

## FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

So far as one can see, there is nothing newer than the three-quarter jacket, or *paletôt*, as it really ought to be called. The new fur jackets are universally in this shape, without a seam at the waist, cut all in one, and fitting almost tightly to the figure. They have the high collar and high top to the sleeve, and the

linings are generally of the most costly and beautiful kind. Fur trimmings to cloth jackets consist of high collar, cuffs, and bands of fur down the front, or wide *revers*, which can be closed at pleasure, and handsome frogs of ornamental *passementerie* buttoned over them. Dresses also are much trimmed with bands of

fur this winter round the plain skirts, and on the bodice or coat. The newest woollen materials have a very shaggy surface, and such long hairs that I think them quite unpleasant looking. All rough-looking stuffs are liked, and woven borders of astrachan with shaggy curls are much admired. The colours in some of



AT SHANKLIN

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these rough materials are decidedly gay, much red being introduced in stripes, or flecks of colour, over the rough surface. Very large checks are shown in all the shop windows, but they are too *voyant* except for slight figures.

I have spoken of the three-quarter jacket as being new, but for all ordinary wear I think the capes we have been wearing for the last year, under the name of Tudor, etc., will be really more used than anything else. At the most fashionable shops in town I see them of all materials; but the handsomest of them are much longer, and come down to within half a yard, or even less, of the foot of the dress. They are trimmed with great magnificence, are made of velvet, brocaded and plain, and of cloth. The favourite trimming is *passementerie* fringe, fur, feathers, and quantities of handsome jet. In short, we have returned to the days of magnificent mantles again. The high collars and sleeves are seen on all of them as well as on jackets; and on the latter a profusion of braiding, which sometimes extends over the whole surface of the mantle or the jacket.

As to colours, I hear on all sides that brown is quite to take precedence of all others for our winter dresses. Brown serge is already much worn, and every shade of heather mixture, dark and light in hue, is to be seen. But if we may judge from the recent wedding of Miss Gurney with Lord Dudley, grey is the colour amongst those who are able to choose their gowns without thinking of economical considerations. Silver grey and steel grey are too light, in their lightest shades, for winter wear in London; but the grey homespuns and tweeds are not out of place in the country. Black serge, trimmed at the edges with the narrowest gold braid, is one of the very popular gowns of 'he autumn; and, indeed, serge as a material seems quite likely to keep its ascendancy through the winter. Home-

spuns and tweeds I need hardly mention as being worn, for in the wardrobe of an Englishwoman they are always to be seen; and if I may judge from recent Continental experiences, the three last-mentioned useful materials are equally well liked and patronised by American, German, Italian, and French ladies. In fact, it has become rather difficult to know an Englishwoman, now that her neat tailor-made costume, her jackets, shirts, and blouses, are being so universally adopted. Hitherto Englishmen have set the fashion in dress all over the Continent, and Frenchwomen have set the fashion for Englishwomen as well as the women of the rest of the world. To-day all this leading by the Frenchwoman seems changed, and all the fashionable world attire themselves *à l'Anglaise*; and one gives up in despair the question of guessing at nationalities by their style of dress. The foreigner has adopted ours entire—sailor hats, lawn tennis and yellow shoes, etc.

The latter have been so much worn this summer and autumn, with stockings to match them in colour, that one wonders what we shall do when winter approaches. I am told, however, that dark brown and dark red—a kind of wine colour—will be worn on the fine days of winter, and the stockings will be made to match them as well. Shoes are more worn than boots, and the toes are decidedly less pointed than they were. I am told that in Rome Queen Marguerite has made her liking for squarer toes so very decidedly known, that when you enter a shoe shop you are at once shown a wide-toed boot or shoe, as "Our Queen always wears them," they say.

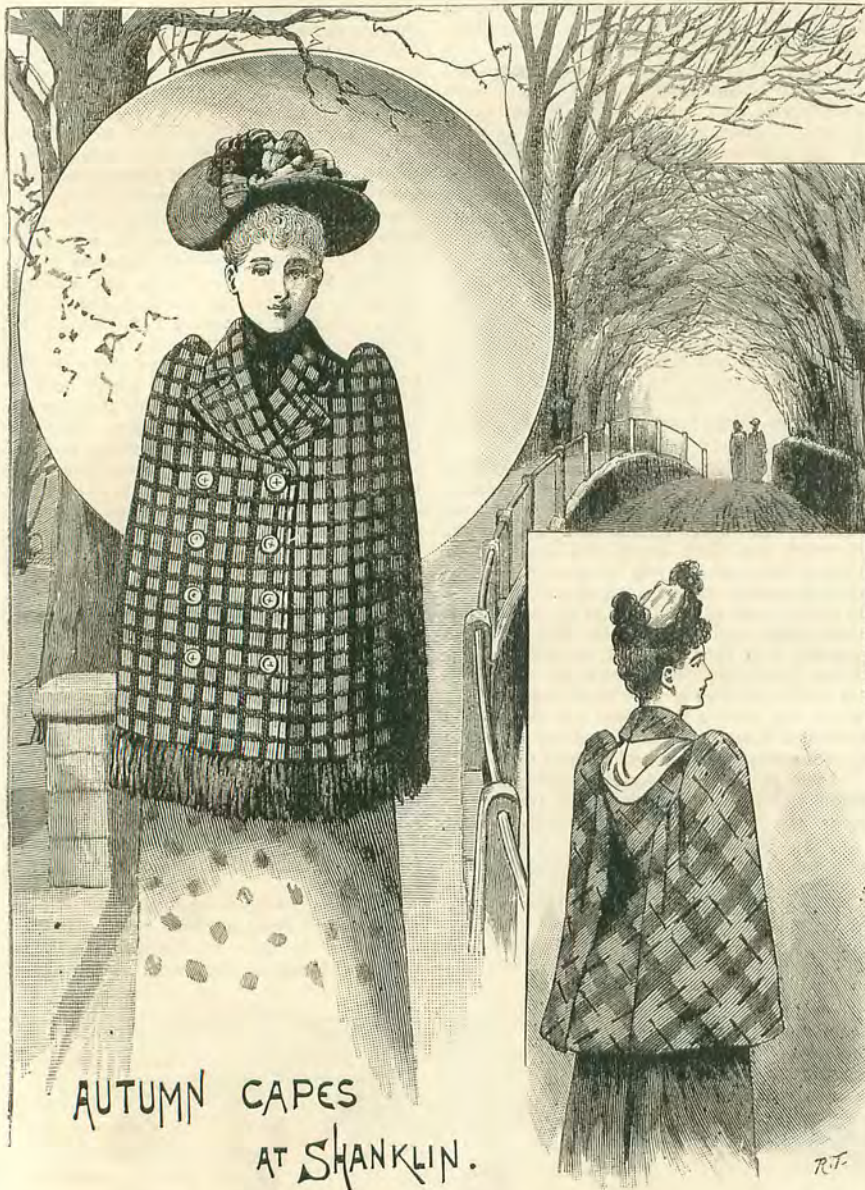
There are numberless new stockings, and I often wonder who will have the courage to wear the wonderful magpie designs and stripes; but those embroidered with satin-stitch in floral patterns are very pretty, though they are mostly intended for evening wear, as black stockings are the universal wear in the daytime; while in the evening the stockings match the dress. I hope all my readers will enquire for the new kind that are "triple

spliced," or woven much thicker at the instep, so as to prevent the coming of unsightly holes, and the still more unsightly darns which have sometimes filled them up! So long as shoes are in fashion, we shall have our stockings worn at the instep. If "Swiss darning" had really become common amongst us (and considering the time it has been taught in our schools it ought to be well known), we could have had our stockings renewed and strengthened invisibly. But, after much enquiry, I have not found a single person who could mend in this way. What becomes of the children who are taught in our common schools? It seems to me that the needle-work altogether of to-day is inferior to that of our mothers and grandmothers.

Boas are quite as much (or more) worn this winter as they were last, and are in both fur and feathers; but in the latter they are not lasting; and even the expensive ones shed their feathers so dreadfully that they are soon spoilt. Those of curled feathers have been immensely popular, by reason of their becomingness—if I may coin a word; but they are the worst of all in point of wear. Fur muffs are much larger than those of last year; and with them the deep fur tippets have arrived, which were worn with them at least fifty years ago—if we may judge from the pictures of the costume which then obtained. Sealskins seem to be abundant, I am sorry to say. How I wish the fashion for them were past! Beaver is also worn, and astrachan. Sable is for the rich only, judging from a jacket I was lately shown costing £900; but mink is a very good fur to replace it, and looks very handsome. In our very uncertain climate, however, for people who take much walking exercise, I think fur linings and fur garments are of doubtful value, for you are apt to get much overheated in them, and then to catch cold.

In gloves, we seem very generally to fancy the English doeskin glove with gauntlets; and I see so many of them that they are evidently found to wear well. For ordinary





gloves, dressed kid are more used than swèdes; and four buttons is the general length for the daytime, but it is easier to obtain those with two buttons than it was. Lined gloves for winter wear are really beautifully made, and very generally have gauntlets.

Jerseys have been quite brought up to date, and made fashionable by being improved with deep basques. They are braided and trimmed as much after the model of dress-bodices as possible. Blouses have become so useful, that most people have had their silk ones lined for the colder weather. The best material to use for this purpose is a nun's veiling, to match the silk exactly in colour. This clings to the silk, and is quite warm enough, and is so light and thin that it is not felt. The newest blouses have yokes or tucks, and often a flounce of either black or white lace below the waist-belt; and my readers who have had pretty coloured blouses for the summer will find it easy to re-trim them for winter use in the evenings spent at home.

I must not forget to say, that the Continental fashion of using crochet very largely on underclothing is now introduced into England. I fancy that this has come to pass because lace is not a good trimming for the

many woven garments in silk, wool, and cotton-tricol, which we now wear. I see that in Germany these garments are made up with very handsome crochet yokes and sleeves, and vests are shown which are most ornamental, and could be used instead of petticoat bodices. I feel quite glad that our old friend crochet has returned to favour, for it is so well-wearing, and the manufacture of it gives employment to so many people who could do nothing else so well, and with little strain to the eyes.

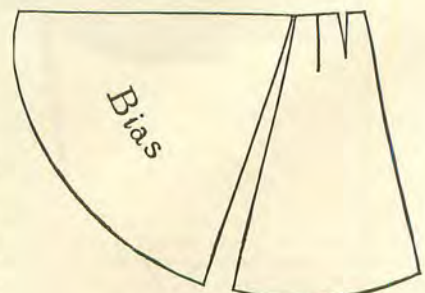
Our illustrations show the general shape of hats, which will be large this winter; while the new bonnets are generally small, with much silver sheen and golden glitter about them. In shape they have not much altered, and the suggested alteration—from narrow strings to wide ones—has not, so far, taken place that I can see. Ostrich feathers are in high favour for all handsome hats, and the ruthlessly slaughtered birds of last year seem to have gone from our disgusted sight.

The paper pattern for this month is the fashionable tight skirt, called by some of our modistes the "umbrella"; but it seems not quite the right designation. However, it is nearly tight-fitting, and should be cut from a double-width material, as it is only in

two pieces, back and front. It is best to make it without a lining or foundation skirt, is plainly hemmed round the bottom of the skirt, and the edges of the waist and openings are lined and faced with ribbon. Care must be taken to make the back breadth *exactly* on the cross, with no join at the back. The exact bias will be in the centre of the back breadth. Two yards and a half of double-width material will be required.

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 re-making at home, and is careful to give new hygienic patterns for children as well as adults, so that the readers of THE GIRL'S OWN PAPER may be aware of the best methods of dressing themselves. The following in hygienic underclothing have already been given—Combination (drawers and chemise), princess petticoat (under-bodice and petticoat), divided skirt, under-bodice instead of stays, pyjama (night-dress combination). Also housemaid's or plain skirt, polonaise with waterfall back, Bernhardt mantle, dressing jacket, Princess of Wales jacket and waistcoat (for tailor-made gown), mantelette with stole ends, Norfolk blouse with pleats, ditto with yoke; blouse polonaise, princess dress (or dressing-gown), Louis XI. bodice with long fronts, Bernhardt mantle with pleated front, plain dress-bodice suitable for cotton or woollen materials; Garibaldi blouse with loose front, 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, gymnastic suit, yoked blouse, summer out-of-door jacket, and new combination.



(PAPER PATTERN.)



FUR-EDGED WINTER GOWN AND MANTLE.

## FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

ROUGH materials, coarse as well as hairy, are the extreme of fashion for this season. Camel's-hair cloth is the ordinary name for this kind of material, and under that designation the hairs may be long, and lie quite smoothly, or may be short, and lie in line-like stripes. The longer hairs are not to be recommended, for they get matted, and knot in wear, and you have an unpleasantly moulted appearance by the time the dress is half worn out. Black camel's-hair stripes, or waved and crinkled lines on grey, brown, and a red shade of "petunia," are all to be seen, and with them we find much velvet used as trimmings. Sleeves, drapings for the bodice, Senorita jackets, and bodice frills, are all of velvet, generally of the exact shade of the ground, but very often of black also. Velvet and velveteen have quite emerged from their long seclusion, and this winter they are everywhere seen. Ladies' cloth with printed designs on it—which give somewhat of a table-cover look—are much worn; but the announcement that very large plaids were to form the special feature of the season does not seem quite justified by the facts. Although there certainly are plaids, they are of a modified kind, and do not play an outrageous part on the Cheviot serges, flannel cloths, tweeds, or homespuns. The corduroys, of wide or narrow cords, are much in favour for house dresses; the lighter hues—beige, stone, brown, and grey—are the most liked. These dresses of corduroy are very little trimmed, and are best worn with a flat *galon* laid on the edges, and perhaps studded with jet nailheads. So far, I find the rough and coarse blue serges quite as much worn as anything for morning use, especially for young people. When made with coat bodices and jackets, they are quite simple and untrimmed; when, however, they are made with ordinary bodices, they are generally trimmed with velvet, have long points, and very often narrow sashes of either velvet or ribbon, from about two inches to two and a half wide.

For the evening, black grenadine has apparently superseded black lace, though three deep black lace flounces are quite the last thing; and one lace flounce, arranged in scallop-like shapes on the bottom of the skirt, is also much used. The silk foundations most used are white or grey; but excepting this I think black is more than usually popular—a very good thing for the woman or girl who has but a modest allowance to dress upon. For both of these cases black is the most useful thing to invest in for the evening; and jet trimmings, though they seem expensive, can be used so often that they are cheap in the end.

Nearly all the winter capes and mantles that one sees are Tudor in their origin, and may be divided into Tudor capes and Tudor mantles, the latter reaching sometimes nearly down to within six inches of the edge of the skirt, or else what is generally known as three quarter length. There is a new hood added to them, which is called the "Horse-Guards"; and the cape on which these new hoods are generally placed is a simply cut circular, with a bias seam at the back. When made thus of the material of the dress, they often reach to the knee. They are often double-breasted, with the straps underneath that cross the chest and fasten at the back. Some of these circulars are made in velvet, and lined with a thick silk.

The yokes of the longer walking mantles are often made of fur. They are also fur-lined and fur-edged, like the cape which we illustrate. Other mantles which have sleeves have the yoke and sleeves of fur; and this fancy for different sleeves and yoke is carried so far that

we find sealskin mantles provided with astrachan, or even sable yokes and sleeves. Mink and Tibet are the most fashionable furs this winter, though plenty of astrachan and other furs are seen, especially beaver and astrachan, for the narrow fur edgings that are universally worn.

The newest makes of sealskin are not wadded, but only lined with satin, thus removing one of the great sources of the objections to them, as being too impervious to the air to be healthful. The price of sealskins is greatly advanced this season; in fact, they are said to have trebled in value within the last three years. For this winter mufflers are often made to match the gown, when this is of thick material and fur-trimmed. The small fur-trimmed toque, or bonnet, is again revived, and every preparation made for a very cold winter, like our last one. Let us hope that these anticipations may not be realised.

The blouse still retains its popularity, and numbers of them are turned out made of materials suitable for winter use, such as velveteen, serge, cashmere, and other fancy woollens. Some are fur trimmed, and all are intended to be worn with differing skirts; in fact, the new blouses, or jerseys, are a very remarkable product of the winter, and they are as different as possible from the original jersey, being decorated and made up to the very latest style—as like a bodice and as unlike a jersey as one could imagine. All our bodices are very full in front, and are fussily draped and frilled, white lace fillings being often used as a front to serge jackets, or to

those of tweed and homespun. Frills are quite a feature of the present style of bodices. They are sometimes so wide that they look like a cape at the back and on the shoulders, some of them getting narrower as they go down the front towards the waist.

The use of deep fringes on the edge of bodices still continues. They are sometimes deep all round, and others form a long point in front, jet being much mixed with gold beads and *passementerie*.

