

AN OCTOBER MORNING BY THE SERPENTINE.



AUTUMN HATS AND BONNETS.

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

WE have certain ideas, even just at present, as to our dresses and dressmaking for next winter; and, early though it be, we can begin making mental arrangements as to remaking and remodelling old dresses, retrimming old hats and bonnets, and perhaps doing enough to our old mantles to make them appear a little changed. This last is the most difficult task of all; but, fortunately, this year the

shapes of mantles are not much altered, and the very large ones that have come in again are not very different from last year's. The remaking of last winter's gowns will not be very difficult; and a few shillings, spent judiciously, will save many a dress and double the money otherwise expended. A little silk of contrasting colour, some velveteen, or some fresh galloon, can be added to serge and homespun for these thick and slightly heavy materials, which lend themselves to alterations of this sort. Ribbon and lace insertions, either in black or white, embroidery in various hues, and the pointed or "Eiffel Tower" trimming, are all inexpensive, and will, any of them, serve to lengthen a hem, to make a skirt wider, or to cover stained places and worn seams. The closely-gathered and bunched-up back breadths which are found on most of these skirts should be undone, and the extra length cut off. The top should be then gathered full, and sewn into a belt. What is called "apron drapery" should be slightly shortened in front, and it may then be draped across from side to side of the front, as plainly as possible. For growing girls these few directions will be found useful as suggestions, as I know that each year there is trouble about lengthening their frocks. The best advice I can give to mothers is to purchase as few frocks as possible—one on and one off, and a best one, so as to have a change, and get the most wear possible out of the two or three in the wardrobe. It is not good economy to be obliged to remake many frocks for a girl at this growing age, for the altered frock has not much wear in it, and has generally as much to bear as if it were a new one. The backs of all bodices will generally require something taken away from them, as they have too many tabs or leaves; and the front of the bodice, if at all worn at the edges, can be trimmed with braid, gimp, lace, or a folded ribbon. The front of the bodice can also have full fronts of plain, striped, or checked silk over it; and if they be frayed under the arms, a Senorita front can be added, which will quite transform it.

The remodelling of coat-sleeves is not difficult, as a V-shaped piece, puffed or in folds, can be inserted at the top of the sleeve; or a cape of the material, or gathered puffs, can be put on the top. If indeed the bodice should fail us entirely, and be really too much worn to be of use, the shops show a wondrous

choice of jerseys and blouses in every material, and we have only to fix on our price and choose the prettiest we can get for the money. The corselet also is a very useful style of thing, and can be made of very small pieces, and be worn over any blouse, bodice, or skirt. It is pretty, and suitable for girls, as it becomes a slight and immature figure. A bodice worn at the neck and shoulders can be renewed and



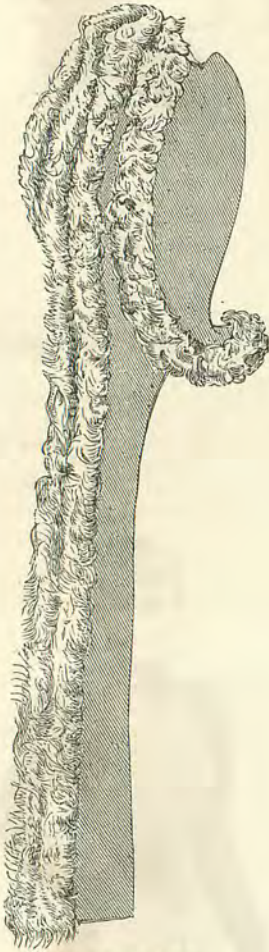
SERGE GOWN.



AUTUMN GOWN FOR YOUNG GIRL.

modernised by a round or pointed yoke; or a number of vandyke points of velvet, lace, silk, or of *écru* embroidery, can be arranged on the bodice to alter it entirely. A corselet bodice, coming from under the arms, can also be arranged so as to hide completely the ravages of wear on the fronts.

In both hats and bonnets this season we have had more black lace than anything else, and most of the best dresses and most elegant-looking ladies I have seen have worn black bonnets or hats with every dress, however light, they wear. Much jet is used, and that of the finest kind; and black ostrich feather ruches are used to make entire bonnets and small toques, the ruche being laid in coils,



CAPE MANTE.
(Paper pattern.)

leaving spaces in between, through which the hair is seen. The fillet bonnets have been immensely popular, and will probably continue so, as they can be modified for the cold weather. The bending about of the brims of hats is quite wonderful, and each milliner tries her hand at some crushed or crumpled effect more astonishing than her neighbours; and, strange to say, these hats do not look either extravagant or ugly. Many of them have strings, and I think the nearer we come to the winter season these strings will probably be turned into lace ones and tie under the chin in a big bow, and form a protection to the face and ears. The new travelling cloaks are showerproofed, and are some of them very

pretty. So far as I can see, these modern waterproofs are divided into three classes: the old kind, that have a tweed face, and will stand any amount of rain; the rainproof, which are far lighter, and would answer for a shower; and lastly, the showerproof, which will answer for a dust cloak as well, and can hardly turn a shower, I should think, as its texture is so very delicate. These are often lined with silk to match the outside in colour, and have a hood or some kind of trimmings of the silk, and ribbons to tie at the neck, so that by the time these alterations are made the garment looks fit to be worn under any circumstances in which one would wear a pretty cloak.

No season has shown so fully as the present the wisdom of the advice to purchase as little as possible in the way of dress, for the changes have been very sudden; from the high bonnet to next to no bonnet at all; from the dress improver to none; and from full skirts to an almost sheath-like plainness; so it shows the advantage of having only just what one needs. The most sensible list seems to be a cloth tailor-made, a homespun or serge for rougher occasions and morning use, and something fit for best, for walking and visiting; but even here, if you have been careful to select your tailor-made, and it is pretty and well made, you will be able to wear it at most festivities, as they are seen constantly by the side of the thinnest of materials and the most dressy of gowns, in summer as well as winter.

One of the improvements in the divided skirt has been to cut the front of each in tabs, about two inches square, so that the skirt gives to the foot in moving. The method of making up is to put the lining in first, before cutting the tabs, and tack it firmly; then cut the tabs, and bind them with braid all round. This plan is also adopted with woollen gowns under the little frill at the edge when the skirts are very narrow; but when there is sufficient width in the skirt, it is furnished with a little pad, which I think I have mentioned before, within the hem, to keep the edge from wearing out the stocking or making the front of the boot shabby. This little pad is about two inches and a half deep, and about half a yard long. The layer of wadding is put in fairly thick, and is then tacked down at intervals like a mattress or cushion.

I have mentioned serges as materials for dresses, and as nothing is at present better worn by the most stylish people, I think I had better say a word in warning. Never be induced, however cramped you are for means, to buy a cheap serge; go to a good shop, and let the shopman tell you which he thinks is a good one, and you may generally quite depend on getting a good one, which will wear and look well to the last thread. To my mind, there can be no such thing as a cheap serge, to be good at the same time. Double width woollen materials are the best in the end, as they are carefully woven and will cut to greater advantage, and, as a rule, I do not advise the purchase of single width serges. In some of our best shops they make a speciality of one line of cheap serge, generally black, which is coarser than the ordinary make, and is fully to be relied upon for wear, but you must go to a really good shop for these.

White flannel and cream serges have been so much worn by Royalty at Cowes and Ryde this autumn that I find nearly all the ladies' tailors are still using them very much; and for the evening dresses of young girls nothing could be prettier. Much gold braid and gold *passementerie* has been employed on it, which makes it look much lighter and brighter. White and cream flannels and serges can be made darker dresses for winter by using them

as foundations for dark blue or dark red serges, and turning them into house dresses. One of the old friends which have made a re-appearance amongst us is fringe, which is used, as of old, as an edging, and the old-fashioned straight and narrow fringes are also to be seen again. They were always a very graceful addition to dress, and looked especially well as the edging of an over-skirt. They have been used all the summer as trimmings by those who have had long purses; of extremely handsome and rich manufacture, and of great length, with heavy *passementerie* at the top. With the autumn some simpler styles have come in, and more suitable to those of smaller means, though quite as pretty in their way. The fringe is used as an edge-trimming to bodices, and is very becoming employed in this way.

The paper pattern for the month is a new mantle shape with long ends. It is in four pieces, and is so simple in construction that it may be made at home by any one of ordinary powers. The material may be velvet, silk, or cloth—or even the material of the dress if of homespun or ladies' cloth—and the trimming may be of fur or feathers.

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 under-clothing have already been given—Combination (drawers and chemise), princess petticoat (under-bodice and petticoat), divided skirt, under-bodice instead of stays, pyjama (night-dress combination). Also housemaid's 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, bodice gathered in front and fastened under the arm, lace and silk mantle, sailor blouse, long basqued jacket, and new jacket with *revers*.

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

FELT hats are quite the order of the day, and they are worn of all hues, from green to a tan colour, or pale yellowish grey, and from crimson, scarlet, navy blue, and grey, to terra-cotta. The hat itself is nothing but a flat circle of felt, and in some houses they give it the appropriate name of *plateau*. The edges are either plain or scalloped. It is astonishing to see what a multitude of shapes they can be turned into by the skilful hands of the practised milliner; and she bends them into pleats in front, and turns them up at the back or side, so as to make them becoming to any face. Ribbon-wire of the same colour as

the felt is sewn under the brim, and this assists in retaining it in its place where bent.

Flowers have retired for the season, and in their stead we have feathers, jet, and velvet, and, I am sorry to say, a multitude of birds and wings; which prove that we women are still helping in the slaughter of innocent creatures to decorate our hats and bonnets, and that, when we lend ourselves to this, we are quite on a par with the savage, decked in his scalps. These felt hats are very cheap, and if the home milliner be at all clever, she will find no difficulty in manipulating them. Terry velvet is much used for trimming hats

and bonnets, and there are some pretty ribbons that are "Terry" on one side, and plain velvet on the other. Black Astrachan is used to trim the pale-coloured felt hats, and all the trimmings are slightly higher at the back than in the front. Bonnets are very, very small, and seem to have but little shape; and they are pinned on the top of the clustered puffs of the hair, and consist of a little lace, a few autumn flowers, or a little brightly-hued velvet.

There is not much appreciable change in the fashion of the skirts of dresses: they are still very plain, and have a scanty amount of



ON THE BORDERS OF THE SERPENTINE.



TWO NEW WINTER GOWNS.



THE NEW SLEEVES.

material in them. On all sides we hear prophecies of a return of flounces; and on some of the newest dresses there are three small frills, or a single flounce. The thick materials now worn do not, however, lend themselves to flounces; and there seem only such things as cashmere, nuns' veiling, and other thin woollens that are suited to them. I have no doubt that where thin materials can be worn, flounces will be much adopted.

Many of the skirts of very thick material seem to have no foundation-skirts, even when they are cut in imitation of tabs at the edge, in which case the jacket is also tabbed or castellated like the battlements of a castle or tower. The three-quarter-length "New-market" jackets are worn by many people, and the ladies' tailors are generally making them for all their walking dresses. They are trying to wear, and are only becoming to the tall and the slight in figure. All the skirts for walking use are cut much shorter, and quite clear the ground—a great comfort to have escaped from those odious skirts that just dragged along, leaving a cloud of dust behind them, and the skirts being too narrow to allow of their being held up.

The hems of skirts are much trimmed; and Astrachan and plain cloth of a colour differing from the dress are principally used: the top edge is cut out in scallops, or some other form, and a cord is then laid along the edge.

The sleeves of our gowns are not materially altered, and we still cling to the full Venetian sleeve. Tight sleeves are raised high on the shoulder, and have two or three closely-fitting folds, while all sleeves are long to the wrists.

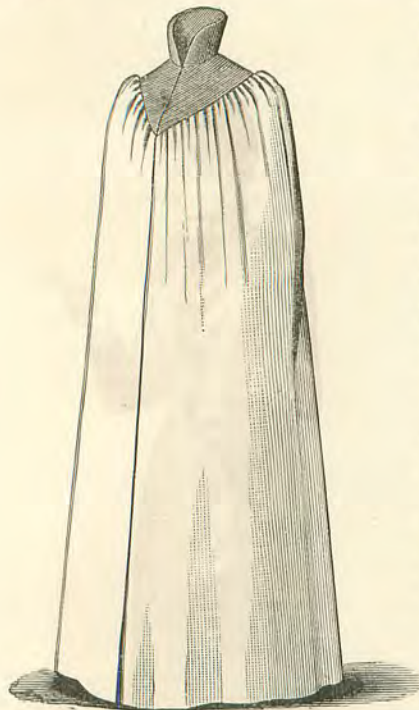
There is a little feeling towards the enlarging of the very plain skirts that have been worn all the summer at the feet, thus making them a trifle more bell-shaped; and the three little gathered flounces, which seem the uni-

versal rule with all plain skirts of unfigured material, add to this new effect. Kiltling is not seen on any of the new things, and seems to have no place save as the hem ruches or frillings of all well-made gowns, whether of silk or woollen materials. Silk ruches are put inside the hems of gowns to prevent their clinging too closely to the stockings. But unless the gowns are made short enough, they are anything but comfortable to wear, and increase the weight of the skirt.

Blouse bodices will probably be worn through the winter, and the nearest shape is the yoked one, a novel effect being given to them by turning the edge of the blouse up underneath, and gathering it, thus making a kind of puffed basque below the waist-belt; but this belt is rarely round. It is made with tab-like ends, which are crossed at the front and back, or made as a point only in the front, and with a rosette at the back. One novelty consists in having the bodice made with no belt and no basque—merely turned under and



THE NEW SASH OF PASSEMENTERIE.



THE NEW CLOAK.
(Paper pattern.)

hemmed all round, with no cording at the edge.

