FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

One of the first thoughts of those who are obliged to be economical in their dress arrangements is to make the best of their last winter's clothes. Now, this is sometimes a matter of great difficulty, first, because good workwomen are rare, and next, because there is a lack of ideas in the mind of the owner of the clothes. The first is a real trouble, and the only way to get over it is to learn as much as we can do ourselves of the art of dress-making, and of re-modelling dress, so that we may be able to make the best of a bad needlewoman; and if we be also clever enough to handle a sewing-machine we shall not be much at fault. The lack of ideas is only made up by close observation, and attention to the carrying out of those of others. The shop-windows are full of instruction in the spring and autumn, and out of some of the illustrations in the journals devoted to the subject we can often find an idea or two, provided always that we know what we want. This knowledge is only to be obtained by having a review of all our possessions, and making up our minds exactly what amount we mean to spend on doing them up. Fortunately, this winter the ukase seems to have gone forth again that dresses shall be short; and this being the case, we shall be in a better position as regards the skirts than if they were already short. The back breadths will require to be lifted up in all probability, and so they must be unpicked from the front breadths, and carefully rearranged, some of the surplus material being taken away from the top. If the edge of the skirt be worn out all round, the addition of a

STRIPED SERGE AND DELAINE DRESSES.

THREE-QUARTER JACKET.

band of velvet or velveteen, a ruching of the material, or a band of fur, or, in case of the dress not being worth such an expenditure, astrachan cloth can be used, which may match the hue of the gown, or perhaps be of a darker shade. The bodice can be trimmed with revers and cuffs of the same. The way to put on these revers is shown in our illustration of the two figures. Two pockets made with lappets, one on each side of the front, are also much worn, and are a very convenient addition to the dress. The position of the pocket is seen on the sitting figure, and the other must correspond with it.

This figure wears one of the new striped serges, which can be made up very simply as an every-day frock, and by the side you will notice the "fob-chain" and seals, which are now more used than any other kind of arrangement for the watch. A watch-pocket must be placed in the belt, or below it, where the belt joins the top of the gown; and the watch should be securely placed in the pocket, for, to my mind, this is by no means a good place for it, and it seems too unprotected to be safe. In addition to the bands of fur, astrachan cloth, velvet, or ruchings, bands of embroidery of any Eastern origin will be much used; and as some people have pieces lying by, they will be glad to know this, and to find a use for them. Many ladies are imitating these embroideries, and the silks for the foundations can be purchased in most of the Oriental shops, the patterns on them being traced out with coloured silks in harmonious colourings. The depth of the bands to go round the skirts is usually about two inches, and slightly narrower bands are embroidered for the waistband, collar, and cuffs, to match that on the skirt.

Our prettiest hats for the autumn and winter seasons are those of velvet. The shape is one with a high, small crown, and a wide brim, like that we illustrate in the sketch of our embroidered serge gown. Two small tips of ostrich feathers are generally used for their ornamentation, and black satin ribbon bows are more used than anything else, even with hats of coloured velvet. The use of black satin ribbon has been so universal as almost to constitute a craze this autumn, and I think it will probably be carried on through the winter for the decoration of every kind of gown, hat, and mantle. Black satin is now more used than black velvet for sleeves and facings, and it is amusing to see with what odd and incongruous materials it is employed.

Plaid velvets of the richest kind are being applied for trimming, and plaid silks, in foulard or surah, for blouses, to wear with black or neutral-tinted skirts. Plaid silk bibs and skirts are used with Eton and Bolero jackets; nevertheless, they are not gay, but of greens and blues, with narrow lines of white or red. In woollens I have not seen plaids used at all; nor do I think that we shall see them later on in the winter, in spite of the fancy of our Parisian neighbours for them. To my mind they are far prettier and more ladylike employed as parts and portions of one's dress than as a whole. As linings to cloaks, capes, and jackets, they are very bright and cheery-looking, and relieve a sombre-toned covering with very good effect.

The newest blouses for the autumn are made of delaine, which is far less clumsy than flannel, and far prettier. So much has the manufacture of delaine improved, that we can find it in the most charming hues and designs; but too much pattern should be avoided, as no blouse is pretty if overtrimmed. Crépon is another material which is used for blouses, and is seen with skirts of cloth.

And now I must give a few words to our autumn and winter materials, and should first say, that smooth-faced cloths are not meeting with any favour this winter, rough materials being more liked. Twilled cloths, diagonals, and basket-woven materials, woollen poplin, ribbed woollens, and those with cordings (that resemble tucks) in the material, are all more popular than plain and smooth stuffs. The fancy for shot materials is still very great, they and some of the new shot woollens being really pretty and elegant. Shot serges are very popular; green, grey, brown, and slate serges replace the endless blue and black which we have worn so long. As to the shot silks, the designs are so many I could not enumerate them, the newest being some of French origin, that are shot in a manner that makes them look as if they were sprinkled with shining metal. Silk is now more worn than it has been for years; and one sees young girls wearing silk in the evening where formerly they would have used muslin, net, or grenadine.

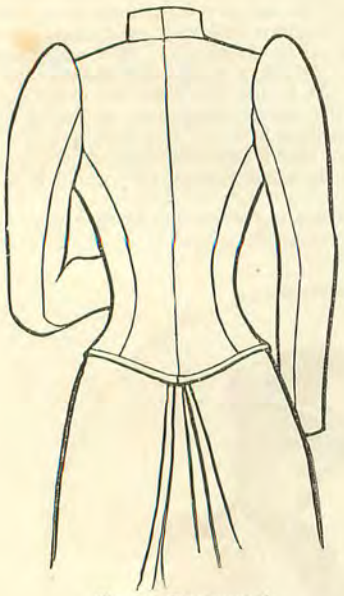
The new tweeds are all quite as coarse in the weaving as they were in the spring, and in general have knickerbocker effects introduced into them. The

EMBROIDERED SERGE.

mixtures of colour are very much brighter than we have been accustomed to see in the autumn materials; but they are so well mingled that the general effect is full of harmony, and has a soft brightness.

Full sleeves seem likely to keep their position, in some measure at least, at present; but when the weather becomes colder I think it probable that we shall incline to plainer styles, as a full sleeve is anything but comfortable under jackets; and so far as one can see we shall wear cloaks, capes, and jackets, the last most of all.

From all sides I hear that the trained dresses are certain to be done away with entirely; and I must say I feel glad that the experience of their extreme inconvenience has killed these long dresses so soon. The new ones for the autumn all clear the ground, and some of them



(PAPER PATTERN.)

are ungored. I also hear that we shall return to gathers at the waist again, and much betrimmed skirts. At present, however, all the tailor-made gowns are carefully gored, and so are the French ones; and when the material is striped there is a gore in the centre of the front breadth. Some new skirts are made with a deep flounce, and others, which have a deep basque frill, present the appearance of a double skirt.

Panels are one of the recent introductions, and these new comers are put in quite as high as the knee, and in some cases to the waist, the trimming at the edge of the skirt being carried round the panel as well as on the edge of the hem of the skirt. The general tendency seems to be towards trimming our skirts again.

I must say a few words more relative to the trimmings round the hems of dresses; but while they are as much worn as ever, the material of which the dress is composed has much to do with the kind of trimming used for the hem. A box-pleated ruche two inches wide is not made of the dress material now so much as it was, plain satin ribbon, or a reversible satin ribbon, being more in vogue. In this case satin ribbon is employed as bands round the waist, and satin sleeves are added. Three tiny, very scanty, gathered frills are also employed to trim the edges of gowns, and ribbons are laid on twisted together, and caught with a bow at intervals. I saw one very pretty gown which had a black satin ribbon twisted and then tied at intervals in two loops that stood upright. In the winter we shall, I fancy, see great use made of fur to ornament the edges of our skirts; but it seems a little early to speak yet with great certainty on the question.