There is no doubt as to the style of skirt used this winter, and all efforts to introduce drapery of every kind have failed, and nothing is to be seen anywhere but the perfectly plain skirt. This is in three varieties, viz., the gored, in four or even more gores; the fan skirt, with a bias seam down the centre of the back, and a few plaits negligently arranged, but otherwise quite plain; and the umbrella or parasol skirt, which is cut round exactly on the umbrella idea. These skirts are all plain in front, and are sometimes buttoned up on each side, thus making short placket-holes, no other placket-hole being made.

The two last-named skirts require to be



THREE QUARTER PALETÔT.



DRESS WITH SHOULDER FRILL, AND TAILOR-MADE COSTUME.

made of double-width material, either fifty-four or forty-five inches wide; in fact, such is the popularity of this wide width, that all the best materials are made in nothing else.

In our sketch of a dress with a shoulder frill we have tried to show the way in which the frill is put on, and also the method of using velvet as yoke and sleeves to a woolen dress, the under petticoat being often also of velvet, and the dress is raised over it, or cut in points, to show the under-skirt. The three quarter mantles are much seen, and are often edged all round with fur, especially when they are made of the material of the dress. There is little change in the bonnet. It is very small, and the hat is smaller than it was. We are promised a "poke bonnet" in the spring.

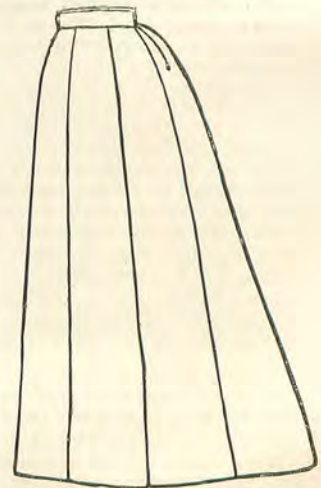
The pattern selected for the month is that of the gored skirt in four gores, the front being cut without a seam in the centre, while the back seams must be cut so as to be on the bias of the material. This skirt, when cut out, should be fitted on the figure, so that the seams and gores should fit without a crease. No foundation skirt is needed, but the breadths may be lined if required. The edge of the skirt is usually lined with a hem cut

exactly to fit the shape of the gores, made of the material of the dress, which will require careful fitting and tacking to make it set well. The trimmings are various. Sometimes *passementerie* is placed up each seam except at the back; sometimes only round the skirt above the hem. All kinds of bodices may be used with it, from a pointed one to a long basque. The amount of material required is three yards and a half of double-width, and from seven to eight in single-width material. This pattern may be used as a model to re-make our old skirts, as they can easily be cut from it; and if not quite fresh, the addition of some trimming on each seam will give them an air of novelty and freshness that will surprise us.

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bodice and petticoat), plain gored princess chemise, divided skirt, under bodice instead of stays, pyjama or night-dress combination, American emancipation suit and bodice instead of stays, men's pyjamas, walking gaiter, dress drawers (made of the dress material, for winter use), dressing jacket, dressing gown, Canadian blanket-coat or dressing gown. *Mantles*.—Bernhardt with sling sleeves, mantle with "stole" ends, old ladies' mantle, Irish wrap or shawl cloak, four-in-hand cape with three capes, Tudor cape, yoked cape, mantle of three quarter length, cloak with yoke, mantle of lace and silk. *Blouses*.—Norfolk blouse with pleats, Norfolk blouse with yoke and pleats, Garibaldi blouse with loose front, sailor blouse and collar, yoked blouse, new blouse with full front and back and frill. *Skirts*.—Skirt with pleats at back and foundation, fan-back skirt no foundation, four-gored skirt. *Jackets and Bodices*.—Plain dress bodice for either cotton or woollen material, tailor-made bodice, corselet bodice with full sleeves and yoke, jacket bodice and waistcoat, Bréton jacket and waistcoat, jacket for out or indoor wear, Seniorita jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, jacket with revers, summer out-of-door jacket, bathing dress, gymnastic suit, princess dress, tea gown, chemlette combination for winter under-wear. *Children*.—Little Lord Fauntleroy suit, child's combination, child's princess frock, pinafores, etc.

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(PAPER PATTERN.)

It having been pointed out to us by Messrs. Weldon & Co., 7, Southampton Street, Strand, that our artist copied, in our last August part, some of their copyright costumes, we beg to acknowledge the error, and to express our regret that we should have caused any annoyance or have injured in any way any of their admirable properties.

FROCKS AND GOWNS FOR THE MONTH.

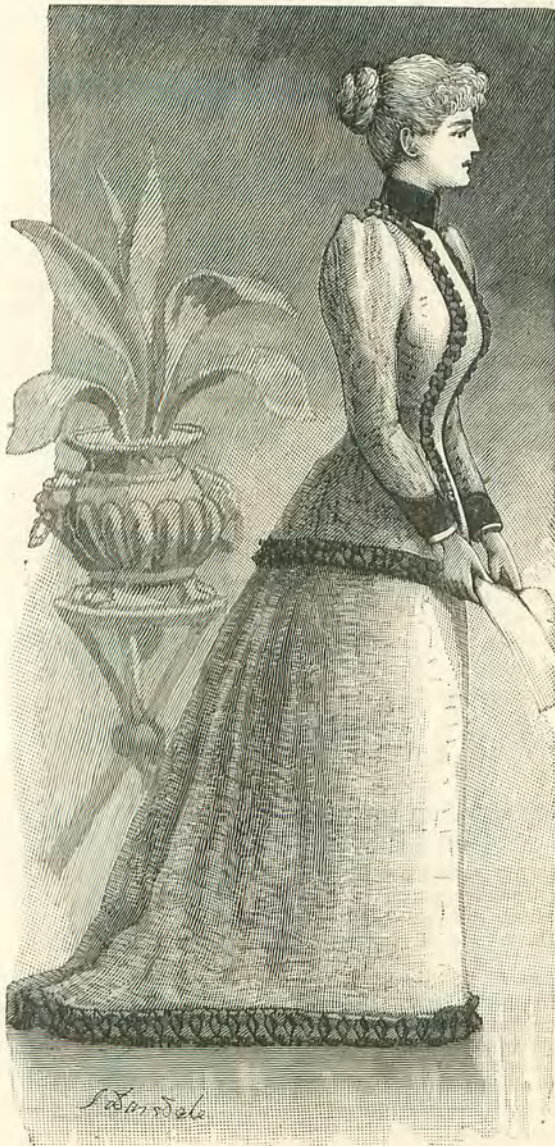
By "THE LADY DRESSMAKER."

THE greatest change one has to chronicle this year has been made during the latter part of it, and consists in doing away with the foundation skirt, which has been worn for at least twenty years. There is great benefit in the change for most people, for the lined skirt is easier to hold up, is more comfortable to wear, and, so far as I can see, it sits much better. Some skirts are entirely lined throughout their whole extent; others are only lined up to about from ten to fifteen inches in height. The linings may be of silk, alpaca, or of linen, the latter being produced in a new make for the purpose. It is light, and yet sufficiently solid and firm to be used even for the thinnest silks or woollens. Some of our best dressmakers appear to line every breadth separately, and then to sew lining and material together at each seam. Others make up the material and the lining separately, and then put them together. Underneath the edge of the skirt, in many cases, we find two or three frills of silk to match the foundation.

If I am asked to point out where the saving will be found in this return to the use of foundation skirts, I should say it would be in the protection to the outside material which the inner lining will be found to give. Moreover, we shall thus be able to go back to the old plan of turning our skirts, a thing we have not been able to do for years. For some time to come we shall have the skirts very



TWO NEW FELT HATS.



ROUND SKIRT WITH BOX-PLEATED TRIMMINGS.



ROUGH BLUE SERGE AND VELVET BANDS.

plain and flat; for, whatever may be the style of the figure, they appear to suit it. Some of them are bordered with a flat band of velvet headed by one of fur, or imitation fur; others have a hem laid on outside; while many others have scanty frills of bias velvet of about three inches wide, or perhaps several small tucks laid on top of the hem. Skirts are either gored all round, fan-backed, or what is known as the "umbrella skirt." The general width at the bottom seems to be from two yards and a half to three yards wide, the width of course depending on the figure of the wearer; although I find that even stout people seem to have adopted the tight-fitting skirts as well as their thinner neighbours.

The main features of dress to-day are the long fringes which, forming a point in front, sometimes reach to the hem of the skirt. They are made of cords, with balls tied into them, or of beads, both of these being too expensive to be likely to become common. The next popular thing, I think I may say, is the loose or blouse front and the double sleeve, an under-sleeve of one material and an over-sleeve of another. Ornamental pocket holes, too, are very recent introductions amongst us. Some of them are merely a row of buttons and button-holes; others are embroidered in various shapes. Bodices, as a general rule, are all cut in one, and the basques put on are no longer worn. The gathered basques are seen on some of the "Swiss" or "corselet" bodices; but as a general thing the fringes are more seen than flounces. "Shirt-sleeves," as they are called (*i.e.*, a full sleeve gathered into a cuff, like a shirt-cuff), are much worn, and often fastened with the ordinary shirt-sleeve links of gold. On some very new gowns the sleeves are made in *gigot* style, and a small puff of velvet is put on round the elbow, in a way that recalls mediæval days. The lower part of these sleeves was tight-fitting to the wrist.

In the way of colours I must mention that the last thing is a very decided orange. The veritable deep handsome orange of other days is now constantly seen in millinery, and as imparting an additional brightness in small flecks to gown materials. Copper-colour and flame-colour are also seen. Black and white is a very favourite mixture for hats, and brown and black is an ugly mixture, but most fashionable for dresses.

Embroidered flat trimmings are now very narrow, and I forgot to mention, in my account of skirts, that the seams of gored skirts are often laid over their whole length with narrow trimmings, either embroideries or flat *galons*. This plan is also followed on the long coats worn with the dresses.

Buttons are more worn this winter than they were in the summer. The usual size is about that of a shilling-piece, but old steel, old silver, and old enamel buttons are much used when people are fortunate enough to have them. Coat bodices, as well as the new double-breasted capes, both require buttons, and thus there is plenty of opportunity of showing off our valuables if we have them. People not so lucky as to possess such, use plain horn ones, as plain as may be had.

Furs are used very much this

winter as trimmings for dresses and costumes for out of doors, that have jackets or mantles to match, the mantles being always of three-quarter length, and some of the coats reaching quite to the knee. The newest of the mantles are made double-breasted, with a hood at the back, which is lined at times with fur all through. When they have no hood they have a high fur collar, which has wide lapels, and ends in a narrow edging to the fronts all the way down. No fur is placed on the lower edge of either jackets or mantles. The most stylish fur for the present winter is mink, and both it and astrachan are used as narrow borders, or bands, about one inch wide, round the plain skirts of tailor-made dresses. Yokes of fur, and even entire sleeves of fur, are seen, and fur is used as panels for dresses. There are some beautiful imitation-seal plushes and woollen astrachans which are being much used for jackets and mantles. The first are said to be made from Tussore silks, and they look wonderfully well. I hear that the new woollen astrachans wear well when used for entire jackets; at any rate, they look very warm and cosy.

The new muffs are of much larger size than they were, though I still see many of the small fancy ones for sale. Boas and ruffs are both worn, but the latter seem more in favour than the former. They are of cocks' feathers, ostrich, and emu, as well as hackle, peacock, and pheasant mixed. Emu feathers are of a kind of stony-white shade, and are light and extremely warm. Feathers of all kinds are more liked than fur. The newest thing in fur collars is a flat collarette—a stand-up collar with long ends reaching below the knee. These are found in bear-skins, raccoon, black fox, and skunk.

Amongst the very new mantles is one called the "seamless-back mantle," which is like a cape with sleeves, the backs and fronts being baggy and shapeless. Some of the "covert coats" are also very loose, and the backs are often strapped across just as a man's ulster used to be, with a button at each end, on which to button the short strap. Very long cloaks do not seem to be popular; and those of three-quarter length are getting fuller as the weeks of the winter go on—fuller, but not longer; and at their present length—a little



A WALKING COSTUME IN SERGE OR HOMESPUN.



below the knee—they are very graceful and pretty.

We have illustrated a simple walking costume in serge or homespun which, with the addition of some fur, would be, in general, suitable enough for the warmer days of winter. The jacket may be made longer, but care must be taken in this, as with either tall or very short people the longer jackets certainly cut the figure, and give an ungraceful look. The under-waistcoat may be of fur, and the straps to button across of the material of the dress.

In the illustration of "Rough Blue Serge and Velvet Bands" a very pretty way of trimming either serges or homespuns is shown. The



LONG BASQUED JACKET. (Paper Pattern.)

dress bodice is cut with the basques long enough to reach over the hips, and the bands round the bodice, in many cases, are carried round the back as well. The bodice is a kind of corselet in front, the top being full, and gathered into the collar of velvet; but the back is quite plain. The pocket is made of the material of the dress, machine-stitched all round, and hangs loosely to the side. The hat is of felt, with a circle of feathers, and a bow and aigrette at the back.

The figure in indoor dress, representing a round skirt with box-pleated trimmings, represents a gown made of a thin "ladies' cloth." The whole of the trimmings of this gown are

of the same material pinked out at the edges, and then double box-pleated with intervals of about half an inch. The effect is good if the trimming be of a darker shade of the cloth. The one we illustrate is of chestnut-brown, the box-pleating being of a dark shade of brown, the collar and cuffs of the same colour. The skirt is one of the new ones, lined throughout, and the whole forms a graceful house dress. Many of our readers will be glad, no doubt, to copy the pretty Greek hairdressing of this figure, for to-day our heads are nothing if not Greek!

Two new styles of trimming hats are also given. The flat-trimmed one, turning down, is of felt. The crown is a puff of velvet or of cloth; and generally the hat is black, while the velvet is of a bright hue—yellow, orange, and pale blue are all used, the feathers at the back being of blue and black mixed.

The hat which turns up is also of felt; in fact, few hats this winter are of anything else. It is of boat-like shape in front, but turned up at the back. The colour is grey, the velvet bows are of a much darker hue of iron grey, and a small plume of the two greys mixed finishes off the trimming.

And here perhaps a word may be given to the subject of underclothing and petticoats. That old-fashioned material, moreen, has been largely patronised, chiefly amongst those who would have preferred silk had it been within their means. Moreen is a delightful material for a petticoat, as the dress slips over it so comfortably, and one gets rid of that dreadful clinging feeling which always goes with woollens, impeding the free walking of the wearer. Many people line it with flannel, to give it extra warmth; but for myself I think the new short serge knickerbockers, which are worn instead of flannel petticoats, are infinitely preferable to a lining of flannel. These short drawers are gathered in at the knee, or below it, and are made of black flannel or serge. The top may have a band, or be plainly bound, so as to fit under the stays with no bunchiness. They are warmer than a flannel petticoat, and afford more protection. An under-combination of winsey or serge could also be worn, which would take the same place, and afford quite as much warmth.

The paper pattern selected for the month is one of the long jackets ("three-quarters," as they are called), which are more worn than anything else. This one is very simple in its make, and is quite within the powers of the home dressmaker to manage. It has seven pieces—one back, one side-back, front, two sleeve pieces, and a cuff, with a collar that can be either turned up or laid down; and the front, if lined with fur, can also be thrown open. The quantity of material taken of single width would be five and a half yards; of double width, about forty-five inches wide, would be two yards and five-eighths. If the

fronts were faced, and the collar and cuffs made of plush, imitation sealskin, or astrachan, about two yards would be needed. The buttons are hidden on all the new jackets, and in general hooks and eyes seem to be used for them in preference. The lining, if not of silk or a striped satin, could be of black sateen, or of "farmers' satin," as the material used to line gentlemen's coats is called. Five yards of lining would be needed; and the seams should be bound at each edge with Prussian binding, to make them neat and tidy.

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## USEFUL HINTS.

**COCOANUT CAKE.**—Two eggs, their weight in flour, sugar and butter; beat the butter to a cream with the sugar, and add flour gradually and the eggs well-beaten, a few drops of cochineal, a teaspoonful of vanilla, and four candied greengages chopped into small pieces, two ounces of cocoanut; mix and add the last thing a teaspoonful of baking-powder. Put into a flat, round, or oblong tin that has been buttered and had some cocoanut and castor sugar sifted over it; bake in a rather hot oven for half an hour. When done, turn out and cut in bars; cut these across, either in squares or diamonds.

**FUN PUDDING.**—Fill a large pie-dish three parts full with apples, sliced very thinly; sprinkle sugar over, and put a layer of apricot jam. Take a stew-pan and put into it one pint of milk; put on the fire and let it boil. Meantime mix two tablespoonfuls of arrow-root and a little sugar with as small a quantity of cold milk as possible; stir into the boiling milk. When it is thick, pour over the apples, and bake in a moderate oven till done.

**CLARIFIED FAT.**—This, when nicely prepared, may be used for almost anything, and

is particularly good for all frying purposes instead of lard or butter. Cut into pieces any quantity required of fat, either of beef or mutton. Place these in a saucepan, and cover with cold water; stir all until the water boils. When boiling, skim the surface well, and afterwards allow the preparation to boil very rapidly until the water has all been discharged in vapour. If any water remains, the liquid retains its white colour, but if no water remains, the fluid takes the colour of salad-oil. When free from water, the fat should be strained, and is ready for any use to which it is to be put.



