvet bands, and those of ribbon, silk, and leather, are quite as popular as they have been during the summer, and I think that blouses are quite as much worn. The last idea of the autumn seems to have been a black Surah or silk blouse, and a white flannel or cashmere shirt, the mixture of black and white being very popular in everything worn, including bonnets and hats.

I must not forget to mention that the Woman's Silk Culture Association, U.S.A. (1,222, Arch Street, Philadelphia), has kindly forwarded to us patterns of their native-grown silks, made from silk raised in seventeen different states of the American Union, reeled by the association, and manufactured in Philadelphia. In the series of articles on "Silk Worm Culture," given in this magazine, mention was made repeatedly of this patriotic movement inaugurated by women, and for women, and we are delighted to see the proofs of their success. The quality, colour, and weaving seem all that could be wished, and we wish our American sisters "God speed" again and again, and hope that some day we may be as fortunate in our own efforts. Seeing that the mulberry will thrive, and that our women and girls are equally energetic and clever, surely some day they will be able to point with pride to a home-grown silk gown of their own raising? No more pleasant work could be found for women and girls, and apparently it will be made to pay in America; so why not here?

Perhaps a few lines on the subject of our brothers' dress may not be unacceptable for once. Although the stiff, tall, silk hat is, *par excellence*, the headgear of the City, there seems this year a very general revival of the "wideawake"; and it has been worn by many Englishmen of high rank, at the fashionable watering-places and baths on the Continent, the shapes being very pretty, and more elegant-

BACK OF CASHMERE GOWN

THREE VIEWS OF NEW DRIVING CAPE.

looking than the ordinary run of "wide-awakes." Grey and brown were the favourite colours, and we shall probably see them more constantly worn out of town than usual. Irish friezes have attracted much notice, as they are becoming each year more perfect in their mode of manufacture. They are to be found in every mixture possible, of grey and brown, and of fine texture and weaving. Scotch tweeds and "heather" mixtures (the latter of the beautiful tones of colour shown by the purple heather when in full bloom) are always very much worn, and the same may be said of the West of England tweeds. A well-made suit of blue serge, and a well-chosen suit of tweed, are the two things in which an Englishman looks his best. This year they are made with double-breasted jackets, and all such coats, whether with single or double breasts, are far looser in make and cut than they were in the early part of the year. Trousers are also worn much looser; and so are all coats and overcoats. The latter seem to have grown particularly baggy. Tan shoes have been more worn than anything else by the sea and in the country. They have been generally made of good russia leather, which retains its shape and new appearance to the last. The reddish, russet tinge which has been "the thing," is produced, I believe, by the application of claret to the leather as a cleansing liquid. Of course it must not be used too bountifully, nor the leather made too wet, for a very small amount of wine suffices. The same may be said of ladies' russia leather shoes, so the hint will answer for both sexes, as our girls have worn them quite as much as their brothers. The latter certainly have shown anything but good taste this year in their selection of flannels for boating; for their "blazers" or covert-coats were indeed of a blazing nature, from their extreme vividness of colour and the great size of their stripes. The jackets for the same purpose affected by our girls have been, *au contraire*, very neat and ladylike, being of white cloth, flannel, or stout white serge. The only change to this rule was when several threads of different colours were woven into the white, which was equally neat and pretty; as were also the dainty blue navy serge jackets, with white cord run along the edges.

Nothing appears to have been more of a success than the recently introduced "Four-in-Hand" or driving cape. It is used as an extra covering when sitting out of doors, driving, or walking, and it has become deservedly popular. Several small alterations have been made in it, and it is now long enough to be tied in at the waist. This makes it warmer and more useful in chilly weather, when it will be an admirable addition to our jackets. One of the newest departures is made of homespun, with a wide braid laid round the three capes, and stitched flatly down. The back has a seam which makes it set well, and it is longer than the first ones, made to come well below the elbow. The wide cloth, double width, should be chosen for these capes, as the straight part must be at the back. About a yard and a half to two yards are needed for the three capes and the collar, which latter may be either a turn-over or a band only, either of velvet or of the cloth. Our paper pattern is in five pieces, *i.e.*, three capes and two collar pieces. The edges may be left raw, and in order to make a perfectly clean cut, a large pair of tailor's scissors should be used to cut them out.

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, a mantle without sleeves, and a plain gored princess chemise.

## "THERE WAS A MILLER LOVED A MAID."

By GEORGE WEATHERLY.

IN olden times, the story goes,
There was a miller loved a maid,
And by his door, at daylight's close,
Posy in hand he lingering stayed
Until across the bridge she strayed;
And then he'd sigh, blush like a rose,
And hand his gift with bashful pose:
In such a way were fond hearts made
In olden times.

And still to-day, the whole world knows,
There's many a miller loves a maid,
And watches her adown the glade,
As she shy glances at him throws:
Ah! courtships still are just like those
In olden times.

# DRESS: IN SEASON AND IN REASON.

By A LADY DRESSMAKER.


GOLF AT ST. ANDREW'S.

THE days of the late autumn are steadily stealing on us, and each day shows an advance towards the real cold of winter. Just now is the time, of all others, when changes in dress are the most important, and many people do not make them soon enough, bad chills and colds resulting as the inevitable consequence. But we are not quite ready with winter things, for those of last winter are worn out or need repair, and we are not perhaps quite prepared to buy our new things, or we like to wait, so as to see what other people have got before we decide on our own. If we have a tailor-made gown of tweed in our wardrobes, we are then partially prepared for cold weather; and now that I see many tailors are ready to supply a good and fashionably-made gown at three guineas, few girls need to be without them. The wear of such dresses is perpetual, and a good tweed, serge, or Cheviot never looks shabby, I think. Good, warm-looking jackets are also to be seen in the windows at all prices—very nice ones indeed, apparently, for a guinea—though, of course, I can say nothing as to fit and size.

The chief dress of our girls this winter is thus provided for, and the hat alone remains to be thought of. I think that every girl should try to manage this part of her equipment at home. But the most important department of all is really the underclothing, so far as health is concerned, and so I am thankful to notice cheap and good flannels and woollens of all kinds in the shops; and I hope all my readers will have thought out this question in good time, and settled on some form of warm underclothing—combinations of some kind for preference, of course—and warm stockings are especially needed.

There are not many changes to chronicle for this winter. The chief amongst them is to be seen in the shape of the figure. The new style is to have the shoulders made to look broad and rather heavy, from the wide-topped sleeves, and the frills or *revers* of the bodice, which are very much marked. The skirts remain straight, scanty, and simple. When I say "simple," I refer to the absence of draping only; for the materials are extremely rich, and are woven or embroidered to the shape of the front, sides, and corners. The passementeries are very handsome, and are made of silk cord or guipure lace, and are sewn on quite flat.

Tailor-made gowns for the winter, made by the best houses, are of rough cloths (rough Cheviot, snowflakes, and tweeds being more used by tailors than cloths with smooth faces). These are made up as perfectly plain, tight bodices, buttoned well up to the neck; the skirts cut to fit as closely as a habit, excepting so far as the back is concerned. This latter is gathered in large folds, the effect being extremely trim and neat.

The two most fashionable forms of out-of-

door covering for the winter are jackets and cloaks that entirely hide the dress. The mantles that are seen are chiefly of black, in plush or velvet, with brocade; the fronts with ends long and square, and a handsome trimming of braid, with drops or aiguillettes hanging from it. This hanging trimming is also put on some cloaks, though fur is the chief trimming chosen both for them and also for jackets. The high "Medici collar," which stands up round the head, and gives a look of great comfort, and protects the face, is much used for fur collarettes, and for mantles, jackets, or capes. Sometimes these high collars have long ends like a boa, and the collar can be made either to lie down or to stand up, looking equally well, as it is furred on both sides.

Short-haired furs seem more used than long-haired ones, and there are two new ones of this kind, *i.e.*, the kangaroo and the caracal—the latter a species of lynx—this colour being a soft brown.

Our sketches of this month represent all the novelties that have been introduced so far. The new double-breasted jacket has the peculiarity of being loose in front, yet it sets in close to the figure, while it has no seams at all in front. Many jackets have sleeves of a different material, but of the same colour. Cloth jackets have sleeves of silk, and beautiful rich, light-coloured silks have been manufactured to match the pale drabs, stones, and other neutral tints of which the jackets are made. Some of these new ones have silk sleeves, gathered above the elbow and ending in a long cuff. Cloaks are of such varied kinds that I hardly know how and where to begin their description. Those in camel's hair, brocaded a shade darker, are very pretty. They have large sleeves, gathered high on the shoulder, and are generally rather fuller than they were. Then there are cloaks of rich brocade, and of brocaded "vicuna," of poplin, and of "matelasse," and cloaks of figured cloth. These often have a "Carrick cape," with a collar curved outwards. The "Four-in-hand cape" is the same cape, only with a straight or turnover collar.

Some of the shapes look exactly like large cloaks, but are really tight-fitting redingotes with "angel sleeves." Cord embroidery is very much employed on these cloaks, and is used both alone and with fur. There is an attempt to bring in three-quarter length jackets, nearly reaching to the knees, but they are not much worn, as they are less smart and youthful-looking than the short jackets. Large fur muffs are again said to be coming in, but happily as yet I have not seen anything of them; they are both cumbrous and unsightly.

In the "autumn and winter gowns," the first figure on the right hand wears one of the braided gowns, of fine braid, run on so as to form a border to the plain skirt, the bodice having braid put on in straight lines for a waistcoat. This is one of the simplest ways of applying braid. The next gown is a "Directoire redingote" of grey cloth, with velvet *revers* and a white cloth front. The figure standing on the steps, with her back turned to us, shows one of the new polonaises, which are so long as to show no underskirt below them. They are sometimes open in front, or at one side, but the general look is that of a "Princess gown," and the great idea seems to be to conceal entirely the fact that they are polonaises at all.

Stripes and broken checks are more popular every day, and with an irregular flecking, like "snowflake" in colour, or in white on light browns, greys, and other neutral tints, are the things most liked. Plaids of all kinds are seen, both real and fancy; the 42nd and the Macduff tartans are the most liked, and are always cut on the cross for the skirts, and have

AUTUMN AND WINTER GOWNS.

NEW DOUBLE-BREASTED JACKET.

a plain jacket-bodice of fine ladies' cloth, of the darkest colour of the tartan. Fancy plaids called "Cameaux," *i.e.*, of two shades of one colour, are much liked. Indeed, plaids of subdued colours are preferred to those of a brighter nature. One of the monstrosities is a red woollen, of the colour known as "Eiffel," with that famous tower repeated all round the skirt at intervals, like a border in black. Genuine "Harris tweeds," and also Irish ones, are in much request for winter gowns; the Harris Island depôt being in Berners Street, and the Donegal in Wigmore Street. Both are excellent for country wear and for winter travelling, but they require, to my mind, a silk skirt under them, or else they are too heavy and clinging to be quite comfortable. We can now obtain two kinds of woollens—those made from wool shorn from the living sheep, and others from wool from the sheep when dead. The former seems brighter in tone, but there is no difference otherwise.

In the way of colours we have two or three pretty new browns, called "beech," "otter," and "friar's brown," the names telling nearly the colouring of each. There is a new grey, called "galvano," which is also called "mercury," and which is likely to prove a pretty one for gowns. Violet hues are returning to favour, after having been so long unseen, and we have our old friend puce and a dahlia hue, called "Da Vinci," with a very dark purple called "Miss Nightingale." Mulberry contains more crimson in its violet, and *tête de nègre* is darker still. "Last, but not least," the *Tour Eiffel* in Paris has contributed another colour, which is likely to be run to the ground in Paris if not in London. This is the "Eiffel red," which is so called from being the colour of the ironwork of the tower. It is what may be called a brick red, but it looks very well in material, and will be becoming both to fair and dark complexions.

In hairdressing we have but little to chronicle. The rolls, curls, and bows are still piled in masses on the head, but side by side appears a disposition to adopt an entirely different style, *i.e.*, the "catogan plait," the hair being parted in the centre, crêped on each side, and drawn back plainly to the nape of the neck, where it is tied up in a "catogan" with a black velvet bow.

I must now turn to bonnets and hats, and say a few words on each. The former are very small indeed, with low crowns, but they are becoming, and much more ladylike than those we have been wearing of late with the high crowns and their ungraceful spikey trimmings. Velvet seems to be the chief material of which bonnets are made. It is folded and gathered, and also closely drawn, but the fronts of bonnets are soft, and do not show any hard lines. Velvet flowers and ribbons are used for trimmings, and reversible ribbons of velvet and satin, or grosgrain with a rep border, are used in millinery, and they are wider for hats than for bonnets, the strings of which are often only one inch wide, with the narrowest possible satin edge. Small pins made of feathers appear on bonnets. Muffs are made of the same velvet as the bonnets.

Hats are large, and are most becoming when worn level and not far back on the head, as they are sometimes seen. Some hats are covered with velvet, but the most graceful are those of fine limp felt unbound at the edge, and allowed to take curves at will. The crowns are low, and the trimmings are also placed at a moderate altitude. Grey felt hats, with grey feathers and grey gloves, are much worn with black costumes, and grey felt sailor hats are very pretty also. Sailor hats are also made in the same plush or silk as gentlemen's silk hats, and have velvet ribbon round the crown. They are likewise made in velvet and in cashmere, as well as in felt. Then there is a rough beaver felt hat with a soft crown, which looks like a young curate's, but which proves ladylike in style and becoming to the wearer, and will be useful as an everyday hat in town or country.

The pattern selected for the month is an adaptation of the pretty "Breton jacket" to ladies' use, and is from a Paris model, the original being in rich red-brown cloth with bands of Bulgarian embroidery on it. It was intended for out-of-door use, but ours is principally intended for indoors, and is a well-fitting jacket-bodice, shorter in the back than the front. If the owner should prefer her own work, bands of crewel work or of brightly-hued cross-stitch embroidery can be used, or any fancy braid or passementerie that matches the dress. In Paris, many are being made from the narrow portion of the bordered dresses, and they look very well. Black lace insertion or passementerie laid over a colour is also pretty. Our pattern consists of nine pieces—viz., the upper and under sleeve, back, front, and two side gores, *revers*, and collar to waistcoat or Breton front. The bands need no pattern, as they are simply bands of trimming laid on flatly and shaped to fit on the bodice. Of course they require careful tacking and sewing on with the machine, and the waistcoat should be quite completed before being put in. It should be sewn in on one side, and fastened in by hooks and eyes on the other, the hooks being on the jacket and the eyes on the waistcoat; it is best fastened on the right side of the jacket.

All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings allowed, and only one size is

TAILOR-MADE GOWN.

A BRETON JACKET AND WAISTCOAT.
(PAPER PATTERN.)

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 fully given. 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, a plain gored princess chemise, and a Breton jacket and waistcoat.

## A HOMELY VIRTUE.

PUNCTUALITY has been called one of the minor virtues; it has also been called "a homely virtue." We prefer the latter definition, because punctuality has so much to do with the comfort of everyday life, that we object to even the most oblique depreciation of it. We have such a very great admiration for it, that we like to put it on a pedestal, and as love goes further than admiration, we hope all who admire exactness will proceed to show their affection practically by being punctual.

Home comfort very much depends upon the exercise of this virtue, not by one, but by all members of the family. Order, and the general well-being of a house, cannot exist without it.

We cannot say we admire the conduct of a very punctual man we once heard of. He, failing to see his dinner appear on the table at the exact stroke of the clock announcing the hour for the meal, used to sit down and ring the bell until it arrived. We are afraid that he lost his temper on those occasions, and very probably damaged that of his cook.

But the principle of having fixed hours for meals, and expecting that the family will act upon it, should reign in every well-ordered household. It is bad morally to do things in a hurry, and hurry-scurry it must be if people put off to the last moment dressing for dinner or drive, or indulge in those charming half-hours in bed, which mean either scampering through their toilet, or else appearing at breakfast when the rest of the household are half finished. To get everything tepid in consequence cannot be appetising, and unless a large staff of servants exist, they cannot be supposed to be running up and down with what has been "kept warm." If the meat has to be taken in a hurry, then digestion suffers, and people are very much astonished if chronic dyspepsia becomes their companion.

The unpunctual person who has to go off to work, usually comes down looking injured, as if his lateness was the fault of everyone but himself. He has an air of martyrdom, is often very silent, and sometimes adopts the very childish display of temper known as "cutting off your nose to spite your face," manifested by scarcely eating anything. His boots then have to come on, and if the buttons give out or the lace breaks, he has hardly time to supply the deficiency. He is usually untidy, and is seen searching for gloves, or comforter, or whatever article of attire he most frequently leaves about, till the sound—a pleasant one for all else in the house; alas! for him that it should be so—is heard of the door slamming after him; for he is so cross as the result of his own unpunctuality that all feel relieved at his departure.

Of course, extremes are often bad, and we confess not to feeling the great admiration expected of us when we read that Nelson owed his success to being always fifteen minutes before the time. Our private opinion is that he wasted a good deal of time if that was his plan of action, and to be exact in keeping to appointed hours does not necessitate that at all.

It does, however, require that people should use their common sense and try and calculate their time correctly, leaving a margin always to the good: that is to say, giving themselves more rather than less time to accomplish what they desire to do. To be "always in haste, yet never in a hurry," is the golden mean between dawdling, with the result of unpunctuality, and a feverish desire to be in such good time as ends in being always too soon.