The effect of two ribbons twisted together is seen in our double illustration on the standing girl, who wears a delaine gown buttoned under the arm, and made with a plain skirt. The three-quarter jacket illustrated shows an open front with wide revers and a fitted back, with a deep pleat at the back.

There is no increase in the size of our bonnets, in spite of the attempt made to bring in those of the Early Victorian era, with small crowns and flaring brims. It has not been successful; and as no one seems to care for crowns, it does not appear likely that we shall see a revival of them this winter. Now that we hear on all sides that the hair is so much improved by having plenty of sun and air, we are not threatened with a return to very large coverings for the head. If the uncovered heads of the Charterhouse boys prove anything, it seems to me sure that neuralgia does not necessarily follow the practice of leaving the head quite uncovered. But we shall be sure to be reminded that our climate is not one to be trifled with; and with this I quite agree, while feeling sure that too much wrapping up and covering is as bad for the hair of men as for women.

The new veils are frequently put on under the large-brimmed hats. The top of the veil is in this case gathered on a draw-string, and is left rather full over the face. But some faces may require it stretched plainly without folds, or with the least fulness at the sides of the head. In wearing a veil it is needful, above all things, to consult what is becoming and suitable to each of us individually.

The hair has moved steadily downwards from the top of our heads to the nape of the neck; and I see that the people who go to the extreme of fashion have now got it in a loose knot—almost of the chignon kind—quite low on the neck, with nothing at all on the crown of the head. This style will suit large hats, but will speedily force on a revolution in bonnets, as otherwise there will be no means of holding them on the head. The Greek fillets of ribbon are much worn by young girls, and are becoming and pretty; but the bright hues do not suit older faces at all. The tendency of hairdressing low down on the nape of the neck is to make all faces look youthful, and to soften all hard lines of the head.

Our paper pattern for this month is a bodice which will have the new cut of back, the seams being now lessened in number, making the centre back wider than it has been. Some of the newest French backs have only one back seam, *i.e.*, that in the centre; and the material, being cut on the cross, is then stretched over the lining, which has been carefully fitted to the figure. This is a difficult style to manage at home, of course; but our pattern can be made to imitate it very successfully.

There are seven pieces in this pattern, but of course the front can be modified in any way. The revers are cut very wide at present, and great width is given to the shoulders. The tops of the sleeves are cut less high, but wider, and quite as full.

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FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

After some discussion in the medical and other newspapers, the authorities on hygienic science seem to have decided that the very best exercise for women and girls is walking: if given short enough skirts, stout boots or shoes, and a warm jacket, there is nothing to prevent our taking exercise which will be of real use every day in the year. For there are, as our Charles II. observed, very few days in England in which it is impossible to go out. In order to walk comfortably my readers must pay special attention to their clothes, and should carry as light a weight in them as may be consistent with warmth. Long cloaks, ulsters, and waterproofs are all to be avoided in taking daily exercise; and so should long skirts that require holding up, including flounces and every form of decoration that adds to weight. With regard to the amount of exercise, I find that doctors usually advise that not fewer than two miles a day must be walked by everyone who is in fair health in order to keep the body in proper condition. A steady even pace is always recommended, and, if possible, pleasant thoughts should be taken with us when we go, as well as a pleasant companion.

And now, having finished my health chat, I may proceed to talk about what is so intimately connected with health—the clothes we wear. As regards out-of-door dress, we have the choice this winter of several garments—the long or three-quarter jacket, with or without a cape; the short cape; or the long cloak. We have also the modification of the Russian blouse, with its belt and full sleeves, and sometimes with it bright bands of tinselled embroidery. The out-of-door garments, with three capes at the shoulders, give that width which is required, now that all our fashions tend to the earlier years of the century, or what is called the "pre-Victorian era," *i.e.*, from 1820 to 1837. These garments may be either circular mantles (which are generally very tight-fitting round the shoulders and very full round the lower edge), or else a long jacket, which is tight-fitting at the back and double-breasted in front, and with large buttons. The capes are cut very full also at the lower edge, so that they stand out well at the shoulders. The collars are of several kinds—the stand-up, and shaped into the neck all round by extremely neat little seams, and the top edged with a narrow band of fur; or a large collar of either cloth or fur, which turns over the top of the capes and finishes them, as well as the deep revers in front.

BLUE GOWN WITH GORDON TARTAN YOKE AND SLEEVES, LONG BUCKLE, AND BELT.

There are some changes in our bonnets, but not many. We have still the "jam-pot," or "strawberry-pottle" crowned hats, as well as bonnets. But the chief characteristic is the three feathers, or small Prince of Wales plume, which nods over nearly all our hats and bonnets. Black seems to be a favourite colour for everyone; but I notice that there is a great attempt to bring in bright red and scarlet. Some of the hats in the former hue are very handsome, and warm-looking for winter. The red is trimmed with red velvet, and a plume to match; but the scarlet hats and bonnets are invariably trimmed with black velvet; and I am told that this fashion was brought over by our American visitors, who always include one of these little scarlet and black bonnets in their wardrobes, as they go with every dress and mantle, and thus enable them to manage with only two bonnets, instead of many. They are certainly a pleasant change from the everlasting black bonnet which we have worn so long.

An example of the Russian blouse worn as an out-of-door coat for a young person is given in our illustrations. It may be made of any coloured cloth. Some of them are very pretty made of claret or wine-coloured cloth trimmed with astrachan fur, and they may match the dress in hue; in which case the hat also should be considered, and something of the same colour used for it. This forms our paper pattern for the month, and offers a delightfully easy thing to make at home. The small mantle with the shoulder-capes worn by the seated figure is one of the prettiest of our small winter wraps; and the same may be said of the small velvet cloak lined with plaid and edged with fur, worn by the seated figure who caresses our little Dutch-garbed maiden. Nothing more useful or comfortable has ever been devised as a dress for a little girl than this; and both the pelisse and cap can be made at home by anyone comparatively clever with her fingers. "Face-cloth," serge, or homespun, can all be used to make them, for both are of the same material, and about one yard and a half of double-width material would be required to make them both.

Plaids and real tartans of all kinds are much worn as linings and trimmings—more so than as whole dresses; but later on we are

promised that Irish poplins will return to favour; and in one way we shall gain by the revival, for better-wearing material was never made in any looms than the real Irish poplins.

The use of tartan for the decorative portion of a gown is shown in the illustration of the blue gown with Gordon tartan, the gown being of blue woollen rep, and the belt of satin, while the Gordon tartan is of silk. This is also a very good way of making over an old gown; and any of the lighter-coloured fancy tartans could be used, or even the Royal Stuart, with its very bright hues, for evening wear.

Our winter skirts are all now made of walking length, and some of them are wider in the skirt, though none have yet exceeded four yards. The backs have two box-pleats, or one very wide one; and a small train is still worn with evening gowns. The pleats are turned in to face each other at the back, thus leaving the train to flow out gracefully. No gathers at all are worn at the back at present; but they have made their appearance in front, and many of the newest skirts have the very slightest fulness round the waist—so slight, however, that it only represents the fulness which was taken in by the small pleats which we have been wearing for so long.