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JANUARY 30, 1892.

[PRICE ONE PENNY.

### FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."



EVENING GOWN OF BLACK LACE, AND DRESS OF SHOT CORDUROY AND VELVET.

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THE first thing we have to notice this month is the meeting of the Rational Dress Society, which has just been held in London, where all the so-called "rational" ideas of dress were much discussed by the various ladies present, who are the leaders and advocates of the movement. So far as I can see, the progress made is very minute; and, indeed, the society's report shows the cause to be in a very bad way—very few new members, and very few adopters of the "muddy-weather gowns," which we have heard so much about. It is not improbable that the chief difficulties that lie in the way of the shorter dresses are connected with our boots and shoes; for it is really very difficult for those of moderate means to ensure being always perfectly shod; and even when one has the best of feet covering, what does one look like ten minutes after one has started from home on a muddy day, even in London? And this may not be owing to our trailing skirts at all, but only to the state of the streets; for however careful our walk, London mud gets the better of all our precautions. I see great improvement and comfort for all workers and walkers in the disappearance of foundation skirts and the adoption of lined skirts again. With the best managers of petticoats in the world, the two skirts—the under and the over—would get separated, and one arrived at one's destination thoroughly unhappy and uncomfortable, with inches of mud on one's uncon-

siously dropped skirt, and perhaps a bad cold in prospect. The lined skirts are easily held up, or fastened up gracefully at the back, and are easy to make; and as they can be fitted upon the wearer round the hips, they should present no difficulties. Our underclothing is in our own power to make rational and sensible, and we can dispense with weight if we take a little thought. Many people are wearing, this winter, short knickerbocker drawers just below the knee, of black serge, which they find replace the flannel petticoat with great advantage—they are closer fitting, and they keep the under woollen combinations clean, which is a great comfort, as they so easily become soiled.

The latest great personage to discredit the rationality of dress is the Empress of Germany, who has declined to become president of the associations for dress reform in Germany. She "thinks that the present style of dress is both becoming and healthful, and that corsets are a restful support, without which women would be seriously uncomfortable." The Empress does not trouble herself to discuss the question of their abuse, for the obvious reason—that everything in the way of dress, as well as other things, can be abused; and there will always be foolish and vain women amongst us who will wreck both health and good looks in the effort to make a small waist.

As I have mentioned our feet, I must say that a recent writer in an American paper cautions her readers to remember that each girl and woman makes her own feet in a measure, and that if you allow yourself the habit of using large and ugly boots and shoes, or of wearing those that are old and down-trodden, your feet will become wide and misshapen; and as you advance in life you will have ugly feet, and look dowdy and untidy.

It is perhaps a little difficult to know where to begin where the fashions are concerned, for there is so much guess-work yet in the matter. The victory of the lined skirts over the foundation skirts seems to be complete, though no doubt when we have to make up thin materials we shall have to return to the latter in a measure; but they will probably be as handsomely trimmed as if they were a dress skirt, just as we saw them on their first introduction last year in the early days of autumn. There seems the strongest feeling for scanty skirts, which are worn so long for the evening that it is rather difficult to move about with them, as they get wrapped round the feet. With evening dresses, the new sash, with its bow between the shoulders, reaching from arm to arm, with long ends fringed at the bottom with pearl fringe and feathers, is very much worn, and for tall and graceful figures it is most becoming, forming quite a Watteau-like back to the gown. Ribbons and lace form our chief trimmings; and both are used on either day or evening gowns. Lace never was more popular.

When we come to mantles, we find the newest idea in them consists of quite a loose

shape, the back being quite without back darts, and the front having pleats quite in the surplice style. They have full sleeves, with deep cuffs, or else a coat-sleeve cut with much puffiness at the shoulders. They are made of broché plush, plain plush, or velvet and cloth mixed, the waistcoat and the sleeves being of velvet; the collar is of fur, or a simple turn-over one. This new style seems like an absolute reversal of all our long-worn tight-fitting coats. Much discussion is likely to arise from them, as many ladies think them very ungraceful, especially the baggy effect at the back.

Cloaks and capes are quite as popular as ever. The new three-quarter cloak, or circular, is called in some shops the "Talma," a name which most of our readers will recognise as having been applied to a cloak worn by that celebrated man. These cloaks are circular cut on the cross, and are very wide round, and have two capes added to them cut in the same manner; the collars are not high, but either small or large turn-over ones. This seems the first indication of the fall of the high collar from its present position in the world of fashion, which position it has occupied since the Tudor Exhibition.

Many people think that with the Victorian Exhibition we shall enter on a period of short waists again, and that the pictured beauties of the early Victorian time will be largely copied. Already there seems a strong leaning towards waistbands, and they are putting in an appearance on the long-skirted jackets, as will be seen from our illustrations in this next number. Both the wide sash and the wide band, however, may be fashionable without bringing back our waists to the high altitudes reached in the year 1837. It is quite certain that there would be no more tight lacing should our waists grow short, for there would be no need of it; and half the work of tailors and dressmakers would be over with the disuse of the well-fitting bodice. Young people would look slighter still, and even the very stout would not look larger than at present.

In colours, we have that very favourite mixture of brown and grey, in which brown is used as a trimming for grey gowns or mantles. Green is also used as a trimming for brown, *i.e.*, as fronts of green silk in a brown dress; and brown is used a great deal alone. The browns used are almost copper-hued, but some are what is called "mould brown," the colour of the freshly-turned earth. The greens seen are between myrtle and emerald, and a yellowish green called "winter grass." More than any hue we find red worn for gowns, some of the West-end shops filling their windows with red woollen materials of all kinds. The woollen brochés with a red ground and black scroll-work on them are very pretty, and so are the plain red gowns made up with black fur edging at the skirt and bodice. Very bright shades of greens and pale blues are used as large bows on hats; or indeed they are sometimes trimmed only with a roll and large bow of the colour in piece-silk. A kind of salmon colour or light red has been much used in this way on black hats.

While on the subject of hats, I must say that they are growing smaller as to the brim, while our bonnets promise to grow into the flaring "opera pots" of 1837. Certainly some of our newest bonnets are growing crowns, and perhaps by the spring the brim will have attained the dimensions of the bonnet of the Salvation Army, though rather more upright in style—"flaring," as it is properly called.

The "Evening Gown of Lace" in our illustration needs but little explanation, as it is very simply made. The foundation may be black silk or sateen, the seniorita jacket over the bodice on one side being of lace, a pleated fold of lace crossing over the other. The "Dress of Shot Corduroy and Velvet" is the very latest idea in the long-backed coat-bodices,



DRESS OF BROCHÉ WOOLLEN WITH MOIRÉ SASH.



LONG "TALMA" CLOAK.

and forms a pretty and suitable spring walking gown. This coat-bodice is the one selected for our paper pattern this month. The "Dress in Broché Woollen" shows one of the new methods of using a sash. The bodice has a double-breasted front, which is edged with a frill of the same moiré as the sash. The colour of this costume is dark red, the sash being rather lighter than the gown.

The "Talma Cloak" shows the new long circular with a high puffed heading at the edge of the pointed yoke.

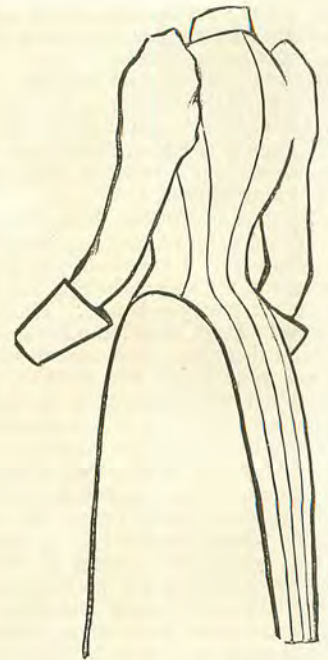
The paper pattern selected for this month is that of one of the new long coat-tailed bodices, which promise to be one of the great styles worn in the spring, and we have illustrated both a back and front view of this pretty bodice, in order that our readers may see its effect. It is made of the new corduroy cloth, which can be cut so that the cords run either

vertically or horizontally, as may be preferred; and the trimming is of velvet or velveteen, the pointed effect being a trimming, not a yoke, the velvet laid on the bodice-lining, and the cloth material laid over it. There are eight pieces in this pattern—four for the bodice, two for the sleeves, the collar, and the cuff. The pointed part of the basque is outlined so that it can be followed easily. For velvet sleeves as well as yoke, two yards will be needed, and one yard and a half of double-width material without the velvet. For a complete gown, from five and a half to six yards of material will be needed of double-width. The skirt is lined either throughout, or about ten inches up. The material used may be the new linen lining, saten, or a cheap alpaca.

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COAT BODICE. (Paper Pattern.)

VARIETIES.

THE COURAGEOUS FARMER.

A bear attacked a farmer's cabin in the backwoods of Canada. The farmer climbed into the loft while his wife defended the house with a poker. "Give it him, Nancy!" exclaimed the husband.

After the bear was killed he came down from the loft and said, "Nancy, ain't we brave?"

ON THE WATCH.—In private, watch your thoughts; in the family, watch your temper; in company, watch your tongue.

GIRLS, BEWARE!

"Be mine!" he cried, in a voice surcharged with anguish. "If you refuse me I shall die!" But the heartless girl refused him.

That was sixty years ago. Yesterday he died.

A FAMOUS CHRONOGRAM.

A chronogram is a sentence or inscription in which occur words containing, as initial letters or otherwise, letters that represent the Roman numerals. History supplies us with many first-rate chronograms. One of these,

relating to the death of Queen Elizabeth, which happened in 1603, is as follows:—

"MY DAY IS CLOSED IN IMMORTALITY."

The initial letters of this sentence are M=1000; D=500; I=1; C=100; I=1; and I=1; or, MDCIII.=1603.

PAST, PRESENT, AND FUTURE.

Threefold the stride of time, from first to last—  
Loitering slow, the Future creepeth,  
Arrow-swift, the Present sweepeth,  
And motionless for ever stands the Past.

## FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."



VELVET HAT.

THE month of the sales is not a very good month for new fashions, and even the little we had begun to know about expected changes has been driven from our thoughts. I need scarcely explain the cause—*i.e.*, the sorrowful and unexpected news which has come from Sandringham, of the death of the young Prince, so recently betrothed, and over whose choice all England rejoiced. Since the order for a general mourning, we have thought only of how to put ourselves into these melancholy garments as speedily as possible; and perhaps, if not very rich, we have thought of

economy also. But whether rich or poor, general good-will and sympathy have been shown in a wonderful manner in all parts of England by the black garb so quickly assumed by everyone. We wear so much black at present in our ordinary dress, that it is not difficult to find something to put on; and black serge is still the best to wear, and in the best taste; indeed, most people who recently invested in new gowns have chosen it, and will have a reward in its excellent wear, both as to its colour and its material. I notice that it is being produced at exceptionally low prices, and no doubt of fairly good quality. But for my part, I prefer the best my pocket can afford, because serge is a material which can be turned, and altered, and re-made in an astonishing way, and, consequently, is worth buying at all times.

The dresses which were got ready for the Royal mourning were generally made in the most simple manner—*i.e.*, an "umbrella" or a "fan-backed" skirt with no trimming, and having a plain bodice with a pointed front and a coat back; or a waistcoat front, such as we illustrate this month, and a plain basqued bodice. The sleeves are plain and coat-shaped, and buttoned up on the outside of the arm with six plain black bone buttons, of the same description as those used on the rest of the gown.

The most popular shape for skirts is still the "umbrella," and even the gored skirt does not seem to make a difference in the universal appreciation for our first favourite. When well made, it should fit quite closely in front, and the fulness at the back should flow from the top into a slight train. These little trains are not difficult to hold up now that we have got rid of the foundation-skirt, and returned to the old idea of lining the skirt throughout, which gives us the trouble of lifting up only one skirt. But though these lengthened skirts are the fashion, I notice quite as many all-round ones which clear the ground, and enable their wearers to walk comfortably without lifting them, however bad the mud and dirt may be. We have an immense choice in bodices, open jackets, and coloured waistcoats; deep basques and pointed bodices with fringes, as well as round waists, and folded belts, and rosettes—all are worn, the latter being becoming to young and unformed figures.

No form of bodice can be said to be specially *the* fashion, unless, perhaps, it be that the tailor-made gown shows a preference for the coat back above other makes.

The "Russian Blouse" seems likely to make progress later on, and the one we illustrate this month is one of the latest shapes when untrimmed with fur, this last being a



VELVET HAT.

little too warm for house wear. It can, of course, be made up with a fur bordering all round if preferred.

We bid fair to see a great deal of Russian in our spring dresses, and the Russian sleeve—full to the elbow and tight-fitting below, or made in the form of a loose cape, edged with fur above the elbow—is a style much seen in Paris just now. The Parisians have this blouse in red cloth trimmed with bands of brown fur, to be worn with skirts of rough cloth, of black or even of dark blue. These blouses have a round yoke of velvet, the lower half of the sleeve being also of velvet, as well as the waistband.

Much red has been used this winter for gowns, the hue being rich and deep, but a true red, in no way verging on either scarlet or brickdust. For the winter in our dull climate nothing could be more comfortable-looking, especially on a snowy day. The materials used have been all kinds of woolsens, the ground being sometimes of red, with black designs on it. Red serge has been in great favour, and on this black braiding has apparently been much liked, and narrow borderings of black astrachan. For both the young and the middle-aged these cosy-looking dresses have been popular. For evening wear, coloured silk blouses have been in high favour. They are worn with any description of black skirt; black velvet trimmings are used, and a black velvet Swiss belt, with wide *bretelles* of the same, is very pretty. The fancy for sashes is on the increase, and no doubt in the spring we shall find ribbon more used than it has been for some time past. The sash at the back, which we illustrate, is the latest form of ornament for an evening gown. The ends are embroidered with beads, and have a jetted or a pearl fringe, in order to give them weight sufficient to hold them down. They are made both in colours and in black, and add much grace to a slight figure. As a general rule black should be worn with black, white with white; and if a colour be worn, it should harmonise with something in the gown itself. The ribbon is from three to five inches in width, and the bow is large and soft-looking.

The hats illustrated are nearly all, as will be seen, of a large size; indeed, these hats have never been more worn than at present, in spite of the efforts made to introduce the smaller ones in the early days of the winter. The large-sized velvet bows used on them are also very graceful. This bow has three or even



RUSSIAN BLOUSE, AND LOOSE-BACKED JACKET (FRONT).

more loops, and several ends, the latter being of double velvet, and the bow itself made of piece-velvet entirely. Felt hats are no longer bound with either ribbon or velvet, but the felt is cut out and left raw-edged, as it might be called. Ostrich feathers are used more than ever, and both short tips and long plumes are worn on one and the same hat. A bow of brightly-hued velvet or satin ribbon is very fashionable. For instance, a brown hat might have an orange bow, combined with brown ribbon and brown feathers, so deftly mixed that the vivid hue is toned down into pleasing harmony. The small turned-up hat is a novel shape, introduced in the autumn, of which the trimming is placed at the back, and a wide band of velvet goes round the crown, with a buckle in front. The bonnets are growing slightly larger, and the crowns are decidedly on the increase. In some of the newest there is an actual crown to be seen which is quite of the old-fashioned kind. Who knows where this may lead us? Perhaps to a real "bonnet," and not a shell, in time!

The effect of the Georgian, or rather the Guelphic Exhibition, seems to have been to lengthen the skirts of our small children in a very wise and sensible manner. The days of the Tudors, Stuarts, and Guelphs, were all characterised by the long skirts of the little girls, who seem to have followed closely their mothers' fashions in the cut of their quaint attire. Now in the early Victorian, and in the later Victorian era likewise, our poor children were dressed to look as if they wore no skirts—only frills, and those merely reaching to the knee, where they were met by black stockings, the latter being the only protection to their

poor little legs. Fancy such a cruel fashion ever having been adopted! Within the last year we have grown wiser, and the style for children of all ages is a kind of loose tunic or blouse like a gymnastic dress, made with bodice and skirt in one, and rarely confined with a belt. The top, at the shoulders, may have had a yoke either gathered, or honey-combed, or plain, and trimmed only with a frill to outline the shape. These dresses are made long enough to cover the ankles, and serge, Vicuna tweed, and cloth, are the usual materials.

The loose-backed jacket which we have selected as the paper pattern for the month, is one of the latest fashions—an old form of many years ago revived, when the earliest jackets were cut with backs that were quite without seams, save perhaps one straight one in the centre. Some of these new backs, as was noticed at a private view of one of the Galleries, were so full that they took fluted folds at each side of the back. When you once got used to the idea they were not unbecoming. The fronts are what are called "surplice," laid in full pleats; the pattern of the jacket is in two pieces, half of the back and half of front, three sleeve pieces, cuff, and upper and lower sleeve and collar. The under-waistcoat is put in with the arm seams, and half of it is given in two pieces. About four

yards and a half of double-width material will be needed, especially if a full sleeve be made. We shall probably see these jackets the most worn of any shape during the coming season.