In this high-pressure nineteenth-century life we need to exercise this virtue if we would fit into our day all that we wish.

"How extraordinary," we sometimes hear, "that A, who is so extremely busy, can find time to do so and so," whereas B, who has very little work to do and fewer duties of obligation, professedly "never has time for anything." No time with B is made the excuse for unanswered letters, visits not paid, duties of all kinds neglected; whereas A, who knows the value of time, tries by exactness and method to fit in his duties—and succeeds.

A clever man once wrote thus to his son at college—

"Be punctual. I do not mean merely being in time for lectures, but I mean that spirit out of which punctuality grows—that love of accuracy, precision, and vigour which makes the efficient man; the determination that what you have to do shall be done in spite of all petty obstacles, and finished at once and finally. . . . The punctuality which I desire for you involves and comprehends the exact arrangement of your time. It is a matter on which much depends. Fix how much time you will spend on each object, and adhere all but absolutely to your plan."

Washington's secretary, Hamilton, was a most unpunctual man, and when the General reproved him for this fault, the secretary made the excuse that his watch did not keep correct time.

"Then you must get a new watch," said Washington, "or I must have another secretary."

The habit of order and exactness cannot be too soon acquired, and if parents set the example of punctuality, and enforce it on their children, the latter will have to thank them all through their lives for so valuable a habit. In all business matters it is most essential, and in all relations of life it is a virtue which has most assuredly its own reward.

The girl or boy who has been taught to be punctual at home, will at college or business find that the habit makes much that would be drudgery perfectly easy. Those who have not had that early training, have either to put a strong will into the matter and oblige themselves to learn punctuality, or else they groan over the necessity, and the double strain makes work more arduous and gives a sense of bondage by no means agreeable.

Women often have the curious notion that the regularity and discipline of life usually is more necessary for men than for themselves. The fact that the generality of men go more into the world in the way of business is the explanation. The moment a woman adopts any line of action outside her home she will find that regularity is equally necessary.

In hospital training, visiting the poor, learning any art or science, working in business, literature, clerkships, or no matter what, punctuality is so much to the good, and is a great passport to success in whatever is undertaken.

We read too, "It is a fact, not always remembered, that Napoleon's great victories were won by infusing into his subordinates the necessity of being punctual to the minute. It was his plan to manœuvre over large spaces of country, so as to render the enemy uncertain where he was about to strike a blow, and then suddenly to concentrate his forces and fall with irresistible power on some weak point of the extended line of the foe. The execution of this system demanded that each division of the army should arrive at the specified spot punctually, for if any part failed to come up, the battle was lost. It was by imitating this plan that the allies finally succeeded in overthrowing the Emperor. The whole Waterloo campaign turned on these tactics. At Mount St. Jean Blucher was punctual, while Grouchy was not, and the result was that Napoleon fell and Wellington triumphed."

Lord Brougham's punctuality was noted, and though at the head of eight or ten public associations, when he presided over the House of Lords and the Court of Chancery he was never absent from his post, or unpunctual in calling assembly or meeting to order. His great precision in answering all calls enabled him to fulfil with exactness every engagement.

Sir Walter Scott's punctuality enabled him to accomplish an enormous amount of work, both of a literary kind and also in correspondence. So that this homely virtue is seen to shine in the lives of men of note; and it is one which all who aim at success and the perfection of all duty can imitate with advantage, alike to themselves and all with whom they come into contact.

THE CLOTH CAPE AND A FUR COLLAR.

## DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

This year being one of those when Dame Fashion delights to disport herself in gay hues—red of many shades—"Eiffel" (as the new rust colour is termed, from the colour which that tower is painted), and some very unnatural shades of green, the following remarks from a well-known journal on "Beauty in Colour and Form" may not be superfluous. They give an excellent idea wherein the real beauty of Nature's own colouring consists, which must, after all, be our truest and most perfect example.

"What we want, above all things, is temperance. 'Temperance,' says Mr. Ruskin, 'is the power that governs energy, and in respect of things prone to excess it regulates the quantity.' Now Nature is always temperate. She has produced malachite, the bell-gentian, the sunflower; but she has never dressed anything in twenty yards of aniline blue silk—it has been left to mankind to do that. One does not forget the existence of many tropical flowers of great brilliancy—the speciosissimus cactus, or the yellow alamander, for instance; but with regard to these and similar plants of great showiness, it should be borne in mind, first, for how short a time this great brilliancy lasts, five or six days at most out of 365; and secondly, what a moderate area there is of this gorgeous colour, measured against the greens and greys and browns of the surrounding vegetation. And even in the case of the very gayest flowering plant ever seen, says the *Art Journal*, a careful examination will reveal the fact, that what to the careless observer seemed a blaze of a certain tint, is in reality a mass of subtle gradations. A gorgeous sunset lasts but a few minutes out of the four-and-twenty hours, and is, even then, generally small in area compared with the whole arc of the heavens, and it is so full of gradations that observers argue, after it is gone, whether it was most red, or most yellow, or most purple, orange, and grey; while the twenty yards of blue silk, remember, was all of one


AN AFTERNOON AT HOME.

tint. A field of spring grass, especially after thunder rain, often seems dazzlingly brilliant; but sit down and try to draw it. You will find infinite and perplexing gradations, such as you cannot follow with the brush—only hint at; the shadow of one blade lying on the next; one glossy in high light, the next half-coloured only, and in shade—and if it should happen that you have in your pocket some of the blue or green paper bands used round envelopes, or some patterns of silk or merino from a shop, you will be astonished at their crudity and fierceness, compared with the softness and gradations of Nature. A student of colour soon finds out that the beauty of colour begins with gradation—that the loveliness of graduated colour is so great that, relatively, level colour is not beautiful; but he also finds out that there is no such thing as level colour in Nature—natural colour is always in a state of gradation."

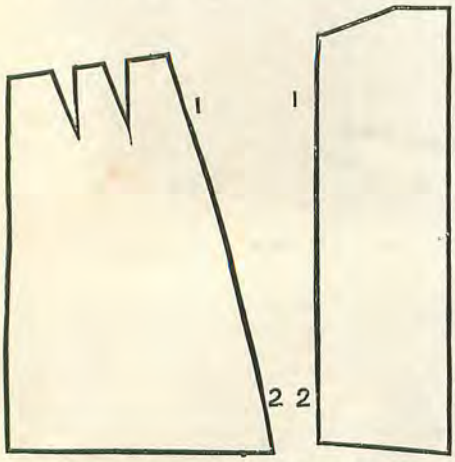
I have seldom read such a good explanation as this of the reason we so often fail to reproduce the sweetness and beauty of Nature's colours; and no wonder that women in general fall back on black as the safest colour to wear.

We have, however, besides "Eiffel" several pretty shades of colours, such as the new "buffalo," "bamboo," and chestnut-browns; the names of all being fairly explanatory of the shades; and browns are more worn than anything else, apparently, this year. Following them in popularity comes the real old-fashioned navy blue, which is immensely used. The next favourite shade of colour to these is puce, which is most comprehensive in its grasp, and embraces violets of all varieties of tint—episcopal-purple, peach, amethyst, and the shade known last year as "petunia." Terra-cotta comes in last, perhaps; and the new terra-cottas are more of a red-brown than the early shades of this well-known colour.

TWO LONG MANTLES AND A FUR CAPE.

THE EARLIEST SNOW.

There are several very considerable changes in bodices this season, which are all in the direction of beauty and grace, I am glad to say. Sometimes this cannot be said of the decrees of fashion, and we are not quite far enough advanced yet to think out our own clothes on independent lines, though every year we make some progress in that direction, and the greater the number of styles to select from, the freer our choice, and the more we learn to discriminate between the things which suit us and those which do not. It is amusing now to look back on the days when the makers of fashions in France sent over a doll dressed in the one fashion, and every woman copied it, and there was no choice at all. During the wars of Napoleon no dolls were permitted to come from Paris; and great is said to have been the rejoicing when his downfall opened the way for a dressed doll to reach London again, and the women of the day were relieved from the dire necessity of wearing fashions three or four years old. In those days Paris made the fashions for all the world, and to-day she only partially makes them; for in London we think for ourselves, and the best houses say that all French ideas have to undergo modification and alteration before their English customers are satisfied to wear them. We have several fashions of common sense and




HALF THE PATTERN SKIRT FOR A FULL-SIZED PERSON.

usefulness that we have invented and set to the world, and no nation can make certain things as we can; and still more, our Princess and future Queen is the best dressed woman in any nation, by universal acknowledgment, and her taste is pure and simple, and her young daughters are models of tasteful, quiet dressing, just like herself.

The four changes for the winter are the Medicis collar, the Zouave jacket, the new sleeve shape, and fashion of trimming round the armhole. The new-shaped coat-sleeve is far straighter, as I said, than the old, and is cut on a Chinese model, or at least one of the fifteenth century, at the part that falls over the hand. The lower part at the wrist contracts and then expands, and falls out wide over the hand, like a wrist cuff, being narrower underneath, and quite in mediæval style. The Zouave jacket may be real or simulated by embroidery, *galon*, or fronts only from the shoulder-seam to the under arm-seam. The under-bodice may be plain and pointed, or full, and finished at the waist with a belt, so that this new style forms a very excellent way of mending up an old bodice which could not be patched to cover the wear and tear. These Zouaves must all be very short, and may be either square or round-cornered.

The high-standing collars are known by all sorts of names. The true name is the "Medicis." They are used on mantles as well as on dresses, and there are two kinds: those with turned-out corners, and those with sloped ones. The latter are the most frequently worn on jackets and mantles, and the former are exceedingly becoming in jet for evening wear. They are also used in fur, and form a very warm and comfortable addition for the protection of the neck. In our illustrations we have given examples of all the various styles of fur collars and capes in vogue; and two shapes of the Medicis collar, in fur, are seen in "An Afternoon at Home." In this are also seen three of the newest bodices and sleeves, as well as the long and tight-fitting redingote, with a cross-way front. In "The Earliest Snow," a very pretty example of a plainly-made plaid dress is given, with a plain jacket of the darkest shade of the plaid, a felt hat, and ostrich feathers of the lightest shade seen in the dress. The skirt of this dress shows how excessively plain tailor-made gowns are made in the front of the skirt, the back being a collection of many gathers, this representing a usual way of making it, now that steels and mattresses are alike done away with. It is impossible, however, to do without the latter, if the dress has been cut for one, for the back will drag in an inconvenient and unbecoming way. The new gowns intended to be worn without bustle are only cut one inch longer at the back than in front, and therefore a skirt cut in the other way must be shortened.

Tartan dresses are not as much liked as tartan used as a trimming for a dress, and the vest and trimmings only are made of it. The Parisians are said to have been so struck with admiration for the Highlanders seen at the Exhibition, that they have quite made tartans the fashion this winter. Bordered gowns are much seen, and embroidered or woven bands round these very plain skirts will naturally remain in favour. Instead of three narrow rows of ribbon round the skirt, that were worn at first, one wide band, with three narrow ones on each side of it, are used, and these bands generally contrast with the skirt, black being worn on grey, and blue on terra-cotta. Fur trimmings are not nearly so much seen on gowns as was expected; the mild weather was probably the reason for this. Where it is seen the colour of the gown matches that of the fur, especially with brown furs, which are matched accurately with the woollen fabric on which they are placed.

The mantles of the year are very large ones, as will be seen. When they are not so big they have short backs and extremely long stole ends, and are of very handsome materials, such as velvet, plush, and silk mat-lasse. Cloth coats or jackets are made both opened and closed, the front hanging perfectly straight. They are generally single-breasted, and have the buttons hidden under a flap. The collar is of the Medicis shape, and is generally of fur, both inside and out; and the all-fur muff seems now preferred to the fancy ones so long used, and they are decidedly larger in size. The most fashionable fur of the winter is sable; next to it come mink, black fox, skunk, beaver, raccoon, and the new Australian kangaroo.

There is nothing at all extravagant in the shape of millinery, and even the poor birds seem to be respected, as the ostrich feather, in every shape, seems to be the chief thing worn. Hat crowns are quite low, but the brims are large and undulating, and they are trimmed from the back in such a way that the velvet folds seem to rest on the brim in front. The hats in our illustration, "Two long mantles and a fur cape," show this method of trimming. Felt sailor hats with velvet bands round the crown are as much worn now it is winter as the straw ones of the summer, and tan felt sailors' can be worn, like black, with any costume. The bonnets of coloured flannel are very pretty; they are mixed with velvet bows of another colour; the flannel is similar to that used for babies' frocks. The prettiest bonnets have been grey velvet and white flannel, salmon colour and green velvet, shell-pink flannel and chestnut-brown, black velvet and puce, the inch-wide strings being of the velvet.

The change in the shape of skirts makes it necessary to produce a new skirt pattern. The lack of steels and cushion makes the set and style entirely different, of course, and nothing is allowed for either in the length of our present pattern. The material used is Russell cord (an excellent winter material for the foundation of a gown) or alpaca; four and a half yards would be needed; but if silk be used (and as it is very cheap there is no question it should be for all really nice gowns), six and a quarter yards will be required. We give half the pattern skirt for a full-sized person; the breadths should be joined independently, and the pattern cut out afterwards. Our pattern is in two pieces; the front of the skirt should be an entire breadth, with half placed on half the front. Measurements of length must be taken first, before cutting out the skirt. This pattern will also answer for that of the draperies or over-skirt, as there is no difference in the cut, but of course more width would be allowed. The fronts of woollen dresses are quite plain, while the backs require double as much, or perhaps half as much again besides; but the home dressmaker would have to be guided by her material, whether thin or thick, and by the height of the wearer.

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 fully given. 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, a plain gored princess chemise, Breton jacket and waistcoat, and a new skirt.

# DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

It may not be amiss, in view of the numberless marriages announced as fixed for the early new year, to give some of the latest ideas on the dress and millinery to be worn on this important occasion in life. During the last few years our growing individuality in thought has shown itself more in the simplification of our ceremonies than in anything else. In funerals, for instance, we have done away with palls and pall-bearers, with funeral coaches and waving plumes; and the highest in the land are buried with the simplest ceremonial possible, so that the widow can follow with the nearest and dearest, without notice and in perfect privacy, and all the surroundings, including the mourning, can be of the most inexpensive kind. Even at the largest shops in London you can obtain the best description of widow's mourning at a very moderate rate, and the quietest and simplest modes in any kind of mourning dress have become the best of good style. The shortening of the time of all mourning is also a move in the right direction, though I think this tends, at present, into an extreme of brevity. But this, perhaps, one may naturally expect, after the excessive manner in which we have outwardly mourned for many years past, and the foolish if not cruel way in which we loaded the living, at a time of mental exhaustion and heartfelt sorrow, with both debt and trouble, for the sake, not of the dead, but of the unmerciful and equally cruel amongst the living, who judge by the outward appearance only. And thus we sacrificed our comfort and our peace of mind to external show. We have not grown stronger-minded, but fashion has grown more sensible; and we are perhaps better able to recognise that our sorrow is the best guide, and that no outward signs can really make up for lack of right feeling within. The heart may be bowed down with grief, whether it wear a black mantle or a blue, and we need not cover ourselves with crape to make us feel genuine sorrow. Looking back on those early days when Christianity was in its infancy, we find that the dead were not mourned for with an idea of grief such as ours, but thought of as those who had entered into a state of joyful peace and rest; and they were carried to the grave by mourners dressed in white apparel, who sang hymns of thankfulness and praise. To me it seems as if we forgot the dead, in reference to their release from "troubling," too much, and sorrowed and grieved for our own personal loss, as if nothing else were to be considered.

But to return to another subject of ceremonial character—marriage. Here, too, especially lately, we have become very wise and sensible in our arrangements. We have a simple wedding-gown which follows the make of our ordinary walking-gowns, and has a high neck, with a deep frill of lace turning over, and long sleeves reaching to the wrist; the only difference consists in the addition of a

A WARM DISCUSSION.

IN WINTRY WEATHER.

train to the skirt. The other day I saw a perfectly simple white satin bridal dress made in this way, without an atom of trimming on it, so that the satin itself shone out in all its great beauty of sheen and colour. The lovely hue of the satin of some of the recent wedding-gowns has been a matter of remark, and I hear it is said to be owing to the fact that the satin was stored away for all the years of its long eclipse by the Court dressmakers, who possessed large stocks of it. The hue thus assumed a faint ivory tint of great softness.

The newest dresses for going away and travelling are noted for their quiet and unobtrusive appearance, for the old days of wearing a grand and expensive travelling-gown have quite passed away, and velvet and silk are no longer deemed needful.

Plain "ladies' cloth" is the material most used for them, and the make is simple and follows the fashions of everyday life. The skirt is plain, and so is the bodice, or is worn with a tailor-made jacket and waistcoat. The prevailing colours are navy blue and brown; the latter being trimmed with sable, beaver, or other kind of fur. Navy cloth is trimmed also with sable; but grey furs seem preferred, or else black, and astrachan seems the fur most liked. Of course the imitation can be used should the real be too expensive, If fur be not used for the trimming, then black guipure is selected. The jacket is of the same material as the dress, and the *toque* hat is of the same likewise. Hats are more in vogue than bonnets; and the *toque* shape is much worn, though the low-crowned felt hats of the colour of the dress, with ostrich feathers, look very handsome. The browns selected are generally dark; such as the tints known under the names of tabac, oak, Havana, buffalo or bison, and tea-brown, the tabac brown being very pretty for the purpose.