In the new skirts we find no back seam at all. The breadth at the back is being formed of one width of material, or half a width if it be a double-width material. The two seams at the side which join are sloped, and this constitutes the whole of the goring at present. The pockets, when they are not placed at the two seams in front—where we illustrated them in our last month's issue—are now placed inside the placket-hole in the lining at the very back of the gown. The linings in the new gowns are all sown in *with* the seams, and they consequently sit much better, and the making-up of a dress at home will be thereby much facilitated while the present fashion lasts. The efforts made to reintroduce the fashion of double skirts will perhaps now be crowned with success; and the Russian blouse with its long tunic will have not a little helped in this result. The new idea is to have the under-skirt of velvet, or of some material much richer than the over-tunic; and if it becomes a style generally adopted we shall probably continue to patronise blouses and belts, which even the winter season has not made old-fashioned, and which seem to be worn as much as in the summer.

I hope you have grasped the fact that aprons have returned to fashion. They are made in all kinds of materials, and some of them are really Russian in their adoption of embroidery and lace. One of the newest, made of holland, has wide strings which come over the shoulders, cross at the back, and, passing through two loops in the waistband under the arms, tie that together, and end in a large bow at the back. Black silk aprons are embroidered in coloured cross-stitch, with the aid of a strip of canvas on which to perform the embroidery, and are then trimmed at the bottom with lace, no trimming, so far as I have seen, being used on the sides of these aprons.

One of the favourite new dress materials is red serge, which has quite taken the place occupied by the white serge worn during the summer. The red serge is trimmed with astrachan, which is, of course, in most cases imitation only. A wide band of it goes round the skirt, and the waistcoat is made of it, as well as the long cuffs of the puffed sleeves.

The fancy for shot materials is quite as great as ever, and this winter we find shot woollens, shot Terry-velvets, and shot broché materials. The chief hue of the winter is, I think, violet, and this appears in every possible shade of faded mauve, purple-lilac, and that everlasting colour, heliotrope; the old-time puce also and the old purples are seen, and a new reddish-purple, which is called rhododendron. A deep-hued violet is called bishop, or prelate. Green is also much in favour, and the newest are bluish-greens, which are called aloe. Veronese green is a bronze, and angélique is what was called lettuce-green: it is now much used for pleatings in the front of black bonnets. For the same purpose also we find a lovely geranium-pink and a hyacinth-blue. Any of them are fairly becoming colours, and the adoption of this pretty ruching will brighten up a half-worn or dull bonnet as nothing else would do. The pleatings are made to stand upright above the forehead, and so they raise the front of the bonnet, and make it more modern-looking, as well as more imposing. Plaid-plush and velvet are both much used as bows for hats, and are cut on the cross, the loops being large and prominent-looking.

I have said that the great feature of our dress of to-day is the immense width of the shoulders; and here the sleeves come in to assist in giving this effect. Nearly all our mantles, jackets, and gowns have very full sleeves, or correspondingly full puffs. The numbers of varying shapes in sleeves that one sees is quite extraordinary, and shows a large amount of inventive capacity in design. Some sleeves are merely one big puff to the elbow; others have two, and some three; but the lower part, at the wrist, is always tight-fitting, though in one or two mantles or jackets I have noticed an attempt to revive the old bell sleeve—large at the wrist like a bell. The large size of the sleeves will probably make us cling to mantles and capes as long as they last, for it is quite impossible to accommodate a huge puff of shot velvet or plush inside an ordinary sleeve.

Muffs have increased in their dimensions, and are now said to be large enough to hold our hands, instead of affording room for two or three of our fingers. The "granny muffs" I have seen are principally of fur, and the fancy ones are chiefly composed of loops of ribbon and fur. They are lined with brightly-hued linings, and the most costly are also scented with Violets de Parme.

The pattern chosen for our monthly paper pattern is that of a Russian blouse for indoor or out-of-door use. The out-of-door blouse is seen in the illustration, and the indoor one in the outline drawing, without any trimming. The sleeves are either plain coat sleeves or the new puffed ones, as ordered; and the length of the newest blouses is such that they nearly amount to a double skirt. There are

DUTCH OR HOLBEIN DRESS AND BONNET FOR CHILD; PLAID GOWN AND SMALL VELVET MANTLE.

RUSSIAN BLOUSE, AND MANTLE WITH SHOULDER CAPES.

seven pieces in our pattern, *i.e.*, the two blouse pieces, three sleeve pieces (upper and under sleeve, and large puff), which can be used or not, as required. The collar and band complete the number. Four yards and a half of double-width material will be needed if the blouse be of the new and fashionable length; but if not so long, four yards of forty-four inches will be enough.

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RUSSIAN BLOUSE FOR OUTDOOR OR INDOOR WEAR. (*Paper Pattern.*)

VARIETIES.

DIFFICULT WORDS.—There are three short and simple words, the hardest of all to pronounce in any language, and the ability to utter which is a test of any girl's good sense. The words are, "I was wrong."

HONEST GIRLS.—She who freely praises what she wants to purchase, and she who enumerates the faults of what she wants to sell, may set up a partnership with honesty.

ADVICE.—Take a basin of water, place your finger in it for twenty-five or thirty seconds, take it out, and look at the hole that is left. The size of the hole represents about the impression that advice makes on many a young girl's mind.

A WIFE WORTH HAVING.—The wife who sews on buttons is better than the one who speaks seven languages.

INCLINED TO FRET.—It is a great misfortune to have a fretful disposition. It takes the fragrance out of one's life. The habit of fretting is one that grows rapidly unless it be sternly repressed.

IN SOCIETY.—To no one does the injunction, "Keep thou the door of the lips," more aptly apply than to the women of society.—*Dean Stanley.*

VOL. XIV.—No. 679.] DECEMBER 31, 1892. [PRICE ONE PENNY.

Dress for January.

New Bonnets & Fur-trimmed Cloaks.

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

NEW JACKET WITH CAPES.

TWO

WINTER DRESSES.

It is probable that no greater turn over in dress has ever taken place than the sudden change this autumn from the sheath-like trained gown into a short and almost voluminous skirt with gathers at the front of the waist; and there will doubtless be many of my readers who are obliged to think of economy, and who will ponder, with anxious faces, over the grave problem of bringing their half-worn gowns up to the standard of the prevailing style. With the "cornet," or any model of skirt that has had the bias seam at the back, the remodelling will be quite impossible unless the material will turn, in which case the bias or cross-way seam may be brought forward and added to the side of the front breadth, the gored side being turned to the back. The back breadths should in this case be quite straight, and our paper pattern for the month has been arranged with special reference to the "making-over" process, and will lend itself to it easily, so as to prove a real help. The best way will be to lay the gown—when unpicked—and the pattern together, and to see how you can best arrange the matter of changing the back gore—which I think you will find will be too sharply cut for the side gore—so that you can remodel it afresh. Perhaps you will be obliged to make your fronts a trifle wider than the pattern. The width of the newest skirts is from three yards and five-eighths to four yards; but do not be discouraged, for if you cannot make it quite up to this, the change of shape in the skirt and the gored sides will make the dress look wider.

The new skirts also are lined with stiff muslin in the back breadths, and "leno" in the front ones. But if there be no lining throughout, the stiff lining is used round the hem, and is covered with a hem-lining and frill to match the skirt. If these new four-yard skirts were not stiffened round the hem they would hang in ugly and most exasperating folds about the ankles, and make walking a matter of difficulty. This last eventuality must be avoided by all means; for as I remarked in my last month's chat, walking exercise has been decided to be our best and most natural form of exercise; and there seems to be no doubt that most women who have become too stout owe their direful change to the neglect of regular daily exercise of this kind. Excessive, if not even moderate, fat should be guarded against as a thing that is detrimental not only to our comfort and pleasure, but militates against the usefulness of our lives.