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LACE DRESS WITH SASH.



CORDUROY CLOTH GOWN.

gown. *Mantles*.—Bernhardt with sling sleeves, mantle with "stole" ends, old ladies' mantle, Irish wrap or shawl cloak, four-in-hand cape with three capes, Tudor cape, yoked cape, mantle of three-quarter length, cloak with yoke,



JACKET WITH FULL BACK AND FRONT.  
(Paper Pattern.)

mantle of lace and silk. *Blouses*.—Norfolk blouse with pleats, Norfolk blouse with yoke and pleats, Garibaldi blouse with loose front, sailor blouse and collar, yoked blouse, new blouse with full front and back and frill. *Skirts*.—Skirt with pleats at back and foundation, fan-back skirt no foundation, four-gored skirt. *Jackets and Bodices*.—Plain dress bodice for either cotton or woollen material, tailor-made bodice, corselet bodice with full sleeves

and yoke, jacket bodice and waistcoat, Bréton jacket and waistcoat, jacket for out or indoor wear, Senorita jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, jacket with revers, summer out-of-door jacket, bathing dress, gymnastic suit, princess dress, tea gown, chemlette combination for winter under-wear. *Children*.—Little Lord Fauntleroy suit, child's combination, child's princess frock, pinafores, etc.

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.

## THE MYSTERY OF KEVAN CAREW.

### CHAPTER IV.

HISTORY REPEATS ITSELF.



AFTER CROSSING three fields I came to a belt of fir trees. Yes, if I kept straight on I must come out behind the north wing of The Hatch. I plunged on, lost in an inward storm of bitter regrets and vain longings. Until then I little knew how strong a love had grown up in my heart for Lilian Stan-

more; and now that she was cast for ever from the proud position of my boy's wife, I could not pass that love on to another. And to such another! Old Mrs. Sydenham's words about the brown holland suddenly recurred to me, and an absolute shiver shook my frame.

It was quite a genuine shiver, and I raised my downcast eyes to find that the sun had sunk out of the heavens, and already the shades of evening were falling across the queer little narrow path (shut in on either hand by a tall clipped hedge of box), which my heedless feet were traversing. A little wind had sprung up too, and went moaning drearily through the trees behind me. The melancholy sound brought with it a rush of memory—old talks, old walks across the golden gorse commons and through the scented pine woods with Jennie, came flooding my recollection, and, overwrought with fatigue and excitement, the unwonted tears sprang to my eyes and streamed over my cheeks.

I thrust my hand into my pocket for my handkerchief, and drew out with it that scented half-sheet of Lady Stanmore's note, on which I had scribbled some forgotten memoranda.

"Stupid, stupid woman!" I cried out indignantly. "If she had had one grain of common sense—which she hasn't—she might have prevented this folly," and, crushing up the paper in my hand, I angrily tossed it over the hedge.

The action relieved my overcharged feelings, so I tucked up my skirts briskly and hurried on, for my appetite, which at the worst of times has never been known to desert me, warned me that the dinner hour must be approaching.

For some minutes I walked quickly, and then a strange thing happened. The path suddenly and sharply turned, and there, on the

ground before me, lay the crunched up sheet of paper which I had just flung away. I came to a dead standstill and stared at the pink ball at my feet, then slowly, slowly, it became borne in upon me that I was quite alone and helpless in the haunted maze.

However, in another half-minute I was myself again.

"The first thing to be done, Charlotte," I said aloud—for I have always been fond of talking to myself, especially when "myself" requires a little reassurance—"is to ascertain in which direction The Hatch lies from here, and the next is, to find the quickest way out of this."

Easy enough to do the first, for I always carry a little compass which Dick gave me long ago; but not at all easy to do the second, as I very soon found out.

I left the little pink ball on the path by way of a landmark, and after walking full ten minutes I suddenly espied it through a thinness in the hedge which divided the path in which I stood from that in which it was lying.

At this my heart failed me, and I was almost on the point of despair, when a light flying footstep on the other side of the hedge restored all my courage at a bound. Someone at last was coming to look for me. I cried out, rushed quickly on, turned a corner sharply—and fell back before the icy breath of a lady in grey!

Oh, the anguish of each gasp I drew as I staggered backwards against the relentless hedge, my whole body numbed and drawn with a deadly cold! And as I gazed and gazed, my eyes riveted with horror on the slight motionless form that blocked my path, the hood which muffled and concealed the face slipped back, and there before me were the features of the old portrait which hangs in Jennie's corridor.

The same features, but grey and pinched; the same eyes, but frozen and agonised, and at the piteous sight all my terror left me, and in its place I became filled with a strange, deep compassion.

The figure stirred, and raising a marble-like hand, beckoned me and flitted on ahead.

And I followed—I, who had scoffed so mercilessly at Mrs. Spriggs—I, who prided myself on my solid commonsense, my nineteenth century realism! And as I followed I heard the clink of her high-heeled shoes as the poor little grey lady sped on before.

And presently she paused, and I paused too.

We had come to a small round green plot where many paths meet, and dropping on her knees upon it, her frozen hands clenched above her head, as I am a living woman the little grey form passed out before my sight as the grey mists of evening.

How long I remained there rooted to the spot, my eyes fixed on the rapidly darkening patch of green, I do not know. Years it seemed; ten minutes in reality at the outside, I suppose. But I turned at last to go, wandering with a strange apathy along the winding

paths. And after many hours it seemed to me I found myself out on the sloping lawn that softly sweeps down from the old stone terraces of Grayswood Hatch, and here was Dick rushing out to meet me, and Mr. Wilkinson shouting a welcome from a window above.

"Why, my dear old lady, how fagged you look!" Dick cried anxiously, peering into my face, and flinging a strong arm around me. "I've been wondering for the last half hour where you'd got to; but knowing your predilection for solitary scrambles, I was only just beginning to get alarmed."

"I got into a wood, Dick, and lost my way," I answered, leaning heavily on him, for all my strength seemed gone. "I shall be better after dinner. Have you dined?" I added, for I had lost all count of time, and wondered if, after all, my experiences had taken up as long as I imagined.

"Dined! And without you! What next, I wonder!" he answered, fondling my hands and pulling off my gloves. "Why, dear me, Charlie, how cold you are!" and his dear eyes were full of concern.

"It is nothing," I replied, drawing my hands away and laughing to reassure him; "we will be cosy this evening, and have a fire in the library. Ah! Mr. Wilkinson"—as that gentleman came out upon the terrace—"you must be dying for your dinner, so I will not keep you waiting!" and I hurried upstairs to collect my scattered wits in my own room.

On the way I met Mrs. Spriggs.

"The poor little missie is indisposed, madam," she said, looking troubled and anxious. "She seems to have taken something this afternoon that disagreed with her; but I have wrapped her in hot flannels and she has just fallen asleep."

I went into Hetty's room. After consuming ten apples, that was not at all to be wondered at, the poor child should be indisposed.

However, I found her in a peaceful slumber, her mouth wide open, and snoring languidly; so I thought it best not to rouse her, and postponed prescribing for her until she should awake.

Dinner was over, and I had left the two young men together in the dining-room, and now I was sitting alone, my customary needlework discarded, and my chair drawn close to the blazing logs which lit up the great stone hearth in the library. So restless and busy were my thoughts, that I hardly heard the door open, and it was not until I felt a firm touch upon my shoulder that I became aware that Dick had come to invade my solitude.

He drew a low chair close to mine, and took my hand on his knee.

"Where is your friend, Dick?" I asked, for though I loved to have my boy all to myself, I felt that we were hardly acting politely to our guest.

"Oh, he knows he's not wanted," answered Dick.

A sudden resolution to tell Dick of my

## FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

OUR sad and dreary winter has slowly disappeared; but it will be long before it fades away from the memories of any whom it has left bereaved of those they love. Judging from the death-rate, and the frequent funerals passing through the London streets and also in the provincial cities, the mourners are many, and range from the highest in rank to the very lowest. At the present moment the dress worn shows more than usual how much our ideas concerning it have altered, and in some ways for the better. Deep mourning, in all cases, is now put on and used till finished out, when we leave off our crape for good, and go into black only. Indeed, crape is said to have been entirely avoided by our Royal family for their recent mourning, only plain black woollen gowns being used. Royalty, however, wears in the deepest black wide white muslin collars and cuffs, almost like those worn by widows.

The influence of our mourning is on us still, for there is a very decided tendency to cling to greys, lavenders, and the softer tints of heliotrope. And in these days we never seem to store up any remains in preparation for another period of grief, for we wear it all out, and have done with it—a much better and more sensible plan. But then our periods of mourning are quite altered—shortened by at least one-half; and we wear much more black in our ordinary everyday life than we did in the days when it was thought unlucky.

In our illustrations for this month we give the latest shape of waterproof in preparation for the showers of April, and the three short cloaks illustrated will also show that those of spring vary little from those of winter, save in so far as they are trimmed with feathers, and are of lighter cloth. The jacket with the full back is steadily making its way, and we now



PRINCESS GOWN WITH VELVET TRIMMINGS.



A NEW WATERPROOF.

see two pleats at the back instead of one. Plain Princess gowns, such as that in our illustration, show another coming style, which is pretty and decidedly elegant, and with velvet trimmings is prettier still.

Moiré silks and moiré ribbons appear to be coming into vogue; and they are seen on dresses and bonnets, as well as hats, in black as well as colours; and some of the new greens in it are exquisite in their purity of hue. One of them is exactly the colour of a daffodil leaf when quite young. We shall probably use these lovely greens as trimmings to black lace hats and bonnets this summer. At present, spring flowers are most used, the hepatica, primula in all its varied shades, the daffodil, and the crocus likewise, in all its colours. A small black jet bonnet, seen at a very fashionable milliner's, had bouquets of primulas on it, and strings of a delicate shade of mauve velvet. Gold and black will be much worn, it is prophesied, for dresses, and dark navy will be also used with gold. Picture-hats of lace and soft straw have made their appearance in formidable numbers, and will be as much liked as ever for summer use. A full ruche of narrow lace ornaments the edges of most of them, and they are fully as transparent as ever, the transparency evidently being thought becoming to the face.

Amongst the pretty new ideas I must not forget the coloured embroideries, insertions with edgings made to match, produced by Messrs. Cash, of Coventry, for trimming our underlinen, and making it dainty and nice. Of course red and blue, being ingrain colours, are those used, and the patterns on the wide insertion are peculiarly pretty. The coloured frilling does for nightgowns; and I notice that some of our very stylish shops are selecting a fine coloured cotton for them. A white ground with a red spot, for instance, trimmed with a coloured edging, and bands to match, looks very novel, and is becoming as well.

One of the fashions of the day is the giant bow worn as a necktie, the favourite idea



being black silk spotted with white dots of a small size. Colours are also seen, as well as gauze and lace. These huge bows are pretty and becoming, but must be worn with a large-sized hat, or they will not look well. They do not suit a bonnet, nor a tiny hat.

So many women and girls have taken to gaiters, instead of high boots, this season, that one is charmed to see the healthful change; for warmth on the instep and at the ankle is of the greatest service; and no one can be well who has cold feet, or is not protected against the weather. To my mind, all changes in dress which keep the legs warm, and lessen the amount and weight of petticoats, are very advisable, for exercise can be taken so much better, and a great deal of fatigue avoided by getting rid of this needless weight. The warm knickerbockers, knitted



THREE SPRING CAPES.



GOWNS OF SPRING WOOLLEN MATERIAL.

combinations, and riding drawers, are a step in this direction. Many can knit these nice warm riding drawers of blue or black wool for themselves, which are so perfectly shaped that they fit quite snugly to the limbs.

In the way of trimming for dresses, we have nothing more fashionable than the full ruche, which may be of feathers, of silk, or even of the material of the gown; the latter being adopted for most of the soft woollens; but for better gowns, soft silk or ribbon is more liked. A winter gown may be much renovated by adding fresh black ruches to it, not only round the edge of the skirt, but round the basque, or bodice, neck, and wrists. There are also feather edgings, that are put on each side, of ribbons or ribbon-velvet bands, to ornament the skirts of dresses. At a West-End shop I have just seen the shaded velvet ribbons in great use to edge the "umbrella skirts." They are placed at the top of a feather ruching, with the light side of the ribbon uppermost. One gown that I saw had a velvet ribbon shaded from black to orange, and placed at the edge of the skirt; while over it was a black silk fringe, through which the ribbon showed with shimmering lights of orange. This was very pretty and graceful, as fringes always are. In this case the shaded velvet was used with the fringe over it to edge the bodice and trim it, and also the sleeves and the collar.

A French "pattern gown" of green-striped silk at the same shop had an "umbrella skirt" and a short train to it. This train was lightly wadded throughout its length, which made it set out in rounded folds, which were very handsome. The bodice had long basques at the back and sides, and a full plastron of a plain green silk in front. There were two widths of silk in the train alone, and one rarely sees them of greater width at the present moment.

In materials, we have a great many *crépon* effects, and corduroys are produced in thin materials and in delicate hues, which are shot, or what the French call *changeant*. Thus, a pale grey has white lines, and is shot with



FULL BODICE WITH NEW SLEEVE.  
(Paper Pattern.)

white; a yellowish-brown is lined with a lighter hue, and shot with pale blue; pale green has dark green lines, and is shot with white. These pretty materials are generally made up with ruches of silk to match the darker shade in colour. Another new material is also crêpe-like in texture; in black with lines of silk, in turquoise blue, *rose du Berri*, or pale

green, or else in alternate lines of colour like a pale green and a pale mauve, or a green and gold. These are generally made as corselet bodices, or else the bodice is full in front, the skirt put over the bodice, and the edge round the latter trimmed with a rolled edge of ribbon, ending with a bow, and very long ends at the back.

The information may not seem *à propos* of hats and bonnets, mantles and gowns, except that they are worn on such occasions; but I hear that the fashion of "At Home" days is doomed to follow many another fashion. People who used to have one every week, have gradually reduced them to once a month; and the most recent development is to inscribe the "fifth" Monday, Tuesday, Wednesday, etc., on the card, thus putting the "At Home" days off to every three months or so, as five Mondays or five Tuesdays are not of more frequent occurrence.

The paper pattern selected for this present number is that of the new and full dress-bodice, with the new full sleeve, the skirt being put on over the bodice. The edge of the skirt is finished with a roll of ribbon, which terminates at the back with a bow and long ends. The bodice fastens at the side-front with hooks and eyes, which are hidden from sight, and the under, or plain, sleeve is of the same material as the dress, or may be of velvet of a darker hue. There are eight pieces in the pattern. The bodice will take one yard and five-eighths of double material, or three yards and a quarter of single width. This seems to be the newest pattern for the bodices of young ladies for the ensuing spring.

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 re-making at home, and is careful to give new hygienic patterns for children as well as adults, so that the readers of THE GIRL'S OWN PAPER may be aware of the best methods of dressing themselves. The following in

hygienic underclothing have already been given:—Combination (drawers and chemise), princess petticoat (under bodice and petticoat), plain gored princess chemise, divided skirt, under bodice instead of stays, pyjama or night-dress combination, American emancipation suit and bodice instead of stays, men's pyjamas, walking gaiter, dress drawers (made of the dress material, for winter use), dressing jacket, dressing gown, Canadian blanket-coat or dressing gown. *Mantles*.—Bernhardt with sling sleeves, mantle with "stole" ends, old ladies' mantle, Irish wrap or shawl cloak, four-in-hand cape with three capes, Tudor cape, yoked cape, mantle of three-quarter length, cloak with yoke, mantle of lace and silk. *Blouses*.—Norfolk blouse with pleats, Norfolk blouse with yoke and pleats, Garibaldi blouse with loose front, sailor blouse and collar, yoked blouse, new blouse with full front and back and frill. *Skirts*.—Skirt with pleats at back and foundation, fan-back skirt no foundation, four-gored skirt. *Jackets and Bodices*.—Plain dress bodice for either cotton or woollen material, tailor-made bodice, corselet bodice with full sleeves and yoke, jacket bodice and waistcoat, Bréton jacket and waistcoat, jacket for out or indoor wear, Senorita jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, jacket with revers, summer out-of-door jacket, bathing dress, gymnastic suit, princess dress, tea gown, chemlette combination for winter under-wear. *Children*.—Little Lord Fauntleroy suit, child's combination, child's princess frock, pinafores, etc.

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## ELGIVA'S STEPFATHER.

By ALICE KING.

### CHAPTER IV.

THE noise made by *Elgiva* as she opened the door had disturbed the man at his work, and he turned hurriedly round with a startled movement. A dark lantern, which had given him light for his task, stood on the table beside him; the candle in *Elgiva's* bedroom also gave light, and she could see that he was dressed like a gentleman. Then rapidly her eyes travelled up to his face, and as they did so the word "Father!" broke from her with a cry. The man standing there before her was none other than her stepfather, Mr. Gilchrist.