Homespun of Scotch and Irish manufacture will be more used than smooth-faced cloths for the winter, and the trimmings, if any, will be velvet. The colour that will be most worn will be brown, in all varieties of shades; they will be mixed with positive colours, such as yellow, flame, and orange colour, blue, and dark crimson. Besides brown we shall see mulberry, raisin, beetroot; marone and copper beech; and probably all shades of the new type of terra-cotta. Violet tones are still seen, and in clover-blossom we shall probably find a becoming shade for our winter bonnets. Then there is heather, a kind of crimson violet, which is very pretty; and a new blue called "pottery"; Assyrian, Image, Mummy, and Egyptian, from its greenish cast of colour. There is a talk of coloured cloth jackets being worn, such as bottle-green and drab, and that they are to be very long in the skirts, with single shoulder-capes. There are some pretty circular cloaks lined with colours, and some small jacket-like mantles, called Spencers, with short sleeves reaching only to the tip of the elbow.

The Spanish, or Toreador, hats are much seen, and seem to me to be trying, unless carefully put on; and the hair should not be rough and tousled, or they would look both ugly and fast. On some heads, however,

they prove becoming and perfectly lady-like; and the black ones are to be the most recommended. In our picture of the borders of the Serpentine, the centre figure wears one of these hats, of a very pretty shape, and simple trimming at the same time; wide enough in the brim to be a certain amount of protection to the face. This sketch shows all the newest cloaks, both loose and tight fitting.

There are numbers of new woollens in which the leading feature is the rough surface, which is what is called *frise*. This appears in wafers, *fleurs de lys*, crescents, and stripes. Then there are shadowy patterns which are designed, and which appear to cast a shadow below them. Some of the roughest materials are more like blankets than cloths, so rough and hairy are the surfaces. Plaids and tartans are also seen for walking gowns, and our illustrations show how they are made up. Velvet and *passementerie* are used as *appliqué* trimmings very largely, and they can be bought in sets of trimmings, to be used on any gown.

The new wide sash of *passementerie* is shown in one of our illustrations; and it seems probable that this style of making gowns will be an extremely popular one all the winter, as it is very becoming. In the same picture an example of the velvet *appliqué*, for neck and waist trimming, is seen.

The new black silks, with small coloured sprays of flowers, or an all-over pattern of single flowers, such as ox-eye daisies, or a forget-me-not, or rosebud, are very pretty. They have been worn most in France, but the Princess of Wales has been wearing a charming one, with a design of a single daisy on it.

Some of the brocaded silks are remarkably handsome, both in design and colour. The new idea of this season is to outline the design in a different colour, such as a pattern of black bamboo leaves on a black ground, outlined with lettuce green. Spots seem in great favour still, and for silks they vary in size, from a wafer to a florin; the ground being of satin or silk, and the spots of velvet.

There seem to be more fur jackets worn this year than I have seen for some years past; and I am sorry to see so much seal-skin, in view of the recent disclosures of the wholesale slaughter of these poor creatures in Alaska. The newest fur cape is a complete V-shaped plastron, the back and fronts being equal in size. The collars are all high, and made of double fur, so that they will roll over and show only fur, or stand up round the throat. Feather boas, both of ostrich or of cocks' feathers, are very much seen—more so than fur. But as they are very expensive they will remain amongst those who have very deep purses, and do not mind spending the contents on the decoration of their persons.

It would be impossible to enumerate the jackets that are worn besides the New-market, which I have mentioned. They are of all styles, tight-fitting, double-breasted, open fronts, and long waistcoats; and those also trimmed with Astrachan, and with Astrachan sleeves, collar, and cuffs, as well as waistcoat. Some of the prettiest have the

loose blouse-sleeves, or a puffed sleeve and a deep cuff.

The paper pattern chosen for the month is one of the new yoked cloaks, the yoke being at both back and front, and the collar raised high at the back. Our pattern gives the simplest form—one that can be made up in any different and more ornamental style. It is in five pieces, being just half the cloak, and is of medium size—thirty-six inches round the bust. A double width cloth should be used for it, the amount needed being from three yards to six yards, single width.

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RETURNING FROM CHURCH.

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

WE have had such a number of autumn weddings, and have trenched so far on the early days of winter as to run into December. Thus it may be well to mention the kind of dresses which seemed to prevail at them, as a guide for those of our readers who may find it useful to know something about it, either as guests or as participators in the ceremony. Some years ago it was always thought to bode ill-luck in every way to see a black gown at a wedding; and we have heard of very angry feelings being manifested by some people when a guest came thus appareled. Time, the great smoother away of difficulties, has altered all this, and we can now wear black at that function as well as on any other occasion. At a recent wedding there were certainly a dozen guests in black, in most cases relieved by some kind of trimming. White lace formed a lovely one for one dress; gold braiding on white cloth and gold braiding on scarlet cloth formed that of two black gowns which were tailor-made, and a handsome black velvet was relieved by a tartan-velvet plastron and sleeves, which looked very well indeed, and was, I should think, of Parisian origin, as the French dressmakers make far more use of tartans this winter as trimmings than we do. In fact, I think plaids and tartans find more acceptance

amongst French ladies than amongst us, and gay and startling colours are better liked in dress. The traditional



TWO HATS AND A BONNET.

Frenchwoman with her black walking costume has quite vanished from the streets of Paris.

The general *résumé* of fashions given by our illustrations of the month will be found most accurate, and, so far as possible, everything pretty will be found in them. High collars and ruffs are important features both of indoor and out-of-door dress, and the ruffs especially give a style and elegance to any costume. In case of net or chiffon ruffs they can be made at home at a small expense, and so can those of pinked-out silk to match any gown. Any of them are pretty for evening or indoor use, and will serve to refresh a worn out robe. Those in feathers and fur are most expensive. The former are very warm, and quite suitable for winter weather.

In the two figures marked as "Two Winter Gowns," two very pretty costumes are shown, which can be copied without much trouble.

The standing figure wears a cloth gown with bias bands of velvet trimming round the almost plain skirt, velvet sleeves, and collar. The deep fringe which goes round the basque is a novelty which proves very becoming to most figures. The plush mantle of the sitting figure shows exactly the shape and style of the more expensive capes of sealskin and beaver. They are very handsome indeed, and large enough to be worn without a mantle or jacket. The dress beneath is a homespun made up on the bias entirely.

The illustration of "Two Hats and a Bonnet" shows how much ostrich plumes are used in trimming both hats and bonnets. The fancy for putting on the trimming for both quite at the back is giving way, and the latest show that it is gradually coming to the front as well, mixed with folds of ribbon, or a bias piece of velvet made into bows which are massive and heavy.

The selection of colours for the winter is very wide; and I think blue is as much, it not more, worn as any other hue after its eclipse of late years. Boulak, or image blue, a blue-green, seems the most worn with black. But there is a deeper shade, called "jay," which is very much more becoming to the wearer. "Solferino," and a kind of magenta—as I mentioned in my last article—are both to be seen again; and mandarin and Espagnole yellows, a scarlet called "ibis," and a shade called "groseille," are all used on bonnets and hats, but are hidden, as it were, or used very moderately. The basis of the bonnet is always a neutral tint—black, grey, or brown; and these vivid hues are used as "touches" only. Fur edgings and trimmings to both hats and bonnets are very general, the trimmings in this case being fur aigrettes, or feather pompons of a bright colour. Black cock's feathers are in great request, and so, I am sorry to say, are the poor birds; though I take great comfort from the thought that many of them are capital imitations, made by clever Parisian fingers, the butterflies and humming-birds being quite marvellous in their fidelity to nature.

While on the subject of colours, I forgot to mention that there is a new chocolate-brown called "python" which would be very pretty for gowns, and a grey-blue called "Syren;" also a brownish-yellowish colour, which is best described by its name, "Burton ale." All these are new, and it will be useful to bear them in mind for new gowns later on in the season.



TWO WINTER GOWNS.

Cloth is the great material for hats that are unblocked; and we have the wonderful "plate" of felt, which can be manipulated by clever fingers into either a bonnet or hat. One almost wonders how they stay on the head; and it is evidently only the numberless hat-pins that keep them in place.

In the way of making dresses, the jacket-bodices with deep basques and of the most severe plainness in cut are the most worn and admired. The English bodices are cut with a seam at the waist; but the French prefer to cut them with no seam, and all in one with the bodice, the English mode being the most becoming to the figure. Very deep coat-bodices are sometimes seen that almost look like a second skirt; and these are generally open in front, with a Louis XVI. waistcoat, which is richly trimmed with embroidery and lace. The basque of English gowns is usually opened-up at the back, like a man's morning coat, and this gives room for the gathers of



NEW CAPE.

the skirt underneath to expand, and gives a little fullness at the back, thus taking away from the long straight lines.

The style of skirts continues the same. They are narrow and flat, and as long as the long coat bodices are in vogue they will continue to be the same as they are, as they sit so much better. Some of the new skirts of thick materials are once more gored, and all dresses of "princess" style are gored in as closely as possible, as far as the knee, below which they are allowed to spring out a little. All skirts have tapes and runners to tie the fulness in closely at the back; but steels and dress-pads are things of the past, and I should advise my readers who are of an economical turn of mind to collect these cast-off mattresses, and make a pillow case of ticking, and turn out their contents into it. They were generally

made of the very best hair, and they form a very good hair pillow. Some years ago it was all the fashion amongst doctors to order hair-pillows to sleepless and headachy patients.

With heavy woollen materials the back breadths are generally mounted in two narrow box pleats of treble thickness, or else in kilt pleats which meet in the centre. A single box pleat is also sometimes seen on the gowns made by fashionable ladies' tailors, but this is too severe a style for most people. All the softer materials—woollens, silks, and even velvets—are gathered; but the gathers are large, and a lining is put in to make them look rounded and full.

A new back for the jacket-bodice has made its appearance, with many side pieces, and very much cutting in it. But I fancy the ordinary home-dressmaker will not feel inclined to try it, as it will be difficult both to cut and to fit. Sleeves continue to be cut high, and many of them are braided, or made in stripes, or wound round in a kind of spiral effect.

The yoke method of trimming bodices remains very popular, and the yoke and sleeves are often made of the same material, the yoke following round the arms and being sewn in with the sleeves. This is, for some people, a very unbecoming style, so it should be adopted with great care; if the figure be too thin it will not look well.

In the large picture we have every kind of cloak and jacket shown which are at all worn this winter, so it will not be difficult to see what is pretty and what is not. For travelling and driving, the long cloaks are excellent, but they lack the smartness and youthful appearance of the jacket, nor are they so good or so healthful for walking wear, and make our exercise too much a matter of form to be good for us. They, as well as fur and fur-lined jackets, produce over-heating in walking, and give a feeling of fatigue. So it is well if, in going into the country, we provide ourselves with a warm close-fitting jacket, to make sure that we get the proper amount of exercise and fresh air during our trip. Too large a hat is not good for the country in the winter either, as it resists the wind and fatigues us too. So we must choose a plain and close-fitting felt, with a plain band, and altogether as simple as we can obtain: I notice this year there are numbers of these for sale everywhere.

The paper pattern selected for the month is one of a new cape with a high collar and a pointed yoke. This shape, if lengthened, will form one of the new mantles which are now often seen made of the material of the dress. The yoke and collar may be made of plush or imitation astrachan, and the flounce or lower part of cloth. About a yard of double width,

and one yard of plush or astrachan, would be enough to make this comfortable garment. The yoke must be lined with silk and the flounce also, or it will lack sufficient warmth. This pattern may be had, price 1s., from the address below.

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SOME FOREIGN SWEET DISHES, AND HOW TO MAKE THEM.

FRIED RICE.

Prepare rice and milk with a little salt, as for a rice pudding, and cook till firm. Then sprinkle a wooden board with flour, spread on it the rice about the thickness of a finger, sit over it flour, and then lightly roll with a rolling-pin so that the rice is quite even. When it is cold cut it into squares, and fry a golden colour. As soon as they are done sprinkle with sugar, and serve hot or cold, with a spoonful of apricot jam on each, or with a cream sauce handed in a sauce-boat.

CLARET SHAPE.

Stew five ounces of sage in three-quarters of a pint of claret until the sage becomes quite transparent, add to this, when done,

as much wine, sugar, and rum as is liked for flavouring, and cook these together until the mixture begins to get thick; then pour into a mould and let it stand all night in a cool place. Turn out on a dish and serve with whipped cream round it.

"AUFLAUF" OF JELLY.

Take a quarter of a pound of good jelly—the remains of a shape will do—and two ounces of sifted sugar; beat them well together for half an hour. Take the whites of nine eggs, beat them till stiff, stir into the jelly lightly, and immediately put into a silver or china dish and bake in the oven (which must not be too hot) for nearly half an hour, until it becomes a nice golden colour. One can tell best that the "Auflauf" is done if, when

the dish is held a little on one side, it does not run out, but remains firm.

ITALIAN CREAM CHEESE.

One and a half pints of thick sweet cream, three lemons, of which the rind must be rubbed on sugar, as much sugar as is liked, and the juice of the lemons pressed through a cloth, and four tablespoonfuls of rum. Whisk altogether in a basin until it is firm, then spread a piece of muslin in the colander, and pour the mixture in, spread it quite even with a spoon, and stand for a night in a cool place. The colander must be stood on a plate to catch the liquid that will drop from the cheese, and before serving the cheese it must be carefully turned out of the colander on to a flat plate.