Feeling as I do on this subject, it is a comfort to know that our gowns are shortened in the skirt this winter, and that we may wear them an inch or two off the ground without looking unlike other people. This fact will also help us to make over our elderly gowns, as we shall not require them of such a length as those till recently worn. Skirts that are short enough can be edged with fur or its imitation; and I notice that the imitation Astracan is peculiarly good this year, and so is the imitation beaver. A new idea in making skirts comes to us from Paris, and consists in piping the seams of black skirts with a colour. The new Paris gowns are plainly gored at the hips, but are wide, and stiffly lined round the bottom.

The use of tartans and plaids seems on the increase, and there is no doubt that those who are really entitled to Clan tartans are

incorporating some of them in their gowns; and with dark hues and black they look really well. Some of these Clan tartans are beautiful; for instance, the Graham, with its mixture of shades in blues and greens; and in the same colours we find the Sutherland, Mackay, the 42nd (or Black Watch), while the Campbell, Murray of Tullibardine, Johnston, Gordon, Douglas, Farquharson, and Forbes have a foundation of blue and green with coloured cross-lines. The tartans can be used as yokes and sleeves to gowns, or as cuffs only, with sashes and revers. Three beautiful tartans are the Maclachlan, Macleod, and the Lindsay, none of them being too remarkable to form part of a black gown. The second figure in our sketch of "Two Winter Dresses" shows how a tartan might be used for a dress, both on the bodice and the skirt. The seated figure shows the use of velvet in a figured gown; and the large velvet sleeves and the trimming of the bodice are extremely pretty and elegant.

It will be seen at a glance that the hair is dressed in quite a new way. The front parting is seen, and the fringe is light and graceful. The hair at the back forms a knot, which is sometimes irreverently termed a "bird's nest." The twist of hair stands out from the head, but it is low down at the back, though not yet on the nape of the neck. The way to dress the hair for this style is to draw it all to the back of the head, leaving only the fringe, and seeing that the front parting is clear and

(PAPER PATTERN.)

straight. Tie the hair all together low on the head, and then divide into two parts. Take one part and put it up with a twist over the tie, to give the standing-out look; and lastly, take the other half and twist it round the first. A certain amount of additional hair must be employed to make the hair look enough for a good effect, and also to give it sufficient firmness to hold well in its place; for it is more difficult where it is now worn to do so than when its place was at the top of the head. The hair is worn far more smooth and more tidy than it was, and the touzled and woolly-looking fronts have quite disappeared from the heads of really nice people. The shining look given by good care and brushing can never be imitated by any application; and to make the hair look its best in the style of the day it should be well brushed for ten minutes or a quarter of an hour each night. If very dry, a little oil or pomade will do it good; but nothing gives the beautiful polish obtained by good brushing and care. It is quite delightful to be rid of those dreadfully rough and disproportioned heads, and to return to a more becoming style.

The new jacket shown is one that was introduced rather late in November, after the capes and caped mantles had been found to be more or less unpopular; as looking less smart, and being less comfortable for all purposes than the fitted jacket, which suits the well-set-up and good figures of our modern English girls. The front is loose-fitting in a measure, with a double breast, large revers, and a wide collar. The cape is trimmed with beaver, and lined with a light shot-silk. The best colour to be worn this winter for jackets is brown—either cinnamon, or a reddish-brown which is called "cloves." With both of these beaver trimmings go very well. The capes worn with two tiers are shown in our other sketch of outdoor garments; but though a great many capes are seen—and those of thick rough cloth lined with a plaid are very useful and warm—they are not so warm as a jacket with or without capes would be. The "coaching" or "covert" coats, of grey or drab, and with big pearl buttons, are very pretty for young ladies who can afford a second winter jacket; and I am assured by many friends of the male sex that these smooth drab clothes wear quite as clean as anything else; or that if they do get soiled it is a general blackening all over, which does not make any difference at all to the uninstructed eye; and I have seen wonderful coats, as smooth and light in colour, which have been worn for years by devoted owners—in the country, of course, not in London, where they must soil sooner.

This winter has seen the return to fashion of velvet, as a dress material and also for cloaks and tea-gowns. The best velveteens are now so good and look so well that they are very much used for day dresses. The bodices are generally made as a Russian blouse. They are constantly worn as walking gowns, in which case they are fur-trimmed, and appear to be warm and snug enough for young people. I think they are ideal dresses, but must be warmly lined. Some of the new velvets are called "mirror," which implies that they are shot in such a way as to give them a gleam like that on a looking-glass. Shaded velvets, from the deepest to the palest shades, are used for whole dresses sometimes. Corded velvet is more used for trimmings, and so are the tartan velvets and plushes. Tartans in Irish poplins are said to be the rage in France; but as yet, though we see them in the shop windows, we do not wear them as entire gowns.

Nothing is more worn for evening than white silk gowns with sleeves of coloured velvet, or else simply made and trimmed with lace of a dark cream colour. Black silks are also seen this winter, and are trimmed with jet and lace; but if worn by young people they may be trimmed with white guipure.

I must not pass over the fact that one of the most widely-read of magazines has been holding a kind of symposium on the subject of woman's dress, and what it needs to make it perfect. Mrs. Jeuness Miller's last word is, that the true clothing for women was, firstly (next the skin), a woollen combination, high-necked, long-sleeved, with legs reaching to the ankle; secondly, a well-fitted boned bodice; thirdly, equestrian or riding trousers, ending at the knees, where they should meet a well-fitting garter made from the same material as the dress. Mrs. Blakeley and Mrs. Russell think the adoption of the gymnasium dress of women as an ordinary one for the house would accustom people to seeing it, and get rid of the strangeness of it in everyone's eyes. Miss Grace Greenwood goes into the question autobiographically, and recounts tales of the tortures of the times in her girlhood when she was put into stays; and Lady Harberton is uncompromising in her enunciation of the idea that two-legged creatures require two-legged dresses, and that our dresses of the present moment are like riding-habits, the tendency being to make all women do their work under the most exhausting conditions, and feeling at all times fatigued and worn-out.

The pattern selected, as I have already mentioned, for our monthly pattern is that of one of the new skirts, which are fuller and wider than we have been wearing them round the hem, but are equally well-fitting at the top. Even though there are small gathers at the waist in our pattern, these only represent the fulness that is taken in by the small pleats we have so long worn to make our skirts tight enough round the waist. The gathering is of the smallest kind, and is not at all full enough to interfere with the set of the skirt, which remains quite as plain at the front and sides as it was. The new alterations affect only the hem. This pattern is intended for a material of double-width; that for the front is doubled, and the pattern so laid on it that there is no seam down the front. The sides of this are gored, and it is here, if we are remaking one of the skirts with a gored seam up the back, that we find the way to alter it by joining our gores to each of the sides of a plain front breadth. The back will be found to be very slightly gored—only enough so to ensure that in making-up a striped material the stripe will join in V-shape up each side. The measurement of this skirt would be forty inches back, thirty-eight inches front; three and a half to three and three quarter yards wide-width material will be needed for this skirt, and it should be about three and three quarter yards in width.