"Girl," he said, in a voice that was like a strange, hoarse echo of his usual smooth tones, "it is time for you to know the truth. I have no right to be called your father; I have no right to the name of Gilchrist. I am a desperate, guilty man, and I am going to fly from this house to-night, but I mean to take some spoil with me. Give me the key of this box at once! I am in great haste to be gone, and I shall open it quicker with the key than I can with these tools I have here."

*Elgiva* was bewildered and almost dizzy as she listened to him. The thought went flashing through her brain that this man had practised some terrible deceit upon her, but it was all a mist, all a confused entanglement, in her mind at present. Her one distinct idea was, that she would not obey him, would not give him the key, would not stand tamely by and

see a great wrong done her. Those jewels which the man wanted to get possession of had belonged to her mother, and therefore were doubly precious to her. The brave spirit of the girl came to the front; her strong trust in God, and the consciousness that He was always with her, always watching her, and caring for her, which had been one of the habitual thoughts of her life, upheld her, and she said firmly—"I will not give up the key."

"You will not!" he said, his eyes gleaming fiercely on her as he spoke.

She met his gaze quite unflinchingly as she replied, "No, I will not; and in God's name, Whose eye is now upon you at this moment, I bid you stop in the evil you are doing."

The man was deep-dyed with many a stain of guilt, yet there was a dazzling brightness about her Christian girlhood as she stood there before him, a brightness which no earthly majesty or splendour can equal, that made him stand still and silent for a few moments, while he listened to a faint echo her words had awakened in his memory of holy words he had learned long ago at his mother's knee: "Thou, God, seest me."

And while he stood thus, the girl, acting as if by a sudden inspiration—an inspiration which was doubtless God's guiding hand directing her natural courage and presence of mind—dashed the lantern from the table to the ground, extinguished her own candle, and,

rushing to the open window, blew aloud a silver whistle that hung on her watch-chain. No sooner had the shrill clear note resounded through the still night air, than hasty footsteps were heard on the garden walks below, and a voice cried out, "Who is there? What was that whistle?"

There was a great throb of thankfulness and joy and wonder in *Elgiva's* heart as she heard that voice, and she exclaimed, "Wilfred!"

Then she called to him for help, without stopping to ask herself how it was that he was there exactly at that moment when she was in such sore need. A minute or two after that, the man who had called himself Mr. Gilchrist, and who, on hearing the voice that spoke to *Elgiva* from the garden, had hurriedly left the next room, was met in the passage as he was trying to escape by three men, who laid hands on and captured him, and *Elgiva* found herself in the arms of Miss Mavisyn.

A few words will explain the strange circumstances of which that night, which was so strange and startling a one in *Elgiva's* young life, was the outcome. The real Mr. Gilchrist, *Elgiva's* stepfather, had died during his last journey in Central Africa. There was only one European with him at the time of his death, and this was a man who called himself Gibson, and whom he had hired as an experienced, intelligent travelling servant in Cape Town just before he started on his last



BONNET WITH JET AIGRETTE.



CAPE, AND THE NEW REVERS TRIMMING FOR SPRING BODICES.



TWO TAILOR-MADE GOWNS AND A LONG COAT.

## FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

OF the adoption of the *foureaux*, or "umbrella skirt," there is now no manner of doubt. In all the best London shops no other shape is to be seen. The edge of the skirt is generally finished by a ruching of silk, box-pleated, and then the centre pleat is caught together in the middle, forming in this manner the round effect which is so full and pretty. The entire disappearance of the foundation skirt has been welcomed by everyone who enjoys comfort in her dress, and the decrease of weight is truly delightful. But no one must imagine that there will be much decrease in the cost of making, for our under petticoats have come so much more into view, that our attention must be given to making them suitable and handsome; and I find that the suggestion has been made to revive the old fashion of making the petticoat of the same material as the gown, and trimming it in the same manner. Now that one petticoat only is so generally used, this suggestion is both wise and feasible, as any under petticoat must be trimmed at the edge, or at the very least have an interlining of a stiff description, measuring fully three inches deep, to obtain the needful substance. There is one great comfort about the "umbrella skirt," *i.e.*, that it is very easily raised, and carried out of harm's way in the muddy weather, as all its fullness is at the back, and it can be grasped and held with one hand only. This skirt is by no means narrow, and is seldom less than four or four and a half yards wide at the hem, where it falls full at the back, the fronts being plain as well as the sides; and in many skirts there is no seam save that at the back, the skirt at the waist being fitted to the figure by pleats as carefully as the bodice would be.

The use of narrow-width materials has completely passed out of date, and I notice that in most of our best shops they are no more visible, while the smaller shops are selling them off cheaply. The saving in the cutting-

out of the wide materials is very great, especially where the *fourreau* skirts are concerned.

Silk linings to the skirts of gowns, now that so little material is used, appear almost universal. Where the dress material is not a substantial one there should be a lining muslin placed between the silk lining and the gown; and in a recent French model gown I found that the back breadths of the trained skirt were slightly wadded, as they used to be in the days of our grandmothers. Flannel lining is also sometimes employed.

Princess dresses are very much used for evening gowns, and for some day dresses too, the fronts being trimmed to look like a bodice, and the trimming commencing on the hips. Our illustration shows this way of putting it on perfectly, as will be found. The decoration used need not be ruching, but flat galoon or jet passementerie. The new sleeves, with a Russian top, are shown on this gown. They are sometimes cut so as to sit without fullness except at the shoulders, and are made without trimming round the lower part, where they are left plain and ungathered.

There are three kinds of bodices worn this spring—the corselet, with a full top; the bodice with a long basque at the back—or a coat-tail back, as it is more generally called—which comes to the side seams, where it is rounded off, and ends in a coat-tail at the back; and the bodice with a point in front and moderate basques at the back, the front being in full folds. There is also the bodice slightly pointed at both back and front, which is finished by a folded sash tied in a bow at the right side, the ribbon used being from about an inch and a half to two inches in width. With this bodice the band of the skirt may be trimmed instead of the edge of the bodice, and hooked over it. The band is shaped in this case, and the ribbon laid on in a pointed form before and behind. This will be found a very good way of altering gowns that are of last year's styles; and the advantage of putting on the skirt over the bodice is, that that portion of the skirt, from being always covered up, is perfectly unworn and clean, and a fresh ribbon sash will restore the dress to much of its original freshness.

Another bodice, with the new revers and folded "Empire Sash," is also illustrated in the present article. The latter is also a mode that can be applied to old-fashioned gowns of thick material, to which either velvet or silk can be used for their new embellishment. The revers at the back take the shape of a rounded collar, and the sash is the same as in front.

In the same illustration the three-tiered cape may be seen, which will probably be one of the newest styles, and when made of the material of the gown itself, will be very refined and ladylike in its appearance. Just at the present moment the greatest rage seems to be for the long three-quarter-length cloak, or cape, of a similar shape to those made for our royal ladies, in cashmere, for their mourning for the Duke of Clarence. They have a yoke, from which falls the cloak in a Watteau pleat or two at the back; or else they are cut in a simple circular shape, which allows of their hanging in graceful folds, and yet fitting snugly to the shoulders. There is a fold in front and two slits for the arms to come through. The collar is very high, and there is much lace used about the shoulders, either as a cape or a pointed yoke. Much jet is employed on them, whether as yoke trimmings or all round the skirts as a flat galoon, and some of the newest are furnished with a very deep flounce of lace round the bottom, put on full, which is repeated round the shoulders. The lace used is of all sorts, and the imitations now produced are both beautiful and expensive.



PRINCESS GOWN TRIMMED IN FRONT.

Point de Vénise, in white and black, seems the most popular; but Chantilly and Malines are found, which are closely copied from the originals, and look, I think, fully as well as the first-named.

The "Covert Coats," in tan-coloured cloth, or cinnamon and drab, are very popular. They are exactly on the lines of a gentleman's coat, and have the same big pearl buttons and double-breasted front. The backs are plain and straight, or cut like a man's coat. Then we find a number of jackets with the Watteau pleat at the back, and a very long bow and ends, tied just below the collar, or the back is plain, of the shape advertised as the "whole back" jacket. The favourite material for both the cloaks and lighter jackets for the spring is serge, of a coarse diagonal kind and rough texture. This is largely trimmed with lace and jet, and forms a very stylish mixture, the dull surface of the serge showing off the lace and jet. The jackets, as well as the cloaks, are lined with figured silks, brocaded and striped with coloured flowers on them, or grey brocades, the lining forming a great feature.

There are two kinds of bonnets just now, *i.e.*, the very very small, and those of a medium size, and of the hat or "opera-hat" shape—as it was called in the early days of our gracious Queen—when it was bedecked with the largest of feathers, and had the most flaring of brims. The new example is very

small. The foundation is made of jet, and lined with a colour. The bonnets even which are made for matrons are very tiny, and the fact of their having strings is the only thing which distinguishes them from caps. These strings are a little wider, and measure probably an inch and a quarter in width; but they are very long, and reach below the waist when tied. Small hats have higher crowns, and so have large ones; and there is a general tendency to make the trimmings high, both in the back and in the front. The very huge bows of velvet and silk are still used on the hat, and are often lined with a bright colour. Large puffed bows of silk are also worn, and silk quilled edges, as well as narrow box-pleated ruches, are laid on at the edges of both hats and bonnets. All the newest shapes in small hats find a place in our illustrations.

In spite of all sensible people's objections to them, we have undoubtedly to look forward to, and, in fact, are in the middle at present of, a period of trained skirts, both for evening and morning gowns. With them the *sacque*, or Watteau pleat, has come in, which appears on everything with or without a bow and very long ends. The *sacque* pleats can only be worn by upright people, or else they look very bad indeed, and unless arranged by a clever dressmaker they have a clumsy appearance.

A very great novelty has shown itself in the immensely long veil, which is deep enough to extend below the waist to the knees, and wide



THE NEW CAPE.  
(Paper pattern.)

enough to go all round to the back of the bonnet or hat. The centre is of plain net, with a figured border at the edge.

The paper patterns for the month are two in number, *i.e.*, the cape with three tiers, and the "Princess Gown" as illustrated. The cape with three tiers is made of cloth, or of the material of the gown, when thick enough. It will require one yard and a half of wide-width material to cut it out, and the plain princess gown from five to six yards.

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 re-making at home; and is careful to give new hygienic patterns for children as well as adults, so that the readers of THE GIRL'S OWN PAPER may be aware of the best methods of dressing themselves. The following in hygienic underclothing have already been given:—Combination (drawers and chemise), princess petticoat (under bodice and petticoat), plain gored princess chemise, divided skirt, under bodice instead of stays, pyjama or night-dress combination, American emancipation suit and bodice instead of stays, men's pyjamas, walking gaiter, dress drawers (made of the dress material, for winter use), dressing jacket, dressing gown, Canadian blanket-coat or dressing gown. *Mantles*.—Bernhardt with sling sleeves, mantle with "stole" ends, old ladies' mantle, Irish wrap or shawl cloak, four-in-hand

cape with three capes, Tudor cape, yoked cape, mantle of three-quarter length, cloak with yoke, mantle of lace and silk. *Blouses*.—Norfolk blouse with pleats, Norfolk blouse with yoke and pleats, Garibaldi blouse with loose front, sailor blouse and collar, yoked blouse, new blouse with full front and back and frill. *Skirts*.—Skirt with pleats at back and foundation, fan-back skirt no foundation, four-gored skirt. *Jackets and Bodices*.—Plain dress bodice for either cotton or woollen material, tailor-made bodice, corselet bodice with full sleeves and yoke, jacket bodice and waistcoat, Bréton jacket and waistcoat, jacket for out or indoor wear, Senorita jacket, seamless bodice, bodice fastened under the arm, long basque jacket, jacket with revers, summer out-of-door jacket, bathing dress, gymnastic suit, princess dress, tea gown, chemlette combination for winter under-wear. *Children*.—Little Lord Fauntleroy suit, child's combination, child's princess frock, pinafores, etc.

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.

## VARIETIES.

### BOTH WRONG.

*Bridget (to lady of the house)*: "Axin' yure pardon, mum, but might I be ahter askin' what thim things is in the picture?"

*Mistress*: "Certainly. Those are Raphael's cherubs."

*Bridget*: "Indade! an' thim we was both wrong. I said they was twins, but Nora would 'av it they was bats."

NOT ELOQUENCE, BUT PRAYER.—It is told of a famous preacher in the Middle Ages, whose sermons converted men by scores, that he once received a revelation from heaven to the effect that not one of the conversions was due to his talents or eloquence, but all to the prayers of a poor man who sat on the pulpit steps pleading all the time for the success of the sermon.

### THE YOUNG HOUSEKEEPER.

A newly-married lady, who recently graduated from Girton College, is not well posted in household matters. She said at the Stores the other day—

"I bought three or four hams here a couple of months ago and they were very fine. Have you any more like them?"

"Yes, ma'am," said the assistant; "there are ten of those hams hanging up there."

"Are you sure they are all off the same pig?"

"Yes, ma'am."

"Then I'll take three of them!"

THE JOYFUL CHRISTIAN.—It is a common error to suppose that a melancholy countenance is the index of a gracious heart. Cheerfulness is to be recommended to all who would win others to a religious life; not levity and frothiness, but the loving ways of a genial, happy spirit. "There are more flies," says a popular preacher, "caught with honey than with vinegar."

HOPE.—Hope is the only tie which keeps the heart from breaking.

### BORROWED BOOKS.

If thou art borrowed by a friend,  
Right welcome shall he be  
To read, to study, not to lend,  
But to return to me.

Not that imparted knowledge doth  
Diminish learning's store,  
But books, I find, when once they're lent,  
Return to me no more.

PALACES FOR OUR SOULS.—Few of us know what fairy palaces we may build of beautiful thought, proof against all adversity. Bright fancies, satisfied memories, noble histories, faithful sayings, treasure-houses of precious and restful thoughts, which care cannot disturb, nor pain make gloomy, nor poverty take away from us, houses built without hands, for our souls to live in.—*John Ruskin*.

### IN THE HONEYMOON.

"That was an awful fate that befell Lot's wife," said a young wife, looking up from her reading. "It was," said her husband; "but it could not have befallen you, my love."

"Why not? I would just have been as likely to look behind."

"But you couldn't have been turned into a pillar of salt, dearest."

"Why not?"

"You would have been turned into a pillar of sugar."

And yet there are some melancholy people nowadays who contend that marriage is a failure.

### A TALKATIVE YOUNG MAN.

Some people are too talkative by half. A young man was once sent to Socrates to learn oratory. On being introduced to the philosopher he talked so incessantly that Socrates asked for double fees.

"Why charge me double?" said the young fellow.

"Because," said the orator, "I must teach you two sciences—the one how to hold your tongue, and the other how to speak."

### FRIENDLY COUNSEL.

A peasant having climbed up into a chestnut tree to get chestnuts, fell in descending, and broke a rib.

"If you had consulted me," said a sour wit who saw him in this condition, "you would never have met with this accident. But my counsel may perhaps prove of service to you in the future. It is never to come down more quickly than you go up!"

### A GOOD WIFE, BUT A STRANGER.

The sister-in-law of a celebrated artist who died recently tells the following story—

She met a farmer friend one day and said to him, "I hear, John, that you're lately married. Who is your wife?"

"Weel, Miss Benning, I doan't quite know."

"How so? Where did you meet with her?"

"Aweel, ye see, miss, I went to t' market, and as I was going I seed a canny lass warking along t' road, and I says, 'Will ye get oop and ride?'"

"Ay," says she.

"So she gat oop, and I asked her, 'Are ye gangin' to t' market?'"

"Ay," says she.

"What for?" says I.

"To git a place," says she.

"So I set her down in t' market and left her; and as I com' back i' t' evening, there was this same lass warking t' saame way oop hill. So I spak to her again, and axed her, 'Ha' ye gotten yer place?'"

"Nay," says she, 'I hinna.'

"Will ye git oop and ride?"

"Ay," says she.

"So she got oop, and I axed her, 'D'ye think my place would suit ye?'"

"What place is that?" says she.

"Why, to be my wife," says I.

"I doan't mind," says she.

"So we got wed, and she's a rare good wife, but she's a perfect stranger to me."



THREE HATS, AND CAPE WITH RUCHE TO MATCH THE GOWN.

## FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."



GOWN OF BLACK SILK WITH WHITE LACE.