Bridesmaids, also, wear hats more than bonnets, though one sees white tulle veils, which are less expensive very often; and one also sees the "Alsatian bows," with a small flower between the bows in front. Although white seems to be always the correct hue for weddings, we see this winter the sensible plan adopted of having coloured frocks. At a recent naval wedding the bridesmaids wore navy blue serge, faced and piped with white silk, and felt hats of blue and white. Another very pretty choice was grey "ladies' cloth" and grey astrachan; the *toque* hats, muffs, and jackets being all of the same. On this occasion the bride's travelling dress was the same as the bridesmaids' dresses. Grey cloth is also employed with silver embroidery, and also blue cloth with gold. Alpaca, bengaline, and cashmere are all used for bridesmaids, but of course are not as warm and seasonable looking as cloth or serge, and not, therefore, to be recommended.

When white is used for the bridesmaids' gowns, white flannel seems very naturally in more request than anything else, and is a very useful selection in view of future occasions. It has a corded silk vest, and knots of ribbon. Then comes white nun's veiling, made with "accordion-pleated" skirts, both these being used with white felt sailor hats, with corded silk ribbon trimmings. White silk with gold embroidery, or what are truly called "picture dresses," are also worn, which are of white *mousseline de soie*, or white Pongee or Surah made with short waists, plain skirts, and muslin fichus and sashes, and the large drawn velvet hats which were worn in those days. The bridegroom's presents to the bridesmaids have been moonstone brooches at many recent weddings; for, for some mysterious reason, this gem is considered a "lucky stone" as a gift on such occasions.

There are three rather marked changes this winter in the make of bodices. The sleeves are full at the top of the armhole, and generally form an epaulet there, the armhole being cut out so high that the seam on the shoulder is extremely short. The new coat sleeve is cut straight, the elbow being less shaped and fulled in, and the sleeve at the wrist flowing out wider, after the Chinese fashion. Armhole trimmings of some sort are quite universal, and so are the shaped collars known under various names, but most generally and truly as the "Medicis"; and though one hears of "Elizabethan," "Venetian," "Genoese," and "Stuart," they all mean just the same thing. They are found on mantles as well as on dresses, and great is the tribulation when both are worn together. These high collars, however, do not suit everyone, and are better for tall people than short and stout ones.

Zouave jackets or dress bodices trimmed Zouave fashion are very becoming and pretty for thin figures. This is really only a trimming laid round the armhole, which may begin at the side of the neck and follow round the armhole until it comes to the seam under the arm, where it can be sewn in. It must be very short, however, as a wide "Empire" sash is sometimes worn with the armhole trimming. Another new way of trimming bodices is to simulate a yoke, which is deep enough to allow of a piece like a band going under the arm.

Velvet is much used for trimmings with woollen materials of all kinds. Indeed, we see more velvet now than we have seen for years, being principally used as waistcoats and

AFTERNOON TEA.

borderings, no entire velvet gowns being seen. Velvet is used for the jackets of Tartan skirts, which are cut on the cross for the front and sides, and on the straight for the back. A look of length and very simple folds mark the style of all skirts, and the back drapery is quite simple, with a number of plain gathers, instead of the more formal pleats and many turnings. The backs of dresses, now that they are made without either bustles or steels, are cut about an inch longer than the fronts, and great care is taken to avoid their having an unbecoming droop at the back—inevitable if improperly cut. Some of the new skirts are perfectly plain at the front and sides, and have gathers at the back. These are principally in tweed, cheviot, and serge.

In "Afternoon Tea" is seen the way of trimming the ordinary walking dresses with fur, pointed guipure, and coloured velvet. The dress trimmed with fur is a kind of Princess dress or tea-gown, and would be pretty and suitable for an invalid. "In Wintry Weather" the different styles of making furs are seen with the stand-up, rolling, and the Medicis high collar, as well as a fur cloak and a trimmed redingote. In "A Warm Discussion" the sitting figure has one of the Zouave jackets, and the figure on her left hand one of the dress bodices trimmed like a yoke, which we have already mentioned in our article.

The pattern selected for the month is that of an out-of-door jacket made of the dress material, either in cloth, serge, or tweed, which I have mentioned as being worn at almost all recent weddings by the bridesmaids, and as the going-away dress of the bride. It is in nine pieces, the front seen being that of the dress, and not belonging to the jacket. The pieces are—back, two side pieces; front, revers, rolling collar, two sleeve pieces and cuffs. The material required is about four and a half yards.

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JACKET OF THE DRESS MATERIAL.

# DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

A WINTER WALK ACROSS THE PARK.

THOSE who are in the habit of noticing the photographs of royal and celebrated personages in the shop windows, and have consequently seen the latest one of H.R.H. the Princess of Wales, will be perfectly prepared to hear that the dress bodices which have been worn short for the last ten years have suddenly lengthened by from four to six inches. The recent one of H.R.H. in a white dress gives this added length very clearly, and shows how becoming and pretty it is. These new bodices have lapels, turned back to show a vest, just as they were worn early last year. All kinds of figures will profit by this change, the young and the middle-aged as well, for in spite of the æsthetic idea that the true and natural waist-line is just under the arms, where it was placed in those early days when Waterloo was fought, and our grandfathers were wearing short waists as well, we still cling to the long waist as known in the days of Queen Elizabeth. In the evening, however, on young people we constantly see the short "Empire gown," with its plain full skirt, short-waisted bodice, and wide sash with a very large bow at the back. There is a very little flounce round the edge of the skirt, which is hemmed and put on with a beading about an inch wide.

I hear it reported that we are to leave off the use of foundation skirts, and return to single skirts without one. The new skirts made in this way are fuller at the back, a whole breadth, at least, being needed to make them look full enough. The newest skirts are perfectly plain in the front and sides, the back being set in gathers or large box-pleats. Tucks are in great favour as a finish to these skirts, and so is velvet ribbon, which is put on in graduated rows, from wide to narrow, both on the skirt and on the bodice and sleeves. Tucks are, as a general rule, better run-in by hand than sewn by machine, as the dus appears to make a permanent settlement in them when machine-run.

Bodices fasten in any and every way, save straight up the front; across the front, under the arms, and even buttoned up at the back (the latter an old style revived, which is rapidly coming again into favour); all these are more liked than the straight line of buttons so long worn. Even buttons are doomed as well, and it is difficult now to persuade one's dressmaker to make anything but the old eyelet-hole, with hooks to close up the front of the dress, even if she do not prefer the regular eye; and when you kick at the innovation, and say you hoped all such horrors as eyelet-holes had passed away for ever, she will probably assure you that she never uses buttons now, and that they, in their turn, are "out," while those horrid little holes and tiresome unhookable hooks are "in."

The large rosettes, which were first seen on the autumn millinery, have now extended themselves to dresses, and are used very largely. For millinery they are made by frilling-up one edge of the ribbon (which should be about two and a half inches wide) with a drawstring, which, when pulled up, draws the ribbon into a round shape like a flower. Two rosettes are usually worn, of different colours. The rosette when applied to dress goes under the name of "*chou*," and is generally made of the material of the dress, cut on the bias, folded in two, and pleated-up in single pleats, turned one way. A round piece of foundation net is needful, and on this the pleated-up stuff is sewn; beginning at the outer edge, and working to the centre round and round, and finishing off very neatly. They are used on the bodice as well as the skirt. For instance, a dress would have one on each shoulder at the top of the sleeve, and at the waist on the bodice, and three on the side of the skirt, drawing the side folds together.

Children's dresses show more than ever the influence of historic portraiture, and at present Sir Joshua Reynolds and perhaps Vandyke seem in the ascendant. These quaint little picture-gowns are made of velvet, plush, and Liberty silks. They are made with high or low necks, generally the first-named, short waists and plain skirts, with the orthodox large bow at the back, and wide folded sash. The shoes are usually rather high, with buckles, and the long skirt nearly touches the ground. The little pelisses for children, which are so easily donned and so quickly taken off, and conveniently cover the whole figure, have been extremely popular, and will continue so during the spring. They protect the whole dress, and are a most comfortable covering. The skirt is gathered on the basque, the sleeves are Bishop shaped, and a thick woollen girdle or cord and tassel is tied round the waist. There is sometimes also a little double cape, which can be taken on or off. The pelisse idea is also being carried out in cloaks for grown people, and I should not be surprised if we found pelisses again the rage for the coming winter of '90 and '91. They are more dressy and useful than the ulster, and can be worn on different occasions with any dress beneath them. The redingote was not so practical a garment, for it was made of cloth, and its tight fit rendered it unsuitable to many people.

The warm "Granny bonnets," of such thick materials as velvet, cloth, or plush, which have been so long in fashion for children's use, have been much found fault with of late by the doctors, who consider their use bad for the eyes, and over-heating to the head. So we see a very general tendency to return to the soft turban hats made of folded material, and edged with fur, either real or imitation. A fashionable children's modiste is showing a new style, called the "Princess Elizabeth," after the interesting but ill-fated young daughter of King Charles I., who is represented as wearing in her childhood a close caul-cap, with a horseshoe-shaped crown, with two rosettes on the side of the head, and tied under the chin with narrow ribbon. It is only to be expected that, after Stuart and Tudor exhibitions, we should find traces of the fashions of those gorgeous days appearing in the dress of our own. These close cauls have been worn by the tiny bridesmaids at several of the recent weddings. There is another shape for them also, which is much the same as the skull caps worn by old gentlemen, or those we see in pictures of the thirteenth century. For grown-up bridesmaids, hats are perhaps mostly worn, but there seems a likelihood of a return to the tulle veils of some years ago, and they are inexpensive, as well as pretty.

In "Two Braided Dresses" are shown the new ways of making up these much worn gowns, and also the latest methods of dressing the hair; the figure standing with her back to us wearing it in a loose knot, which is Greek in its style and form. The length of basques and bodices are plainly shown in our illustrations, and to what extent they fall over the hips. The new sleeve, as illustrated, is much worn, and looks almost like a small doll's petticoat in shape. It may be of lace, or of the material of the gown, and is sometimes pleated or fluted in "accordion pleats." The new way of making up plaided materials on the cross is shown here, in the left-hand figure, who wears a tweed tailor-made gown, with a waistcoat of crimson silk. The "Winter Walk" shows the three newest head coverings of the season, and one of the new sleeves applied to a tweed or cloth and velvet gown. Boas are as much worn as they have been for some time past, and even the high fur collars have not taken their places, perhaps because they give one the air of being rather muffled up, and the plain round collar seems really warm enough for the present very mild winter weather. Many more sealskins are seen this season than usual; but the favourite furs seem to be black fox and grey astrachan.

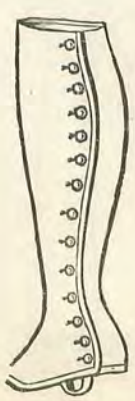
We are returning to kid gloves, and our fancy for Swede leather—though existing still—is transferred from our hands to our feet; at least, the newest shoes look like Swede, but, I believe, are really called "house leather," the surface being dressed to look like velvet. This can be dyed, it is said, to any hue; so perhaps we shall see a reign of coloured shoes to match the dress. No large bows are seen upon them, only small cut-steel or jet ornaments, with no ribbons. Patent leather is still used, and I hear of materials such as silk, velvet, and satins, which were in use during the Tudor period, being adopted, especially for the house, with rich embroidery and ornamentation. The


THE NEW SLEEVE EPAULETTE AND A TAILOR-MADE GOWN.

TWO BRAIDED DRESSES, AND SENORITA JACKET.

stockings one sees seem all to be embroidered; but for all that, women of good taste cling to the plain and neat black stockings and shoes, and these, I fancy, will not soon go out of date. The excessively plain skirts appear to have brought in the need for flounces on the under petticoats, and three or even four are commonly seen. Satin, shot silk, and coloured sateens are the materials in favour, and the plain skirts are thus a little held out, and walking is rendered rather more comfortable through the fulness given by the flounces.

We have selected for our paper patterns this month two of small size, *i.e.*, the "Senorita jacket" and a gaiter; the latter now so much worn, and felt to be such a very comfortable addition to their winter dress, by many women and girls who are obliged to go out in all weathers, and face all kinds and conditions of walking, both in country and in town. They are generally worn over shoes, not boots, and button up as high on the leg as may be desired. If the pattern should be thought too high, it can be cut lower. There are three pieces in the pattern, one inside piece and two outside ones, *i.e.*, on the button side, and about one yard and a quarter of cloth, tweed, or serge is needed to make them. The lining is of stout black linen, and the buttons are also black. Black elastic or leather may be used for the straps beneath the instep, and they are finished all round by machine stitching, the edge of the cloth being cut, but that of the lining being turned in against the inside of the cloth. The buttons are hidden, and the button-holes should be close together. The "Senorita jacket" consists of two pieces, and may be adapted to any dress-bodice; it will take about one yard of material to make it, and can be lined or unlined, as preferred. The sketch is seen on the centre figure in the picture called "Two Braided Dresses, and Senorita Jacket." For mending an old dress it will be found invaluable. These two patterns will be given for 1s.



GAITER TO BE WORN WITH SHOES.

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 fully given. 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, a plain gored princess chemise, Breton jacket and waistcoat, four-in-hand cape, jacket for out or indoor wear, skirt with two breadths, Senorita jacket, and walking gaiter.

# DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

GREEK STYLE OF HAIRDRESSING, AND TWO MORNING DRESSES.

THE Rational Dress Society is again to the fore; and on Thursday, the 13th February, they once more lifted up their voices to denounce the old errors in dress. This time the "added voices" were those of some of our best-known doctors—Dr. Lennox Browne, Dr. Wilberforce Smith, and Dr. Garson, all of whom spoke. The most sensible of all, and the most quietly reasonable speech, came from Dr. Lennox Browne, the chairman, who seemed to think that many undoubted improvements were quietly evolving themselves, and that the great problem to solve was to find garments which distributed warmth more evenly. He was very strongly opposed to suspending all weight from the shoulders, and said that the hips were the natural weight-carriers, and that they too should have their proper share of work. Although we have had the weight of the doctors' presence and opinions to these meetings, they did not add anything either to our knowledge on the main subject or to our ideas; and indeed it is difficult to know what the Rational Dress Society does want, when it goes beyond introducing all new and fresh patterns of dress, for the idea of meddling with our outside garments seems quite absurd. No woman would consent to wear a uniform, even if a "Rational Dress" were invented, which composed a perfect walking dress. Lady Harberton urges the adoption of the Japanese dress for the home,

MUSLIN FICHU.

which, she says, is the best for grace and modesty in the world. I think as regards corsets, that if a comfortable one be not worn, some other form of bodice must be used, that is, so long as we continue to wear our present tight-fitting style, and there is no need of tight lacing. If some women choose to be idiots, that is no reason why the sensible women should discard their comfortable corset, which is merely a fit and not a squeeze. Of course if we reject the corset entirely, a loosely-fitting costume like the Japanese must be adopted; and though after some years' rejection of their national costume, the Japanese are beginning to adopt it again, I am very doubtful if we should find it at all suitable for our far more active life. The true solution of the "Rational Dress" question seems to be that every woman should think out the matter for herself, and discover what sort of under-garment she likes, and then adopt it. I do not think the outside raiment worth discussion, so long as fashion dictates, and we all follow. But even here fashion grows more reasonable with her tailor-made gowns, lawn-tennis costumes, waterproofs, and ulsters; and the woman who wants to be sensible will find sensible dress if she takes the trouble to look for it everywhere. As for high heels, they are quite the exception, and one rarely sees any of them in the street. Before I conclude my little chat I must copy, for the benefit of all my readers, Madame Patti's recipe for good health, which certainly seems to answer in her case: "Take plenty of exercise; take it in the open air, take it alone, and breathe with the mouth closed. Live on simple food, very little pastry, never a sip of beer, because it thickens the voice and stupefies the senses. Keep regular hours for work, meals, rest, and recreation, and never under any circumstances indulge in the fashionable habit of late suppers. If you want to preserve beauty of face and the priceless beauty of youth, keep well, keep clean, keep erect, and keep cool."

From this it is evident that the great songstress does not lace tight, and does not wear high-heeled boots, or she could not walk, and does not wear heavy dresses or too long ones to impede her movements.

We are gradually being enabled to judge of the coming styles by those which we see worn by well-dressed women at the "at homes" which are being held so largely since Parliament opened. These show us that cloth is as popular as ever, and that velvet seems to be resuming its long-abdicated sway over us. Some of the handsomest new dresses which have come under my notice have been of this material or velveteen. The bonnets are very tiny, and are made of a few folds of the dress and a little velvet only, such as we illustrate in the "Newest bonnets and hat." They are quite within the powers of the home

EVENING DRESS OF LACE, NEW BODICE AND SLEEVE, RUCHED SKIRT.

milliner; and the more simple they are the better. Strings are most generally made of the same velvet as the bonnet, and have a bow under the chin, like those of our illustration. These strings and bow are made of velvet, cut on the bias, and hemmed with slip-stitches. The cloth or velvet for the bonnet should also be on the bias. Many of these new cloth costumes are trimmed with bands of fur. One that I saw was a very pretty one of white cloth, with bands of black fox, and a deep collar and cuffs of the same. Cloth and velvet gowns, made in two shades of grey, for instance, would have an under-gown of a dark-grey velvet, and an over-dress of a lighter grey cloth.