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FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

Of the change in the fashions of our skirts I have already written; and we, all of us, I think, have reason to congratulate ourselves on the happy effect of slightly fuller skirts. But a great horror seems to be also prophesied, *i.e.*, the return of crinoline with the advent of the fuller and straighter cut of the skirt. Already we find that our skirts, if they are to be comfortable, must be lined with a stiff under-lining up to at least twelve inches, while above this there is a thinner lining of leno. The skirt-facing or foot-lining should be of black muslin, and I hear already of crinoline-lining having been used for the purpose; and this, of course, is far stiffer and thicker. If anyone has tried to wear one of the fuller gowns without this stiff lining round the edge, they must at once have seen and felt the need of it; for the clinging of the skirt round the feet is quite unbearable in walking, and looks even worse than it feels, more especially if the dress be trimmed round the edge. This invariably makes it sit like a bag round the ankles, when the present styles need quite an opposite mode of treatment. In fact, that the skirt should expand towards the feet so as not to impede their movements. Still, though we may feel that a stiff lining will make our gowns more comfortable, there is no possible need for our degenerating into the use of the steel wires of crinoline; and it seems to be accepted that we are all to make a stand against it. If we be as successful here as we have undoubtedly been in the matter of trailing dresses for street and all out-of-door wear we shall be fortunate. The united efforts of the women writers on the press drove the train (except for evenings and at home) out of fashion, and I hear on very good authority that the same has been accomplished in the case of the poor birds in halves and quarters, and in heads and wings, that—to our shame—we thought beautiful decorations for our hats and bonnets. It is said by one large dealer that the demand has quite ceased during the last three months; but I fear that the craze, while it lasted, has dealt death and utter destruction to millions, and that whole species have ceased to exist. It is strange how we love to destroy and ravage nature. The orchid hunter in South America takes ten thousand plants from the forests, only five hundred of which may reach England alive, or even fewer. The edelweiss is nearly destroyed in Switzerland, and needs to be protected by law; and our own ferns will in no very long time be quite extirpated by the busy fern-hunter.

WINTER CLOAK WITH FUR EDGING.

The chief styles of the day in dress are the "Empire" and the "Duchess of Kent." The former for the evening, and the latter for the daytime, and very ugly some of our new designs are. The great features of the "Duchess of Kent" style were immense *gigôt* or "leg of mutton sleeves"; *brételles* which are like small tippets, a huge hat, and a waist like that of a wasp. No basques nor sashes to the straight round bodice, which is corded at the edge, and the skirt has horizontal trimmings that reach quite to the knee, or even higher, or, as I see from a very recently-made gown that has ruches of the same material put on all the way up the skirt, at intervals of about six inches—as far as the waist. If the skirt at the lower edge be in no way distended, the effect of the whole figure is top-heavy in the extreme. In fact I have always heard that the period of 1830 was really the ugliest time in the world of fashions. Some of the gowns that are very much modified may be more becoming; but just at present we are passing through the extreme of shoulder width and huge sleeves and puffs, and the effect is unlovely. The other day at an at-home, I saw what bad taste the women and girls who had adopted the fashion of wearing coloured sleeves had shown in putting bright emerald sleeves into pink gowns, orange into white, and blue into pale green; and I am glad to say that this extreme style will not outlast the winter. In colours for this winter we are decidedly ruled by browns; but the browns used are of lovely tones, and are not heavy nor dull-looking. A very bright reddish brown is called "Squirrel," and is both pretty and becoming. Then there is a red chesnut, which is hardly like the yellowish hue we have been accustomed to see by that name, but much more like the real colour which we may study in the nuts themselves. "Bay" is called after the well-known term for the shade of a horse, and a golden

seal-brown is called *modore*. A red colour called "mahogany" is very well named, and there are many medium shades in every colour I have named. All of these are trimmed with black which agrees (apparently) with every shade. Black moiré and black velvet being the two materials used, are constantly found blended in shot and stripes, in materials of all kinds.

In grey, I have seen a very pretty new one called "badger;" but many of my readers will, I have no doubt, vote it to be only an old friend under a new face. It is so like what was called "clerical grey" a season or two since, and is only removed from "pepper and salt" by a short distance and a slightly brighter tone. There are several new greens—"aloe" and "scabious" being the pretty pale but bright shades seen on much of the new millinery, as bows and ends, or small folds and *rouleaux*. Then there is an antique green hue, which is called "window-glass" by some shops, and "Nuremburg" by others; and which is the exact shade of the old German glass, which you may see in any of the museums, in flagons and goblets, and some fragments of old windows. It is beautiful in velvet, but not, I think, at all pretty in silk. In grey we have salmon-grey, which is shaded like the fish, from dark to silver-grey. In heliotrope there are a great number of shades, and this well-worn colour is nearly as much liked as ever, and has grown so all-comprehending as to take in pinks, and even browns, violets, and dahlia shades. The cloths of this colour are very becoming and most serviceable in wear, and are generally trimmed with black—black astrachan and velvet being a favourite mixture for it. There is also a liking still for bottle-green (or rifle green), and black; and I see many shot materials in the two colours.

Velvet and velveteens have become most popular materials for mantles; and capes are quite taking the lead of jackets as out-of-door coverings. One sees them in all shapes, lengths and styles; some with three capes, some with a "Toby frill," and some with a high standing-up collar. Of course, as long sleeves are in vogue, a loose cape is most convenient; but I hear universal complaints of their lack of warmth, even when lined with fur; but if they are only made long and wide enough, they ought to be a sufficient covering. In ulsters they have become very long indeed. One that I saw lately reached to the knee, the whole ulster being made of one of the renowned Harris materials, that, by some means or other, are induced to retain the smell of the peat for years, and this even after years of hard wear.

The newest bonnets are very small, and almost deserve the name of head-dress. Many of them have no strings at all, and all are worn very far back on the head, as they must be, indeed, now that our hair has sunk below the crown of the head, and often rests on the nape of the neck massed in one huge roll, which is so rough that it has to be covered with one of the fine nets that are called "invisibles." Bonnets, and hats with fur on them, the foundations being of velvet, are very much used. They are intended to match the mantle worn, and not the gown. Many of them are quite of the old "toque" or "pork-pie" style, but more of a small hat than a bonnet. The tiny bonnets of jet are worn with every gown, and consist of a butterfly, and a few loops of velvet. Side by side with these are seen the bonnet of 1830, a huge erection, which our milliners are seeking to introduce. It has the wide and flaring brim, and the potlike crown is covered with velvet, and decorated with feathers in the heaviest and most expensive style. Hats are both small and large, and each appears equally fashionable. Red felt trimmed with black velvet and feathers are very bright and pleasant to see, and do not look too staring, as the black is well seen and the red does not come near the face.

The Russian blouse is seen both for out- and in-door wear, but it has not met with any general acceptance. The newest are much trimmed with capes, revers, and puffed sleeves; and have fur bands round all the edges, so that they have become winter garments suitable to the season.

Fur trimming is seen everywhere, especially on evening dresses, when they are of rich brocades or velvet, the fur bordering being then supplemented by white lace, the two together making an expensive trimming, but looking quite worth the money, and handsome, though certainly an incongruous combination. Lace is, if possible, more used than it was in the days of last summer; and both Chantilly and Guipure are seen, though Spanish lace has not returned to favour.

CAPE AND TOQUE OF VELVET AND FUR.

Poplins may be said to be quite in the fashion; and I noticed in a well-known West-end shop that they had numbers of tartan poplins in all the real mixtures of the clans. So I suppose that later on we may see them used as whole gowns, and not as trimmings only. The best style of using them at the moment of writing is illustrated in our "Gown of Serge and Tartan." The material of the gown is dark blue serge, and the Gordon tartan is of silk. The bodice is a long Eton with a short front and a long back; and the dress is a pretty and smart every-day one for a young girl. I see that many red serges are being made-up for children, and look very well when edged with imitation astrachan.