I FULLY intended to have called the attention of the readers of the "G. O. P." to the account given by Mr. Waugh of the awful cruelties practised on birds, which, he says, are flayed alive, in order that the brightness of their plumage may be preserved. The amount of destruction which goes on can hardly be conceived. At one sale alone, in London, they disposed of 404,389 West Indian and Brazilian bird-skins, and 356,389 East Indian, besides thousands of pheasants and birds of paradise. One dealer in London, in one consignment, received 32,000 dead humming birds, 80,000 aquatic birds, and 800,000 pairs of wings. The awful thought is, that London is the market to which all the bird-skins are sent, and here they are all disposed of. I quite agree with Mr. Waugh in thinking that no one who claims to be a Christian can afford to overlook this matter, and that those who wear the skins are unworthy of belonging to that sex which should be ever tender towards the weak and helpless. The Duchess of Portland's Society for the Protection of Birds now numbers 960 members; but if our girls who read this paper were to bestir themselves they might make it to 200,000 or 300,000. The Secretary is Mrs. Feilden

Taylor, Deneynock, St. Botolph's Road, West Worthing, who will gladly give all information about the society to those who write to her. We need not say a stamp for postage should be enclosed by everyone. There is no doubt that this is wholly a woman's question, as men do not wear birds in their hats, and each woman and girl must settle it for herself; for if she wear the skins of the birds she is partaking of the guilt of those who torture and slay them.

To turn to a pleasanter subject, a gentleman, who lives in the New Forest, has invented a skirt for ladies who play golf, or any who do not, for that matter, for its convenience will appeal to all who live in the country. The skirt consists of a short one of tweed, made in the newest fashion. When used for golf a wide band of leather is made to button on it, and when this becomes damp or muddy it can be replaced by a tucked band of the tweed, which buttons on in the same manner, and the dress is thus rendered dry and tidy again. The idea seems an excellent one, and might be applied to any walking gown, or one specially used for muddy roads even in London. One is sorry to see the advent of long trailing skirts again, and it seems as if they were very universally adopted. A recent writer on the subject says that they will ruin the walk of Englishwomen, who are noted for a good free stride; the effort of holding up the skirt will make this good walk into an ugly waddle.

The newest skirts are cut in two pieces only, with no join up the back or the front, the back being cut bias in the centre, and on the straight on each side. The bias joining down the back was very ugly, and it required a good dressmaker to make it sit well. There are several methods of trimming the edge of the skirt, and we illustrate two ways of making the ruching in the present number. In the one the edge is pinked out; in the other it is lightly ravelled. Another method is to put a little puffing over the edge, heading the top

with a tiny gimp. The material for the puffing is, of course, cut on the bias. The narrow pleated frill of double material that was in fashion some time ago, is also to be seen again at present, appearing from beneath the edge of the hem. Beside the cross-cut material, ruches are also made of one-inch-wide ribbons of velvet, silk, and satin.

Petticoats are very handsome; and though the shot glacé silks have been much used this spring, satin is a more favourite material than silk, and white petticoats will be much seen as the summer advances. They are now very generally trimmed with lace, torchon of fine quality being preferred. The long skirts that have to be lifted up are decorated inside with a flounce gathered on a cord, the edges being pinked out. This flounce is of a bright hue even when the tone of the dress itself is quiet, and is used on all gowns, even for the heaviest tweed and serge.

Transparent materials are made up on a lining for the skirt, and their light texture is only shown in the full sleeves, or the light folds of the bodice on which frills are much used, being put on in fichu fashion, so as to give that appearance of width to the shoulders which is now thought to be the correct form. It is not improbable that fichus may be worn later on; and lace capes have already been seen in the Park; a well-dressed woman, in a black silk gown, wearing one which just came

over the tops of the shoulders, in white lace, with small cuffs to match. Three or four gathered capes, one over the other, are rather fashionable, and so are small capes edged with ruching, made of the material of the gown. Capes are so very convenient, that it is no wonder that they are continually brought out amongst our fashions.

The most stylish form of bodice at present is the coat-tail bodice, which has been illustrated already in this paper. Next to that comes the Princess gown, cut after the corselet shape, and generally fastened at the back. This is worn with a blouse, or with a velvet under-bodice and sleeves. There is often a sash fastened on between the shoulders at the back, and flowing to the edge of the gown.

All kinds of neutral tints are seen in materials—shades of nut-colour, fawn, putty, drab, and grey. Grey-blues are very pretty, one of them being called opal, and another militaire. In browns we find leather, cinnamon, beaver, chestnut, and cockchafer. We have a wonderful new green called, very rightly, cucumber and salad; dock-red of a handsome dull hue, bright rose-colour and cherry, and a blue brighter than cornflower. There is no

doubt but that the fancy now is for bright colours this season; and I see that at the best shops they are using the brightest of plaid silks for linings, and for sashes, and blouses to serge and cloth gowns.

The "Eton" jacket is a favourite, and is worn over bright-hued blouses with grey or black skirts. Washing blouses are not made with stiffly-starched fronts this year, though they nearly all have frills down the front and turnover collars, intended to be starched, which are worn with neckties of coloured cotton. The skirts are put on over the blouse this year, as they were the last, and there is a separate deep basque, put on a belt, worn over the gown, which takes off from the plain appearance of the skirt.

The crowns of the new hats and bonnets present quite a novelty. They are very tiny and high, and go under various names, such as steeple, Welsh, Swiss, and strawberry; pottle, jam-pot, and pickle-jar are also names applied to them. The generality of them are worn with strings of velvet, which are about an inch wide, and are carelessly tied under the chin. The trimmings stand up on both bonnets and hats, and the general effect is not pretty. Even flowers are chosen for their upstanding growth; and tulips, daffodils, narcissus, and anemones are seen in upright positions on both hats and bonnets. Roses are in high favour for black hats, and so are green ivy leaves, which appear on both hats and bonnets. Lace is much used on the latter, and the straw hats of the summer are, some of them, of the most lively colours, bright greens, blues, and reds being frequently seen.



SHOT BENGALINE DRESS—PETTICOAT OF BLACK SATIN AND LACE.

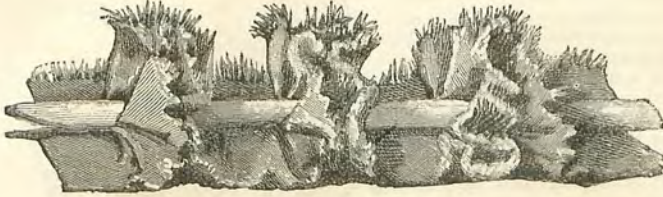


GOWN OF GRENADINE WITH WATTEAU SASH.

In our sketch of a gown of grenadine, with a Watteau sash, we have given a very pretty model for young people's dresses; and this figure also shows the newest method of dressing the hair at present. The recent Court mourning has completely revived the taste for black silks, which are now constantly seen in the Park; and silk, satin, and velvet have once more taken their places amongst our materials for visiting and day toilettes, after a long eclipse in favour of wool. This is quite a silk and velvet season; and moiré, brocaded silk, Pekin silks, shot satins, surah, bengalines, and twilled pongees, will be more seen than woollens; while lace it profusely used on all materials—even serge. Mantles are covered with it—beautiful imitations, which are far from being cheap or common, though they are machine, and not hand-made. Ribbons, too, appear everywhere, and baby-ribbon is seen on caps and bonnets, hats and gowns. Moiré ribbon, with a satin back, is newer than either velvet or satin. Shot glacé and shot moiré are both seen; and some charming old-fashioned revivals in the shape of gauze ribbons, with Watteau and pompadour designs on them, are very pretty for light summer hats.



RUCHE.



RUCHE.

We have chosen one of the new lace mantles for our paper pattern this month: it has a fitted habit shirt lining, and is a design easily made up at home;—a yard and a half of silk for this foundation, and about two and a half yards of deep—and the same of narrower—lace, with four yards of ribbon, will be required for it. The two ruches we illustrate can also be supplied, one shilling being charged for the two patterns made up in material. This will be a help to our girls in making up their gowns at home.

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walking gaiter, dress drawers (made of the dress material, for winter use), dressing jacket, dressing gown, Canadian blanket-coat or dressing gown. *Children.*—Little Lord Fauntleroy suit, child's combination, child's princess frock, pinafores. *Mantles.*—Bernhardt with sling sleeves, mantle with "stole" ends, old ladies' mantle, Irish wrap or shawl cloak, four-in-hand cape with three capes, Tudor cape, yoked cape, mantle of three-quarter length, cloak with yoke, mantle of lace and silk. *Blouses.*—Norfolk blouse with pleats, Norfolk blouse with yoke and pleats, Garibaldi blouse with loose front, sailor blouse and collar, yoked blouse, new blouse with full front and back and frill. *Skirts.*—Skirt with pleats at back and foundation, fan-back skirt no foundation, four-gored skirt. *Jackets and Bodices.*—Plain dress bodice for either cotton or woollen material, tailor-made bodice, corselet bodice with full sleeves and yoke, jacket bodice and waistcoat, Bréton jacket and waistcoat, jacket for out or indoor wear, Senorita jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, jacket with revers, summer out-of-door jacket, bathing dress, gymnastic suit, princess dress, tea gown, chemlette combination for winter

under-wear, bodice with panier, umbrella skirt, four-gored skirt, long-basqued jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess dress with umbrella back, cape mantle of lace, etc.

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.

CAPE MANTLE OF LACE.  
(Paper pattern.)

## ALL ABOUT GLOVES.

By EMMA BREWER.

### CHAPTER I.

THE history of the glove! why, it is the history of the world!—*Uzaine*.

No symbol, except the Cross, has so entered into the feelings and affections of men, or so ruled and bound the transactions of life in integrity and right, as *the glove*.—*S. W. Beck*.

It is possible to grasp anything in the world if only we have on the right gloves.—*H. Heine*.



It is a wholesome curiosity to desire information as to the origin and primitive purpose of articles of daily use, whether of dress, food, or toilette; and it is a matter of interest to learn if they have progressed or changed in any way during their travels through the centuries; and further, if they have played any important part in the history of nations, to find out in what way this has been done.

Few of us are aware of how many incidents of interest and excitement, or of how many tales of love and adventure, of heroism and chivalry, are bound up in those things we see

and use every day of our lives—articles, maybe, of little worth in this present age, but which are illustrative of incidents which have helped to make our history.

For example, what do most of us know about *gloves* except that they are very necessary articles of clothing, and that their purchase dips very largely into our pocket-money? And yet the glove is not only rich in past history, but, as a friend of mine\* was wont to say, "If soap is the criterion of a nation's civilisation, still more is the *glove* a criterion of its elegance"; and it was this saying of his often repeated that first roused in me the desire to learn all I could concerning it.

One of the advantages of this sort of study is, that it makes one acquainted with times, histories, and customs of which but for it we should very likely have remained in ignorance.

How or when the glove had its origin it is difficult to say, for it dates so far back as to be lost in the grey mist of distance. A great deal of labour and learning have, however, been spent in the research, and not wholly in vain.

It is said that Venus, being in love with Adonis, followed him to the hunt, and tore

her hand on a thorn bush. In order to protect herself in the future from a like accident, she commanded the Graces to take the model of her hand, and make a covering for it.

"But Venus, vexed with pain,  
Lest any hurt should touch her hand again,  
Bade all at once her unclad Graces sew  
A leathern shelter for her hand of snow.  
The lovely Graces, draped in floating hair,  
No longer left their own hands free and bare;  
But bound and covered them as Venus did.  
And now the glove's true origin is hid  
No longer. This is it—Fair girls alone  
Wore on their hands what now is common  
grown.

Then came the emperor, and then his court,  
And then at last the folk of every sort."

—*A legend.*

Laertes, the father of Ulysses, wore garden gloves to protect his hands from the thorns, when engaged in his favourite pursuit, says Homer.

Again, in Scandinavian mythology we are reminded of the iron glove worn by Jupiter to enable him to swing the hammer of Minerva with effect.

Tradition tells us that St. Anna busied her-

\* Baron Liebig of Munich.



## FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

THE first Drawing-Room is usually considered to mark the advent of another London Season, and for eight weeks—or, as more generally stated, two months—all the social butterflies of fashion will flutter about in gay apparel, and try to imagine themselves in a seventh heaven of happiness. For trade the season is naturally all-important; and if it is a failure, from the weather, an epidemic, or a royal mourning, the amount of poverty and suffering is immensely increased, and extends to far-off circles, quite remote from this city of six millions. Those who are not butterflies, and care little for fashions, find also a very deep interest exists for them in the London Season; for at that time art and science, literature and politics, religion and philanthropy, throw wide open their portals, and place their best achievements

on view; and for once in the year men of like interests in all of them may meet and exchange ideas and thoughts, and in this way, for two short months, London becomes a centre more and more each year where everyone "foregathers," as the Scotch say, and India and the Colonies, America and the East, as well as the Continent, yield their quota towards the success of the London Season.

I have begun with this little exposition because someone said in my hearing



A LACE-TRIMMED BODICE.



TWO SUMMER DRESSES.

the other day, that it was "a time of great frivolity." Perhaps so to a few hundreds, but to those who see things in their true light it is a wonderful time in the ways I have stated; and as London becomes more and more of a centre of the world's progress, it will grow more wonderful still. People see, I think, what they wish to see. I always see in the thronged streets a constant stream of people, who look earnest and occupied; and each year the crowd is more interesting, larger, and more wonderful and less frivolous.

There is so much to say that one hardly knows how to begin; but the materials worn seem to be the best subject, as they form certainly the foundations of dress. Crépon is undoubtedly the most popular, and whether figured or plain, it is the one most generally selected by young and middle-aged for their afternoon frocks. Black and dark blues are the most worn; but there are so many other colours that there is plenty of choice for everybody. The figured surface woven roughness of the black crépon material is very becoming, especially out of doors, where it catches the light, and shades off in a most picturesque manner. It is generally relieved by a colour, those most selected being heliotrope, the new lettuce green, Rose de Dinard, a bright rose hue, and lemon yellow. Silver grey is often mixed with black lace for black crépons, and a shade of cornflower blue is much liked, also mixed with black lace. In fact, blue has

quite returned to favour, and we see it even in the old Royal blue shades, as well as in the dull blues seen in Oriental materials. There is quite a list of new shades in all colours—primrose-leaf green is a very pretty light green; and then we have water green, Nile green, and emerald. Blotting-paper pink, and a very bright rose-pink, are used for ribbons, gauzes, and stationery; and *pot pourri* pink and a faded hue found mostly in velvets, and used for bonnets. I think the colours are more vivid than we have seen them for some years; but they are toned down because they are always used with black, so they are in no-wise trying to the skin, even in millinery. Every shop has its own name for the new hues, so I try to select those names which are descriptive, and will best explain them to my readers. In shot materials, all kinds of mixtures are found, some of them very pretty; and they are used for everything, from under-petticoats to bonnets. The new surahs and pongees are many of them shot; and so are the velvets, especially for millinery. The delaines for the present season are still flowered, and so are all the thin silks of an expensive kind. But just at present the winds are too cold to wear anything thin, and everyone seems to rejoice in her comfortable tailor-made serges, home-spuns, and tweeds; and, after all, these materials are what we really wear all the year round in England.

The Watteau pleat, and the bow of ribbon with its long ends placed between the shoulders, are the two chief features of the dresses of the month. The Watteau pleat is more used for evening gowns, but the long ends float from the back of afternoon frocks, as well as from the front of the bodice. The last is perhaps a little newer, and so we have made it the subject of one of our illustrations for this month, the gown itself being made of a dark blue crêpon, with a chevron-shaped design, the ribbon being of blue satin to match the blue of the crêpon. The ruching at the edge of the skirt is partly silk and partly crêpon, and the light-hued bands of trimmings seen on the bodice consist of one of the new gold galoons, with a pattern in coloured silks woven on it. These gold galoons are rather expensive, like all the trimmings of the present season, but they are very effective and handsome, and a very small quantity of them goes a long way.

I have mentioned moreen as a material for under-petticoats already. The old description of this material was thick and stiff; this season, however, a new make, soft and thin, and having no stiffness, has been brought out. It is still watered, and has also broché designs on some of it. The newest colours are to be found in it, and altogether it forms an ideal material for petticoats. White petticoats, with lace

and muslin flouncings, are very much used, but are expensive in all ways. Silk ones are not so extravagant as might be supposed, for that material is so much cheaper, that plenty of shot silks are to be found at about three shillings a yard. At the best shops these silk under-petticoats are lined, the lining being made up with the silk, which will be found a saving in the wear and tear; but the cheaper petticoats are unlined. Each silk petticoat measures about two yards and a half round the edge; and allowing for two or three narrow pinked-out frills as a trimming, about five yards will be found amply sufficient.

The newest dress skirts are made with the back breadth ungored, and with no seam down the centre of the back. Of course a double-width material is required to cut this, and the material is generally folded bias-wise. Some materials, however, will not answer to be cut any way except on the straight, and this must be thought of in cutting out the gown. Most of the newest gowns are lined throughout, the lining and the outside being joined up to-

gether at the seams, as I have already explained is done for petticoats. The new linings should always be of silk if possible, and most good dressmakers now put an inner lining of stiff muslin, to give consistency. The hem is bound with braid by inexperienced dressmakers, but it should be hemmed on double—the two edges placed together, and strongly sewn on.