The new ladies' cloth is more beautiful than ever, and the colours in which it is manufactured are soft and most pure in tone. It is so glossy, fine, and pliable that it is a pleasure even to touch it, and now that it is made in pale hues it combines better than anything else with velvet. The best colours are réséda, Eiffel-red, Gobelin-blue, dove-grey, natural camel's-hair colour, mouse, wood, and grey-blues. In the new cheviots the colours are generally neutral grounds and streaks of colour. In brown cheviot the colour is a warm brown or a reddish yellow, and we find also tartans in it.

The newest colours that have been brought out at this early moment are buttercup and daffodil in yellows, plum-colour, and reddish violet. Prune de Monsieur is a purple; in reds we find grenat and claret; and browns under the names of chestnut, mahogany, nasturtium, pheasant, cigar, and chocolate. Then there are grey-greens, olives, and résédas, and a number of rather dull blues. I must not forget the Eiffel-reds which still prevail, though I find that many people call them terra-cottas, and confound them with that colour, but the Eiffel-red seems to me more like rust colour or the hue of fireproof paint.

There is no doubt about the popularity of velvet sleeves, which are much liked, and are an admirable finish to gowns of ladies' cloth, or of cheviot serge or tweed. They are worn much puffed at the shoulders, the lower part of the sleeve being quite tight. This sleeve will be found represented in our illustrations. They are rather an uncomfortable fashion, however, as the coat or mantle cannot be drawn over them without greater exertion of strength than we usually like during the operation of dressing ourselves. If they should continue in fashion, we shall find fur capes and collars much used in the spring, in order to give the needful warmth. I saw in the Park, one very cold day last week, that many girls had been compelled by their velvet sleeves to leave off their warm coats, and wore their cloth dresses without covering, and one could only pity their feelings and look with sorrow on their red noses. The button-holes worn in the Row are very pretty this year, and consist of the double "Parma violet," showing its two shades—light and dark—on a spray of brown ivy leaves; they are long in shape and pointed at the top—not round, as they were worn some time ago.

The following paragraph from a daily paper will be interesting to all who ride, and all who are interested in the subject of women's dress:—"It seems curious that the subject of women riding like men, on men's saddles, should be seriously discussed. The reason given for suggesting that they should do so, is the number of accidents constantly happening in the hunting field through women being dragged by their habits, or injured, when horse and all come to grief, by the pommels of their side-saddles. A lady who has had wide experience in hunting in Ireland and England assures us that she could not take a restive horse for a canter in the Row, were she obliged to ride like a man, without endangering her life. As to going over a fence on a man's


WALKING DRESSES IN THE PARK.

NEW BONNETS AND HAT.

saddle, she says that would be an original method of committing suicide. Men ride, depending for the stability of their seat in a great measure on the grip of their knees. Women have not sufficient muscular power to secure this grip, nor are their limbs formed properly for it. Putting aside all other objections, and there are many, men's saddles will not do for women because they cannot ride on them. The lady rider whose opinion we quote, tried it privately, and found that she could ride fairly well by balance on a man's saddle sitting in her usual position, but sitting like a man she could not ride at all. Lady Harberton gave it as her opinion, on one occasion at a 'rational dress' meeting, that the man's position in riding is right and natural for women also. It is difficult to conceive how a hunting woman would, thus seated, stick on over water. As to baulking horses, they would land their riders over their heads every time, and the management of a bucking animal would be quite impossible to a woman on a man's saddle. The danger of dragging by the stirrup is doubled by the use of two instead of one, and the risk of dragging by the skirt may be quite obviated by wearing a properly constructed safety habit. As to injury from the pommels, this is not often sustained. A woman who can ride well knows enough to fall clear, if her skirt be a safety one. A woman who goes down with her mount and is rolled on, will hardly be in worse case with the pommels than without."

This subject of woman's position in riding has been more discussed than usual, in consequence of several severe accidents in riding.

I give an illustration of a simple dress of lace for evening wear; and a foundation of either silk or sateen, which may be in black, or some pretty colour. The striped dress in the same picture shows a style that will probably be much seen this spring. The belt

is what is called "Bernhardt," being a loose one, coming a little lower than the natural waist, and arranged in folds. The belt, cuffs, and collar are all of velvet.

The Greek mode of dressing the hair, which I have endeavoured to show, is very graceful, and suits fair hair admirably, especially if it be naturally curly. But little hair is needed to dress it in this manner; and it has the advantage of suiting the present style of bonnet very well. The next figure shows one of the new dresses of cloth and velvet, the underskirt velvet, with a leather border; the princesse overdress in cloth, and the jacket in velvet, edged with leather bands.

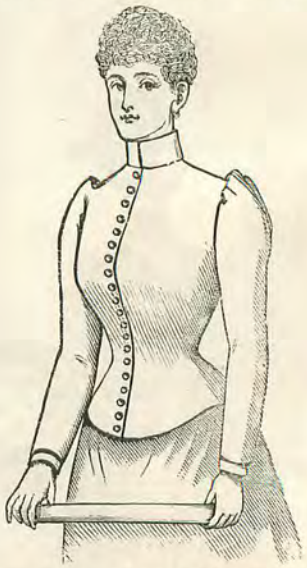
In the walking dresses worn in the Park will be found a demi-long jacket, such as the ladies' tailors are trying to introduce; the old name for them was "paletôt." They are not, I think, very becoming, and lack the smart, tidy effect of the short jacket worn by the next figure. The loose redingote, with its "accordion pleated" cape, is a garment called *le Moine* (or the monk) by the Parisians. It is an imitation of a monk's robe, and is a very comfortable shape for a walking cloak. It is made in a light woollen material, and has a woollen cord and tassels round the waist. The figure with her back to us wears a gown trimmed with bands of velvet; the material being vigogne, or ladies' cloth.

One of the new old ideas is cording the seams of bodices as well as of the skirts of dresses. This is admired by many people, as adding style to the figure, but unless the cording be well put in it is not pretty. Another idea is to overlap one selvedge on another in making up the skirt, and to sew them flat with machine stitching. Then there are some new dresses that are fringed at the hem—a very graceful style—and others where the hem is turned up and hemmed, or rather machine-stitched, on the right side. If not finished in this manner they are sometimes piped and sewn down.

Braiding is still much used for bodices, a favourite way being to braid the little "Senorita jacket" all over on the bodice; the *plastron* and *revers* are also braided as well as the deep cuffs to the sleeves, if these be worn. I hear that we are to see fringe brought back as a trimming to dresses again this spring, and some yoked bodices are already seen with deep fringes at the edge of them. The height of the sleeves grows very remarkable, and we have also the little "Tudor roll," which the Exhibition has brought into vogue. This is more seen on hanging-sleeves than on plain sleeves of the coat kind.

The pattern selected for the paper pattern is one of a tailor-made bodice, to which *revers* can be added, if preferred, or velvet trimmings. It is really a basque bodice, and will be found very useful and becoming. It consists of two sleeve pieces, cuff, collars, fronts, back, and two side pieces. The amount of material will be about four and a half yards of yard-wide stuff.

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 fully given. 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 (night-dress 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,



TAILOR-MADE BODICE (PAPER PATTERN).

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 Amercian 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, a plain gored princess chemise, Breton jacket and waistcoat, four-in-hand cape, jacket for out or indoor wear, skirt with two breadths, Senorita jacket, walking gaiter, and tailor-made bodice.

## DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

MARCH, which certainly came in in the old-fashioned leonine style, is going out lamb-like; and I hope by the time this is in the hands of my readers we may all be enjoying fine sunny days, and recovering from our "winter of discontent," and "the influenza," which has tried everybody very much. Those of our readers who wear flannel underclothing have, I am sure, fared the best, and have suffered the least from chill and cold. A small American book lately published, called by the very taking name of "How to be Beautiful," contains nearly all the various teachings given to our young readers in the volumes of THE GIRL'S OWN PAPER. Exercise and bathings and sensible dress have always been favourite topics; knowing full well, as we do, that health and beauty are synonymous terms, and that our duty to God and usefulness to man depend on the care we take of the body—the instrument given us by God to do our work in this world to His glory—the authoress of this little book gives the same advice as has been given by me as to the best methods of dressing and the best forms of underclothing, and says:—"A woman or girl, in order to be dressed according to the natural curves of her body, should wear jersey underwear; one skirt, a well-fitting corset over the skirt, a dress made in the princess or some other style in which the perfectly curved seams of the bodice reach below the waist-line, showing the symmetrical lines of the hips as well as of the waist. This style of dressing is alike becoming to slender and to stout people. Never mar the hip-line if you would have the reputation of having a fine figure, and never deform yourself with a bustle." "Jersey underwear" is what we should call in England "woven combinations," either of wool, merino, lambs' wool, or of spun silk. The skirt, our American authoress says, should be of silk or of some material which can be washed and got up without starch. Into the material she does not enter further; but, of course, we know it must be a warm one, and thick enough to perform the work of two petticoats. In Paris I hear that the winter petticoats have been made up slightly wadded, in order to give warmth and substance.

So far as this part of the advice concerns the dress of to-day, I hear that Worth, the great French dressmaker, prefers "the princess" style this year to all others; and as the season advances we shall probably see the redingote, princess, and all other tightly-fitting styles more and more worn; and those who are choosing their summer dresses would do well to bear this in mind.

Throughout the past winter fashion has dictated plain and sheath-like skirts and much-trimmed bodices, and the spring and summer styles show the same tendencies, though the skirts are certainly fuller than they were, and have a few more pleats, while re-

IN THE NEW GALLERY.

maining very simple, plain materials being made up with far straighter and more severe lines than the patterned ones. A very favourite style is to have a skirt so raised at the edge as to show a peep of the under-skirt, which is generally of velvet, or, at least, what shows of it is of velvet. I hear of some of the very plain skirts being lined with horsehair to ensure perfect fit, and that however tired the unfortunate wearer may be, she may not sit down on any account. The very plain skirts are unbecoming to stout people, and, indeed, unless well cut they are ugly, and look ungraceful when the wearer sits down. This may account for the Parisians putting wadding in their petticoats, which, as I said before, gives more substance to the skirt.

One of the newest ways of making a skirt is to pleat it in two or three wide single pleats turning towards the front, and beginning where the fulness of the back ends. From the constant use at present of double-width materials, most of the skirts look as if they were pleated up from one uncut piece, which indeed is really the case. But this will make dressmaking at home rather more difficult, as the draping requires quite a trained and skilful hand. But now that the dress-stands are so moderate in price, this difficulty should be reduced to a minimum, and ready-made skirts can be purchased at such a cheap rate that the bodices seem to be of more importance.

The newest sleeves show no idea of lessening in size at the shoulder, and they increase in tightness at the elbow, and down to the wrist are often so tight as to need buttoning up, to allow the arm space to enter. Of course with mantles and jackets there is much discomfort, but to that we shall have to get accustomed, as I hear that all our cottons and thin silks are to be made in this style, and that it is not improbable that the sleeves of cotton gowns will be of soft silks, and the sleeves of the surahs and pongées of velvet. The newest sleeves are cut in one, not an upper or an under, but a shape that looks like a very ancient *gigôt*, or "leg of mutton sleeve." Most of the newest sleeves have the full side, mounted on a plain lining, so that the folds can be easily made to sit gracefully by tacking them down with invisible stitches. Bodices have not such pronounced peaks in front as they had, some of them being quite of the "basque" order. There are many bodices full in front and full behind, and fastening under the left arm, being buttoned round the armhole and up the shoulder, the band of the dress buttoning there likewise. The seamless bodices and polonaises are likely to be a great success, and are very becoming to slight figures. They are rather troublesome to make, however, and should be cut on the bias.

The fancy for large cloaks still continues, and we are promised that they will remain in use, too. The new ones for spring are to be made of dark shot-silk, cloth, and *broché*, the colours being prune, copper colour, and blue of a sapphire hue. They are full at the shoulders, drawn in at the waist, and very wide in the skirt, "just like a kind of dressing-gown," as one lady asserted in my hearing. They are quite large enough to be worn either with or without a dress beneath them. The "Four-in-hand cape" is still seen, but the one with the pointed yoke and two flounces, which is illustrated this month, and of which the paper pattern can be had, is the most popular mantle of the year. These yoked capes are put on cloaks and ulsters as out-of-door wraps, and are very becoming. Beaver cloth is used for spring jackets in light hues, and the plush sleeves, high collars, and revers give them a look of style and prettiness, as well as increasing their warmth. Then there are plain tailor-made jackets, as usual, of all kinds.

Amongst the new revivals are spotted materials; not the large spots that were worn a few years ago, but small ones not larger than a sixpence, which are generally accompanied by some other pattern, such as *Chiné* flowers; rings of various shapes, round or oval, and spots and stripes are found in combination. Plaids are to be found both in woollen materials and cottons, the latter especially in zephyrs. The plaids measure about two inches in size, and are of the brightest colours, several colours being mixed together. Such bright hues were never seen, I think, mixed together in cottons before the appearance of this summer's materials. Then there are indistinct plaids of very pale hues in cottons, and also the bordered materials, lace and embroidery imitations, as well as braiding, which have been used in woollens, and are produced in cottons. The surahs and other soft silks seem to be generally in floral designs with lines; white designs on colours being the rule. With them all kinds of embroidery, for trimmings, as well as laces, are used; and indeed, from all I see, I fancy it will be quite a year of such trimmings, and that they will be as profusely employed as they were several years ago on all kinds of cottons and linens. The new spring woollens are extremely light in colour, the chief tones being grey, stone, drab, and fawn. The summer tweeds and homespuns are beautifully light, soft, and pretty. The patterns, when they are not checked or plaids, are indeterminate, and flecked with spots and lines of colour.

The number of embroidered white gowns seems to portend a year of white washing dresses; and I hear that some great authority has prophesied a summer of great heat, and I am sure we shall, all of us, enjoy sunshine and warmth once more, and be the better for it.

IN THE PARK.

THE NEW CAPE (PAPER PATTERN) AND JACKET.

I have been obliged to give two paper patterns this month to enable our girl readers to have them in time to make their spring and summer things; and I have selected the new cape made with a velvet yoke and cloth or silk frills, or altogether of cloth, the yoke in this latter case being braided if possible. This pattern is in five pieces—back and front, two flounces, and collar of the "Medicis" shape, the inner collar seen being that of the dress, in cloth. A yard and a quarter will be needed, and a yard of wide silk for the lining. In velvet and silk, two yards of the former and two yards of the latter. The edges of the cloth or silk must be pinked out all round before being gathered on to the yoke. The latter should be divided into four quarters, as well as the frill; and this last evenly gathered and quarter sewn to quarter. The seamless bodice or polonaise dress is buttoned under the arms, round the armhole, and at the shoulder. It has a tightly-fitted lining in front, under the full front, which lining buttons down the front underneath. There are three pieces in the back, and one sleeve piece and collar—the skirt one piece. This pattern can be obtained either as a bodice only, or as in the illustration. As a bodice it is most suitable for cottons, zephyrs, and thin silks; the whole dress being best suited for thicker stuffs, such as cloth or velvet. The patterns may be had separately, price one shilling.

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 fully given. 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

So far as white washing dresses are concerned there is nothing prettier; but they soon soil, and must be considered as nothing but "best," for they cannot, as in India, become matters of daily life. But if the white embroidery be made use of, to retrim old silks which are of light hues and are half worn, or old black silks, they will be found very useful in that way, and can be put on easily and arranged to suit the present fashion; besides which they can be taken off to be washed when dirty. Used in this way, they will not be found so expensive in the washing, and can be done up in lengths by the ordinary laundress.

I must now give a few words to the colours that are to be worn. The mixture most in vogue seems to be grey and green, and the greys used are called silver, zinc, "iron," and "antimony." "Chartreuse" and "pistache" are the greens of the year, and the number of yellows is almost endless. When very golden, yellow is called "aconite," and a pale yellow is "mimosa," an orange-yellow being "manolo." The family of browns is very large, and includes "cinnamon," "tortoise-shell," "vicuna," and a pretty new brown called "date," which has exactly the mixed yellow and brown of the dried fruit. There are two new dull violets, called "clover-flower" and "thistle-flower"; and three duller greens, called "nettle," "greengage," and "citron." There is a decided endeavour to bring back blue to favour; and there are many varieties of dull grey-blues, true navy, and dark blue, but no bright blues, such as used to be seen years ago.

My next subject is certainly bonnets and hats; and the first are so very small that there is very little to say about them. Our artist has dealt with every bonnet and hat that can be called new, and, from his sketches, my readers can see exactly that what is being worn is of the most ethereal description. "In the Park," too, the hats are shown, as well as the newest tailor-made gowns of all kinds—cloth, cheviot, and homespun. "In the New Gallery," the newest cloak is shown with the frilled cape, the yoke being of velvet. One of the newest jackets is also seen, beside the new cape, in our illustration; the sleeves being short "angel sleeves," with a close one inside, and a velvet waistcoat. This jacket is very good for spring wear on account of its extra warmth and covering.