The paper pattern selected for this month is one of the new empire gowns, which will be suitable for either a tea-gown or an evening-dress. The under-part is a plain and well-fitting princess robe, which may be made of one of the many cheap silks now seen in every London shop. If of twenty-two inches width the quantity required would be ten yards (including the sleeves). The gauze, or lace, is sold also by the yard of the proper length, and about three yards would be enough. Our pattern consists of six pieces, *i.e.*, three of the princess dress, one sleeve piece, and two of the over-dress, of which the empire shape is composed. The gauze, or lace, is put on the foundation at the shoulders in the yoke shape as shown. It is plain under the arms, all the fulness being at the back and front, falling direct from the shoulders and chest to the feet.

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GOWN OF SERGE AND TARTAN.

INDOOR DRESS WITH VELVET TRIMMING.

EMPIRE GOWN WITH PRINCESS UNDER-DRESS (*paper pattern*).

ful 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 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 frill. *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, umbrella skirt, four-gored skirt, jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess robe, under-petticoat, four sleeve patterns, bodice with new back, Russian blouse, new Empire skirt, cape mantle of lace, Eton jacket.

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VARIETIES.

ABIDING THINGS.

Life may change, but it may fly not;
Hope may vanish, but can die not;
Truth be veiled, but still it burneth;
Love repulsed, but it returneth.—*Shelley.*

KEEP BUSY.—If you expect to be happy you must keep busy. It is better to hunt up a hornet's nest and fight that than be out of work. No idle girl ever was happy, and but few idle people are innocent long.

A SECRET WORTH KNOWING.—What is the secret of life, of happiness, aye, of success? Good nature.

IN THE DARK ROOM.

Edwin (amateur photographer): "That's it! Another plate spoiled!"
Angelina: "What spoiled it?"
Edwin: "The light of your eyes."
P.S.—Engaged.

REFLECTION.—If the girls who look much into mirrors reflect as much as the mirrors do, they will look into them less.

THE MAN IN THE MOON.—"Oh, mamma," said Willie, when he saw the crescent moon, "the man in the moon has turned it into a hammock!"

"PRESENTED BY THE AUTHOR."

The late Lord Beaconsfield had a deliciously characteristic formula in acknowledging presentation copies of books:—

"Lord Beaconsfield presents his compliments to Mr. X, and will lose no time in perusing his interesting work."

A CONVENIENT HABIT.—The most convenient habit you can acquire is that of letting your habits sit loose upon you.

THE RIGHT REASON.—To perceive a reason for anything that God has done is far different from perceiving *the* reason.—*Whately.*

THE GIRL'S OWN PAPER

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CHILDREN'S DRESS.

[*See Frocks and Gowns for the Month.*]

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

AN EMPIRE EVENING GOWN, AND A DRESS WITH LACE CAPE.

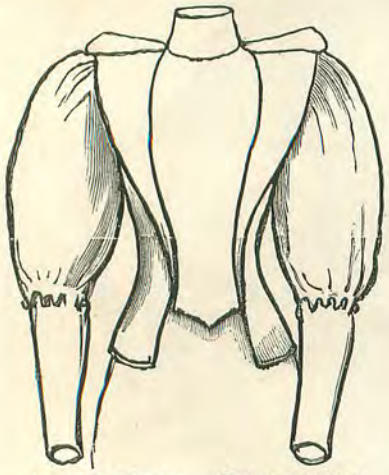
NOTHING has been more extraordinary during the past month or so than the vehement protests against the revival of crinoline, which have issued from all parts of the press in England, some of the great dailies giving leading articles to the subject. The first alarm was given by a reported conversation of Worth's, the great French "man milliner"; but a later report declares that he has been misrepresented, and objects to its re-introduction as much as we do in England. It is some comfort to think that thirty years of culture in art and improvement in education will probably prevent our taking again to the hoop, as we are too highly educated now to admire such a deformity; and experience has proved the dangers to which many have fallen victims. The origin of the current fashions has always been obscure; but during this controversy it was stated on good authority that "they were originated in the brains of a few men, who adopted anything new that they could find, and invented the rest." My own opinion is that women have far more to do with the fashions than they had, and that the selection of them comes ultimately from them. It is quite certain that in the realm of under-clothing women have lately shown much thoughtful wisdom, and the whole system of underwear has undergone revision, and is now more healthful; and the warmth and weight are better distributed. The new method of dress as worn by many ladies, both in America and England, is, I hear on good authority, as follows: First, the woollen combination, thick or thin according to the season, and with high or low neck, as preferred by the wearer. Then a pair of stockings long enough to cover the knees thoroughly; and lastly, a pair of knickerbockers, of silk or wool, and of any colour preferred, made very wide indeed, gathered at the waist, and also at the knees, and put into bands which buckled below the knee. They are long enough to reach to the middle of the leg and take the place of all petticoats. Now that the dress itself is made with at least two linings, besides the facing round the edge, which extends up the skirt for twelve or fourteen inches, we can understand that fewer petticoats would be required. The pattern of these drawers, both knickerbockers and those shaped to the leg, has been given in these pages, and the idea is nothing new, for the divided skirt is really something of the kind, though longer, and not gathered at the knee. A modern skirt is really rather a heavy piece of clothing, and forms two skirts in one. But I hope all my readers fully understand that I think underclothing should be quite a personal matter, and every woman should do her best to think the question out, and find exactly what will suit herself best, and enable her to do her life's work in the greatest comfort.

In skirts, we are still wearing models that are tight round the hips, while the fulness is gathered snugly into the back, and from thence it flows out into folds which just touch the floor. The names applied to this skirt differ in each shop, and with every fashionable description, but the name most generally employed seems to be the "Bell" skirt, which exactly describes the manner in which it flows out over the

A WALKING GOWN WITH BEAVER TRIMMINGS.

feet, giving a shape to every woman's figure entirely different to her outlines of one short year ago, when the skirts were arranged to hang quite straight, and with no such form at the lower edge. The new Bell skirt much resembles the Umbrella skirt of last year, the only difference being in the fulness round the edge, and also in the absence of a seam at the back. Then there is a gored skirt, which is trimmed up each gore with some kind of fancy trimming, and which shows little fulness even at the back. In such a state of disturbance are we on this subject that, even while I write, I hear of an entirely new arrangement—the back of the skirt being made of a plain breadth; while at the waist it is gathered in a straight line across in large gathers, and sewn on to the bodice itself in a manner that obtained about fifty or sixty years ago. Before I write again matters may have become more settled, and we shall know how to make-up our spring gowns.

The trimmings for dresses, both on the bodices and skirts, consist of bands of fur,



BASQUE BODICE. (*Paper pattern.*)

beaver being much used. Ruches of any and every material, as well as of ribbon and braid, and lace flounces, which I fancy will be used in the approaching spring in all widths, even as high as the knee. I hear that in Paris they aspire to reintroduce the old three-decker skirt, with its triple flounces of equal size reaching to the waist. One of our illustrations shows the prevailing "Empire dress," which is seen by day as well as by night. The young lady at her side shows one of the many lace capes, or draperies round the shoulders and neck; which turn a high-necked morning gown into a pretty dinner dress, and form a perfect trimming for a half-worn gown. Lace of every kind has been so cheap this year, that no girl need be without such a pretty change in dress. Velveteen is being very much used for the evening dresses of young girls; and as it is now made in the most delicate of hues, it looks beautiful at night; and its adoption is as sensible, as its appearance is pretty; the style of making up is very simple. For instance, a gown of reddish-brown had a bell-shaped skirt, just touching the ground, and round the edge a ruche of silk to match the velveteen in colour. The bodice was cut in a narrow "V shape," with folds of velveteen across the front; a wide sash, of the same silk as the ruche, went round the waist, and fastened with a large rosette at one side. The sleeves were one large puff each, and might be edged with a frill of either black or white lace. The silk for trimming these pretty evening frocks may be of a lighter hue than the velveteen, if it be very dark; or else it may be dark, if the velveteen be light. Black and green have been much worn together all the winter, and my description of the dress above might be varied by making it of black velveteen, with the same material in green, or green silk. The ruche at the edge of the skirt, the folds in front of the bodice and the sleeves, might all be of green silk or velveteen. I think, however, that the other frock at first described would be more elegant and simple.