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

GREAT complaints are heard all over this winter of the inutility of the present style of boots and shoes to keep out the wet and wet mud, or to retain the heat of the feet when winter days are upon us. Many people who do not expend sufficient money on their foot-gear, find a day or two of such wet and muddy pavements is enough to ruin their boots, and give them a bad cold into the bargain, or else, perhaps, a violent attack of toothache or neuralgia; for the dentists own frankly that

the best times for them are when the feet are walking about on wet pavements, and there is plenty of mud! The best plan to avoid really wet feet is to purchase, early in the year, a good pair of cork soles, and have your winter boots large enough to put them in with comfort. They are to be found moderate enough in price to be within everyone's reach; and with good woollen stockings, form the best preventive possible for those people with small means and only one pair of boots or shoes. Of course, if you really can afford it, it is best to keep a stout pair of cork-soled boots in your wardrobe, which you can put on when needed. Dr. Jaeger's foot-gear specialities have had a great run on them during the late snowy weather, and they are certainly warm. They are said to owe their warmth to the fact that they are ventilated in the heel, and also have woollen uppers. It

is to the non-ventilation of the foot that the celebrated German doctor attributes the cold and chill of the leather boots generally worn.

The Woollen Doctor has found a rival in a famous Bavarian pastor, Herr Kneipp, of the small Bavarian village Warishofen, which is a station about two hours from Munich. The treatment is by water and herbs; but the healer lays much stress on the adoption of linen clothing, a loosely-woven coarse linen being recommended; and this can now be obtained in most cities in Germany, so far has the influence of this opinion spread. The cures seem to be chiefly of nervous disorders; and in *Blackwood's Magazine* will be found a full account of the processes, which are not unlike the usual hydropathic system.

It is well to recall that our grandfathers and grandmothers, most of them, who were healthy and strong, were wearers of linen under-clothing, and troubled flannel but little. We of this generation, as the first great woollen-stuff adopters, so far as one sees, have not improved in health, nor does our strength exceed theirs. Nevertheless, in this damp and changeable climate of ours, do not imagine, from these statements, that I am advocating the adoption of linen next the skin, even of the peculiar rough quality which the German doctor recommends. I have not



A WINTER'S WALK.



TWO NEW JACKETS.

tested it myself, nor made any statistical investigations as to the number of linen wearers whose experience might be taken as against those who wear woollens.

Amongst my dress notes I find that Queen Emma of Holland, the new Queen Regent, has decided that the little Queen Wilhelmina is to wear white for the period of mourning for her father. This shows much common sense, for the sight of little children dressed in deep mourning is very painful. The idea of white mourning is not new. Mary Queen of Scots, when wearing mourning for her French husband, wore white weeds, as did all the widows of high rank in France, the widows of the king being called *La reine blanche* while they lived. Indeed, any colour may be made to answer for mourning: not necessarily black, but yellow, which was once used for Court mourning in England by Anne Boleyn, and also Royal purple and dark blue. It is only a question of fashion and taste after all.

The colours of the soft woollens worn at present are delightful—all the tints of golden brown, tan, and grey, with lovely tints of mignonette, and blues of every hue. Then there are such pretty tints of heliotrope, which colour has been much improved by being made reddish instead of bluish in colour. Terra-cotta too is of red hue more than yellow, and is infinitely more becoming. Cloth is the material most worn, and it is of beautifully fine texture, and so soft that it falls into folds with much grace. Large checked woollens of soft makes, and camel's-hair cashmere are next in favour, and after them velvets, which have quite returned to popular favour.

The rise in the price of sealskin is enormous, and shows how great has been the havoc wrought amongst the poor seals; and the stories told are heart-rending enough. The fur of the season has been Greenland fox—a long, thick, and soft fur, of a brownish hue. This fur is, however, not likely to be very common, for it is most expensive, and is only seen, even on costly garments, as bands to high collars,

or laid on fronts and sleeves. It is said to be scarce, and difficult to obtain.

The illustrations for this month are chiefly devoted to cloaks and jackets, and we have endeavoured to give the most we could to show the tendency of the winter towards capes, so that the spring fashions may possibly be the same. In "A Winter's Walk" we have two ulsters of different sorts, but both with capes. The long boa is still worn also, and the hats are generally large.

In our illustration of the "Lammermoor Dress" we show one of the long-waisted jackets such as that unhappy bride is supposed to have been arrayed in; and for our paper pattern we have selected the same, as these long coats or jackets, with their long coat-basques, will unquestionably be worn for some time to come. They seem becoming, too, to nearly all figures save the very short and stout, and they go well with the plain skirt which is now worn. Of the other two figures, one wears a plain deep basqued coat-bodice, and the other, one of the new wrapped overskirts, which are quite a new introduction, and are exceedingly graceful. The bodice is also cut from striped material, in a new fashion, and buttons under the arm. The underskirt is also striped. This effect can be copied with fancy braid or velvet.

A curious and pretty, though, I think, a wasteful fashion, has appeared in New York in reference to boas, which have been a late revival. The "belles" have them made of real chrysanthemums. Any child would know how to make these pretty but frail adornments, as it is accomplished in the same way that daisy-chains are made. But the boa thus made is nothing more than an ornament—a garland, in fact; and would feel cold and disagreeable in its natural position round the neck. Worn over one shoulder and under the other, meeting at the waist, and hanging down the side like a sash, would be prettier than any artificial trimming for a bride's or bride-maid's dress. These boas, they say, are eight feet long, and the flowers are selected so as to suit the colour of the dress. The worst part of the fashion is perhaps the expense of them.

Buttons again appear as a feature

for ornament as well as for use on outdoor jackets. Our Princess of Wales is remarkable for most elegant taste in dress; and considering her high position, and the requirements of such a position in dress, as in all things else, very simple so far as possible; and she has set the fashion in buttons. The Empress of Russia recently gave her a splendid set, composed of carbuncles set in oxidised silver. This idea of reviving the trade in these little adornments is worthy of that excellent lady, who ever sets an example, like her august mother-in-law, of trying to stimulate all our manufactures at all available for their use. The variety in material, form, colour, size, and composite qualities in these same buttons is something marvellous. Only, while mentioning them to my readers, I will just add, that I think very extravagantly large ones are in bad taste.

The "Policeman's, or Military Cape" is a novelty this winter, and seems to supply a want, as it has been much adopted, though it has not become at all general. It is of a graceful shape, and looks well for girls; and if well cut is comfortable and warm.

The two jackets show, first, one with "angel sleeves" of the length of the jacket itself. It has a high collar, and it is very simply edged with rows of braid. The other jacket is quite a winter one, and is handsomely trimmed with fur, which is gracefully put on as a long rever, made double, so that both sides show fur.

It will be seen from our illustrations that the skirts remain as plain and tight-fitting as ever; but the liking for two or three bias frills at the edge seems to be increasing; and many of the new gowns are being made in this fashion, even in thick materials. The effect seems good, and not ungraceful in appearance.

The paper pattern for the month, as we have said, is a "Ravenswood," or "Lammermoor Jacket," which will be suitable for serge



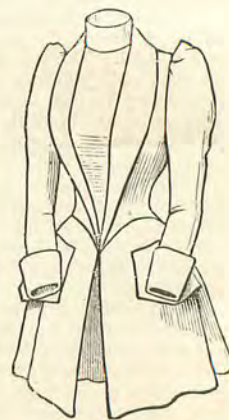
THE POLICEMAN'S CAPE.



THE LAMMERMOOR DRESS.

or cloth, and for use as a walking or indoor jacket, to be worn on mild days with a boa or ruff. There are twelve pieces, and great care must be taken to bone the bodice firmly, and put in the linings evenly and neatly. The long basque will need lining with silk, or if not, with sateen; and unless in the hands of a good fitter, the home dressmaker may fail in both the ways suggested, unless very careful.

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PAPER PATTERN.

VARIETIES.

A LITTLE DEW.

The following was overheard the other day between a Girton student and her young man: "Oh, Will, what lovely flowers! They look as if they had just been gathered. Why, there is a little dew on them."

Will (slightly embarrassed): "Not a farthing, I assure you; not a farthing."

WORKS OF LOVE.—Words of love are works of love.

PROSPERITY AND ADVERSITY.

When Fortune smiles and looks serene,
'Tis "Pray, sir, how d'ye do?"
Your family are well, I hope?
Can I serve them or you?"

But if perchance her scale should turn,
And with it change your plight,
'Tis then, "I'm sorry for your fate,
But times are hard. Good-night!"

OF NOBLE DESCENT.

Francis I., King of France, was desirous of raising one of the most learned men of his time to the highest dignities of the Church, so he asked him if he was of noble descent.

"Your Majesty," answered the Abbot, "there were three brothers in Noah's Ark, but I cannot tell positively from which of them I was descended."

He obtained the post.

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

THE event, in the way of new clothes, for the last month has been the new costume for muddy weather, which has been composed and put together by Mrs. Charles Hancock, a member of the "Rational Dress Society." It is intended for bad roads and dirty pavements only, and therefore is five inches shorter than our ordinary skirts, and being thus short, no under petticoats are worn with it. The material of the costume is of thick warm tweed, the skirt being plain in front, with a

box-pleat on either hip and one at the back, which are held in place by a band of elastic. The edge of the skirt on the inside is faced with about three inches of leather, which can be sponged if splashed with mud at any time. The ordinary petticoat is replaced by knickerbockers of the same tweed as the dress, which are met at the knee by gaiters, likewise of the same material. The bodice is a tight-fitting basque-bodice of plain brown cloth, with a small Zouave jacket of tweed, which can be

used as a supplementary when the weather indoors is cold enough to require additional covering.

For out-of-doors wear there is a thick tweed coat, short in the skirt and double-breasted. Mrs. Charles Hancock has "the courage of her convictions," and has worn her own ideal costume for some weeks during the dreadful weather of December and

January, and she declares it to be convenient and comfortable, and is specially delightful for skating in. Five inches off the skirt of ordinary wear will make it about an inch or so over the ankles; but it is not needful to have it so short as this, as three inches would make sufficient difference in most of our gowns. The casting-off of under petticoats is no novelty during the present winter. I have met several ladies who do not, and have not, worn them, using warm knickerbockers of red flannel, or of the material of the gown if in serge, instead, and finding great comfort in the change, which at the same time is perceptible to no one. The divided skirt has also many adherents, and so have the American dress-drawers, both of them made of the material of the gown. As for gaiters, they are now so generally worn, and so useful, that most shoemakers and sellers keep them in stock, and can fit anyone who requires them at a moderate price. If something cheaper be required, they can be made at home by any good needlewoman, the only requisites being a good pattern, and care in cutting-out and making them up. The seams are turned inside the linings, and careful pressing with the iron is absolutely required. Some people, however, will draw back from the button-holes, which present rather a difficulty in cloth.



A WINDY DAY.



THREE TAILOR-MADE GOWNS.

But I fancy that a working tailor would make them for you for a penny each.

As a finish to my account of the new "rational dress," I must mention that a weekly contemporary specially dedicated to the service of women, of the best and nicest kind, being fully convinced of the practical utility of it, and its real benefit to women, offered to receive the names of those who would appear simultaneously in the new dress, thus endeavouring, in a most laudable manner, to make it easy for the timid and weak-minded ones to adopt it under the sanction and shelter of numbers. I see in the last issue that only twenty names have been received of those willing to appear in it. I do not, however, feel at all despairing, for I know that each woman, when her attention is once turned to the subject and her wants are known to *herself*, will think out the matter and adopt the thing she likes best for herself, and in this she will probably take no one into her confidence.

The cheap sales of the winter season have been more than ever run after this year, and many, I hear, were the excellent bargains found at them, especially amongst the millinery exhibits, for hats and bonnets which had been marked at three and four guineas were put down to 12s. or 15s. in some of the best shops, where it is an object to get rid of the surplus stock before the spring approaches too nearly. There is no doubt that to those who are obliged to study economy the sales are a great boon; but in order to benefit by them, you must be fully aware of your own needs, and steel your heart against the seductions of all bargains in articles which you do not really need.

Amongst the hints gleaned from a recent fashionable wedding, is that nearly all the bride's gowns were made *en princesse*, including two of velvet, one all black, and the other *vieux rose*, a beautiful shade, with all kinds of lights and shadows in it. The return of velvet

to fashion is very marked, and satin also for evening dresses has made a reappearance.

Another reappearance is to be seen in the three deep flounces, which came in at the close of last season, but were not generally seen. The going-away dress for the bride was of grey velvet cord, made with a Zouave jacket trimmed with silver braiding, the skirt having three flounces, plain in front, and only full at the back. The top flounce was trimmed with silver braiding, the two lower ones showing the raw edge of the material only. The great features of dress remain the same, viz., high collars, high sleeves, and generally tight-fitting to the wrist, and long waists. The high collars have proved most valuable this winter as protections against the cold winds, and they are becoming and pretty when not too high, but five or six inches seems a very unnecessary altitude.

The deep basqued bodices promise to retain their position during the early spring, and are made in two ways—either with or without a seam at the waist, and with a full or a fitted basque; or else the basque is cut with tabs all round, which are lined and turned up. The deep basques, which are full, look like skirts, and nearly reach to three-quarter the length of the figure. These are only made, however, by a few of the ladies' tailors.

The fashion of fur-lined and trimmed overcoats for gentlemen has been followed this winter by many of the best known of the London residents; and at the "private views" it was clearly to be seen that the male part of creation had discovered the secret that fur was a warm addition to their dress as well to that of the ladies. All kinds of fur were seen—otter, beaver, opossum, mink, lamb, sable, marten-tail, red squirrel, and even one long-haired fur, wolverine. Cuffs, collars, and front facings are in general the parts so trimmed, and gloves with gauntlets more or less deep.

For ladies' wear the fur is most generally put on as rolled bindings to the edge of jackets. Sometimes the fronts open and turn back, and show a fur waistcoat, the high collar being also lined with fur. The fashionable fur for all ordinary wear is lamb and beaver. The cocks' hackle-feather boas are more fashionable than the larger cocks' feathers from the tail of the birds. The boas reach to the waist only, or are mere collars tied with ribbon; and the muffs made of the smaller feathers are very pretty indeed. These little feather ruffs are quite as warm as fur, and are much lighter to bear.