Amongst our most useful illustrations will be found that of a lace-trimmed bodice. This way of putting on lace is copied from a French model gown. All bodices are much trimmed with lace, usually wide; and for those who prefer a small covering for the shoulders, this way of trimming will be a boon. The lace cloak is also drawn from a French model. It is all lace—the wide flouncing which we all know. This is mounted on a habit-shirt-shaped silk underlining, which gives a little additional warmth. There is no trimming except a flat piece of jetted gimp. Long cloaks quite down to the edge of the train have made their appearance in some of the fashionable shops, to be used for out-of-door gatherings and as



LACE CLOAK FOR THE SUMMER.



SUMMER GOWN OF BLUE CRÉPON.

dust cloaks. Some of them are very pretty, and are made of shot silks in light hues, with white lace, and ribbons to match the silk. The newest capes are short, and reach the waist only. They are of velvet, trimmed with jet and lace, and are a most useful size for summer wear, when a slight additional wrap is needed for the cooler days, and for evenings out of doors.

The pattern selected for our paper pattern for this month is the now fashionable Eton jacket—a very useful little garment in every way. It is generally made of serge or cloth, but it is also to be seen manufactured of silk and velvet, and also with what is known as a coat-tail back, instead of the real Eton back, which has been chosen for our pattern. It must of course have a lining, and should be made as neatly and in as tailor-like a manner as possible. About a yard and a half of double-width material is needed, as well as three yards of silk or Italian cloth for the lining. There are seven pieces—two sleeves, front, side-pieces, back, collar, and revers—in the pattern.

The edges are machine-stitched, and carefully finished.

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mantle, Irish wrap or shawl cloak, four-in-hand cape with three capes, Tudor cape, yoked cape, mantle of three-quarter length, cloak with yoke, mantle of lace and silk. *Blouses.*—Norfolk blouse with pleats, Norfolk blouse with yoke and pleats, Garibaldi blouse with loose front, sailor blouse and collar, yoked blouse, new blouse with full front and back and frill. *Skirts.*—Skirt with pleats at back and foundation, fan-back skirt no foundation, four-gored skirt. *Jackets and Bodices.*—Plain dress bodice for either cotton or woollen material, tailor-made bodice, corselet bodice with full sleeves and yoke, jacket bodice and waistcoat, Bréton jacket and waistcoat, jacket for out or indoor wear, Senorita jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, jacket with revers, summer out-of-door jacket, bathing dress, gymnastic suit, princess dress, tea gown, chemlette combination for winter under-wear, bodice with panier, umbrella skirt, four-gored skirt, long-basqued jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess dress with umbrella back, cape mantle of lace, Eton jacket, etc.

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ETON JACKET FOR SERGE, CLOTH, OR CHEVIOT. (Paper pattern.)



FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."



THE HATS OF TO-DAY.



SUMMER JACKET FOR COSTUME.



JACKET OF DRAB CLOTH.

THERE seems to be more black worn than anything else this year; and the fact of its being mixed with a colour, or trimmed with one, adds to its appearance, and takes away from its heavy, dark look. The Royal mourning, and the fact that all our Royal ladies are wearing black or grey, have no doubt caused the fashion; but the beauty of the materials makes people enjoy wearing them. Crépon is quite ahead of all other materials in popularity, and in black is trimmed with a colour, and in colours is trimmed with black ruches, with sleeves and yoke of the black also. Some of these dresses have sleeves to the elbow only, and are for out-of-door wear, being met at the elbow by very long kid gloves. This is a new French fashion, which will be found very expensive to follow, so will probably be confined only to rich people. I mentioned, I think, in an early article this year, the Russian blouse, and its popularity. This has slightly altered in style, and has become more like a very long blouse with a wide belt, or a bodice with a deep basque, looking almost like a double skirt. These are both pretty and novel; but if not well made, the extreme plainness of the under-skirt makes them look ungraceful. In any case, I fancy they will be worn much more in the autumn. Corslet bodices are quite as fashionable as they were, and they are really the most graceful way of making a summer gown, especially when it is trimmed as profusely with lace as is now the fashion. Full lace pelerines, or "collarettes," as they are called, are made of very wide lace set into a collar, and sometimes ornamented with coloured baby-ribbon run through the lace, and finished with tiny rosettes. These pelerines may go all round the shoulders, or be finished in front, and hang down straight over the gown. Many French gowns are finished in this manner, while others have the lace laid on like lapels—wide on the shoulders—to meet the present demand for width there, and narrower as they cross over the front of the gown, one end being finished by a bow at the side.

The Watteau pleat is gradually losing favour, I think, for gowns, the newest style for them being the placing of the sacque back into the shoulders as high as possible, or into the armholes, and then bringing it down into a point between the shoulders, from whence



SUMMER SILK WITH BLACK LACE.



GOWN OF COTTON CRÉPON.

the Watteau pleats flow out. In mantles and jackets, however, it seems to reign supreme; and very ugly many of these are, some of the folds at the back being quite of another material and colour. The "whole-backed" coats have been much improved by having a strap of cloth placed across the back at the waist, and buttoned under each arm—a kind of belt with which we are acquainted at the back of an ulster. As a rule, the "whole-backed" coat is now used for a driving or riding garment, and is made quite after the model of a man's "covert" coat—double-breasted, pearl-buttoned, and the seams double-sewn. The colours used are cinnamon-brown, beaver, nutmeg, and a reddish-tan colour. They are handsomely lined with plaid silk, or a black brocaded silk, the pattern being a small flower in colour. For the autumn we shall see them made in corduroy, as well as "box-cloth."

In the way of new colours we have "stag brown," a new red or tan-red, which will be very likely a reigning colour in the autumn; and a very vivid red also, which is almost a cherry colour, called "pelargonium red." Green, however, is decidedly the most fashionable of our positive colours this season, and is the colour most used with black and pale neutral tints of any shade. Stripes of it are now found in velvet on stone-grey and drab crépons, as well as on black. The greens in vogue are of the lightest and brightest sort. Gazon, or grass cucumber, and bud-green, will show them to be almost all imitations of the earliest hues of spring-time. They are used in velvet for sleeves to black silk gowns, and with crépon; and in silk, for the yokes and sleeves of both. In heliotrope there are many shades. I may name in particular a pinkish hue called "primula," and a reddish-blue called "Persian lilac." I have already mentioned the shades of red, but I omitted to mention the many delightful shades of soft and faded pinks, of

the exact hue of the monthly rose petals. These are all very much used in cotton materials.

In materials, I think the most charming are the new thin black and coloured alpacas, with brightly-hued satin lines shot with colour, and the cotton crépons. The latter is always a delightful material, and never more so than in cotton. It is both plain and corded, and in the most novel of shades, the heliotrope and the blues being especially good. Puckered zephyrs, and crépons also, are used as blouses, and so are many of the shot materials. The popularity of those with tuck-lines of colour in them is very great, the tucks looking like stripes, and being faintly shot, as nearly all dress stuffs are this season. In other materials we find shot reps, and woollen matelassés. Both of these are thick enough for autumn and winter wear, and are equally pretty and charming in colours and texture. Moiré antique is also shot in soft hues, and so is satin and what is called taffetas, which is a silk more in use than surah this year. Shot silks of all plain kinds are also much worn, for in spite of the predictions of the prophets, the fashion for this beautiful manufacture has by no means declined, and it will, I think, last through the winter.

And now I must say a word as to the way in which a sensible person will be able this year to utilise the summer sales by purchasing remnants of material that are of a kind to go with each other, or to help her to re-model or make-over some half-worn gown. For instance, she can use a pattern such as we select this month as our paper pattern, and employ one material for the skirt and Swiss belt, and another for the corselet and sleeves; and so on, by a little thought she can re-make an old gown to look like new. Black gowns can be re-made with black, with coloured spots or lines, or with one of the new greens, in silk or velvet. A new sash will change the possibly shabby appearance of the waist, and the adoption of the bow between the shoulders will do away with the unbecoming effect of round backs and ugly shoulders; and so will the round pelerine of wide lace, if added to a bodice. There are so many makes of lace, and some of them so pretty, that we need not be anxious about spending too much money on our re-making and decoration.

In "The Hats of To-day" we see the "pottle crowns" that have been so much spoken of, and also a very pretty low-crowned hat, with an Alsace bow of black velvet and a wreath of leafless pink roses. The low-crowned hats can be made very pretty, and the best-dressed girls do not adopt any hat that will prove conspicuous or surprising. "The Jacket of Drab Cloth" that is shown in both the back and front is a very useful and suitable summer garment for our colder days; and the "Summer Jacket for a Costume" is an adaptation of the Eton jacket; the long basques at the back being more becoming to many people than the short-cut Eton back. The vest or blouse, underneath, is generally of silk; or is, for the morning, an ordinary blouse, only of cotton or cambric. The "Gown of Cotton Crépon" is

trimmed with bands of velvet ribbon, and has the new armcuffs turned up above the elbow. This is a pretty model dress, and could be copied in any material, thick or thin. There is a ribbon-velvet sash, which ties at the back; the bands of velvet go all the way round the bodice, both before and behind. The last illustration shows a good model for a best frock of thin material over silk, or of a surah or crépon; the sleeves are of lace, and so is the flounce, and the bands are of black velvet, or coloured to match the hue of the gown.

The pattern selected for the month is that of the "New Princess Gown," which consists of a Swiss belt or corselet and a skirt in one. It is the same at back and front, laces behind, and is cut in two pieces; and provided the material be of double width, the dress can be cut without a join by laying the pattern on the selvedge way of the stuff. Many gowns are cut in this way now. About four yards of material are required. The under-blouse has puffed sleeves, and can also be supplied, each pattern being 1s.

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winter under-wear, bodice with panier, umbrella skirt, four-gored skirt, long-basqued jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess dress with umbrella back, cape mantle of lace, Eton jacket, etc.

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PRINCESS ROBE. (Paper pattern.)

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In accordance with the notice issued by the Postmaster-General, our readers must be careful, before sending "The Lady Dressmaker" a Postal Order, to enter on it the name of "H. G. Davis," the person to whom the amount is to be paid. Also, before parting with the order, to make a note of the number upon it, and preserve it carefully, for reference, if needed.



## FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

ETON JACKETS, short or long, seem to be the main idea for our autumn costumes. One of their advantages is certainly the power of wearing blouses, and pretty fronts with them, when we want to brighten ourselves up; and when we do not need gay plumage, we can be as sombre as need be in them when made with a suitable front. I do not think an Eton is always a becoming garment, for unless the figure be upright and slight, it cannot be considered so. But the Eton, modified, made with the square-cut fronts and the long coat-tail back, is generally suitable to all figures. This style must be cut very carefully in front, with a very slightly upward slant, to be becoming. The under-bodices, or fronts, which are sold for these Eton jackets, are some of them very pretty, and have wide sashes in folds; and perhaps a yoke-top of lace—white, blue, pink, and even pale yellow—are all to be found, as well as black; and

cotton and silk, muslin and cr  pon, are all materials used.

The short Senorita jacket—called by some establishments, I find, a Montenegrin vest and also a Zouave—sleeveless, and very short—is frequently seen over blouses, and may be made of velvet or silk embroidery. The corselet bodice is as popular as ever, but is now a little changed by calling it the Empire sash; and these draped sashes, fitting the waist in true corselet style, and made of very wide (or else two or three narrow) ribbons, form one of our prettiest fashions for the autumn and late summer. Ribbons are swathed round the waist and under the arms in many ways. With black cr  pon, for instance, I have seen a light-green satin, as well as one of the new shot or shaded ribbons, of green and red, shaded from a darkish hue to the lightest. Those who wish to modify their gowns a little for the autumn, or for some special visiting,



LACE COLLAR AND FRONT.

have it in their power to produce an excellent effect with this ribbon sash. The very wide sashes are also used for merely front drapery by fastening one end under the left arm, and carrying the other across the front, and draping it with a single bow. One end, about six inches long, should be fringed out to the depth of half an inch. Some of these folded sashes are secured by fancy pins here and there, where they overlap, and where they require pleats to make them sit snugly to the figure.

The Russian blouse is now imitated by a basque, which is put on to represent it, as in our illustration. This basque is sometimes so elongated that it becomes a double skirt, and many bodices have been seen in the Park in what may really be called double skirts; but I cannot think they will find much acceptance, as they cut the figure in such a decided manner that even the tallest woman looks short. The skirt and bodice of the Russian blouse are of the same material, and the sleeve is the Russian mujik, or peasant's, sleeve, with one large puff, the top being gathered on the shoulder, and the lower edge left loose, ungathered at the elbow, a tight under coat-sleeve being, of course, needful for the comfort of the wearer.

Trimmings round the edges of gowns are nearly, if not quite, as general as ever; and with them many perfectly plain skirts are seen in all materials. The very richest silks seem to need nothing to set them off this year, so thick is the substance and so large are the designs, and generally of a floral character, that cover them. We find shot materials of every kind, but they are most beautiful in silks, satins, and moir   antiques. I imagine that "shotting" will be quite as popular during the coming winter; for we have had so many new ideas in it, that it has not grown tiresome. We have had for the first time shot and corded cottons, as well as shot and corded woollens; and the shot gauzes are models of exquisite beauty in colour and manufacture. The materials already in hand for the coming autumn are serges, as usual ranging from very fine to the heavy blanket serge, for the depth of winter; and we have also a new departure in this material, as some are now made with coloured stripes, very narrow, which are raised like a



SERGE COSTUMES FOR THE TOWN OR COUNTRY.



BLOUSE WITH HONEYCOMBING.

cord, or in silk only. Then navy-blue serge is found with cords of white and orange, and black with cords or lines of green and red. Cinnamon serge is one of the novelties, called in the shops a "cinnamon brown" serge; but the brown is so red that I have added that word to describe the shade. This colour has a crimson and pink line, or lines, of old rose and white. Green serges are also somewhat novel, and these will be popular with lines of black. Twilled ones are introduced, the stripe of the twill being very wide; and everyone comments on the beauty of this old, yet new, material.

Corduroy materials will be amongst our most popular stuffs, and after them the tucked fabrics will take, as our public has not had time to grow tired of them. Plain cloth is always liked, and greys and drabs are the most popular, pink and pale blue being the colours chosen for adding to them in the shape of waistcoats, and other trimmings. Shot reps and wool matelasses are both winter materials; and what seems likely to be very popular is moiré, which is also shot, like everything else. Black silk and black satins will both be liked for evening wear, and one of the new satins has green spots on it of the shape and size of green peas.

Amongst our illustrations will be found one of a lace collar, and a fall of lace in front, which is a very usual way of employing it when it is not caught up on the shoulders with a bow, in which case it is like a cape. The tendency is to develop the size of the shoulders immensely, very much as we saw in the pictures of the Victorian era, in the Guelph Exhibition; and many of our greatly puffed sleeves and wide revers are evidently copied from that era. The honey-combed blouse is made of fine nainsook, or cambric, with a fine line of colour as a pattern on it. The bodice rever of which I have spoken is illustrated in the sketch of the "Bodice with a Sleeve Formed with Two Puffs." But this is not an extravagant model, and many are made much wider, and even fuller, than the one represented. The material of this gown is black crépon, the front being of striped green and white silk, and the sash of green to match.

In our sketch of "Serge Costumes," the two in most frequent use will be seen; one with a short jacket and one with the three-quarter coat. The umbrella skirt shows no signs of

going out of favour, and it has only a little changed its shape, and is used for double-width materials, the lengthway of the stuff, the back being rounded off and made to fit, and the front being gored round to fit the waist. Of this skirt we shall probably give a paper pattern later on. This month's pattern is selected on purpose to help those who desire to make their petticoats at home—a much cheaper way of getting a nice silk under-petticoat than by purchasing it ready-made. Our pattern will take about five yards of 27-inch material, and this will also allow for a cross-cut frill for the edge. Half of the skirt alone is given, and both back and front are cut without a seam down the centre of either. For the autumn, we should advise its being lined with either flannelette, or with

a cheap sateen, unless another petticoat be used with it. The seams should be neatly over-sewn, and after being fitted to the waist, the front and sides should be lined like a band, and a draw-string casing made for the back breadth. This shape will be found good for any kind of under-petticoat from flannel to silk. A hem of the material should be left, as it will save much trouble, and the edge should be bound with braid, to match in colour.

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BASQUE PUT ON TO REPRESENT RUSSIAN BLOUSE.