The adoption of large sleeves has made it needful to wear blouses under the jackets for out of doors, so every winter gown has to be provided with a pretty one of some colour in accord with the gown itself. Flannel has been very usually adopted, and looks warm and cosy; but as we progress towards warmer weather, we shall use silk instead, and, so far as one can see, the use of plaids and tartans will not decrease, as people are by no means tired of them as yet. Worn with black they certainly look very well indeed as yokes and blouses.

One of the colours most worn this winter is dark green, and it is found to go in so much harmony with brown, biscuit-colour, and terra-cotta that one sees it constantly. In that material it takes the first place almost, and here we find it in several pretty shades of moss-green, agate, olive, and emerald. Red has been much in favour, but blue less than usual. I am glad to see that the very ugly violet-hued veils which were of French introduction in the autumn have made no progress. No one could fail to realise how unbecoming they were the moment another person put them on.

I hear so many complaints in these days of laced shoes and boots, but especially the former, that the laces will not stay tied, and there is the constant irritation when out walking of seeing the hanging ends about the feet. There are some small fasteners to be bought at all the shoe shops, but it is more convenient to know that the laces can be secured by a very simple method of tying. When you have finished tying your double bow and ends, before you draw it up tightly, pass the right-hand loop through the knot, and then give a steady and simultaneous pull to both loops, and your bows are so firmly secured they will never untie. But when you wish to take your shoes off, you must be sure to pull the right-hand line, and the strings will readily come apart.

In our illustration of "A Walking-Gown with Beaver Trimmings" we see a simple bodice with a waistcoat, revers, and a small basque, a very popular shape for plain gowns of cloth, homespun, and serge. In addition to the beaver, bands of velvet, gold galon, or a fancy braid may be used. Thus, on a brown cloth, with bands of beaver, I noticed a gold and black galon heading the hem and trimming the revers and the collars.

The paper pattern selected for the month is that of the bodice of this walking-gown, for it forms a simple design easily followed out at home. The amount required for the bodice is one and a half of double-width material, and three and a half of single. There are nine pieces, viz., three sleeve, two back, one front, one waistcoat, collar, and revers. The latter forms a collar at the back and an epaulet over the top of the sleeve, coming to a point on either side of the front of the waistcoat.

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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.

VARIETIES.

A HEALTHY APPETITE.—A human being consumes on an average no less than 2,465 lbs. of food-stuff each year, which is sixteen times his own weight per annum, assuming an average body-weight of 150 lbs. This seems an enormous quantity, but it is probably below the average consumption of food in this country.

BE ALWAYS KIND.—The best recipe for going through life in a commendable way is to feel that everybody, no matter how rich or how poor, needs all the kindness she can get from others in the world.

YOUNG-LOOKING.—No woman can keep young who loses her temper often.

THE SINGER'S WORK.—The singer's work is a picture painted on air.—*Charles Santley.*

THE WISE GIRL.—The character of the wise girl consists in three things.—To do herself what she advises others to do; to act on no occasion contrary to justice; and to bear the weaknesses of those about her.

THE GIRL'S OWN PAPER

VOL. XIV.—NO. 691.] MARCH 25, 1893. [PRICE ONE PENNY.

FROCKS AND GOWNS FOR THE *MONTH*.

BACK OF JACKET AND OUT-OF-DOOR MANTLE.

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

THE chief object of concern just now amongst those who have to wear their gowns and alter them so as to go through a second season is how the alteration can be accomplished without too much expenditure either of time or money. And so great is the change in the cut of our skirts this season that we should be indeed stoical if we were willing to go through the spring season without trying to bring ourselves up to the mark that fashion requires. The skirt of to-day is "bell-shaped" in name, and is really a rounded shape, which is tightly-fitting at the hips, where three or four deep gores give it shape, and plainly rounded at the back—this cut helping it to flow out full from the knees around the feet in flute-like pleats at the sides and back, but not directly in the front.

All our skirts have been so gradually shortened that one hardly realises that we are now expected to wear them at least two inches off the ground. The best dressmakers are making them quite to clear the ground when intended for walking dresses

Demi-trains, for best gowns and for carriage dresses, are now cut with only four, or at most three in some, on the ground. Full dress toilets, Court dresses, and wedding-gowns are all favoured with long trains, and on them only are they to be seen. There are several plans for widening skirts; the first being to open them in the front and back and introduce a panel or a tablier of a different material; or else two panels, one on each side, to give fulness on the hips. Another plan is to add one or two plain breadths between the gored back of "Umbrella" skirts; and still another is to turn this gored back to the side and have a plain unsloped join down the centre of the back. If the sloped breadths be left in, they are so arranged as to be quite hidden. The tops of our skirts are generally gathered, and in some of the newest French models we see the same idea of gathers across the front that we noticed last year. Perhaps it may meet with more acceptance now that our fashions have so wholly turned towards those of 1830.

FRONT OF JACKET.

The other fashionable skirt-shape has five or six gores; and in one dress recently imported from Paris I find no less than nine gores.

Black satin is our favourite trimming, apparently for every kind of material. I saw a very pretty Paris model of drab crinkled *crépon*, the skirt being trimmed with folds of black satin, the lowest being about three inches deep, and the upper ones five, gradually diminishing in number as far as the knee. Tucks of black satin are also much in vogue, and also small gathered flounces, each of them with a heading, and cut on the bias. These flounces are generally separated by a space equal to the width of the flounce itself. The old-fashioned rolled-hem is used for the edge of these flounces, while the heading is a doubled fold of the material itself.

Skirts that require lengthening when they are altered, can be added to at the bottom, and the fact of such addition is hidden by bands or tucks of the material, or of a contrasting colour in velvet. I see in an American paper that the New York dressmakers are adding a kind of yoke of velvet to such gowns, and putting the skirt on to it with a stand-up ruffle. This yoke is long enough to come over the hips. A very pretty addition to some of the new bodices is a narrow-pleated frill of satin ribbon placed round the edge of the bodice; the ribbon is about three inches in width. I have also seen tucks of black satin put on over the hips, the highest about four inches, and the lowest about eight inches below the waist. In this case there were no trimmings of any kind on the edge of the skirt.

The mixture of colours in the new gowns is something too surprising. At the private view of the "Grafton galleries" the other day I saw a lady with a green velvet dress, bright mauve, or violet trimmings, and a brown hat with a great deal of pink in it. Grey and violet, turquoise-blue and pink, and sometimes a faint admixture of green are worn together, and on the hats may be seen violets of several shades, yellows, reds, and browns. The new colours are violent in the extreme, and we might as well have gone back to the old days when we admired "aniline dyes." The greens are harsh and crude and so are the new violets, while rose-pink and brightest blues are quite rampant.