Hats are still of two sizes, the small and the large; but they are no longer tilted over the forehead, but put on quite level, and show the lightly-curled fringe of hair below them. Some hats still have strings, but very few of them; and veils are large enough to go over the brim of the hats and cover the face below the chin. Great attention is paid to hat and bonnet pins, and some of them are very pretty indeed.

So far as colours are concerned, I find that blue is more extensively used this year than for many years before, and also a copper-hued red, both of these colours being employed for trimmings more than for whole gowns. Cornflower-blue is in high favour, and so is pale peacock, while dark blue is only represented by navy, which is seen in serges and ladies' cloth. Much grey is also seen, the chief tints being mouse, slate, and silver-grey. A great many of the mantles and woollen jackets now worn are lined with a colour. The two most seen are Indian red and yellow; but Egyptian blue is also popular, and striped satinette, of bright colours, mixed, is also seen as a lining to the rough pilot cloths which are so much worn.

In "A Windy Day" we see the various three-quarter length jackets, as well as capes, that are worn this season; and in the sketch of the



THE NEW CORSELET BODICE.

new corselet bodice, we see one of the prettiest bodices of the season. The most generally prevailing mode of making the skirt, with no fulness in front, and all the folds compressed into a small compass at the back, may be observed. The material is a ladies' cloth, bordered with a rough shaggy cloth, tufted, and used as bordering, sleeves, and corselet. This gown would be very pretty copied in black and gold, the black and gold striped silk being arranged in the same manner.

The newest Greek style of dressing the hair is shown on the first figure. The front hair is arranged in wide waves, and a light fringe at the forehead; and the back hair is coiled high up at the back, or crown, of the head. The bonnet worn by the other figure with her back to us is made of cloth and velvet, and is tied on with velvet strings of the same colour. These cloth hats and bonnets are as fashionable as felt, and are often trimmed with handsome gold or jewelled *passementerie* to match that on the dress. They may have feathers or not, as preferred by the wearer.

The illustration of the new cape, which is called by various names—military, "police-man's," Tudor, Don Giovanni, and "fire-

man's," being all in turn applied to it, will no doubt be gladly hailed by many of our readers who wish to make it for themselves, as there seems no great difficulty in the making. It is a very pleasant change to many people to have a loosely-fitting, sleeveless garment to wear instead of a tight one with sleeves and shaped back, and evidently the new cape will be very popular, if one may judge of its acceptance since it was first introduced to the public. It was hardly warm enough for the winter, but will be quite enough for the spring, which we are all hoping for so very much, and which will prove, as we hope, both fine, early, and warm. The nail-heads, or *clouté*, which are used to ornament everything in the way of sleeves and bodices, are used for these capes also, some of the *clouté* being as large as a shilling, put on at intervals of about five inches apart. They look just like nails hammered into the material, and are of jet or colour.

The new capes are made in many kinds of material—cloth, homespun, vigogne, velvet, and matelasse, lined with bright colours. It is made of double-width cloth, if possible, and in this way requires no joining. The hood is in two pieces, and the collar may be either a

Tudor or a straight band. The former seems the most worn at present.

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THE NEW CAPE.
(Paper Pattern.)



DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

THAT sure precursor of spring, the London shop-window violet, makes its appearance in the middle of February; and this year it was even before the time, varying in colour from the deepest purple in single and double kinds, to the double Neapolitan, of white and delicate violet. The flat bonnets are generally trimmed with a tiny wreath of the single blossoms. Green velvet and violets seem a usual mixture this year, and the Neapolitan violets are mixed with brown and white.

It must not be imagined for an instant that there is any *new* fashion exhibited in the bonnets which so largely grace the shop-windows. There is nothing really new so early, and the flat bonnets are exactly what we have seen for the whole winter. The violets only are new and fresh, and of the spring, and milliners are increasingly making use of them to dispose of the difficulties of old bonnets, which they wish to sell off before the really spring fashions arrive. No wonder if after so severe a season we should long to see something that reminds us of that season.

There is little change in millinery as yet. The hats are nearly all of felt, and much bent and doubled up, while the only novelty is the hat of black Tuscan straw, which was seen in the early autumn but was not much adopted; and now they are evidently being brought out anew, and will be much worn for the spring and summer.

All the bonnets are very small still, and the trimmings are still placed at the back in England, though in Paris they seem more collected together in the front. Rather large flat-brimmed hats of smooth velvet, with a gathered crown of silk, velvet or cloth, are more the rage than anything, and the inside of the brim is sometimes richly embroidered in with silks in satin stitch. Many toques in all materials are seen, and some of them are novel and very pretty, and are generally becoming. Toques are always a popular style of headdress amongst young people, for they are so easily made and altered at home, and may match with any dress.

As regards colours, there seems a great tendency towards yellows, which are not of the "old gold" kind, but are of a decidedly red hue. One of the new winter shades was *feu*, which shows the reddish gold of the fire, and another was *mort d'or*, which last is like a copper coal-scuttle when it begins to tarnish. Tangerine and Maltese are both of them orange yellows of the most vivid kind.

With many people the renovation of the winter dress is the first thing to be attended to in the spring, and so I will devote a few words to that subject first of all. It appears to me that all renovations must be done at home to repay the trouble entailed. We will suppose, for example, that you have been wearing during the winter a brown cloth or vigogne, and that it has grown rather worn and shabby. On looking it over, you find the wrong side of the skirt is good and unworn, and, accordingly, you devote your leisure to unpicking the top from the foundation at the waistband, then the breadths apart, and the hem at the edge. You should then lay each breadth on a table, brush well, pick out the threads, and, if needful, take out spots with benzine. This done, you must proceed to turn the skirt, putting each breadth in the place from which it came; and when you come to the hem, where it is probably a little worn at the edge, you can run it along and turn it up, and where the machine-stitching was done, you can lay a band of some kind of

trimming, velvet ribbon, braid, or braid *passementerie*. After this you put it back into the band, and, before doing so, you must carefully brush and clean it, mend it if needful, and put fresh braid in the places where it is worn at the edge of the skirt.

When you arrive at the bodice, perhaps you will find it is too much worn for mending, and you may obtain an inexpensive jersey to replace it. But if not too much worn, you may perhaps find some way of "doing it up." A brown velvet "Senorita jacket," for instance, will cover up the damaged parts of the bodice, and you might add a bias band round the edge of the basque or pointed bodice, or else a full front of some kind of figured material. An idea for the re-trimming of an old bodice may be often found in the pages of a fashion magazine.

Serges of all kinds wash extremely well, provided that they are really of an all-wool stuff; and in making your purchases of them you had better find this out. Many people wash serges in borax, ammonia, or in a simple soap-lather of tepid water, hanging the serge to drip dry, and ironing it on the wrong side while damp. The bodice, if good enough, may also be washed. There are many ways of making-up a serge again, and you should choose one that you can manage yourself, as I am trying now to help you to do up your old dresses without the aid of a dressmaker, or with perhaps only the aid of a person who goes out to work by the day, but is not a skilled dressmaker. It is only in this way, to my mind, that dresses are worth making over.

One bit of advice I will give you, and that is, if you find it needful to turn a bodice, be sure to put a *new* lining in, and do not think

of using the old one for anything else save as a pattern to cut the new lining on. If the bodice be worth making-over, the new lining will make it worth double, besides giving the pleasant feeling of newness belonging to a really new gown.

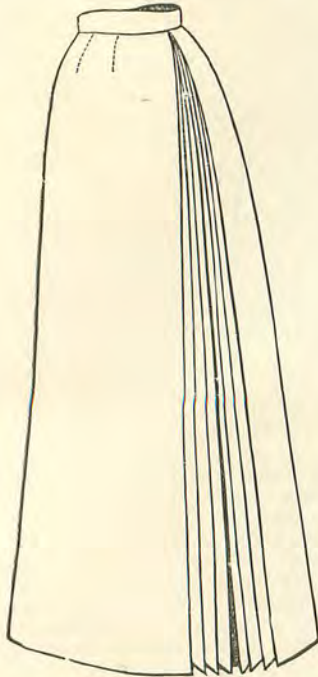
Amongst the old friends revived we find the real and veritable old Norfolk jacket, with three pleats both back and front, which is being made by ladies' tailors, as well as dress-makers again, and seems to be received very cordially; in fact, no nicer garment was ever invented for ordinary day wear, either indoors or out, and for young or middle-aged. It is best used for woollens of course. It seems an entirely woollen article of dress indeed, and is prettiest now made with a sailor collar and worn with a knotted scarf. The four side pleats meet on the shoulders, and in some patterns they are slightly lessened at the waist. This is a difficult matter for a novice, and is best done by the inexperienced with one or two small tucks taken on each side under the pleats, so as to draw them together a little at the waist.

The further we go on towards the spring, the more plainly we see that the long or three-quarter length jackets are going to be the correct wear, and that the cape which last month we gave as the paper pattern, which is called indiscriminately Henri II., Tudor, military, and policeman's, is, and will be, more used than anything else. These will be most worn of the material of the dress lined with a colour, and the most recent ones reach quite as far as the knees, and I do not myself think that either they, or the very long jackets that are nearly as long, are becoming or smart in appearance, and I do not fancy they will have



A TRAVELLING DRESS AND TWO HOUSE-GOWNS.

a permanent success. One of the new ones we illustrate in our present number, in "On a Skating Rink," and it is somewhat novel, and has the front thrown across to the opposite shoulder, and in some of these the cape is caught up at the back of that shoulder, and so leaves the arm completely exposed. Some of these capes are made of fancy and brocaded cloths, and later on will no doubt be made of silk, velvet, and the finer kinds of summer cloths. Chestnut and grey are both fashionable colours at present, and the lining



PAPER PATTERN.

is chestnut silk when the cape itself is of grey cloth. Brocaded woollens are now the most stylish, are best worn of anything for morning wear, and are seen for dresses, capes, and cloaks; black on grey or sand colour is the most becoming.

In "On a Skating Rink" is a sketch of several of the newest gowns, and from these it will be seen that the full yoked bodice is quite one of the fashions of the month; the yokes are made of the brocaded material, and so are the sleeves if the dress be of two materials; otherwise the yoke may be braided,

or folded; and in serge we find many of them are of velvet, for black serge of black velvet, and for grey serges of green of a darker shade of velvet. The girdles of gimp are still much worn, and are narrow or wide, as preferred, and may be tied either in front or at the back. Fringes are put at the edges of bodices as illustrated, and for woollen dresses are sometimes knotted ones; at others, if for rich silks, they are very long indeed, and of rich jet *passementerie*. This is repeated on the skirt or on the bodice, as may be suitable; and this style, as it is very becoming, we shall probably see as one of the prevailing ones worn. Sleeves are quite as high, if not higher, than they were, and show no signs of decreasing; in fact, I find in many of the newest jackets horsehair is used to pad them and make them stiff enough to stand upright. Most of the basques that are worn are put on with a seam at the hips, but many dresses also are made in one, and the seams of the long basque are left open, forming tabs, which are edged with double braid stitched on.

All the high collars, which go by the name of Medici, Tudor, Elizabethan, and Valois, are to be seen, but they are smaller and less extreme, and the edges are generally softened off with feather-edging or a tiny puff. They seem likely to be worn during the spring also, judging from the favour shown to them now.

There is not much to relate about skirts of dresses; they still remain plain in the extreme, and this style seems the most becoming to our English figures; but in France they are endeavouring to reintroduce the panier style, and more fullness immediately over the hips, some of the French skirts being draped so that they almost appear to be pinned on to the bodice edge in the most slight and careless manner.

In making up cloth skirts there is a great desire to show the selvedge, and some recent specimens have had two or three wide flounces with the selvedge left rough on them; and as I said last month, there is an idea that we shall have the fashion of two or three wide flounces back again.

One of the newest skirt-patterns we have selected this month for our paper pattern, which has the most absolutely plain appearance round the figure, a small spire-shaped space being left at the back through which the back breadth is arranged so as to escape in folds. This style is used for trained dresses as well as for short skirts. There are three pieces in the skirt, half of front, half of back, and side piece. Though the shaping is cut at the waist, it is advised that the skirt should only be tacked before fitting there, as each figure requires fitting; and this will be found quite

easy to do. When the skirt is on an extra pleat is often required on each side for very slight figures.

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.

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THE EMANCIPATION OF SEAMSTRESSES.

By ANNE BEALE.