Sashes are very much worn; they are generally fastened with a knot on the right side, and the two ends reach nearly to the bottom of the skirt. Some, however, are sewn to the side seams of the bodice, and are tied either in front or behind, and there are some very pretty open network and gimp sashes which are tied round the hips. For wedding dresses there is a fancy for ivory white poplin, which harmonises with the ruches of pinked out silk or feathers that are still so much used at the foot of dresses for grand occasions. Irish poplins are very popular for afternoon gowns. They are trimmed with velvet to match the colour, and are sometimes also ornamented with Irish guipure. In *écru* and cream it will probably be the fashionable best dress for summer garden parties for young ladies, and as it is endless wear, it will clean or dye with good effect. There seems to be a desire to dethrone the high neck bands, and use a frill of lace turning downwards over the shoulders, *à la æsthète*, but I hope that it will long remain in fashion, as it is a great protection and comfort, and more becoming to most people. The Tudor Exhibition certainly should have made the high collar popular, as well as the high sleeve, for the portraits looked so handsome in both these fashions of that day, when they dressed so much for looks.

SEAMLESS BODICE OR POLONAISE (PAPER PATTERN).

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 (night-dress 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 Amercian 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, a plain gored princess chemise, Breton jacket and waistcoat, four-in-hand cape, jacket for out or indoor wear, skirt with two breadths, Senorita jacket, walking gaiter, tailor-made bodice, new cape, and seamless bodice or polonaise.

## OUR WILD CREATURES.—VII. MOLES AND HEDGEHOGS.

By A NATURALIST.

THE HEDGEHOG.

"BLIND as a mole," folks say, but it is a very unsuitable and unfair comparison. The mole can see very well indeed, in his own peculiar fashion. His eyes are certainly small; larger eyes would not be of any service to him, for his mode of life is very peculiar. Indeed, the mole is altogether a living wonder, and, for his size, he is the strongest creature in existence; we might also call him the prince of excavators.

Our space will not permit me to give any detailed account of his wonderful underground labours, nor of the dwelling which he shares with his family; I will only speak here of his life above ground, and the good he does to man, who, however, kills him as a foe, as he does other creatures that are in reality his friends.

The tunnels made by the mole act as drainage in wet pasture lands, and the hillocks of finest earth which he throws up make lands so much more fertile, that the finest feed for cattle is produced. Sheep, in particular, thrive well in pasture that is full of old mole hills; for the very best herbage grows on them.

On the velvet-like lawn of a country mansion his hills are not viewed with favour. He generally forfeits his life when he raises them there. His true place is in the fields, but he is almost everywhere more or less—in the woods, by the hedgerow, in the garden, and in the marshes. It would be an impossible task to try to form any idea of the number of worms and insects that the mole devours; this little gentleman in the velvet coat has a most ferocious appetite. Whatever, in fact, he does, he does it with all his might. He can swim finely; his forefeet, which are very powerful, make rare paddles for sending him along. When he leaves his underground labours for a while in order to take a run in the bright sunshine, he never creeps about. I have seen him and his companions dash along like rats. Before they came fully in sight I have fancied that some of those long-tailed gentry were "making tracks" at their best pace.

As a rule he takes the side of the road; but I have seen him sometimes, when he has taken it into his head to explore in the hedgerow, poking and twisting his nose about in all directions, now and again holding up his head to sniff, then running on as before.

If a nest of young robins but newly hatched should lie in his way, I would not give much for their little lives, or for those of the young of the willow wrens. All small birds which build on the ground run the risk of losing their young by their becoming a prey to the mole. I have picked him up at times cautiously by the back, for he bites in a most fierce manner, and wriggles about desperately in his attempts to escape.

Anyone that is familiar, through much observation, with the mole's method of working, can tell from his movements when the weather is about to change.

He has feathered enemies amongst birds of prey that watch the hills as he throws them up, and grip him when they can. His coat is always beautiful; no matter when or where he may have been working, not a speck of dirt ever shows on it; although I have captured him in the act of heaving up wet clay soil, I have never seen him look anything but clean.

The general public know little about him beyond the fact that he lives underground and does damage—so they say—to the farmers, who have him caught in traps.

The hedgehog, urchin, or hedgepig, as he is variously called, has also had a bad name given to him without deserving it. Two accusations against him I will mention: sucking milk from cows and robbing orchards. Our poor little English porcupine is not reduced to such straits as were the Roman twins, and he is a less dangerous foe to orchards than the schoolboy is, though, like his great namesake, the pig, he will eat almost anything that comes in his way. I often renew my acquaintance with him, both in his waking and in his sleeping hours. All through the long winter months he sleeps, rolled up in a ball, in dead leaves and grass, under some hedge bank, or in the shelter of an old wall. A good time for watching his little "tricks and manners" is on warm nights in spring and summer. Many a time have I noted him, as he feeds by night, running hither and thither, poking about, scratching, and gently whining to himself; he has even come and examined my shoes, sniffing and whining as he did so, whilst I stood perfectly still, so as not to alarm the little fellow, in order that I might watch him the better. When I did move, he did not roll himself up in a ball; he simply jogged on his way.

The hedgehog must do a great amount of good, for this reason: insects and small reptiles form a part of his diet, so he grubs up a great many wild plants, some of which he eats; others he disturbs, that he may get at those insects which shelter at their roots. Sometimes, it is true, he visits a garden, where he will eat a few beans or nibble the tops of other things, but the harm done is very small. Fallen fruit he will eat, when he can get it, and why not? It would probably otherwise lie and rot. Yet for these little crimes he is cruelly trapped. When this happens he justifies his name, and the poor little creature squeaks most pitifully. He is on the black list of the gamekeeper, who shows him no mercy at all. For my part I am very favourably disposed towards him; he is, on the whole, a benefactor to man, if a prickly one.

A quaint looking little animal he is, too, and one that never puts himself in the way if he can help it.

It is a well-known fact that those insects which are most injurious to man's labours in the garden and the field do their work at night, including grubs, larvæ, and the rest. Now small reptiles feed on insects, as a rule, so that the hedgehog through their means does double duty, for he lives on both. It is small wonder if he is caught in a trap when it is set with some dainty morsel. If dog or cat wandered where he does in search of their food they would get caught too, with the same bait. However, it is only when he wanders near houses and gardens that he gets into trouble; away from them he can live unmolested, and bring up his family in the snuggest home he can make for them.

Many of you have read Mrs. Ewing's charming book, "Brothers of Pity," where Father Hedgehog relates the adventures of himself, his wife, and his seven urchins, and tells of the gipsy folk in their wood. Few have described country scenes more lovingly than she did. And Miss Mitford's sketch of old Isaac Bint, the mole-catcher, ought not to be forgotten, that "tall, lean, gloomy personage, who was the wise man of the village, and the oracle of the village inn."

When the little urchins make their first appearance in the world, they are very different from their parents in appearance; their spines resemble hair, but these very soon harden, and they begin to look like their elders. There is not the least danger of the hedgehogs being exterminated at present, in spite of traditional superstition which has handed down his name in connection with the bat, the toad, and the owl, all which inoffensive creatures are still in ill odour, although the spread of literature and better education has done much to set the public right as to the true use and position of these. All the creatures that come out by night, though they do man good services by their destruction of his worst enemies, are looked upon by the rustic population as uncanny.


VOL. XI.—NO. 544.] MAY 31, 1890. [PRICE ONE PENNY.

# DRESS: IN SEASON AND IN REASON.

A PRIVATE VIEW DAY IN LONDON.

THE SLEEVES OF TO-DAY.

# DRESS: IN SEASON AND IN REASON.

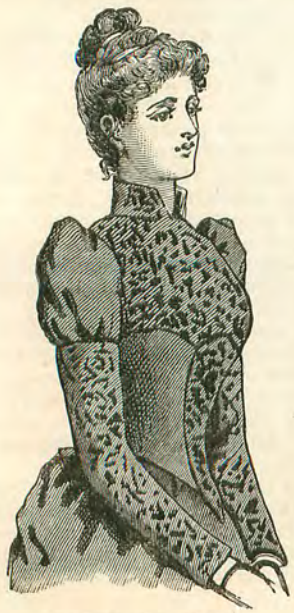
By A LADY DRESSMAKER

THE controversies about women riding astride, and happiness in married life, are still raging in the daily and weekly papers; and they are probably doing all the good that the thorough ventilation of debatable subjects generally does. A celebrated West-end doctor of great experience sums up the matter in the columns of a contemporary in an admirable way. "This question of riding astride," said he, "is not so much one of serious danger to the internal economy of the rider, as one of unnecessary and uncalled-for change of custom." And here is the matter really in a nutshell. I waded through the writings on the marriage question, and hold to my own opinion in the matter: which is, that where each partner goes his or her own quiet and considerate way, with freedom and recognition of the fact that a woman has her place, as well as a man, in the household, and "guides the house"—as ordered by the law of Christ—there will be happiness and confidence; but the moment home is turned into a school, with an arbitrary master or a governor, then you have cowardly wives and children, and fear takes the place of love and confidence. No one can be always at school, and to each sex there should come a time when they must stand alone, and order their lives in the state to which they are called. It is to their own individual as well as mutual interest to pull together in everything, so that there should be no dispute, and the "law of love" should rule, not that of force or fear.

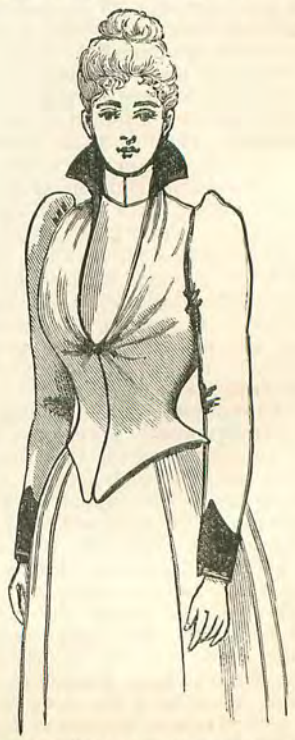
Another correspondence that is going on is about the impoliteness of women and girls in public conveyances. Now, although I write about dress, and I am anxious that our girls should realise that neat and seemly dress is an index of character not to be mistaken, at the same time I also believe that good manners are even more essential; and I hope none of my readers will neglect attention to manners to think the more of their dress, nor believe that dressing finely will make more impression on others than good breeding and a polite and pleasant address.

The first of the month's illustrations that I must notice are the sleeves, which I have had arranged in a circle, so as to show at one view what is worn, and that they are the great and specially distinguishing features of dress in this year of 1890. The other and most notable characteristic is certainly the high collar, which goes by the name of "Medicis"; and the rather different one, which is called "Fife." This name originated in the fact that the Princess Louise of Wales selected it for so many of the articles of her trousseau; and her tea-gowns, jackets, mantles, and cloaks were made with these high, straight collars curved in front. They are very popular for dresses, and will continue to be so during the summer, and, from what I have heard, they will be made, as well as the high sleeves, for cotton zephyr and thin silk dresses, in Bengaline silk and velvet; and a very pretty effect they will produce. But there will be, of course, the trouble of taking them out before washing or cleaning, and of putting them in again afterwards. Care should be taken in picking them out to put marks, with a red cotton thread, at the places where the sleeve seams come, or else there will be some trouble in getting them in again, so as to fit well and comfortably. Many of these sleeves are cut in one piece, in the true old "leg of mutton" style; and most of them require mounting on a plain foundation, or on the lining, so that they may be draped on that and set well.

The rest of the dress is plain enough. All the trimmings have, apparently, vanished for the present. There is little drapery, and the dresses are put into the skirts in wide box-pleats. Most of the new skirts are not put on the band, as they used to be, but are bound



A CORSELET BODICE.



BODICE GATHERED IN FRONT, AND FASTENED UNDER LEFT ARM.

WHAT IS LEFT OF OUR BONNETS.

over the edge of the top of the pleats or fold, with a bias piece of the material of the dress. If they have not this, they have a shaped band in front and gathers at the back. Both of these changes are introduced with a view of making the gown less bulky round the waist. We English have long used the Petersham band on which to sew our dresses; but in Paris most of the gowns for many years have been made with the bias binding, so that they sit below, not upon, the waist-line.

Our larger plate, "A Private View Day in London," gives nearly everything that can be said or seen in the way of novelties for the present season. The lady at the extreme left wears one of the new lace hats, and a long gown, which is of the "polonaise" order, wraps over on one side in front, and has a plain bodice-front at the other. It is edged with a band of bias velvet, the material of the dress being "camlet." The next figure wears a "ladies' cloth" in violet, with a darker velvet as an underskirt and sleeves; and a small bonnet of heartsease and violet velvet finishes the costume. The two figures in front show the newest large hats, of fine crinoline and of fine straw: one wearing a mantle with the small cross-way frills gathered on, that are a revival from a period of about thirty years ago; the other a light cloth jacket, with braided sleeves and collar, and a black lace skirt. The centre figure in the background shows the hat, which is one of the latest styles, under the name of "Toreador," "Gitanos," and "Matador." It has the regular silk pompons that the real Spanish hat always has, but the crown is the chief difference, as it is slightly pointed, or, more properly speaking, of a sugar-loaf shape at the top. The gown worn by this young lady shows the way of putting on the bands of braid or ribbon velvet that are so much used, and the whole dress is simple, ladylike, and girlish. It could be carried out in any material, from cloth to calico. The last figure on the extreme right shows the open fronted jacket, with a full waistcoat of silk put in; the silk may be of a colour to harmonise with the dress.

I have illustrated two walking dresses, to show a plaid gown made in the present style, and also a dress for mourning. The corselet bodice is a very pretty style for young people, and those who are round yet slight of figure. The under bodice is full and of some figured material, the sleeves partly of one and partly of the other, while the corselet is like an Italian peasant's, laced in front and showing the full bodice underneath it. There are several forms of trimming, which are manufactured entire for bodices. There is the zouave or senorita, which is made of passementerie, consisting of two fronts, joined together by the band of passementerie prepared for the neck. Then there are corselets and bands in silk guipure, silk lace, and braiding. Gold and silk, pearls and jet, are all prepared in this way, so that the dressmaker only has to prepare her bodice, and then put on the trimming after quite complete. There is only one drawback, that, from the nature of things, all these trimmings are very expensive; and, alas! they often last, and are made to last, long after the fashion is passed, and that is the worst feature of a too expensive purchase—it becomes a little like Sinbad's Old Man of the Sea.

Tea-gowns are still popular; but the new tea-jacket is a most useful garment, and will, I am sure, be welcomed by many people, who will find it comfortable and pretty for evening wear. It is a jacket generally tight-fitting, if not in front, at the back, made of some handsome material in black or colour, trimmed with lace, and with elbow sleeves finished with a lace frill. They can be worn with a skirt of black lace or of silk, and are suitable for quiet home dinners or concerts, and look stylish and becoming, while they are not expensive, and are useful as serving several purposes. For delicate people they are valuable, as it is always difficult for them to find a safe and warm garment for evening wear.

Bonnets continue to be as small as possible; but the fancy for "floral bonnets" seems less, and they have changed their form from a mass of blossoms on the top of the head to a shape on which the separate flowers and leaves are mounted. The prettiest bonnets have a good deal of jet about them; the jet ornaments and bands, butterflies, pins and arrows are to be purchased everywhere; and, so far as bonnets are concerned, there is every chance for the home milliner to try her skill with a good chance of success. As I have often said before, she has only to possess a good eye and a good memory, and after a study of the bonnets in the shop windows, she can make one which will look quite as well, even if in the small details of lining and trimming it may not be so neatly finished. But the very best should be attempted in bonnet-making, as in all other things, and a close inspection of any bonnet will show exactly the methods of putting in linings as skilful hands would do.

Hats are large, and much trimmed with ostrich feathers. They are of gathered lace, of fine crinoline, and of fine straw. The brims are the chief feature, and they are generally bent about to suit the taste of the milliner or the purchaser. Narrow strings of black or coloured velvet are found in all the French bonnets, and a few lace ones also; but as the warmer weather comes on, they will probably disappear, save in cases where they prove more becoming, which is where the cheeks are fat and the face has a large and moonlike appearance. In this case they are far more becoming than a bonnet without them. In a selection amongst the present hats it is needful to discriminate, as the large ones do not suit everyone, and it is a little difficult to know who they really do suit. But certainly they become no one over thirty, and few very young faces either. A medium hat, lightly trimmed, suits most faces, and I hear that the French

WALKING DRESSES.

milliners declare that they long to see the bonnet entirely discarded for old ladies, for a well-made hat suits them far better.

I see that there is a revival of that old colour called "magenta," which, with a darker shade called "solferino," were both named after the two battles fought in Lombardy by the Austrians. Both were the first products of the "aniline dye" process, and are about as unnatural as colours could be. But as yet we only see magenta in combination with other colours, not alone. The dress materials most used are tweed and serge, and a light make of summer homespun. The colours are grey, fawn, and stone, in pale shades, generally crossed with faint cross-bars of dark shades, making, more or less, fine plaids. The larger plaids are generally cut on the cross, and the bodice follows this example. The skirts that are cut plain are often hemmed up on the outside, and have four, or even five, rows of machine-stitching round them, or perhaps they are bordered like one of our illustrations, with several rows of velvet ribbon or braid.