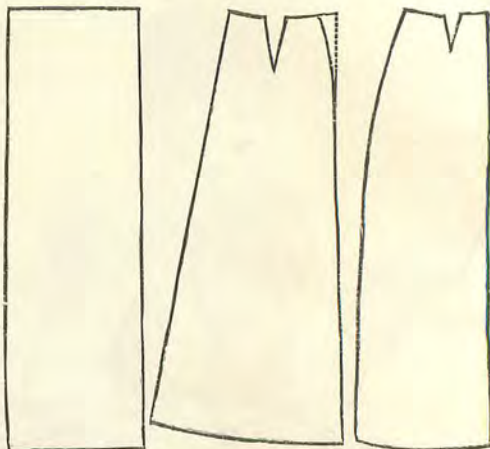


BODICE, REVERS, AND SLEEVE WITH TWO PUFFS.

walking gaiter, dress drawers (made of the dress material, for winter use), dressing jacket, dressing gown, Canadian blanket-coat or dress-

ing gown. *Children.*—Little Lord Fauntleroy suit, child's combination, child's princess frock, pinafores. *Mantles.*—Bernhardt with sling sleeves, mantle with "stole" ends, old ladies' mantle, Irish wrap or shawl cloak, four-in-hand cape with three capes, Tudor cape, yoked cape, mantle of three-quarter length, cloak with yoke, mantle of lace and silk. *Blouses.*—Norfolk blouse with pleats, Norfolk blouse with yoke and pleats, Garibaldi blouse with loose front, sailor blouse and collar, yoked blouse, new blouse with full front and back and frill. *Skirts.*—Skirt with pleats at back and foundation, fan-back skirt no foundation, four-gored skirt.

*Jackets and Bodices.*—Plain dress bodice for either cotton or woollen material, tailor-made bodice, corselet bodice with full sleeves and yoke, jacket bodice and waistcoat, Bréton jacket and waistcoat, jacket for out or indoor wear, Senorita jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, jacket with revers, summer out-of-door jacket, bathing dress, gymnastic suit, princess dress, tea gown, chemlette combination for winter underwear, bodice with panier, umbrella skirt, four-gored skirt, long-basqued jacket bodice with coat tails, whole-backed jacket plain or



NEWEST SHAPE OF UNDER-PETTICOAT.

(Paper Pattern.)

with Watteau pleat, bodice with full front, cape with three tiers, princess dress with umbrella back, cape mantle of lace, Eton jacket, etc.

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## VARIETIES.

## CURIOSITIES IN SYNTAX.

A steamboat captain, advertising an excursion, says—"Tickets, two shillings and sixpence; children half price, to be had at the office."

A member of the London School Board writes—"We have decided to erect a school-house large enough to accommodate 500 scholars five stories high."

The editor of a west country paper says—"We have received a basket of fine grapes from our friend W., for which he will please to accept our thanks, some of which are nearly two inches long."

On a railway in Wales the following luminous direction was recently circulated—"Hereafter when trains in an opposite direction are approaching each other on separate lines, conductors and engineers will be required to bring their respective trains to a dead halt before the point of meeting, and be careful not to proceed till each train has passed the other."

## ON A SHOPPING EXCURSION.

"Where are you going, my pretty maid?"  
"I'm going a-shopping, sir," she said.  
"And what are you buying, my pretty maid?"  
"Nothing. I'm shopping—that's all," she said.

HELP OTHERS ALL YOU CAN.—Childhood and youth are periods of receiving and being helped; but when we grow up is the time for producing and helping. Even in childhood and youth, however, we must grow into the love of being helpful, or our lives will be a failure.

## A QUESTION IN PRONUNCIATION.

The editor of a periodical published in Philadelphia recently asked four hundred and eighty of his American brother editors which pronunciation each preferred—advertisement or *advertisement*.

Roughly speaking, the canvass yielded from all parts of the country for advertisement 230 votes; for *advertisement* 250 votes, or a majority for advertisement of 20 votes.

In this country, however, the decision of cultivated people would undoubtedly be the other way.

A CURIOSITY IN NUMBERS.—Open a book at random and select a word within the first ten lines and within the tenth word from the end of the line. Mark the word. Now double the number of the page and multiply the sum by five. Then add 20. Then add the number of the line you have selected. Then add 5. Multiply the sum by ten. Add the number of the word in the line. From this sum subtract 250, and the remainder will indicate in the unit column the number of the word, in the tens column the number of the line, and the remaining figures the number of the page.

IN THE BATTLE OF LIFE.—To be beaten but not broken; to be victorious but not vain-glorious; to strive and contend for the prize, and to win it honestly or lose it cheerfully; to use every power in the race, and yet never to wrest an undue advantage, or win an unlawful mastery; verily, in all this there is training and testing of character which searches it to the very roots, and this is a result which is worth all that it costs us.—*Bishop Potter.*

## OUR HELP IS ON HIGH.

The eye in smiles may wander round,  
Caught by earth's shadows as they fleet,  
But for the soul no help is found  
Save Him who made it, meet.—*Keble.*

## BURIED MOUNTAINS AND HILLS.

1. Look at the sunset glow. The red clouds recall phantoms of our childish fancy, when at Blois we were all so happy, René especially, and Estelle. That restless imp longed for everything that she claimed of ours, but she never let Nanette know it.

2. We all miss Cousin Ben more than I can tell you. He sailed for Sydney in the clipper ship *Cobalt*, A 1, and the departure of the dear fellow rekindled Jack's desire of going to sea. But when a thing cannot be, Nat, to wish for it is useless.

3. We will go to the crags by the tramcar path. I answered John's note at last, and promised to show him the rocks where Francisca fell. I daresay you will do the same if you travel up at a great pace, as she did.

4. Miss Day, I must have my fur altered to the shape you recommend; I prefer sloping the neck on gradually. But your account is wrong. Just give me a pen. Nine shillings of this are for my sister.

5. Ernest and Gebhart are busy with Hugo at felling an elm tree; yet can't always succeed, for yesterday Ernest got hard work with it, and Gebhart fell over the old roots that stretch out to the shore below. But they reckon their work is now done as soon as Ulrich comes in aid of their endeavours.

XIMENA.



Vol. XIII.—No. 665.]

SEPTEMBER 24, 1892.

[PRICE ONE PENNY.]

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."



CRÉPON DRESS WITH SILK FRONT.

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SERGE GOWN FOR THE RIVER OR RAIL.

R. TAYLOR.



HAT OF WHITE CHIP AND LACE—LACE CAPE.

ONE of the chief changes, if not the only one, that I have to chronicle this month, is the fact that gowns are not nearly so long as they were, and that trains for wear in the daytime are apparently going out of date. Many of the newest are quite round; that is, they are of the same length at the back as in the front. But I have seen none that did not touch the ground, so they cannot really be called short. The bias seam at the back of the skirt, which has been worn since the spring, has now given place to the French, or *cornet* skirt, in which there are two seams, or one only if the dress skirt be of double-width material; and to the new gored skirt, which is made with a wide front breadth, a back breadth gored on both sides, and two side gores, also gored on both sides. This last-named skirt is suitable for narrow-width materials, such as silks and grenadines, and also answers best with the shorter skirts, as they will probably be worn during the winter.

The *cornet* skirt, or the French skirt—as it is mostly made in France at present—can be cut with either two seams, or only one if the material be of double width, and the pattern will allow of its being cut lengthwise, or selvedge-way of the material—a very easy method of making for the amateur dressmaker. The trained skirts have lately been a great difficulty to the experienced dressmaker, for the tight fit of the skirt in front made the sudden jutting-out of the train at the back very ugly and ungraceful. Probably this is the reason why the trains have gone out so much. The best and foremost of the London houses are now giving up the goring at the waist for thin materials, and are making them up with a very slight fulness or gathering all round the front. This will not do for thick materials, of course, as the bulk would be too great; and I do not think the tight-fitting *fourreaux* skirts will be given up this winter, though, as I have just said, the bias seams down the centre of the back are now things of the past.

In the sketch of the "Crépon Gown with Silk Front" will be found one of the prettiest of our early autumn novelties—a more becoming adaptation of our friend the Eton jacket, which is not suitable to everyone, whereas the jacket of our illustration is decidedly so to nearly everyone. The silk front

can be confined at the waist by a belt, as only a figure of very slight proportions can manage to wear it loose. In serge and homespun this model will be found most useful, and the length of the skirt shows exactly the longest that is at present worn in ordinary walking gowns.

The very long three-quarter-length jackets did not achieve the popularity they were prophesied to attain; and our sketch of "Serge Gowns" shows the moderate dimensions usually seen. These gowns have been more generally worn in town this year than ever before, and have clearly taken the place of the cotton or zephyr morning-gowns that were so much seen in our streets in the morning—a change greatly to the loss of the laundress, and to the profit of our pockets in the weekly washing bill. In spite of all the reformation in the machinery used in the laundry, the complaints of bad washing are so constant as to induce one to believe that the old race of washerwomen knew their business better than the new ones, and that machinery is not all that is required. In America, too, this problem of the laundry is much discussed, and the same practical effect is being produced, *i.e.*, the substitution, even in that very hot climate, of the woollen non-washing gown for the cotton or linen, more suitable in every way to the weather.

In our colder climate I think the substitution is a very wise one; even the present summer, which has been warmer, has been too changeable for anything but thin woollen gowns in the morning. And so we have seen the serge costume, of skirt and jacket, and the cotton or silk blouse, have become quite like a uniform amongst our women and girls. The sailor hat, too, made of speckled black, or blue-and-white straw, with its turned-up brim and velvet bow, is patronised by everyone, from the young to the middle-aged.

The wide and deep belts have become very popular, and they will continue (probably



HAT WITH PRINCE OF WALES' FEATHERS.

through the winter) to be worn with the short *Senorita* jackets. We had also an attempt made lately to bring in the double skirt again as a kind of tunic, to hang half-way down the other. At present it is mostly seen in a thin material, such as lace over a thick skirt of silk, the draperies being like window-curtains at the top. The long Russian blouses will probably come into use this winter more than ever; and to a girlish figure they are very becoming.

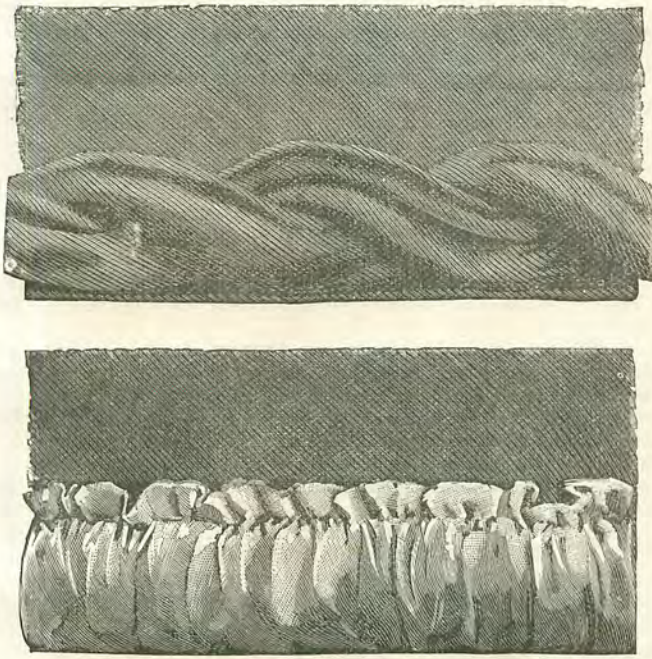
Tailor-made dresses have been in very little request this summer, but the tourist and sea-side seasons soon bring them back again into vogue. Brown holland is one of the re-introductions, and is made up into skirts and coats, to be worn with blouses. In a fashionable West-End house they are made up with black satin, the skirts and coats being trimmed with it, and the coats lined. Ribbon trims a great many of the skirts of dresses, two and three-inch ribbon being most liked; and many bodices are swathed round with three or four rows, each row being finished by a rosette at the back. The full sashes—to be worn very wide—are either mounted on a foundation with whalebones in it, or the sash itself has whalebones encased in tape, fastened in cleverly on the wrong side, to hold them in place.

The two hats illustrated show the way in which lace is used to the edges of hats, and the manner in which the feathers and flowers are wired, this season, in order to make them stand upright—the flowers exactly as if they were growing. The "Lace Cape" is a charming addition to any dress, and will be found very useful this winter in making a gown look a little smart for evening. It consists of a plain piece of lace, measuring a yard and a half in length, gathered into a tiny band at the neck and edged with a narrow lace, while on the shoulders it is caught up by a ribbon-bow into the shape as shown in the picture. This cape may fasten at the back, the side, or shoulder, just as preferred; and the opening should be faced on each side with a narrow ribbon, on which the hooks and eyes should be sewn, to enable it to be neatly fastened up. Velvet bows, as a rule, are prettier than either those of satin or grosgrain.

The dress intended for a quiet evening or for dinner gives a simple way of trimming, with puffed net sleeves, such as could be



DINNER DRESS.



SKIRT TRIMMINGS.

accomplished easily at home in the re-making or re-furbishing of a gown. The lace at the edge of the bodice is still worn in the evening. The band at the edge is either of jet or of gold passementerie.

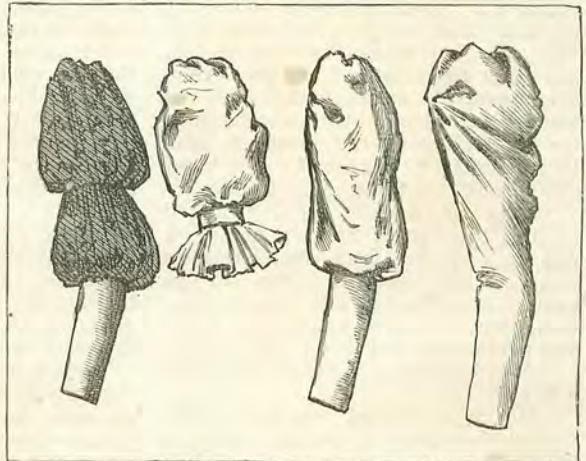
Two patterns for dress trimmings are shown, both of which may be of the material of the dress; and both are easy of comprehension by the home-dressmaker. The first is a twist, composed of two portions of the dress material wound over and over each other. The material is cut bias, and should be about an inch and a half wide. It may be lined with a stiff muslin if of a very soft nature. The second example of trimming may be made either on the straight or on the bias, and will require about the same width as the other, or perhaps a little more; the lower edge is sewn along the edge of the hem of the skirt, and the upper is gathered with a heading, as shown. A padding of cotton-wool may be put inside, if it seems needful, to make it full and puffy enough. Patterns of both these can be obtained at 1s. for the two patterns, ready-made in material, so that they can be easily understood, by addressing "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C.

The paper patterns selected for this month are specially intended for the help of the home-

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 re-making at home; and is careful to give new hygienic patterns for children as well as adults, so that the readers of THE GIRL'S OWN PAPER may be aware of the best methods of dressing themselves. The following in hygienic underclothing have already been given:—Combination (drawers and chemise), princess petticoat (under bodice and petticoat), plain gored princess chemise, divided skirt, under-bodice instead of stays, pyjama or night-dress combination, American emancipation suit and bodice instead of stays, men's pyjamas, walking gaiter, dress drawers (made of the dress material, for winter use), dressing jacket, dressing gown, Canadian blanket-coat or dressing gown. *Children.*—Little Lord Fauntleroy suit, child's combination, child's princess

dressmaker who may be re-making at this time her autumn or winter dresses. Four sleeve patterns are given for 1s.—the usual price. Each of these sleeves will take about a yard to cut out, except the smallest, which will require three-quarters. This is called the Russian sleeve, and it will be found an excellent idea to put this to one of the old-fashioned low sleeves to make it fashionable, leaving the cuffs as they were, to the elbow. The sleeve has been rather a trouble to those who made gowns at home this last year, as they were difficult to make and arrange. The pattern of the crépon dress-bodice, or long Eton, can also be obtained, price 1s.

All paper patterns are of medium size, viz., thirty-six inches round the chest, with no turnings allowed, and only one size is prepared for sale. They may be had of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C., price 1s. each; if tacked in place, 6d. extra. The addresses should be fully given. Postal notes should be crossed. Patterns already issued may always be obtained.



FOUR SLEEVE PATTERNS.

## SACKCLOTH AND ASHES.

By RUTH LAMB, Author of "One Little Vein of Dross," "Work, Wait, Win," etc.

## CHAPTER XXVI.

THE day after Uncle Mat's return to Millcaster, Mrs. Clinton and Aileen called at the pretty cottage occupied by Susan Meade's mother. After they became residents at the Park, they heard the story of Susan's strange disappearance, and felt deep sympathy for Mrs. Meade, who was ever waiting and hoping—it seemed against hope—for news of her child. The rumour that blame had been associated with Parry Clinton had also reached them, but Mrs. Meade always expressed faith in his

innocence. "He was at the Park days after I lost my girl," said the mother. "He was always pleasant and kind, and so sorry for me. To this day he always calls when he is staying hereabouts, and asks me if I have heard of Susan, and wishes he could help me to find her."

Thus spoke Mrs. Meade, and the Clinton family were always glad to have such testimony in Parry's favour. When, however, Mrs. Clinton and Aileen went to the cottage and heard the story Susan's mother had to tell, their feelings were of a mingled kind. They sympa-

thised with the mother, whose emotion would hardly allow her to tell her tale. They were distressed to think that one who was their kinsman could have acted with such treachery and duplicity.

Mrs. Clinton was not given to harsh judgments or rash actions. But her husband and elder son were from home, and in her indignation she said to Aileen, "Parry must leave the Park at once. I will speak to him."

"Ought not the truth of this stranger's story to be tested before you speak?" asked Aileen.