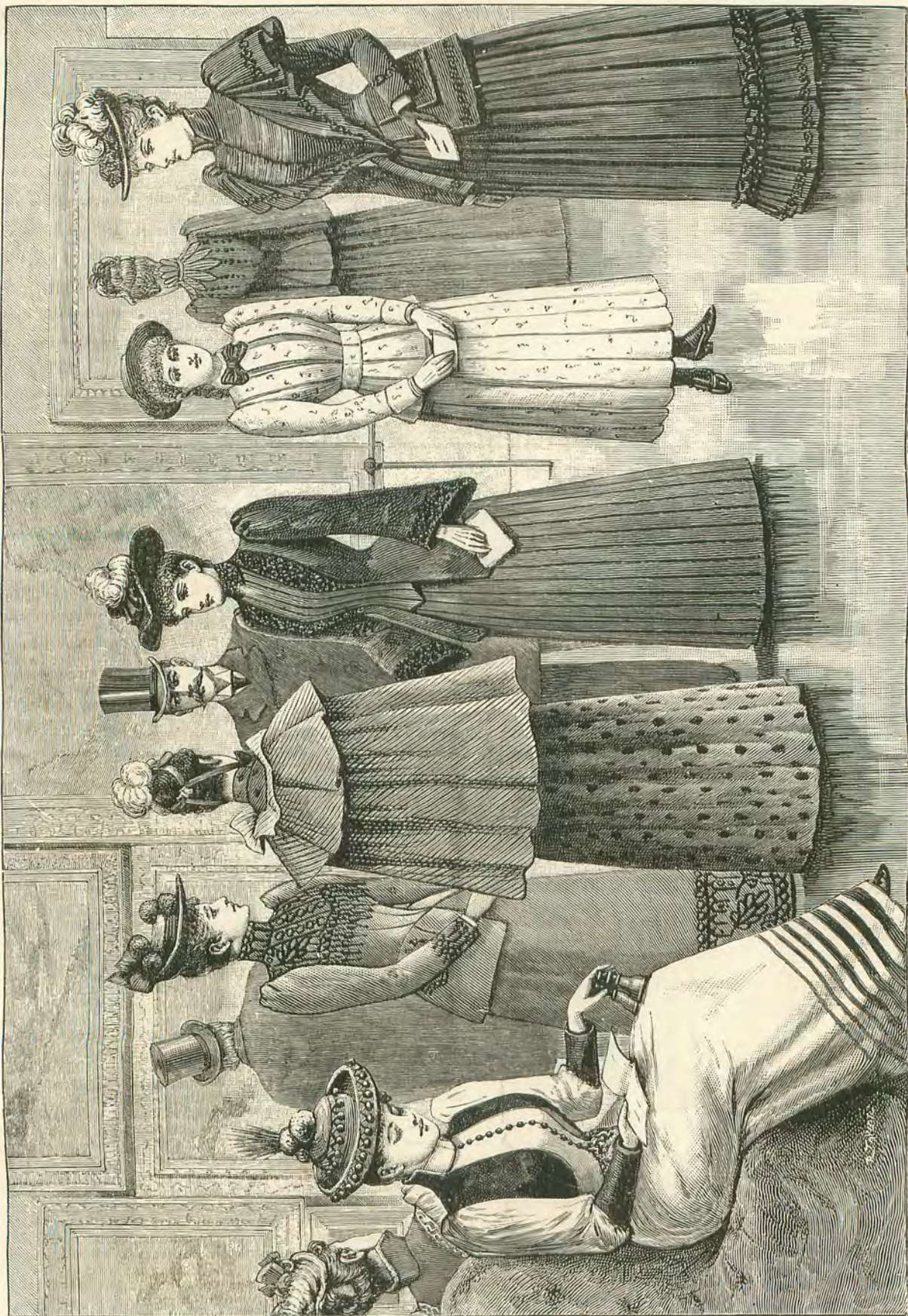
As several kind and thoughtful friends have interested themselves in the seamstresses through the articles that have appeared in the GIRL'S OWN PAPER, it is expedient to make the readers acquainted with certain suggestions they have volunteered.

In the first place, however, many thanks are due to all who have gone to the fountain head, either to make enquiries, or to render actual assistance to the Needlewomen's Association by giving orders for work. All who abhor the sweating system could scarcely do better than aid in its suppression by assisting those who are struggling to free its slaves from its bondage. The secretary says that much good has been done by our small efforts, and she is anxious to meet the demands of all new

enquirers or clients; but she would humbly suggest that every one who desires an answer should enclose a stamped envelope. She fears that some of her numerous correspondents may have been disappointed in the matter of replies, owing to this defalcation. Funds are low, and, ridiculous as it may seem, stamps are a considerable item in the current expenses—stamps and printing. Owing to increased demands, price lists are exhausted, and time and money are needed to supply them. We mention this, because many ardent young people, anxious to benefit their toiling fellows, may complain of their letters not being answered. But we hope their ardour may not decrease on this account; particularly since the aforesaid secretary is quite hopeful that both making and mending may

continue to increase through their instrumentality.

And now, as regards the suggestions. They have been made by friends who have pondered over the subject for years, and think they see light at last, if not actual "emancipation" as yet. The light dawns with the possibility of the young men of this great city having their clothes regularly mended week by week at a moderate charge. They give pitiful and even ludicrous accounts of the socks and stockings of brothers and cousins "alone in London." One, a Mildmay worker, says she dares not complain, because, when no longer wearable, they are sent to her for the poor—but, if mended at all, the work is atrocious, and of all colours. Another, also engaged in good work



A GATHERING AT A PRIVATE VIEW.

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

PERHAPS it is as well to begin my monthly chat with the mention of the "Coming Dress Bazaar," which will take place in the middle of April. The stallholders are to wear walking-dresses designed and made under the direction of the Rational Dress Society. Mrs. Charles Hancock is the exception to the rule, and she will appear in her lately-invented "muddy-weather dress," which she has patented under the name "Eilitto," her own name of Otilie turned backwards. Several new versions of a rational dress have been brought out in town; notably one by Redfern, which consisted of a perfectly plain skirt of tweed with a few flat pleats at the back; with it a blouse of silk is worn, finished at the waist by a band. The jacket is made of the tweed in the shape of a pilot coat, double breasted, and can be worn open in the house, and closed out of doors. The blouse can be either in a harmonising or a contrasting colour. This seems to be an excellent kind of dress for any occasion or description of weather, and, so far as I see, meets the requirements of the Rational Dress Reformers, who wish to find a dress which shall be suitable to all women who work, and will at all times look simple, and in good taste. Their desire is to emancipate the worker from fashionable changes and their expenses as much as possible, by finding a special costume, which admits of variety in colour and material.

There seems no doubt but that "shirts" (as the silk or cotton "blouses" are now generally called) will be as much worn as ever this season. They seem far too useful to be cast away, but are slightly different in style from those of last year; and silk appears to be the most favoured material, though cotton will be probably used later on, both for the country and the sea-side. Silk serge is a very good material. It is used in the paler shades of colour, and trimmed with black, or black and gold, galloons. Some of these shirts are really like handsomely-trimmed bodices of a brighter hue than the gown.

Boating is to be more a pastime than ever for girls, and sculling, punting, and paddling will each have their votaries, and health and strength be not a little improved thereby. But even while mentioning the news, pleasant to many, I recall certain slang-speaking and "loud" young women, who seem not to be able to bear the emancipation given by present custom to our girls, and who were unpleasant and "unflowerlike" in appearance, as they discussed, in the lingo of the college boat-club, their "condition and wind." Dear readers of THE GIRL'S OWN

PAPER, do not mistake "loudness" for fun, and imagine you add to your sweet attractiveness by being unfeminine and boy-like in your demeanour.

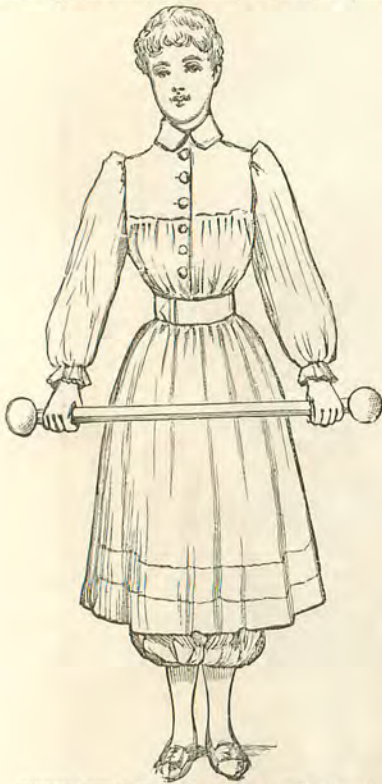
One of the subjects discussed in the daily papers has been the wonderful amount of diamonds and precious stones worn lately by Society at the Drawing Rooms; and an estimate of the value of the diamonds and other precious stones worn at one Drawing Room alone is £100,000. Now, I hear that diamond wearing in ordinary society is to go



NEW SPRING GOWNS.

out of fashion, and we are no longer to see the wonderful displays of the last few years.

The long cape, under its various names of "Tudor" or "Military," has become quite the fashion of the season, or rather out of the season, for it certainly has been an out-of-season fashion. I am only sorry to see its success, for though pretty on a tall, slight figure, erect and elegant, it is anything but becoming when the figure is short, and the carriage is awkward; and a stout woman looks like a moving mountain when thus attired. The tailors have brought out a new variation of them in the shape of a plain, tight-fitting cape, without yoke or fulness, fitting the shoulders tightly, and so long as to reach the knees. The collar is a turned-down one, over a high band, and the material is a tweed, which is lined with a very brightly-checked kersey. As will be seen from our illustrations, some of the new capes are anything but pretty or becoming. The private views of the different picture galleries in March are the chief places



GYMNASTIC DRESS. (Paper Pattern.)

in which to judge of the clothes everyone is, or will be, wearing for the early days of spring.

It is rather early to say much about other kinds of mantles just now. Half-length jackets of velvet or cloth, and long jackets of the dress material lined with flannel, supply the only choice given to us from the all-pervading capes, and many people find the latter is a disappointing garment, except when made and trimmed both richly and expensively. Black velvet seems to have returned to favour, and is much used for both the capes and the long jackets.

There are some pretty new colours, which, although few in number, give us an idea of future hues. "Venetian" and "Bartolozzi" are both of them terra-cotta in their tints—a yellowish cast of red it should be called. In neutral shades there is "fawn," "café au lait," "oak," "cedar," and a dark green called "bay leaf." "Absinthe" is a light green; and a new blue-green, of light colour, is the hue of "green peas." We have quite a choice of blues—"Delft," "Royal," "silvery," "Narkeon," and "moonshine." Some very bright yellows are found under the names of "aconite"

and "dandelion"; and a very bright pink-rose hue, such as is found in the new bonnets, goes under the name of "carmine."

In materials, we have serges of a smoother kind than during the winter, although one very rough make which I noticed, suitably called "monk," reminded me of the rough cloth of the brown-coated Friars. Then we have alpaca, again, which looks like a figured poplin; and is not only figured but corded, and "delaines," with pretty floral designs on dark or light grounds; or else, spots of all sizes, both such as we had at the very termination of last season. Homespuns are rough on the surface; and cheviots are chequered, as well as tweeds, the colours being quiet, low, and lady-like. Some stripes are seen in all these woollen materials, but they are subdued by having an undercurrent of a soft pattern under them.

In silks, we find chiné silks, white or pale-hued grounds, with large bunches or bouquets of chiné flowers. Chiné satins are lovely, and more useful, perhaps, than the silks. Black satin grenadines have a wide satin stripe, and a very lacey one between; and on the satin stripe pompadour sprigs in colour. These last are very popular this year, and make their appearance on black surah, and on China silks as well. Shot surahs are also seen with a small spot pattern on them, or a light satin brocade pattern. The new foulards are very elegant, and have delicate Louis XVI. designs in garlands, and bouquets, and bows of ribbon. Nor must I forget the woollen dress materials provided for our use with woven borderings, in imitation of the fur borderings of the winter, in Persian lamb, Astrachan, and beaver. Some of these borderings are long-haired, some rough and coarse, and some rich and smooth, and in contrasting colours to the robe, to be cut off, and used as trimmings on the bodice, as well as the skirt. These woolly borders are quite a feature of the spring materials, and will be worn till the warmer weather drives them away.

The fashions of the winter for three-quarter length mantles and jackets still continue, and all bodices follow the same idea. The long all-in-one basque is called Louis XIV., and the added basques, with seam on the hips, are called Louis XVI. The Louis XV. basques were gathered on, and these are more worn to-day in Paris than with us in England. One of the old fashions revived is that of buttons, and happy is the person with a set of old silver or steel or china buttons to add to her spring gowns.

Silk is not to be much worn by day, and for the morning, serge, tweed, and homespun, and for best, a smooth-faced cloth is the most becoming and useful wear. These are all but little trimmed, narrow gold, silver, or black braid being the only decoration allowed. Appliqué trimmings are not so much of cord or braid as of cloth, paler in hue than the gown on which it is placed; and the patterns with which it is stamped are rather large and important-looking scrolls, and a thick cord edge is woven round them, so as to make the trimming look rich and sunk, like a bas-relief.

The "Gathering at a Private View" shows exactly the kind of hats now worn, and their trimming. The new bell sleeve and bodice trimming are also seen in this illustration, and the fringed bodice in "New Spring Gowns." In these two illustrations are gathered all the present novelties; but it is much too early to expect any great changes, though the hats appear to promise to remain the same, with the exception that thin fabrics will take the place of thick ones, and straw and drawn crêpe and net that of felt and velvet. But the brims will be wide, irregularly bent, and flowers seem very popular, especially the mimosa. I hear, however, that the most popular of this season is to be the rose, and this old favourite is to be copied in all its species for our decoration.

The paper pattern selected for this month is

a gymnastic costume, for which we have been so often asked, and thus we have taken extreme pains to obtain one that will be equally pretty and suitable, and also one that seems to be in vogue amongst other people besides "Our Girls"; which, having been tried, has proved comfortable, and an easy fit. The material chosen for a suit may be fine serge or flannel, and dark blue is the most serviceable colour. The decoration is, of course, a matter of personal consideration, and can be of braiding or embroidery, or else the whole can be quite plain. About five yards of double-width material, or ten yards of single-width, would be needed. The pattern consists of a pair of knickerbocker-drawers and a long yoked shirt, drawers one piece, shirt—in all six pieces—two yoke pieces, two body and skirt pieces, sleeve, and collar. The cuff is a plain band of material, and so is the belt, so no pattern is needed for it, and a leather belt may be preferred. The yoke should be lined with cotton lining; and if for winter use, perhaps the whole suit would be better lined. The drawers are finished at each knee with a hem, into which a stout elastic is run; and the top of the drawers can be finished in the same manner if preferred, instead of having a straight band of the material and a button and button-hole.