There is some trouble in making one of these perfectly plain skirts hang well, and I forget whether I have mentioned that the fronts of the hem are sometimes padded. A piece of alpaca, or lining, about half a yard long, and a quarter of a yard deep, has a layer of wadding laid on it, and is then folded in two, and tacked inside the hem, just in the front, where it adds the least substance to the hem, and also very materially saves the front of the boot, or that of the stocking, which often becomes very thin.

Sashes are much worn, but are no longer at the back, only they are so at the side, and are sometimes tied round the waist and behind in large bows. The sash may be worn with a pointed bodice by being folded in the centre, sewn on to the point in front, passed round the waist, and tied in large loops at the back, but the ends are not necessarily long.

The paper pattern for the month is that of the illustration—"Bodice gathered in front and fastened under the arm." It is composed of two collars, one sleeve, two fronts, cuff, three back pieces—in all nine pieces. The under or lining fronts button down the middle, and the full or gathered part at the side under the arm. The bodice will be worn in cotton, woollen, or silk, and there is no doubt that it will be one of the fashions of the early autumn and winter.

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 fully given. 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 (night-dress 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, a plain gored princess chemise, Breton jacket and waistcoat, four-in-hand cape, jacket for out or in-door wear, skirt with two breadths, Senorita jacket, walking gaiter, tailor-made bodice, new cape, seamless bodice or polonaise, and bodice gathered in front and fastened under the arm.

## OUR WILD CREATURES.—VIII. RATS AND MICE.

By A NATURALIST.

By those competent to form an opinion, the brown rat is supposed to have been introduced into England from Persia and the East Indies about the year 1730, through ships trading between those countries and our own. The only rat known up to that time was the—comparatively speaking—harmless black rat, which has now become very scarce amongst us. The brown rat is a much fiercer and stronger animal, and the gentler species has been driven out, and, in fact, almost exterminated by him. He is a most ferocious and destructive creature, full of cunning and rich in resources. He can burrow in the most intricate manner, climb up anything, from a wall to a tree; is a good swimmer and diver, and will kill and eat any creature weaker than himself, whether it be furred or feathered. Three parts of the mischief laid to the door of different creatures, supposed to be very predaceous in their habits, is done by the thieving and murderous brown rat.

Having summed up his bad qualities, let us give him credit for two very good ones—perseverance and courage. Taking his size into consideration, there is no creature more fierce when at bay than he is.*

* In the Sandwich Islands the rats are very numerous and very large. More than once I have had a lively encounter with one in a bedroom when keeping watch at night; and twice I killed my rat with a walking-stick, although in cold blood I was usually frightened of them. They were as large and as lively as kittens some months old.—J. A. OWEN.

The water rat, or water vole, is a very gentle creature; he always seems to me an otter in miniature. He is a vegetable feeder, and none of the misdeeds of the brown rat can be laid to his charge. There is a black variety, which I have seen in the Surrey brooks, not quite so large as the ordinary water vole. Voles are playful creatures; I have spent many an hour in watching them at their little games. If you chance to come across him sitting on the leaf of a water-lily, holding one of the seed pods in his forepaws, and contentedly munching away, you will agree with me that he is a quaint little water sprite. No harm can be ascribed to him beyond the holes and runs he makes in the banks.

First on our list of mice is the large-headed, short-tailed field mouse, the dog mouse of the rustics. He is the largest of his family, and when full grown he is the size of a young rat. Being also a vegetable feeder, he can do any amount of mischief in the gardens of country houses near the woods. Last summer I saw a fine bed of white verbenas, where the trusses of bloom had all been clean cut off; some fine pansy blossoms had also been broken. The mischief was attributed to hares that were supposed to have wandered into the garden from the adjoining wood; but quite accidentally one day the mice were seen to climb up the flower stems, bite off the blooms, and carry them away to their holes. Traps were set, and in the course of two days twenty of them were caught. They are the favourite food of owls, and on that account alone those useful and beautiful birds ought to be protected.

The long-tailed wood mouse is a beautiful little creature, fawn coloured above and white below; he is a denizen of the woods, as his name implies, very harmless; as is also that diminutive member of his tribe, the harvest mouse, which has been so graphically described by the faithful naturalist, White, of Selborne.

The nest of this small mouse may be found during harvest-time, suspended on some growing beanstalk or even a thistle, or perhaps on some stems of wheat where these grow close together. The wind often makes it rock to and fro, but the clever animal closes up the opening to her nest so carefully, in order to prevent her young from being shaken out, that it is not easy to find any entrance. The whole fabric might be rolled about like a ball, without doing any damage to it or its occupants.

Last, we have the red meadow mouse. All these varieties live in the meadows, the hedges, and the woods, but if they can get at the fruit and vegetables of a garden, they will enjoy almost everything—wall fruit, plums, pears, and choice flowers. They seem to know exactly when all these have arrived at perfection, and will then come in numbers from the woods and meadows to take their share of good things.

THE GIRL'S OWN PAPER

VOL. XI.—NO. 548.] JUNE 28, 1890. [PRICE ONE PENNY.

# DRESS: IN SEASON AND IN REASON.



AN INTERIOR VIEW.

nation and pity. Anne sent for the Lieutenant, and said she was very sorry for the delay, because she had thought to be dead by that time and past her pain.

She was answered, the pain would be little; it was so subtle.

Ca which she replied—"I have heard say the executioner is very good, and I have a little neck," putting her hands about it, laughing.

This was the last of poor Anne's repartees, and the utterance of it, at such a moment, caused the listener to protest and wonder—"I have seen men and women also executed, and they have been in great sorrow; but to my knowledge this lady hath much joy and pleasure in her death." But Anne's laughter was not for joy when it was all the answer she gave to the assertion made to her that she would receive justice at the King's hands. She had sometimes spoken wildly and wanderingly to the elder ladies placed around her (selected from the set which had been adverse to her), as if the enormity of her injuries were turning her brain. She had declared there would be no rain till she was out of the Tower. She had threatened that if she died, there would be the greatest punishment for her that had ever fallen on England. The next moment she had talked lightly again, and laughed idly.

According to Lord Bacon, who believed Anne innocent, she sent one more message to the King, which the messenger dared not deliver. It was full of her ready wit, if not of her quick mirth. "Commend me to His Majesty," she said, "and tell him he hathe ever been constant in his carreer of advancing me. From a private gentlewoman he made me a marchioness and a queen, and now he hath left no higher degree of honour, he gives my innocency the crown of martyrdom."

The Queen is said to have bestowed on the officer on guard, named Gwyn, in token of her gratitude for his "respectful conduct to her," a small golden *étui*, richly chased, in the form of a pistol, the barrel serving for a whistle and enclosing a set of toothpicks. There is a further tradition that she told him it was the King's first gift to her.

When the hour for the execution arrived, Anne was led out by the Lieutenant of the Tower. She wore a black damask gown, with a deep white cape. In the opinion of an eye-witness, she had never looked so beautiful. She was still not more than thirty-six years of age. She was attended by the maids of honour who, with the elder ladies, had been with her in the Tower.

Among the maids was her early playfellow, Mary Wyatt; for Anne had always remained faithful to the Wyatts, and the Wyatts were faithful to her. Thomas Wyatt, the poet brother, admired her, narrowly escaped perishing with her, and though restored to the favour of Henry, continued to defend Anne's memory to the last of his life.

Around was a circle, in which were the Lord Mayor—with the other civic authorities—Charles Brandon, Duke of Suffolk, the Secretary of State, Thomas Cromwell, etc.

Anne asked leave to speak to the authorities, but said little. One report of her speech is lifelike. "Masters, I here humbly submit me to the law, as the law hath judged me; and as for my offences (I here accuse no man), God knoweth them; I remit them to God, beseeching Him to have mercy on my soul, and I beseech Jesu to save my sovereign and master, the King, the most godliest, noblest, and gentlest prince that is, and make him long to reign over you." It should be remembered that exaggerated praise of the King and honour to him in all circumstances, at all hazards, was the rule in that generation. It was a curious, strained example of lip-loyalty. If Anne made any vague reference to her cause, it was to say that she was not there to accuse her enemies or defend herself, and if any man would meddle with her matter, she required him to judge the best. She thus took leave of the world and her audience. She is said to have spoken with a smile on her lips.

With her own hands she removed her little hat and collar, and put on a linen cap. She took a kind farewell of her ladies, and gave to Mary Wyatt a little book of devotion, which the Queen had carried in her hand.* According to one account, she refused to let her eyes be covered, and as her gaze disturbed the executioner, he signed to an assistant to advance, as if to deal the blow, on one side, while the principal headsman came forward, without his shoes, on the other. The Queen turned her eyes to the side from which she heard approaching footsteps, and at that moment the sword fell.

On that summer day, away in the oak and chestnut shades of Blickling, and in the gardens of Hever Castle, the birds sang as merrily as ever. In the ante-chambers and corridors of the Louvre, brilliant courtiers and gay ladies thronged and chattered and laughed, while she, who had been a bright child under those trees and in those walks; a merry, beautiful girl, the admired of all admirers among the great and noble, perished by a violent, shameful death, and slept in a bloody grave. Where her dust rests is uncertain; most probably she was buried, like so many victims of that and of succeeding reigns, within the Church of St. Peter, on Tower Green. Just possibly, as her Norfolk kinsfolk liked to believe, permission was granted for her body to be removed in silence and secrecy to her native county, and laid with her ancestors in their vault in the old church of Salle.

* The *étui* presented to Gwyn and the little book given to Mary Wyatt were both exhibited in the Tudor Exhibition.

## DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

THE last days of June and the earliest of July are very commonly the busiest days of the whole season in London amongst those who seek it for amusement or for sightseeing. Nevertheless, it is a thing rarely taken into consideration, by either women or girls, how early their new summer things will be required. The lack of forethought on this subject leads to disappointment for themselves, and, what is a still greater evil, to cruelty in driving others into over-work and undue haste in order to complete it. By the first week in May, or even the last weeks of April, there is quite enough novelty to enable us to do our shopping and have our gowns comfortably at home by the middle of May. How often one hears of people saying, "I have just had to fly off and order a gown in a hurry for so-and-so; I never thought about my best summer gown for out-of-door festivities;" and so the poor workpeople are even more hurried than they would have been by the neglect. If you make up your mind once for all that you are certain to need two gowns in the spring, it will save you much trouble and some expense; for things got in a hurry are certain to be what you do not want ultimately. In fact, you generally take what you can get at the time—perhaps even what can be made the quickest—so as to be in time for what you require. Now, these dresses you need in the spring are sure to be, first, a woollen one, tailor-made or otherwise, but certainly of wool, and suitable for ordinary walking out, while sufficiently in the fashion to wear through the year. The other gown must be of a more dressy character, of whatever material happens to be in vogue, be it surah, pongée, or any other kind of thin silk; or cashmere and silk, ladies' cloth and silk, or any other thing that happens to be in wear. With these two gowns you should have quite sufficient change to look well at all times; and your bonnets or hats should be chosen to suit either. It will depend on what else you have in stock what further you need; but there are few people without a good skirt, for which they can purchase a blouse or a jersey, to wear together in the house. For though I like to help you to look your best out of doors, I do not wish you to expend all you have on that, to the exclusion of a pretty and tidy gown for home use. If our elderly gowns be properly cared for, they may be relied upon to present a nice appearance at home; there is the place, after all, to look for indications of character and refinement.

In the autumn, at the end of October or beginning of November, as soon as we have looked carefully about us, and made up our minds as to the best material and style, we should choose our winter gown, bonnet, or hat. For home use and other wear we shall have our woollen dress, bought in the spring, while our best summer dress will answer for second best in the early days of spring, before we begin to wear our new gowns. The winter dress will need some thought, and should be well up to the new style, as in that case it will, if well worn, do far better service to us, and not look old-fashioned the second winter. A Frenchwoman never wears her out-of-door dress in

the house; but, alas! she remains in her curl-papers and peignoir till she does go out—a thing that no Englishwoman can or should do. But we agree with the French idea, in so far that we should try to save the wear and tear of our best gown by always having a second best to wear in the house, especially if there be much to do in the way of household duties; these, of course, are fatal to the preservation of a good gown. A very clever woman, and one who is obliged to look closely at every penny she spends (for she works for them all herself), told me she never bought a gown without considering how it would turn, and she thought that that was the chief thing to look at in the purchase of a dress. Another person of equally good abilities, and a clever manager, told me that she was not quite sure it paid to make over a gown, unless you had the time to do it yourself; but if you had to expend money for its being done, she was sure it did not pay the owner; it was best to wear it out as it was. Now all this depends on your time; and, according to my calculations, the moment you spend more than a certain amount on making-over a gown, it does not pay, because you can obtain one at present at such a cheap rate. Then I am sure someone will say, What would you do with a half-worn gown? That depends on how much it is worn. For instance, this year a dress could be altered with little trouble—new sleeves and a re-draped skirt, and perhaps a loose plastron, would make all the difference required; these changes could be made at home. But re-making, turning, and completely taking to pieces are (except in the case of a very expensive silk, satin, or velvet) rarely worth undertaking, unless your time be otherwise unoccupied, when, indeed, you might as well use it in that way as any other. I hope I have made myself understood, and that I have solved the question of re-making, or re-modelling only.

In our illustration, "Mantles, Capes, and Jackets," nearly all the ruling styles are shown, the taste of the present moment lying in the direction of capes, principally made of the same material as the dress, as a general thing, with either one or two frills pinked out at the edges. These capes are very useful and comfortable, and are as a rule becoming to everyone, save the very stout and the very short, when they give an unbecoming effect of breadth to the figure. In "An Interior View" the bodices most worn are shown, and any new hats and bonnets which have appeared since last month. The crowns are as flat as ever, and the large lace hats only look well when they are bent about in all directions, and look picturesquely untidy. The lady in the centre of the picture has the new plaid sleeves and sash worn with a cloth dress. These sashes are very much affected, and are draped in folds in the manner shown in our sketch, round the edge of the basque, and tied either in front, on one side, or else at the back, the first-named method being, perhaps, the most generally approved.

The collars of all dresses and mantles are made very high at the back, and those of most gowns are made very low in front, so as to expose much of the neck. These collars (generally called "Fife") are very generally made of velvet, and are seen on most gowns of woollen materials.

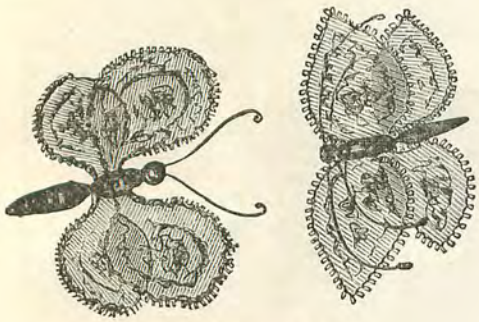
The newest veils are of "fish-net," as it is called, and these are considered more becoming than the ordinary net. Most of them have what are known as "patch spots," which are large spots in imitation of the old-fashioned patches, placed at irregular intervals over the veil. Some very new veils are of white net, with black velvet spots, stars, or crescents on them, at wide distances, and these look very well. But as a rule veils are not so much worn as they have been, and there seems a tendency to leave them off now that they have become of larger size, and reach below the chin. Few people like a veil over the lips, I find; and they complain of its discomfort in the way of tickling and irritation.

MANTLES, CAPES, AND JACKETS.

The newest gloves are of very pretty shades of almond, wood, mouse, and butternut, these shades being chiefly worn with gowns of positive greens and blues; while with neutral shades the gloves are selected to match. Swede gloves are now rarely seen, and kid seem to have taken their place, both for day and night wear. This is a change for the better in the way of economy, as a really good pair of gloves can be cleaned several times by a cleaner, and care should always be taken by the wearer not to handle anything greasy, which spoils them.

I notice that many more boots are worn than usual this year, and that the "Oxford ties" seem to be on the wane; the entire prevalence of very pointed toes to both shoes and boots is greatly to be regretted, and the wonder is that so ugly and unbecoming a fashion has ever lasted so long. The fact is that there is no longer a choice just now to be had in the shops, and unless you buy the "hygienic" shoes and boots, you are forced into buying the pointed toes. Many people do not fancy the "hygienic" ones, and it seems a pity that there should be no choice left to the unfortunate purchaser who does not want to pinch her toes. Such ugly feet as are seen at present I should fancy were never seen before.

Some of the new stockings are very remarkable in colour and design; but I have not seen them worn anywhere, and the generality



LACE BUTTERFLIES.

of people keep to black or else to neutral shades, to match the colour of their gowns. This is more especially the case with brown and dark navy blue. Some very nice ribbed cotton and thread stockings are to be found now, and I daresay will become popular, as the wide ribbings are the most becoming thing possible to the foot.

It is not improbable that we shall see the checked zephyrs and cambrics much used this summer, both in very bright colours and in shades of brown, pink, and blue. The white embroidery which is used to trim them tones them down wonderfully, and makes them becoming and youthful-looking. Printed lawns are also very pretty, and there are numbers of very attractive woollen canvases of all designs: some broché, with a tracing of tambour in the pattern, others with a satin stripe and an equally wide one of canvas, as well as many single thread ones of coarse texture, quite as coarse as a hair sieve. Some of the satin stripes are in colour, and these are extremely pretty.