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NEW HATS AND MANTLES OF LACE AND SILK.

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

I SAID in my last that jersey bodices and blouses were more in favour than ever, and certainly I have never seen so excellent and varied a collection of both as have been brought out by the manufacturers this year. They are in every colour and shape, and in every style of trimming—gold and silk braiding as well as coloured and black.

In purchasing a jersey, due regard should always be had to the skirt with which it is to be worn; and if possible they should approximate in some degree in colour. For instance, if the skirt be black, the jersey should be black too; and if the braiding be of gold, or gold and black, some attempt at ornamentation of the same kind should be made on the front of the skirt, either with a few rows of gold and black *passementerie* or braid. A brown skirt should have a brown jersey, or a grey one—a jersey perhaps not exactly to match in colour, but of the same tone of grey. Thus, the jersey may be of a light dove colour and the skirt of a tone of the same, but in a darker shade.

After the winter we often find ourselves with the skirts of our dresses fairly good, or good after being turned and sponged, and the bodices worn out. If they be of serge or cashmere, they can be made useful throughout the summer worn with a jersey.

The array of trimmings quite takes one's breath away, and those of imitation jewellery, hailing from Paris, are exquisitely lovely. All kinds of stones are imitated, including the moonstone; and the gold and silver galloons, with jewels, are most handsome. In jet there is a great feeling for the "nail-head," or cut pieces of jet, to sew on to bands of ribbon, for dresses and mantles; and gold lace and gold ribbons of various widths are the most fashionable trimmings for both hats and bonnets. When not carried to extremes, the mixture of gold as a trimming, especially with black, is pretty and stylish; and it is to be hoped that these expensive fashions may have a long life, for otherwise they will be indeed extravagant. Good jet trimmings, however, are not an extravagance at all, for they can be used for several gowns successively, and always make a dress look well. Just now, when gold and black is a combination so much in vogue, it is not difficult to mix our jet with gold, and so bring ourselves quite up to the mark of fashion. Gold braiding and jet *passementerie* can be mixed, and when done with taste, looks well. For instance, the corselet bodice can be ornamented with jet bands at the top and at the waist, while the upper, or yoke portion, may be of braided gold in an arabesque design.



TWO WALKING GOWNS.



THE NEWEST JACKET AND MANTLE.

Nothing can well be smaller than the bonnets are at present, and at no time has the home milliner had a better chance of success in making-up a becoming and pretty bonnet or hat. The correspondent of a contemporary says that "the smallest he has yet seen was composed of two moss roses and a toothpick!" The foundations certainly require very little doing to them, and the trimmings can be purchased all ready prepared for home arrangement. The easiest way is to choose a bonnet shape which is suitable, and get the trimmings at the same shop, where they will generally be found ready to help and advise you in your choice. There seem to be more black bonnets in wear than anything else, with or without a mixture of colour.

One of the loveliest of the new artificial flowers of this season is the honeysuckle, which is copied with wonderful fidelity to nature. So also is the old morning glory, which is apparently a favourite flower.

In the way of natural flowers for buttonholes, I hear that the Malmaison carnation is to be the flower *par excellence*, and in place of the Maréchal Niel rose every one is to wear the Catherine Mermet and mignonette.

So far as colours are concerned, I find yellow very prevalent in every shade. Next to that, for millinery at least, comes heliotrope in some of its shades only; and in the way of novelties we have a pelargonium pink, which is chiefly seen in velvet on hats only.

And now I must give a small space to the discussion of the Coming Dress Bazaar, which I mentioned in my last as one of the events in the near future. The Kensington Town Hall, which serves for so many bazaars, was used for it, and on April 14th the festival of our future dress was opened by Margaret Lady Sandhurst, the object to be benefited being the Metropolitan Association for Befriending Young Servants. The hall was decorated in pale hues of yellow and green, in which the stalls were draped, and which looked spring-like, though the weather gave little promise at the moment of spring sunshine or warmth.

The Rational Dress Society had two divided skirt models, called the "Syrian" and the "Japanese." The "Syrian" is a kind of baggy Turkish trouser, turned under, and fastened at the knee; while the "Japanese" hangs in straight pleats, like an ordinary skirt. These were all short—certainly four or five inches above the ankle—and the general foot coverings were house slippers, more or less pretty. Some, however—amongst whom was Lady Harberton—wore boots. The bodices were in nearly all cases loose shirts, and Greek sleeveless jackets

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

IN our illustrations for this month we have endeavoured to show the three or four great alterations that have come in this season, and, for the sake of our home dressmakers, to make them as plain as possible. For her they are perfect "godsend," since she can, with but small exertion, turn her last year's dresses into this year's novelties. "By the Banks of the Serpentine" gives examples of the two chief changes—the flouncings that edge the basque, or bodice, and the repetition which edges the skirt. So much have these long basque-like additions taken, that a gown at present really looks unfinished without them. Lace, material of all kinds, fringes of every description, and ribbon, are all used for them, and there is no end to the adaptations that clever heads and hands may make of these ideas. The prettiest, to my mind, is lace, especially for summer wear; and the second figure in the picture entitled "By the Serpentine," shows the use of black or white lace to a dress suitable for the season. The material may be of anything from cotton to silk; and indeed, at the Royal Academy private view, a very pretty navy-blue serge was trimmed with one of the

thick imitations of Venetian Point lace. The basque bodice was cut in lappets of pointed shape, like our pattern; while the white lace was gathered, and sewn on beneath. The same idea was carried out on the skirt; the lace being used as a flounce on the edge of the sleeves—the same idea appearing—and on the collar, both being cut in points, with the lace introduced beneath them. This way of doing up a last summer's gown of any other material would be pretty also. The frills may be made of the material of the dress, of spotted or striped stuff, or of any soft silk, matching or harmonising with the colour.

The flounces round the dress skirt are also a refuge to the home dressmaker, for nowhere does shabbiness so soon appear as round the hem of the skirt. The return of the fashion of three little bias frills, gathered on a cord, with or without a heading, and not very full, supplies a very easy way of making old frocks into new. The style of the heading is shown on

our first figure in "By the Serpentine." Deep flounces are also slowly arriving, and I have seen them in lace as high up as the knee, put on in wavy lines, with a bow or jetted ornament at each point. Deep lace flounces are also used on the front breadth of evening dresses; one lace flounce over another, without a heading, and very slightly gathered, the three or four flounces reaching to the bodice front. Lace is now worn much over colour, and our second figure in the same plate has



BY THE SERPENTINE.

black lace over the coloured silk of the dress. Bands of lace over coloured silk are used to dresses at the edge of the skirt, and round the basque collar and shoulders, when these sleeves are used. The other way of making summer gowns is with several sets of tucks, run in so closely that they overlap each other—three tucks and a space, and then three more. The full basques to the bodices are certainly a pretty finish to the gown, and are becoming to everyone except very short people; and these must be warned not to wear them too long, in which case the figure is rendered shorter-looking than the reality really is, as these frills cut the figure. A short frill is all that short people should aspire to, and even then not when they are very stout. These new ideas of fulness and frilling are a great blessing for the young, thin, and unformed girl, who needs "frills and furbelows" to prevent her looking too much like a Maypole; and so all the mothers of our thin girls must look to this, and improve their looks.

The sash has not gone out yet, but has acquired several graceful new fashions, which we have tried to show. They are very pretty when turned into panniers, as we illustrate in our single sketch of "Cotton or Crêpon Frock." Here the foundation is of silk, and the pannier the same as the dress; but this might be altered in favour of coloured sleeves, panniers, and flounce. The wide sashes—of which many people have several, no doubt, remaining—are very pretty for the panniers, and will also make the sleeves, with a little careful cutting. One of the pretty additions of this season are the bright-hued gauze or *crêpon* scarves, which are used to knot round the neck, with a big bow in front. These brighten up a sombre gown, and, with a rosette of chiffon of the same hue in the hat, make the wearer look up to the latest ideas.

There are many pretty materials for girls' wear this summer, and none so pretty as the "pompadour delaines," with their pretty flowers, and black or coloured grounds; and they are so pretty when made up, and so suitable to the girlish figure and face. The sateens, too, partake of the same idea; but I hope all my readers will be careful to avoid cheap sateens, the English make being preferable for wear and washing to the French.

The bride's dress we give is drawn from life, and affords a very good example of the kind of thing worn at present. The material is white satin, with a train of brocade, pearl ornaments, in the shape of true-lovers' knots, being embroidered on the front and train, with bunches of ostrich feathers in triplets; pearl trimming on the bodice, and veil of tulle, with a wreath of orange blossoms. The style, of course, may be copied in less costly materials, but white satin for a bride who can afford it is an excellent choice. It wears so well, and is very useful afterwards, and if a good satin, will dye better than any other material, and look like new. The bridesmaids' dresses may be of "nuns' veiling," "delaine," or *crêpon*, or even of white "ladies' cloth."

We have been asked by several correspondents if there be any change in the style of widows' apparel, and if the nuns' veiling veils are really the right thing. We have made enquiries, and find, with regard to the latter, that crape veils for the first days of widowhood, and net, edged with crape, for the second, are the right and proper wear. The nuns' veiling veils seem to have been an imported Americanism, and to have been applied in England only in rare instances to travelling bonnets, or for invalids suffering from neuralgia, for driving in open carriages.

I must draw my readers' attention, too, to the abundance of woven under-garments to be seen in the shops. It is not often that Dame Fashion lends herself to healthful garments; she too frequently goes the other way, and

leads her votaries to folly and ill-health. The best dressed women now demand well and closely-fitting underclothing, and the weighty gathers and fulness have ceased to be the fashion, as well as ceased to be found healthful. So we begin with the woven combination, which once was a luxury for the rich, but now seems to be brought within the means of the poor, for I see them in cotton as low as 5s., and even lower, I hear, but have not seen them. The petticoat is now so often woven as well, that I must say a word about them. Those of stockingette are more worn than flannel, and as it clings so closely to the figure, is more warm and useful. In knitting and crochet, many home-made skirts can be made, and plenty of good receipts for making can be found. I see in an American paper one for knitting a petticoat, in which the perfect fitting is secured by the bottom being knitted with large needles, finer ones being selected for the centre, and, as we near the waist, very fine ones indeed. Thus the skirt is divided into thirds, each third being knitted with a different set of needles. The corset is now always worn over the petticoat, not under,

and this secures the fit of the bodice and the skirt of the dress. The great thing, now we have come to wearing only two garments, is to secure the proper amount of warmth, or else we shall be erring in another and a worse direction. Many ladies have the single petticoat lined with flannel, and so have two petticoats in one. In this case the flannel is to be sewn in with each seam, and a good pattern of an underskirt should be secured if the petticoat is made at home. The abolition of the heavy forms of underclothing is certainly the best way to help the working woman, and every woman who has to go through much exertion, or walking, should give this subject her best consideration.

This year also has seen the introduction of a cheap class of silks for use as dress linings, ranging from 2s. 6d. to 3s. a yard. Those of my readers living in the country will do well, if they want such things, to write to some of the many firms who advertise, for patterns. As a rule, these cheap silks measure about twenty-four inches in width, and can be had plain or shot—the figured ones cut to waste, and should be avoided as linings. The general



A BRIDE AND BRIDESMAIDS.



THE NEW TRAINED SKIRT.

amount sold is five yards for a foundation skirt. Some of the silks are called "rustling," as they are intended to make a noise when the wearer walks, to show she has that very fashionable thing, a silk foundation. I never remember a time when silk foundation-skirts

THE SUMMER OUTDOOR JACKET.
(Paper Pattern.)

were not thought delightful; but the cost of them placed them beyond the means of many.

The paper pattern selected for this month is that of the fashionable and much worn out-of-door jacket, with revers, and no waistcoat, thus making the garment a thoroughly summer one, useful to put on over thin dresses and blouses, and preserve from chill after tennis, boating, or exercise of any kind. It is simple in make, and could be made at home. It would not need a lining, but must be bound in that case at the seams with narrow ribbon. The revers at the front and back could be of silk, and are so arranged that they can be brought over the chest and buttoned if needed. The pattern consists of eight pieces, and will take three yards and three-eighths of twenty-seven inch material. The pieces are all cut the straight way of the cloth, and should be carefully arranged out on the material before cutting out. When the seams are sewn up in the machine, they should be pressed open and each side bound with ribbon, the revers put on, and the lining of the revers last. Here perhaps a stiff lining of muslin may be put between the silk lining and the cloth or serge, to give substance to the point. No cuffs; a simple line of stitching finishes the sleeve, and this will form the finish all round, unless bound inside and pressed.

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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 under-clothing have already been given—Combination (drawers and chemise), princess petticoat (under-bodice and petticoat), divided skirt, under-bodice instead of stays, pyjama (night-dress combination). Also housemaid's 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, 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, American bodice instead of stays, Corday skirt with pleats, 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, lace and silk mantle, sailor blouse, long basqued jacket, jacket with revers, cape mantle, yoked cloak, Tudor cape, new skirt, and gymnastic suit.



COTTON OR CRÉPON FROCK OVER SILK.



UNDER THE CLIFFS.

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

I THINK I have never seen so many charming fabrics for dress, and so many elegantly pretty decorations for them, as this year; and their inexpensiveness is a constant source of wonder. In several of the weekly papers various controversies have been going on on the subject of dress, and how to obtain your gowns in the cheapest manner. In no case do I find that dressmaking at home is advocated, and this shows that true cheapness of dress has not entered our horizon, and that the fashion of the dressmaker at home, or the "visiting dressmaker," as she prefers to be called, has not become popular amongst us. Perhaps this may be due to the fact that we are not so clever as the Americans in the way of needlework, and understand less than they do how to make the best of our clothes. For unquestionably the visiting dressmaker is of far less value if we have to depend on her suggestions and advice alone, and have none of our own to produce. We must be able to see for ourselves also what gowns are worth re-making, cleaning, dyeing, or only re-trimming. Summer dresses as a rule pay us best the less we do to them, and a little skill and thought applied to them will transmogrify them wonderfully. A little

cheap lace, a pair of new sleeves, a fresh sash, will bring them up to the present fashion.

Now that blouses are the chief wear for girls, bodices need not be considered so much, and skirts can be made useful without their accompanying bodices. It seems probable that this summer style will be carried on into the autumn and winter, to the great benefit of our purses. By far the most fashionable morning-dress for our girls seems to be a skirt of blue serge, or black, and a blouse of spotted cotton or silk, either of blue spotted with white, or of white spotted with blue. I should fancy the blouses are bought very frequently ready made, for they are wonderfully cheap and pretty; but they are very easy work for the home dressmaker armed with a good pattern.

With regard to the "visiting dressmaker," you should take care she really is a dressmaker, not an amateur, in which case you will be disappointed and cheated. There are really good dressmakers to be had, and one of them should make a dress in four days; thus, if you pay 3s. a day, the making will be 12s. only, exclusive of the trimmings and linings. Four days is enough to spend on any dress, and to

do this you must have a sewing-machine. Of course you can help on matters wonderfully if you can work the machine yourself, and work with the dressmaker, as the American ladies do. A dress-stand is also almost a necessity, as you cannot see how trimmings look or skirts sit without it. The other side of the question of making dresses at home is taken by those who hold that if you can find a good dressmaker to make up your own material at 21s., you are more satisfactorily served, and get your dress cheaper; and that, given the price of your dress material as 30s., and the making 21s., the trimmings and linings 9s., you get the whole thing done for under £3. The advocate for dressmaking at home in thinking out this question will have to decide how much the keep of the dressmaker is worth per day; it is generally put down, I believe, at 1s. There are many cheaper dressmakers, who make from 12s. 6d. upwards, and some of them fit remarkably well. I have often thought that it would be of much use to us women if there were a registry of dressmakers, with their several prices, and with the recommendations of their patrons on view.

I have tried to help in this difficult subject,



A HOT DAY IN SUMMER.

as it seems at present the most pressing in each of our lives. The materials we purchase are in most instances remarkably cheap, and we pay more for the making generally than we do for the material; but we must bear in mind that good dressmaking is not *quick* work. When we have to dress on £10 a year—or even when we are able to spend £30 per annum—the dressmaking question is a burning one, and I often hear it said that when two women meet together, one of them is sure to ask sooner or later, “Do you know of a good dressmaker?”

Amongst the most excellent materials for girls and women who live in the country are the flannels which are so much used for tennis or boating suits, and which for tourist and seaside wear are excellent also. They are made in all colours and patterns, the stripes being the most becoming perhaps; and care



BODICE WITH PANNIER.

(Paper Pattern.)

should be taken to get them of unshrinkable material, or in the case of white flannels and serges, of material that is warranted to be already shrunk. They can be prettily made up, and can have a front and cuffs of silk, which can be taken off when the dress is washed. These flannel-like serges should always be purchased at a good shop.

A few words may be devoted here to the colours which have been most used this season, as the autumn and winter will probably see them used again. Blue in all shades has been most popular—starch, bleu morte, Jeanne d'Arc, and the well-known cornflower, have all been worn; heliotrope too, but much more pink in tone than the original shade we knew, the two new shades being hydrangea and cyclamen—both decidedly pink lilacs. The new greens are cascade and water; in darker greens, tea, cucumber, and banana. The decided return to favour of the old favourite pink has been strongly marked, and

the most popular shade is known as peony pink, while the darker shade, known as peony red, is also used again. The browns are an army in themselves, and are called coffee, acorn, camel, walnut, cockchafer, and a red-brown called Servian. Grey seems to have given place to tan, pale browns, and mastic; and apple-green, which was so run to death, has disappeared from the best millinery.

It seems impossible to describe bonnets otherwise than by saying they are decidedly larger than they were, but nearly all are open at the top and show the hair, and are so light that they may be said to be “blown together,” being quite transparent.

Gold *passenterie* in some cases forms the bonnet shape itself, and gold tulle, lisse, ribbon, and tinsel are so much used that the fashion will probably have spent itself before the winter comes. Veilings have become quite objects of attention to our manufacturers and designers, and this summer we have spider-web veiling, and, worse than all, the web with a fly caught in the middle of it. The most becoming of veils is, I think, that with a spot at wide intervals, the net itself not being too coarse in texture. It is better to avoid drawing more attention to your veil than to the face it covers. White hats are very pretty, and there is an attempt to introduce the old long lace veils of our mothers and grandmothers to wear with them. I am delighted to see that ostrich plumes and tips are the only feathers worn, and that the wings and tortured birds have vanished. To whatever cause we owe this change, I hope it will remain, and the fashion has disappeared for ever: it was a disgrace to our women and girls that they lent themselves to the cruelty so long.

It does not seem improbable than we shall soon see the extinction of the dress foundation skirt. Many gowns are being made up entirely lined, without foundations; and many ladies have one silk foundation, or skirt, over which they wear several dresses. The gored skirts have made a great success, and we shall probably wear them entirely during the winter. The princess dress has been, amongst the highest classes, the most worn of any; and as a good fit in it is difficult to obtain, it is not likely to become very general, though it is one of the most becoming of dresses when well made and cut. Mrs. Jeunesse Miller has adopted it as the model of a scientifically hygienic dress, making an alteration in it which was much needed to make it sit well—of a cut across the figure below the waist. This she calls the “dress form,” and on it she models her dress, draping it and arranging it in any shape she chooses.

Lace flounces, and, indeed, flounces of all kinds, are on the increase, and it does not seem improbable that before long we shall get back to the old three-flounced skirt. The putting on of the flounces carries us back to the days of Louis XV., when they drew up the flounces in scallops, mounted them over colours, arranged them in clusters of pleats with a plain space between, and employed flowers and feathers between the groups of folds. We can study all these styles on the Watteau figures in china, and in the pictures of the day.

All kinds of lace are used to trim dresses, mantles, and jackets, and consequently fashions never were more becoming, as lace is always a graceful and elegant trimming. It has in a great measure supplanted *chiffon*, though that is still much worn. Both silks and satins are worn this summer, and surahs, pongees, and all soft Oriental silks, are preferred to zephyrs and cottons. They are generally made in colours with white designs, the newest design being bows with ribbons meandering all over: this is another revival from two centuries ago. Some with a black ground have pale blue

ribbons, and some of peony red ribbons on pale green. These bow and ribbon designs are also found in lace and ribbon, and also in all other materials.

In both our illustrations we have endeavoured to show the last ideas on all subjects, and we have already mentioned the various ways of using lace in flounces and as trimmings. In “Under the Cliffs,” the various hats and bonnets of the latter part of the London Season are illustrated, and they are very faithful to life. In “A Hot Day in Summer,” the new way of lacing up a dress in front and the new fringes are shown, the latter put on the bodice, the sleeves, and the collar. A senorita jacket is worn by the extreme left-hand figure.

The paper pattern selected for our monthly pattern is that of the bodice with waistcoat front and panniers, with a full sleeve—in all ten pieces. This bodice is made on a foundation the pattern of which forms part of the bodice. The pannier is unlined, and the full part of the sleeve is gathered on the sleeve itself, no cuff being used. The band at waist and those on the sleeves are merely sketched to show the method of putting on the trimmings.

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DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

THERE have been two or three distinct changes since the early days of spring in the style of skirts worn, and there seems no chance of their becoming at all fuller—indeed, so far the changes are in favour of increased tightness. There are two kinds—the new gored skirt, which is gored completely round, including one at the centre of the back; and the plain, straight skirt, in which the fitting is produced by gores at the waist. The complaint against these last-named has been that they produce a barrel-like effect on the figure unless the person be very slender indeed. They are tied back in the centre of the back breadth, in order to make the sides and half the back as tight as possible, and the whole of the fulness is compressed into a space of about four inches, immediately at the back of the waist. The front and sides have no seams at all. The new gored skirts have sometimes six

gores, which may be piped down the whole length or not, just as may be preferred. As a rule these skirts have no trimming at all, but are stylish in appearance when well cut and carefully rounded at the back. It is not a suitable style for many people, especially for the very thin nor the very stout, nor those either whose hips are very large. Woollens, brocades, and thick silks can be made up in this manner. The pleats at the back are folded one over the other, with a box-pleat in the centre, and thus they spread out fan-like at the feet, and form a slight train. This gored method of making skirts will bring about a slightly trained appearance. Indeed, our skirts of the late summer show signs that we have already begun to produce that effect which was originally caused by the long basqued jackets, which looked very ungraceful over a distinctly short skirt. The

latter, made without seams, and shaped only at the waist, has brought in the use of double-width materials, as the width of the stuff must be at least three inches more than that of the skirt in the front. There are several ways of trimming the edge of these skirts, and gathered bias flounces seem the prettiest; while the draped flounces of lace are most unsuitable—unless, indeed, they be put on by a skilled dressmaker. Probably, as the autumn advances, and thin materials are discarded in favour of thicker and warmer dresses, the flounce will be less worn.

Bodices continue to have the greatest part of the trimming lavished upon them. Diagonal trimmings are most popular. The draped and folded side of the bodice crosses over the other, which is quite plain. Corset bodices are now made with a deep basque if they be of silk or of velvet, and are cut in a low rounded shape, or else quite square across. Some are only corselets in front; others are cut also at the back. The under-bodice is plain if of embroidery, but if of lace or thin material it is made plain. There is no doubt but that this corset fashion is an excellent one for making-over old gowns of any sort, and especially if they happen to be low evening dresses, when the under-bodice may be made complete, sleeves and all; or indeed one of the ever-useful blouses may be made available for use. Dresses of thin material may be made with a plain tight silk foundation for the sleeve, and over it the transparent sleeve may be full, and gathered at the top and also lower edge over a plain cuff.

Both capes and jackets made of the material of the dress will be used this autumn. They are made in the many varieties of woollens—stripes, plaided, or with hairy spots, as well as in the homespun, serges, and tweeds, which are more popular than ever they were. The general method of making them all seems to be that of a plain skirt, and a jacket opened in front to show a blouse, waistcoat, or fancy front of some kind. Of course as the weather grows colder the waistcoats will grow warmer and more suitable for the season. Homespuns and tweeds seem to be generally plaided in broken checks of light colours, mixed with white and grey.

The Princess Aribert of Anhalt's dresses seem to have given fresh starts on several subjects to our dressmakers, and the number of cashmere gowns in it have given rise to the prophecy that this beautiful material, that has been somewhat eclipsed of late, will come back into fashion for the autumn. But I do not think it will, though we may see more of it next spring. It seems to me that it is not warm enough for those who find tweeds, serges, and homespun wearable at nearly all seasons; and in our changeable English climate, cashmere, save for best gowns, does not appear to be so suitable for the ordinary wear of the day. Rougher fabrics are more liked. Cashmere lends itself more readily to drapery, and more trimmings on the skirt.

One of the most changed of our articles of daily wear is the much-abused corset. We have corsets now for all kinds of occasions; and for this summer many were being manufactured of open-work material over coloured silks and satins; and some dresses of great beauty have the corsets made of the same material. Broché silks are the fashionable material, lined with silk or linen, and this season we seem more inclined to wear a petticoat-bodice than we have been for some time past, the petticoat-bodice being now made of jersey-elastic material; and all the good out-



IN SERGE AND CASHMERE.

fitters and drapers keep them, some of them beautifully trimmed and decorated, and not very expensive. They are said to preserve the stays, and make them wear longer; and they also make the dress-bodice sit more smoothly, for the bones do not show through them. The tendency, however, is not towards adding to, but towards taking from, the number of our articles of clothing; and many people have escaped from the extra expense and trouble of petticoat-bodices, and will not be pleased to hear that they are being recommended again. Our scientific men and women already complain of the heat induced by the use of stays, and the addition of a petticoat-bodice will certainly be an increase of heat, and that too in a part of the body where the cold is not felt.

"Princess" dresses have appeared in serge and thick materials already in the summer, and dressmakers seem to believe that we shall see many of them during the winter. They are decidedly both pretty and becoming, but they require such good cutting and making that they very often prove failures, especially when a thin material is used to make them. In the illustration, "Three New Gowns," I have represented a very pretty form of "princess" dress made of "delaine" and embroidery, the front of which wraps over, and has folds in front of the skirt. The other two gowns show the larger flowers which came in with the end of the season, widely "powdered" or scattered over the material. Lace is profusely used in the trimming, and the front of the skirt shows

one of the sloped flounces of lace, which recall ancient pictures of two centuries ago. The third figure wears a cashmere trimmed with a flat embroidery-galloon, or ribbon put on in a novel fashion, and opening in front to show the underskirt, which is of a darker hue than the rest of the dress.

"In Serge and Cashmere" shows dresses of rather more severe style, and more suitable to the fast coming autumnal days. The centre figure represents a new way of treating the waistcoat-front—rather in the "blazer" style so much liked by our brothers on the river. The trimming may be of ribbon, galloon, gold or silver braid, black velvet or coloured, or indeed anything which suits our pocket and our fancy. The young lady with the parasol shows the most recent fancy in a corselet bodice, with a gathered yoke, and the pretty full sleeves and long cuff. The nearest figure to us gives the new *bretelles*, which are so extremely becoming to slight and thin figures, and which seem likely to form one of the winter features in dress. We may expect, also, to see a few more panniers made up in the thicker materials. The hats in these last two sketches are all of them types of the present styles, and are ladylike, pretty, and becoming. We are very fortunate in having got back to ostrich feathers, and the use of trimmings of velvet and thick silk. While on this subject I must mention that a lady has invented, or rather applied, a very simple but excellent little plan to help us to hold our hats on our heads. It is called the "patent hat

protector," and is a tiny cork pad to be inserted between the side of the hat and the lining, to receive the point of the pin, and steady it. This it does in a very marvellous manner. Its use also protects the hat and the trimmings from those ugly holes which we have disliked to see; and one pin will hold the hat better than several used without the pad. It is known as the "King's Hat Protector."