There is a very decided attempt to bring in alpaca again; it is already much worn, and the broché ones, made up with plain silk of the same colour, are now constantly seen, the silk being used for the sleeves, panels, and perhaps cuffs also. The patterns and designs of alpacas are much improved this season, and they have, in consequence, very naturally become more popular, as their wearing qualities are most excellent. But it has taken some little time for the public to fancy them, as soft woollens are so very decidedly in favour.

The high "peg-top" or "leg of mutton" sleeves are as much adopted as ever, and are cut in two ways—either in two pieces, an upper and under sleeve, or else in one piece only, on the cross. The sleeves are all much longer, some of them falling over the hands, with expanding cuffs cut like the sleeves of the Japanese. These can be turned back if desired, and used as a cuff. The very high and very full sleeves are already a little passé, and the best dressed people have them cut in a moderate manner.

The seamless bodices have been very much worn, and will continue to be so, as they are both pretty and new. The tendency is still to conceal the fastening of the gown as much as possible, and many of them are buttoned

MANTLE—LACE AND SILK—FRONT.
(PAPER PATTERN.)

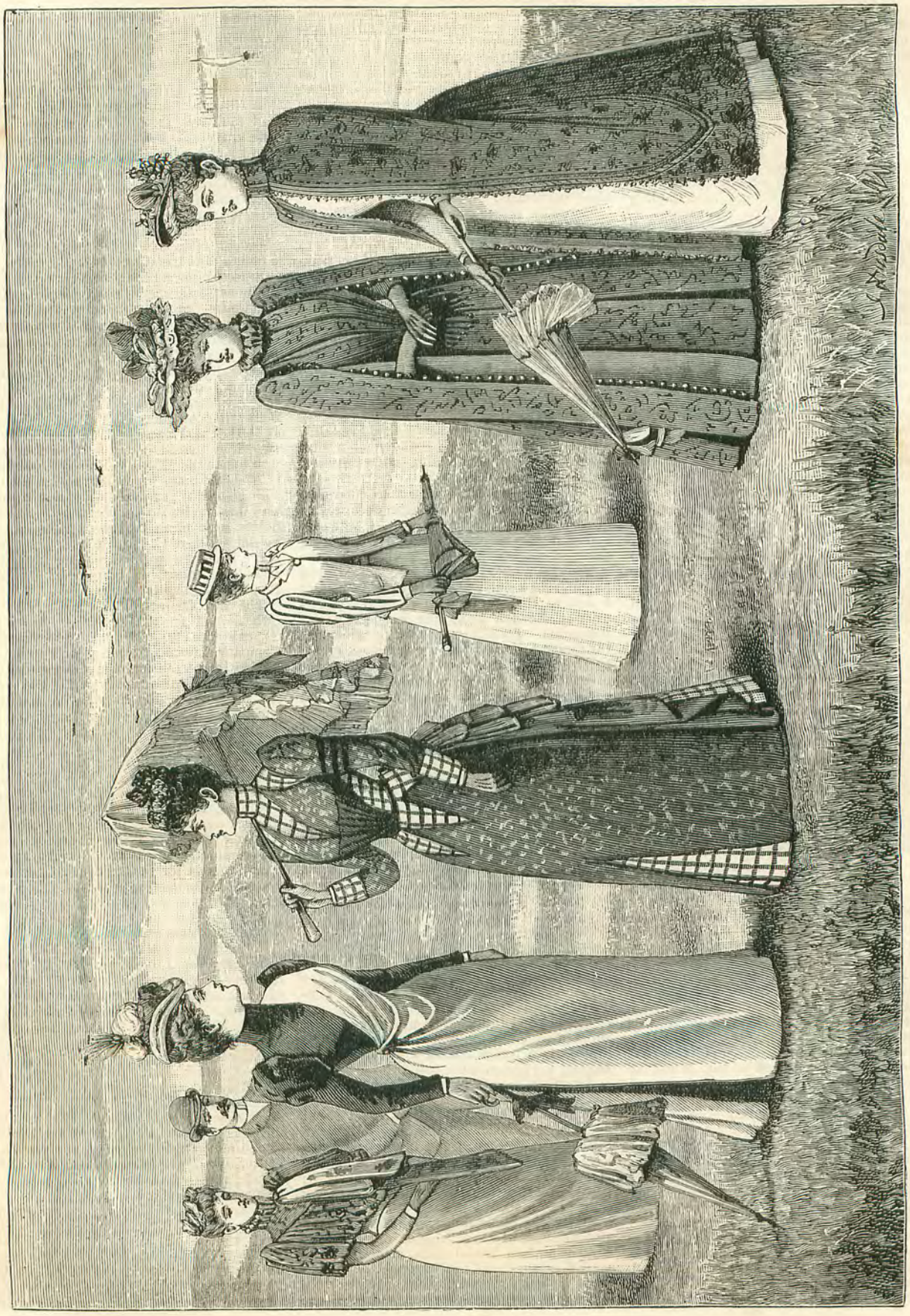
under the arm and on the shoulder, as well as at the back. When fastened behind, however, the buttons or hooks are concealed under some upright folds of the material; the fronts are seamless and the collar is high. On a well-made gown very few mantles are seen; and in the Park a mantle is the exception, not the rule, even the capes being left at home on a warm, bright day.

In spite of this, however, I have thought it best to give a lace mantle pattern, which is quite novel; and further on in the settled summer weather we shall see many of them worn with thin dresses. The materials are silk and lace flouncing, about twelve inches wide; piece-net may be used for the fronts if preferred to the silk. The quantity needed is three yards of lace flouncing and three yards of silk, or less for a small person. The pattern is in four pieces—back, front, flounce for sleeve, and Medici collar. The appearance of the mantle is well shown in our illustration, and the effect is most graceful and pretty.

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 fully given. 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 (night-dress combination). Also housemaid's or plain skirt, polonaise with waterfall back, Bern-

MANTLE—LACE AND SILK—BACK.

hardt mantle, dressing jacket, Princess of Wales jacket and waistcoat (for tailor-made gown), mantelette with stole ends, Norfolk blouse with pleats, ditto with yoke; blouse polonaise, princess dress (or dressing-gown), Louis XI. bodice with long fronts, Bernhardt mantle with pleated front, plain 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, a plain gored princess chemise, Breton jacket and waistcoat, four-in-hand cape, jacket for out or in-door wear, skirt with two breadths, Senorita jacket, walking gaiter, tailor-made bodice, new cape, seamless bodice or polonaise, bodice gathered in front and fastened under the arm, and lace and silk mantle.



ON THE COAST.

# DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

THE last fancy in the way of exercise for girls and women that has arisen is in America. This is the bicycle, which has so long been thought the exclusive property of men. There is a school in St. Louis where women are taught the mysteries of bicycling. Divided skirts are worn, with an undivided skirt over them, and long boots. Alpaca is the favourite material, and both skirts are of the same hue, untrimmed, and without gathers. The sailor hat is the one adopted, and the American ladies are said to prefer this style of exercise to any other. "It seems strange," says a writer in a contemporary, "that this craze in America should be simultaneous with the agitation about riding astride in England."

I am sorry to see reports of accidents and deaths from tricycling, and that a young married lady has just died from syncope, from this cause, in Northampton. It is needful, however, to be carefully informed before we put the blame on the tricycle, for there are always people ready to form judgments in a hurry, and there are also those who are rash and foolish in their amusements. So many people find that tricycling has become an added pleasure in their lives, and they can fly abroad almost like the birds themselves, and enjoy fresh air and change which otherwise they would never get. To women and girls it has come especially home, as there are really few forms of exercise in which all can join. Like everything else, over-fatigue and over-exertion must be guarded against. Tight stays especially should be avoided, and also long-continued exertion without rest, or too long rides in any case.

When the summer weather has fairly set in, there is little to be said about new fashions until the autumn ones show themselves, and shopkeepers make use of what they have in stock, and make up orders from models already often copied. So, the chief thing to do is to look round, and make note of what we see; and the first thing that I think we shall notice is the very decided revival in trade, for no one in London can fail to be cognisant of the fact that the season has been a full one, and plenty of money has been spent.

They have come so quietly that it is hard to realise that there have been many changes. The dress-improver has gone, in its extreme dimensions, but we still have a tiny pad, which gives enough rise to make the skirt set well; and though the steels have departed, the tapes which tie the skirts back remain. The princess dress is certainly amongst the most popular of revivals, and the full breadth of material inserted at the back gives a certain amount of *tournure*, to which is often added a tiny amount of padding. Full sleeves are the most striking feature of all our dresses, full and gathered at the shoulder, and tight-

TAILOR-MADE GOWNS.

fitting, and buttoned close to the arm below the elbow. There are various ways of making the sleeve. When it is cut on the cross it is in one piece only, like the old, old *gigot*, or "leg of mutton sleeve," but smaller and differently set into the armhole. When the material is used on the straight, two pieces are employed, an upper and an under, the size of the under being much reduced, so that when the sleeve is joined up the under is not visible at all. The linings are cut out as if for a tight coat sleeve, and in cutting out the material it must be left about seven or eight inches longer, and four inches wider, in the upper sleeve than the lining, while the under is cut the same size. Before joining the sleeve together the full part of the upper must be gathered round the top, the gathers beginning at the back seam of the sleeve and extending nearly to the seam at the front. At the sides it is pleated down six or seven inches on the lining.

I hear that the most effectual preservative against the ravages of the moth in furs is to wrap them in sheets of stout brown paper, folding them up, and pasting up the ends, so that no air can enter. The furs must be well beaten and shaken before putting them up, so that no dust may remain in them. If they be greasy round the neck, the grease may be taken out with hot sand, which should be well rubbed in, reheating till the fur be clean, and then shaken out again. The use of brown paper is said, I am told, to be a furrier's secret, and it acts perfectly when properly done.

SAILOR BLOUSE. (PAPER PATTERN.)

Buttons are returning to favour, after having suffered quite an eclipse. Now they are seen in *tiny rows* — sewn over seams — made of silver, bone, horn, gilt silk, and gimps, and will probably be a feature of the autumn garments.

Satin for gowns is said to be coming in again, and very excellent as a well-wearing material it is. It is made very plainly, with no trimming but a thick *fourreau* or pinked-out *ruche* round the hem—a style that proves very becoming to tall people, but not to short ones.

Plain grey tweeds, with black velvet sleeves, seem to have been the choice of many people lately. The Princesses of Wales have worn light tan-colour and dark-brown velvet sleeves, with small *toques* to match. The Princess herself has a dress of the kind, with which she wears a circular cape having a deep flounce, and clasps of lovely workmanship in gold at the throat and in front.

The seamless bodice has been and will be much worn. The lining itself is cut in the old manner; the covering, cut on the cross, is in two pieces, one for the front and one for the back. The fulness is drawn to the middle of the front and to the middle of the back, to appear perfectly seamless. The lining of the bodice must hook up the front, while the outside material is carried over the front to the left side, and fastened under the arm, while the upper part fastens on the shoulder.

I hear that flounces are to be worn again. The form they take will be three deep ones, covering the whole of the skirt, the top flounce sewn on the basque of the bodice and meeting the top of those below. This seems to be the newest thing, and I also hear that the revival of the horrid crinoline is only a matter of time, and has been decided on in Paris. Here, in England, however, we are of a different mind, and probably many of us will not be at all willing to adopt it, with all its evils, again.

The dresses of the last few years lend themselves very easily to being remade and remodelled into an absolutely new guise, after the taste for straight skirts and much-trimmed bodices. We will take for example the much-pleated skirts of woollen gowns, used last year and the year before. Their great width will give plenty of material for a plain skirt, with a straight front and sides and gathered or pleated back; and new full sleeves can also be procured out of them, if wisely cut. If faded, most of these plain woollens will turn, as they are the same on both sides; and it is better to turn them instead of cleaning them, on account of their somewhat loose texture.

The skirt, if too short or worn at the edge, can be lengthened without any difficulty, and in doing so be brought up to the very last style of the pretty and simple fashions of the day. A border of striped woollen material can be added, or a bias fold of silk or velveteen, lined with crinoline, can be stitched on at the upper edge. Or the skirt can be trimmed with three or four rows of velvet ribbon, of graduated widths or all of the same width; and if it be needful to lengthen it, the lengthening may be managed underneath these rows, so as to be quite invisible. The foundation skirt of all made-over dresses should have the steels and mattress removed, and should likewise be refaced with the material of the gown, should lengthening be at all needed.

The blouse and shirt bodice show no signs of decadence; in fact, for girls they are almost more seen than any other form of bodice. They are made of silk, linen shirting, embroidered muslin, flannel, and coloured cottons, and have yokes in some cases, and full sleeves in all cases, however the bodice may be made. The tucked ones, however, seem the most popular just now. Some of the French ones are very elaborate indeed, and quite take the place of the dress bodice. Here in England, it will be noted, the blouses of red silk, tucked very finely, and those of white made in a similar manner, are more used than any others.

Cotton and linen dresses, especially those of dark blue with stripes and fine lines of colour in them, are now made up in regular tailor style, the skirts on the cross and the bodice as well; and also made double-breasted, with large pearl buttons to fasten them.

In "Tailor-made Gowns" we have a good representation of the kind of gowns that are being made and worn at the seaside. As will be seen, stripes play a great part in them, and skirts and bodices cut on the cross are worn as much as ever.

In the illustration, "On the Coast," the two latest cloaks are seen, and the last cape with one frill only. A very pretty form of "princess" is seen on the left, also with the favourite cross-over front.

For our paper pattern it will be seen that we have selected the new style of sailor blouse, which young girls have been wearing not only as blouses but as bodices, made of the material of the dress. It is in six pieces, and will be found an extremely easy pattern to make at home; price 1s.

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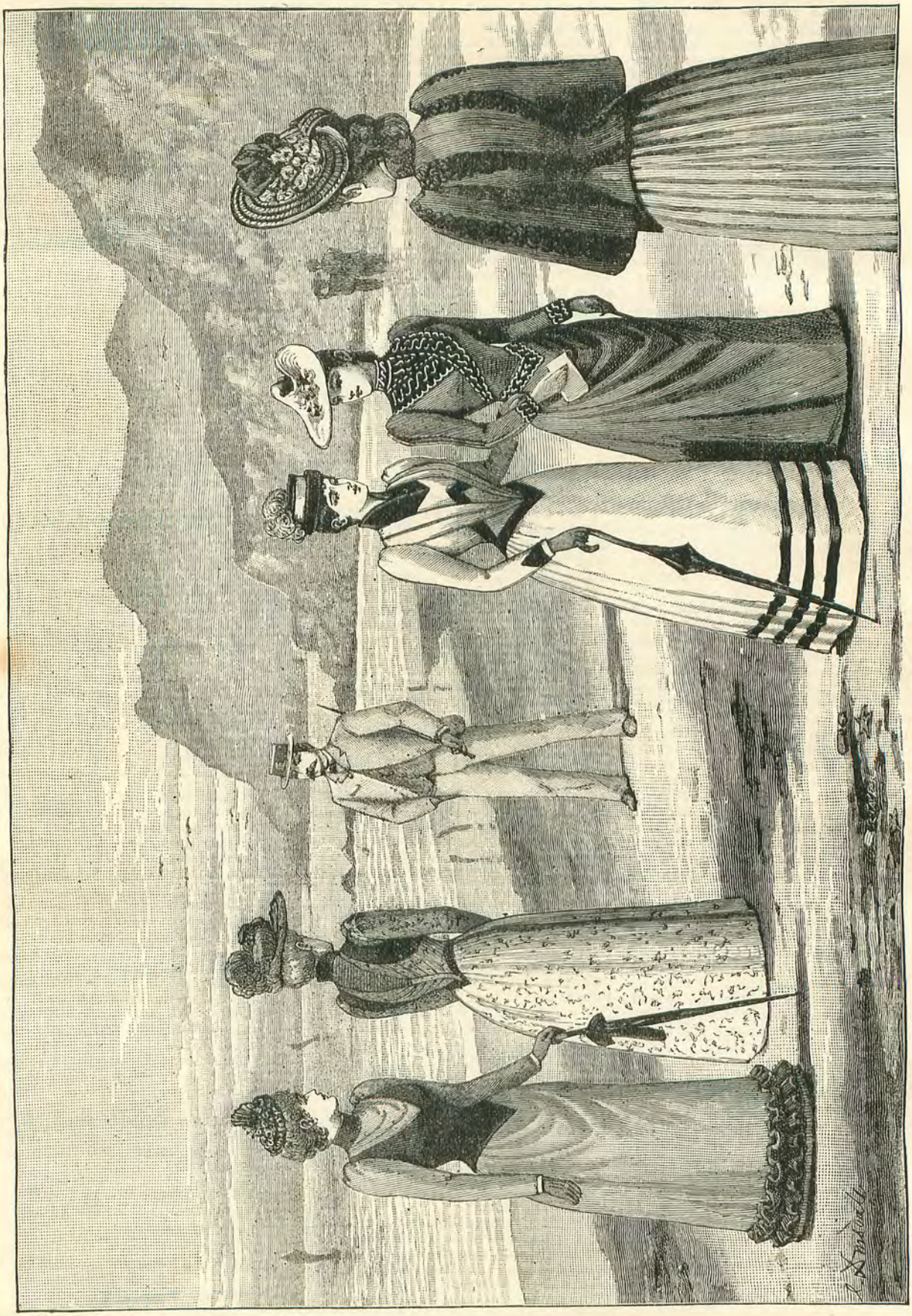

WARMER DRESSES FOR THE AUTUMN.

# DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER"

BY THE SEASIDE IN SEPTEMBER.

One of the most curious of the fashions brought in by the summer season has been the wearing of very thin materials—silk, gauze, net, or *chiffon*—over thick materials, such as silk or satin. The whole dress is thus covered, the edge of the thin skirt being bordered with lace or a narrow flounce of the same gauze. The bodice is tightly covered with gauze, with full folds across the front of it, but the sleeves have a full puffing, or long bag-like covering of the thin material over the plain coat-sleeve of silk. Some of the nets used for this purpose have large spots on them, and are produced in black, white, or a colour. Black or white net or gauze is worn over colours; but gauze or net of the colour of the dress seems prettier, and as it may be had in every colour, most dresses may be matched. I was thinking, when looking at some of these pretty dresses the other day, that the idea would be a useful one to some of my readers who may possess light-coloured silks that they cannot wear out. It would be better not to use them for out-of-door wear—at garden parties, for instance, as the age and alterations would be sure to show in the clear light of day. Such dresses require to be quite new for that, but for the house I thought the idea a valuable one. The same idea might be carried out over sateen, though in this case I should not recommend too thin a gauze or grenadine to be selected.

Amongst the valuable fashions for the women of small means has been that of sleeves different from the rest of the dress, a very pretty style which we owe to the Tudor Exhibition. It should always be remembered, in putting in these sleeves, that the same material should also be applied to the collar, habit skirt, or the cuffs, so as to carry out the idea of the sleeves, and avoid the look of patchiness which the diverse character of the sleeves alone would give. A great help to making a seedy bodice look better also is the bias folds, put on from the shoulder to the waist or edge of the bodice across the front. These form a pretty addition to any plain bodice, and can be of the same material as the sleeves.

One change must certainly be chronicled in the season's styles, and that is in the increased adoption of brighter colours by women and girls of all ages, an excellent thing, according to the opinion of the medical world, which thinks that the colours of the dress and of the house we dwell in have much to do with our health of mind and body. But still, black remains in as much favour as usual, apparently,

and it is more than ever decorated with jet and steel, and draped in lace, gauze, or grenadine, and there are few women who have not one or two black dresses in their wardrobes. White has been more worn than usual, and at an afternoon fête one could count these pretty embroidered muslins and cambrics in the immediate range of vision by the score. No colour was worn with them, the belts at the waist being of white silk, and the bodices generally being made in the simplest manner.

The bodices most worn this season have been the tailor-made short round basque, which is so tight at the edge and so much boned that it almost seems to join the skirt. Many of these gowns have the breadths at the back gathered and hooked on to the back of the basque. Some bodices have a cord laid along the edge, and others have a twist of velvet or a *bouillon* laid beneath the close-fitting edge. Zouave jackets of all kinds, imitation and real, have been in high favour; generally they extend only from the shoulder seam to the seam under the arm, which proves a becoming style to slight figures, as they are imitated by braiding or passementeries laid on to look like braiding or guipure.

I have not found that alpaca has increased in favour much; and though it is an excellent material for wear, there is something about it at present which prevents it being a popular fancy. The spotted kinds, which ought to have been pretty, had such ugly spots on them that one selected the cheaper delaines in preference, which seems a pity, as good designers cannot be so difficult to get, and alpaca needs every advantage of design and colour.

The corselet bodice is one that I think will survive through the autumn and winter, as they are found very pretty and becoming, and will be more so in thick materials. The great prevalence of velvet sleeves has brought sleeveless jackets into use, which are made of the dress material, or else braided thickly over with silk and metallic cord and braid. The shape of jackets is gradually altering, and they are becoming much longer, and have straight fronts and no buttons visible. The edges of many of the newest jackets are cut up in tabs, and are braided in a fine pattern. But the capes with two frills and the V-shaped ones have been the most popular things, and it is only the prevalence of cold and rainy days that makes people turn to their jackets again. Many of the jackets for the seaside are of rough serge, with lapels turning back the whole length of the front.

I must now have a little chat on the colours that are prevailing, and will be, I fancy, the most worn through the autumn. First and foremost we have a real cherry colour, the like of which has not been seen for years; and a turquoise blue of much brilliancy, both of which are used for trimmings, panels, and bows, but not for whole dresses. The reds are some of them extremely pretty: aubergine, the French name for the egg-plant, instead of being a reddish purple is nearly a magenta; then there is Moorish red, Indian red, and Boulanger—a pure scarlet. In brown we find cocoa, walnut-shell, camel, umber, milky tea, and a pretty shade called Hindoo. Greens are generally very grey in tone, and are called by the various names of apple, tea, lime sap, shamrock, and endive; and greys are of extreme lightness, and are more akin to stone colour; two greys, jackdaw and black pepper, are more suited to mourning than to ordinary use. Yellows are pure and clear, such as lemon and canary. In purples we find a raspberry, and a colour just resembling red cabbage. There are a number of different tones of blue—turquoise, forget-me-not, and hepatica violet; while the darker blues are cornflower, French blue, and

THE JACKET BODICE OF TO-DAY.

LONG BASQUED JACKET
(PAPER PATTERN.)

gendarme. A great deal of crimson and pink is worn in all millinery, and I think it not unlikely that much will be worn during next winter.

I have gathered all the newest things I could collect together into the two sketches by the seaside, and they are so plainly drawn that everything may be gathered from them. The materials of the dresses are alpaca, flowered silk, white serge, ladies' cloth, and a striped homespun; this fairly represents the great variation in materials that one sees worn side by side. The two cloaks show the prevailing shapes which are principally displayed in sleeves. The paper pattern selected for the month is one of the new long jackets, which will be one of the winter and autumn fashions; although not shown, it fastens in front, but it is otherwise plain in cut and making; the revers may be of silk, watered silk, and may be either velvet or braided cloth. It is in eight pieces—revers, cuff, two sleeve-pieces, front, back, and two side-pieces. It would be equally suitable for the material of the dress if it is thick enough, or a ladies' cloth or tweed. But serge is not a good material for an outside jacket; as, however well it is made, it is sure to stretch and look bad before it is half worn out.

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and Miss Dulcey, as a reward for her constancy, adorned and enlarged the coachman's small house at the back of the Gables.

Having already witnessed two weddings, we must leave hers to the imagination of our readers.

But we cannot quite forget the personal gratification of joining all the men, women, and children of Hollyfield in welcoming Belle and her husband back to their home. Never did the bells peal out more joyously than when the station fly, that old acquaintance of Mulready's, drove up the village, and never was there a lustier shout than that given by the children who had just come out of school. In spite of the new lawn, the peacock was there to receive her with its tail spread out to its utmost width, almost like an old-fashioned lady with a hoop, and Miss Dulcey was first to hop out and welcome her, hand-in-hand with Marjory. Never was good daughter more lovingly embraced by affectionate father; and certainly never before was mistress so hugged by an old servant.

"Will nobody kiss me?" said Mulready, who had to make his way in the good favour of the neighbours.

"I will," cried Marjory. "You are my uncle now."

"And I suppose you are my godson," said Miss Dulcey. "I hope you will be as good as my goddaughter."

"I will try," returned Mulready, using the same sentence Weatherley had spoken when he first went to the Court.

And both of them kept their word.

[THE END.]

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## DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

ON A NORTHERN MOOR.

EMPIRE WEDDING DRESS AND CORSELET BODICE.

PAPER PATTERN.

YET another "Dress Reform Society," which in this instance calls itself a "League," and which held its first conference in London at the close of the season. It was remarkable for the notable people who attended and spoke. The promoter of the new society was Dr. Wilberforce Smith. There is nothing new in the reforms suggested, so far as I can see. The abolition of the corset is the chief cry; and the substitute seems to be a bodice made to all your under-petticoats, so that if you be old-fashioned and wear three of them, you must arrange to put on three bodices, one on the top of another. Lady Harberton did not think that the "abolition of the corset was the most needed reform; but rather the adoption of the 'divided skirt.'" The secretary of the new society made immediate answer that the greatest objection to that part of reform was the impossibility of getting women to adopt it, even after Miss Mary Davies had declared that any of her pupils wearing a high corset found it impossible to sustain the breath long enough to make them good singers.

Madame Antoinette Sterling had also said, in a humorous little speech, that all the diseases under the sun, from indigestion to manslaughter, might be attributed to the corset, and that she had her dresses and all her garments made "a finger too large everywhere." The meeting then came to a close, and there seemed to be just as little chance of agreement and practical result as is usually found in any of these combined efforts at changing the ordinary dress of our sex. And yet there is hope in all these meetings, and the strenuous efforts of these reformers, for when each woman is brought to a sense of her own needs and her own deficiencies in clothing, she will choose her own ways of altering and remedying them. We have achieved the "combination," that most useful of garments, whether of cotton, woollen, or silk, and in time we shall each of us find what suits us individually the best. At the same time there is a standard rule to be borne in mind; the great secret is to combine lightness with warmth, and an even temperature for the whole body. I have no doubt that in spite of any amount of knowledge, there will always be girls and women who are gifted with a certain amount of idiotcy and folly to lace themselves up in corsets six inches too small for them; but I find that the ordinary woman and girl only covet a well-fitting, not too expensive pair of stays, which will enable her to have her dress fitted, and will subject her to no more pressure than will be harmless to her.

An artist of renown pronounces that the true secret of beautiful dressing has been discovered by himself, viz., that the hair should be matched as nearly as possible in colour for the daylight dresses; and for the evening wear the eyes should be selected for the same purpose, and there should be an exact reproduction of the shade. The effect, if the wearer had tresses of very red hair, would, I fancy, be rather startling; but in the case of brown hair it would probably be very pretty, as now many people dress entirely in shades of brown, for they consider that colour the most economical, as well as one that looks well and wears well for all seasons.

The newest bonnet has become so "beautifully less" that we shall probably have a turn in another direction soon. It is composed of one large black butterfly, of combined jet and lace, which is exquisitely made, and is placed on the top of the head, rather backward. One pair of wings folds flat on the sides of the hair, the other pair rising on either side of the puffs and waves of the *coiffure*. The antennæ are a great feature. They are of fine cut jet, which sparkles and catches the light at every turn of the head. Some of the flowers worn are most delicate specimens of the flower-maker's art, one of the prettiest being the silvery dandelion "blows," as the children call them, which are a perfect imitation.

While I am on the subject of bonnets I must not omit to mention the fancy for those of black and gold, which are observable now. They are, of course, very useful, and can be worn with any dress. The gauze ruffs and frillings and the feather ruffs for the neck are so popular that they show the need that one has always felt for some kind of covering round the throat and shoulders, with the very plain and tight-fitting bodices. I see that the lace scarves are increasing in popularity, especially the white ones; and I recently noticed a great revival of an old fashion in some scarves of Limerick lace, in the veritable "snowflake" design. The hats grow larger and larger in front, but less and less at the back, and they are covered with feathers, the hat and feathers being generally of one colour. Fine straws are much used, and they are sometimes tied on with lace scarves or ribbon ties, especially for travelling. Hats have certainly been more worn than bonnets this season, and it seems as if people over forty will prefer them to bonnets, if they be made so becoming and youthful-looking. Grey hair is now becoming so common a sight in our streets that one wonders how we have not seen it before. But fashion does everything, and with the taste for showing these pretty white locks the caps have disappeared, but the bonnets are more elegant.

The newest ideas of dress for the autumn season generally emanate from the "ladies' tailors," and naturally they mainly relate to the thicker materials that are suitable for that season. There has never been, I fancy, so great a run on serge as there is now and has been during the past season, when gowns of it

were to be seen every day in town, worn by well-dressed people. This might have been owing to the very doubtful weather; however, it seems that no wardrobe is considered complete just now without a dress of blue serge. This is certainly a dress reform in the right direction, for a more ladylike, well-wearing material was never devised. The only thing to be remembered about it is to find an undoubtedly good one, when making your selection. The Princess of Wales has always had a dress of blue serge in her wardrobe, for I have so constantly seen her in one. Lately she has worn one made with a very simple skirt, edged with one row of white and rather narrow braid. The bodice is of jacket shape, made to wear with a cotton skirt, or with a sleeveless vest of white, the front of this being full, gathered at the top and at the waist, and confined by a belt trimmed with white braid. A new introduction to wear with all such thick woollens are the girdles, that are made of white cord or to match the dress, woven lightly into a braid, like a "curtain-holder" with tassels at each end. Blouse bodices are as much worn as ever, the improvement in them this year being the addition of the Zouave front, which makes them rather more dressy. Linen and printed cotton skirts are used with cloth or serge gowns that have open jackets, but they are not liked alone, or so much worn as they were last year.

White woollen gowns are also much in use, both in cloth and serge, and they strike me as being both useful and economical, as they can be worn on so many different occasions, and it is warm enough to withstand the breezes at the seaside when the weather gets cooler; they are very plainly made, and no expense need be entailed on account of trimmings. They can be also made up with a colour, such as brown, which looks very well with white. White cloth jackets are also much worn; they are made both single and double breasted, and in the former they have deep rolling collars, with *revers* of black velvet. Some of them are also trimmed with gold *passementeries* laid on over coloured cloth *revers*, with deep collars and cuffs of the "Mousquetaire" cut. There are also very pretty jackets of pale grey and fawn, and a light blue grey, which is very elegant.

The trimmings are one-sided on both skirts and bodices, at least on the few occasions that skirts have any trimmings on them; and the general impression of dress of all kinds is the extremely long-waistedness which is given by the use of the belt put on round the edge of the bodice. The trimming on the sleeves is put on in a long V, made rather to the front of the arm, and the long and tightly-fitting sleeves are buttoned almost to the turn of the elbow on the inside of the arm, and have a long full puff above. "Swiss bodices," with a shoulder-strap and laced up in front, are becoming to most girlish figures, and they are very pretty and simple to make. They are generally of silk or of velvet.

In other materials we have a great feeling in favour of cashmere, which is made in great beauty and of every colour and shade. This is trimmed with velvet *applique*, which is not sewn on, but stuck on with some kind of gum.

In the view on "A Northern Moor," the general style of cloaks is shown, and also a kind of loose redingote, which is much used for travelling and the seaside. The child's cloak is of light tweed, and has a woollen girdle, and is a very useful garment for ordinary autumn wear.

I have given a sketch of the "Empire Wedding Dress," which is an extremely pretty adaptation of that style to such a gown. The flounce at the edge is rapidly growing in popularity, and if the "Empire style" be largely adopted, it will have the good effect of doing away with tight-lacing, or the fancied necessity for it. It is, I think, the inelegant and thick look of the figure which prevents women from leaving off these instruments of torture; but if the waist be put up higher there will be no need of showing that part of the person. The next figure to the bride wears a "Swiss corselet bodice," without shoulder-straps, but having the sleeves of the same material as the corselet bodice, and the pointed trimmings at the skirt also of the same. The dress is of white cloth or serge, and the trimmings of velvet, either of black or a colour. This dress, with a wide straw hat, would be a pretty and elegant one for a bridesmaid.

The paper pattern selected gives a jacket of a new style, with two *revers* on each side. These may be of velvet or silk, the cuffs being the same. The front is single-breasted, and a row of buttons ornaments each side of it; the buttons being black if the jacket be all black; white, if the *revers* be of white; or silver, if they are of any colour. As an autumn jacket it will be found most useful. The material is cloth; there are nine pieces in jacket and two *revers*—front, two side pieces, and back, two sleeve pieces, and a pointed cuff. The sleeves should be lined with silk, to ensure their slipping over the dress sleeves, and the rest of the jacket should have the seams pressed, and covered with silk ribbon. The *revers* will set better if they be slightly stiffened with canvas or crinoline; but they must be firmly and well made and put on. The buttons should be sewn on a foundation of ribbon, to keep them firmly in position. About three yards will be needed to make this jacket, and less if the material be of double width. The pattern may be obtained, price 1s., from Mr. H. G. Davis, 73, Ludgate Hill, E.C., to whom all letters should be sent. No patterns, however, can be obtained otherwise than by letter.

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## "HE CARETH FOR YOU."

ARE you forsaken, or lonely, or sad?
Does no one give you the love that you crave?
Are you regretting the friends you have had—
Some who have failed you, and some in the grave?
Take this for comfort: an infinite Love,
Perfect, and constant, and tender, and true,
Guards and protects you; God watches above;
Look unto Him, for "*He* careth for you."

Do you feel sometimes, when, anxious and worn,
Harassed and wearied, life's terrible weight
Burdens you so it is scarce to be borne?
Does all seem ruled by some pitiless fate?
Take this for comfort: Though sorrow and pain
Daily beset you, and joys may be few,
All shall be well when His heaven you gain,
Hope through the darkness, "He *careth* for you."

Are you oppressed by the vastness of life?
Are you o'erwhelmed in the mazes of thought?
Helpless, an atom whirled round in the strife,
Feeling that *you* in Creation are nought?
Take this for comfort: Though moon, stars, and sun,
And myriad worlds be the Lord's, it is true,
He notes when a sparrow falls, knows them, each one;
He is infinite God, yet "He careth for *you*."

IDA J. LEMON.