In "By the Sea" we may notice several ideas that may be utilised for making-over dresses. The gown trimmed with a spotted material is one of them, which shows how an old dress could be metamorphosed into a modern one; and the same may be said of that in the opposite corner, trimmed with lace, which would be pretty if used in other ways and with other materials as well. It will be seen that the young lady in the dress trimmed with a wide galloon has it rather much cut down at the neck. This style is one that seems to be coming in; and many of the thinner dresses of summer have been cut low, with no collar, and trimmed with a lace fall.

The paper pattern selected for this month is a different pattern of a combination garment, which will be found suitable for wearing *over* the underwoven one, and which fits tightly to the skin. This would be enough for our autumn and winter clothing, and may be made in any material, and lined, or unlined, as we may fancy. Flannelette, flannel vincey, nuns' veiling, or stockingette, would be



BY THE SEA.



THREE NEW GOWNS.

good for it, and it may be made with or without sleeves. But if our under-combination have sleeves, the over-dress is better without any. There are three pieces in it—a front and two back pieces. This pattern will take four yards of thirty-inch material, and will require to be bound with a flat flannel binding. It buttons up the front, and should fit closely, and may be worn over the stays if preferred, taking the place of flannel petticoats.

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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, 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, American bodice instead of stays, Corday skirt with pleats, jacket-bodice with waistcoat,



CHEMELLETTE COMBINATION.

(Paper Pattern.)

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, lace and silk mantle, sailor blouse, long basqued jacket, jacket with revers, cape mantle, yoked cloak, Tudor cape, new skirt, gymnastic suit, yoked blouse, summer out-of-door jacket, and new combination.

VARIETIES.

THE following is written on the walls of St. Stephen's Church by Saltash:—

"C. R.

"To the inhabitants of the County of Cornwall, A Letter of thanks from King Charles the first of ever Blessed Memory.

"WE are so highly sensible of the Extraordinary Merits of our County of Cornwall, of their Zeal for the defence of our Person, and the just rights of our Crown in a time when we could contribute so little to our own defence or to their assistance in a time when not only no reward appeared, but great and propable dangers were threatned to obedience.

And Loyalty of their great and eminent Courage and Patience in their Indefatigable Prosecution of their great work against so Potent an enemy, back^d with so Strong, rich, and Populous Cities, and so Plentifully furnish^d with men, arms, Money, and Amunitions and Provisions of all kinds, And of the wonderful success With which it hath pleased Almighty God to give [tho with the loss of some Eminent Persons, who shall never be forgotten by us to reward their Loyalty and Patience] by many strange Victories over their and our Enemies, in despite of all Humane Propabilities and all Imaginable Disadvantages that, as we cannot but desire to Publish to all the World, and perpetuate to all times, the

memory of their merits, and of our acceptance of the same, and to that end we do hereby render our Royall thanks to that our County in the most Publick and lasting manner we can devise, Commanding Copies here of to be Printed and Published, and one of them to be read in every Church and Chappel therein, and to be kept for ever as a record in the same, that as long as the History of those times and of this Nation shall continue, the memory of how much that County hath merited from us and our crown may be derived with it to Posterity.

"Given at our Camp at Sudley Castle, the 10th of September, 1643."

DRESS: IN SEASON AND IN REASON.

By "THE LADY DRESSMAKER."

NEVER, I hear on all sides, have there been so many moths seen about as within the last two or three months. It is difficult to make many people believe that the work of the destructive creature is over, and the injury they do is complete, when they float about us, and disappear in that peculiarly aggravating manner when we try to catch them. But it is really so, and the true enemies to look for are the white specks of eggs, or the white worm which is hatched from them. The moth, above all things, seeks darkness and seclusion, and dark unvisited closets, boxes, and rooms are the very places in which they rejoice. In the well-aired, sunny apartments, with the aired and often-opened wardrobes, or chests of drawers, you will never find the moth, and this is an all-sufficient hint to those who choose to take it of how best to guard against them. Do not have any dark unvisited trunks,

boxes, or closets, in the house. Have a turn-out and airing of all their contents when the room itself is cleaned and turned out, and then you will never be disappointed in your visits to your store of clothes by finding them eaten by moths, and rendered unfit for wear. Dirty and dusty clothes too are rare hunting-grounds for the enemy, and greasy coat-collars and spotted and soiled dresses are tasty morsels to them. The ordinary remedies—camphor, pepper, and the like—are quite useless, apparently, for the moth proceeds to lay its eggs however little it likes the atmosphere in which it is shut up, and no strong odours seem to exercise the least effect in destroying the eggs or killing the worm, which is the real destroyer. From America we find that the use of benzine is the only real preventive as being a moth killer. It is used in an ordinary india-rubber "spray producer," which we may find at any chemist's,

and the benzine is found at an oil shop. It should be used to spray over closet shelves and corners, and anywhere, in fact, where the moth has been. It can be used to destroy moth in carpets and other woollens also, or to prevent their settlement, with excellent effect. But the great objection is to the inflammable nature of the benzine, and this is the chief, and indeed a worse, danger to be guarded against. No candle nor other light should be taken into a room in which the benzine spray has been used until the room has been thoroughly ventilated, the windows opened, and a current of fresh air let in for some hours.

The chief topic of the moment, of course, is the out-of-door dress for the sea-side, and the cooler days of the "mild September," as the song calls it. Here we still find serges, black and blue, predominating, and the taste of the public for a skirt and jacket to wear over a blouse or waistcoat-front has been so fully recognised by the best shops, that they have begun this season to supply them ready-made, lined with a brightly-hued silk or satin, and cut to fit three sizes of figures. The prices at some shops are very moderate for a really good article well finished and accurately cut. Then, in the sales, there was a general search for pieces of pretty brocades to make into waistcoats, cuffs, pockets, or revers for the long basqued jackets, and quite a sale of remnants took place, the length varying from a yard to a yard and a half, as the purchaser might think she required.

In French dresses we see large plaids very much used for this kind of thing; but here in England they are a little too "loud," and the flowery patterns seem more suited in every way to large "Rupert" or "Chevalier" cuffs. A great deal of gold braiding has likewise been employed, and will probably be used in the winter. Some old lace over coloured silk has been applied with good effect to these waistcoats, and also handsome jet and gold *passenterie*. Very large revers are to be seen on some of the newest basqued coats—the fronts being double-breasted and the pockets very large, with the coat-basques set on fuller than we have worn them in the summer. These are named "Jacobite coats," but seem to be more like the "Louis XIV.," and those of a far later date.

Many of the newest skirts are found with the basque put on them instead of on the bodice; and this is said to make them set better. Certainly, where the basques are shaped it may have that effect to inexperienced eyes. Very large hats with long plumes, neckties of wide chiffon of many colours, and huge bows, together with gauntlet-gloves, are also worn to give the full effect.

Bodices, laced or buttoned down the back, are "coming to the fore" very speedily; and some of them have only one centre dart in the front instead of four, as usual—a style which requires a very perfect figure indeed. The newest skirts are quite fitted to the figure, and as much pains are taken with them as with fitting a bodice. They are quite plain, and the gathers at the back are made some inches below the waist and sewn on to a kind of belt or yoke. The skirts of best gowns are slightly trained on the ground—a dreadful introduction; but for our ordinary walking gowns we are allowed to have them cut to clear the ground all round. This is a comfort for the muddy winter days.

Flooned gowns are constantly seen, three deep flounces being the most usual; but a skirt covered with flounces is perhaps the very newest. I hear that one deep flounce is to be



A COUNCIL OF THREE.

one of the winter's styles, this one flounce being put on to a shaped basque, or yoke, fitted to the figure, and about eight or nine inches deep. Over this, of course, the deep basqued bodices will fit which we are still to wear.

In "A Council of Three," as well as throughout our other illustrations, I have shown the newest kinds of hats and the latest thing in bonnets. But while I write this I see in a fashionable ladies' paper an appeal to the wearers and purchasers of new bonnets not to get them either long or oblong in shape, because with the present style of hair-dressing a bonnet of this hangs either behind or in front over the forehead. The best shape appears to be more of a horseshoe form, or one which would be nearly a square, worn corner-wise. The trimmings show a tendency to be equally high in front as at the back; but there is plenty of room for choice and taste as well, to be exemplified in our bonnets of this year.

The present Greek style of hair-dressing seems so universally becoming that there is no likelihood of its being changed to any noteworthy extent; and one reason for its retention would seem most probably to be that it does not require much hair to do it up, and hardly any hair in addition to what grows on one's own head, pre-supposing that we are not really bald! The finger-puffs are very pretty for grey hair; and as they take but little hair to make them, they are suitable to quite old ladies.

In "A Council of Three" I show the only mantle shape that looks at all like those we were accustomed to see. The mantles of this year are the most gossamer of creations in lace and jet, and generally quite transparent. The jetted cape is also one of the convenient shapes that we are used to wearing, and which are still sufficiently in vogue to be fashionably worn. But mantles of any kind have been few and far between during this fine summer, and the light jackets of cloth and serge when heat was needed were the favourite wear for women of all ages.

In "A Rocky Cove" we have three very pretty gowns. The first is of striped homespun or light woollen material, made with the striped part to match on the different seams and breadths of the skirt. This is a French fashion, and needs good cutting and fitting to make it successful. The basque-jacket is open in front, over a white shirt and necktie, and is cut with hip-seams, which are very pretty for a slight figure. The centre girl wears one of the pretty flowered "delaines," which is made up with a white flounce of the same material, also under the tabbed front of the skirt. The bodice is one of those that the shirt-front can be put on to outside the front of the dress, or the revers of the front can be buttoned back. The seated figure wears a dress of white serge with gold bands, and a dark blue jacket of serge over it; the whole forming an entire costume suitable for the sea-side in the autumn. The veil is worn as at present, *i.e.*, long enough to cover the chin

completely. The newest veils show a return to fashion of the patterned veils of our grandmothers, tied over the hat and worn long and flowing. They are in white at present, but perhaps will be seen in black when winter comes; and probably they will have no better success than the "mask veils" of two years before. The women of to-day do not seem to fancy covering up their faces, and the semi-suffocation of wearing thick veils.

We hear of the fact that the day of foundations to skirts is past and gone, and that we shall revert to the old days of no foundations; the silk or material skirt being one that will answer for use under many gowns, being trimmed with frills of itself, and not with frills and flounces of the material of the dress, as at present. This will be a great saving in some ways, but not in others, as we shall have to make new arrangements about many of our gowns, and get under-skirts far more trimmed than those to which we have been accustomed. But then, we must remember they will answer, as I said, for several dresses, and not for one only. I hope to go into the subject of skirts in my next article, and tell you all about it in time for winter arrangements.

The pattern selected for the month is that of the newest blouse with full back and full front as well. There are six pieces—collar, cuff, front, back (both full at waist), side piece, and sleeve. The frill down the front is simply a piece of the material hemmed at the edge with a narrow hem, and then gathered



A ROCKY COVE.



THREE HATS AND A BONNET.

on. It may be extended to the waist or left off above it, narrowing slightly before it finishes. It will require $4\frac{3}{4}$ yards of 24-inch material. The band for the waist and the cuff are both of the material, and should be mounted on a foundation of buckram to make them firm.

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PAPER PATTERN.

VARIETIES.

COMPLIMENTARY.—Deference is the most complicated, the most indirect, and the most elegant of all compliments.—*Shenstone*.

JUMPING TO A CONCLUSION.—Hasty conclusions are the mark of a fool. A wise man doubts; a fool rages, and is confident. The novice says, "I am sure that it is so"; the better learned answers, "Peradventure it may be so, but I pray thee enquire." It is a little learning, and but a little, which makes men conclude hastily. Experience and humility teach modesty and fear.—*Jeremy Taylor*.

READING CHARACTER.—The most contemptible people are generally the most contemptuous.—*Fielding*.

ANSWER TO DOUBLE ACROSTIC II. (p. 787).

1. W a r s a W (a)
2. I ngeborg A (b)
3. L iverpoo L
4. L y e l L
5. I phigeni A (c)
6. A z t e C (d)
7. M adrepore E

William Wallace.]

(a.) The final partition of Poland between Russia, Prussia, and Austria took place in 1795.

(b.) The despised wife of Philip Augustus. When, in 1200, the Pope, Innocent III., commanded him to take her back, the king rode to the convent where she had taken refuge, mounted her on a pillow behind him, and so conveyed her to his palace again.

A DEVONSHIRE BILL.

To a os arfaday, 10s. 6d.
To agittenovim omeagin, 5s.

(c.) When the Greek fleet, bound for Troy, was detained at Aulis by contrary winds, the soothsayer, Calchas, announced that in order to appease the anger of Diana, the Greek chieftains must sacrifice on her altar the daughter of Agamemnon, their leader.

(d.) The Aztecs, or Mexicans, kept the record of their laws and traditions in hieroglyphic paintings, of which Hernan Cortez took possession during his occupation of Mexico, 1519-21; but, unhappily, these paintings were lost or destroyed in the "terrible night" when the Mexicans forcibly expelled the Spaniards from the city. The Aztec warriors wore a thick-quilted vest of cotton, so thick as to be impene-trable by the light missiles of Indian warfare.