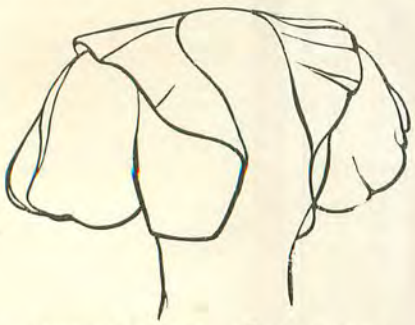
In the matter of our hairdressing, we are still most undecided. The "bun" or "tea-cake coiffure" is still extant; but it is not adopted so much by really nice-looking people as the simple coil of hair. But I think we may see the chignon revived before long, as the people who adopt it are increasing every day in number. Meanwhile, we have several shapes of hats to choose from, and all descriptions of "Empire" or "poke bonnets"—large, small, and very medium. The "coif bonnet" is a novelty, and is suitable in shape to go with the large "tea-cake" roll of hair. Then we have a very flat shape, and one with rolled edges, and, last but not least, we have a distinctive novelty in the shape of the new straw ribbons that are the latest introduction in the way of millinery. They are of satin-like smoothness, about two inches or more in width. They are plaited as the "basket-braids" of hair used to be, and tied into bows, the ends of which are cut off into pointed ends, exactly as ribbon is treated. It is even made into entire bonnets, and is of all hues as well as variegated. One that I saw of black velvet was trimmed with knotted bows of bright-green straw-ribbon; and in a Regent Street window there were several pretty-looking bonnets of green velvet and pink straw. One of

A NEW DRESSING GOWN.

the novelties in the way of artificial flowers, or rather fruits, perhaps, is Indian corn-cobs, not of the natural size, but quite big enough.

Velvet is more used than anything else as a *trimming for both hats and* bonnets, and, strange to say, it is no longer hemmed at the edges, but used raw-edged, just as the milliners have been using cloth for some time. Even the linings of hats are not turned under, but left raw-edged.

The windows of most of the shops are filled to over-flowing with straw hats and bonnets of all dimensions, which are diversified this year with colour, and are often shot as well. Rows of braid are put on between the rows of straw, like a piping or roll, and besides this, we find the crowns of a bright colour, and the brims of another; and in felt and velvet hats we find the brims lined with straw. Real chip will be much worn, and so will Tuscan. Both these are made into hats with frill-like edges, and



SENORITA JACKET. *(Paper pattern.)*

others that are flat and plain. The tendency seems to be to use all flowers in bunches, standing up in the same manner as they grow.

The flower of the season is certainly the violet so far, and violets are made in velvet of all shades, from dark to light.

And now I must devote a small space to the "Empire" or poke bonnet, which will be, I fancy, greatly adopted this season. It is made in several sizes, so no one need rush into extremes unless they wish to do so; and it is decidedly the best shape to wear with the hair dressed low down on the nape of the neck or in the much-abused "bun." My own theory is, that these bonnets increase the apparent age of every one who wears them; but still they are sometimes very pretty, and I prefer them in black to being made in colour. The best are made of black satin, next to them come those of black velvet and black cloth. With the large-sized pokes there is a border of white tulle, quilled up in quite the ancient style; and when this is not used, we see a *ruching* of coloured satin, black tulle, or even a half wreath of roses. I have seen a charming black velvet poke bonnet which was lined with pink satin and had a black tulle quilling and pink roses, on the outside black satin ribbon, pink roses and black and pink feather-tops with short wide satin strings. A grey velvet "Empire" was also lined with pink velvet and trimmed with pink satin and grey and pink tips.

The season is hardly advanced enough to say what shapes will be most worn; but just at present everyone seems to choose what they admire, and there is no very distinct fashion on the subject. The greatest change is in the shape of our skirts; and I noticed that in several of the French model gowns, an attempt is being made to get rid of the neck-bands so long worn, and to return to a neck-shaped into a point in front and quite open. I do not think that these will take for day-dresses, and I cannot imagine our Englishwomen without the tidy-looking collar and brooch which they took to so long ago. These open-necked gowns are always coming up amongst the new fashions in Paris, and the Frenchwoman is fond of wearing them, especially in the summer-time. But except amongst our aesthetic dames they are not much liked, and if worn the neck is trimmed with a frill of wide lace or chiffour, which makes it look less untidy and more finished than when the edges are quite bare of trimmings.

Capes will be, I think, the chief thing for out-of-door wear, and in general they will only reach to the waist, and will be composed of several frills, either lined with a bright colour, or else black and colours will be used alternately to form the capes themselves.

The ugly violet veils seem to have quite gone out of favour, and the best style of people wear very clear black net with spots or sprigs, and a border of a little thicker net. All veils, for both bonnets or hats, are gathered all round and fitted to the bonnet, so that there is no bunch behind at all. It is said that the long veil worn by our grandmothers will return to favour with the poke bonnet and the high and wide shoulders.

The pattern selected for this month is that of the "Senorita jacket," which will probably be one of the most used of our summer models. It is shown in our illustrations, both back and front, and is made in black velvet. It is in four pieces—sleeve, revers, front of jacket, and back, and will require about two yards and a half of velvet to make it, and two yards of silk for the lining.

If trimmed at all it requires a ball fringe edging or a bead trimming. These pretty little jackets will be much worn with the favourite blouses, which will be seen as much this year as they were last.

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"BE OF GOOD CHEER!"

BY THE REV. SAMUEL K. COWAN, M.A.

WHATEVER be thine earthly lot—
Whatever be thy portion here,
Thou canst not go where God is not:
"Be of good cheer!"

The chords of Life are turned to Bliss;
And Nature's heart, from year to year,
Makes music, whose refrain is this:
"Be of good cheer!"

In singing bird, in springing flower,
With balmy breath, with carol clear,
It speaks to all, from hour to hour:
"Be of good cheer!"

Sorrow, enduring for a night,
May grieve, and greet thee with a tear;
But Joy returns with morning's light:
"Be of good cheer!"

The cloud, whose passing shadows blight
Thy sunny hopes, though seeming drear,
On Heaven's side is lined with light:
"Be of good cheer!"

And when thine earthly race is run,
Let not thy Faith be merged in fear;
But, knowing that Love's crown is won,
"Be of good cheer!"

THE GIRL'S OWN PAPER

VOL. XIV.—No. 696.] APRIL 29, 1893. [PRICE ONE PENNY.

FROCKS AND GOWNS FOR THE MONTH.

A CORNER OF THE GARDEN.

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

THE shops during these early months of the spring are full of all kinds of tentative suggestions for dress, many of which we shall never see beyond that stage. They are too extreme to be adopted, and would not take the fancy of the majority of women who buy early; and, having dresses to do over, they also make up their minds in good time as to what alterations will be most useful to bring them up to the mark of the current fashions. This year, with the sudden change in the shape of skirts, I find myself overwhelmed with queries as to the best method of turning last year's dresses into something like the new wide skirts. Happy are the women who have the pluck to wear out the gowns that they really cannot alter, save, perhaps, by some small addition of trimming round the foot of the gown. Another excellent method is to open the sides, or the front and back of the skirt, and insert a panel beneath, trimming the edge with some kind of fluffy trimming if needful. To make these alterations velveteen has been immensely used, and advantage has been taken of the fact that you can now use two or even more colours in dress. For instance, if your gown be green, your under-panel can be buff, heliotrope, one of the new shades of pink, or even a pretty and suitable shade of dull blue; and if your skirt be one of the old ones that had a foundation, you can utilise that to sew the panel on, taking careful notice that in all these panel openings the breadths at the top are crossed over each other about three inches, in order to make them sit well.

A SPRING GOWN.

It is impossible to say how far or how long we should go on following these 1830 fashions, and my readers will find it to their advantage this season to buy as few gowns as they can conveniently do with, for I feel sure that they will thus be better prepared for anything that may turn up next year. In my experience the new fashions always run a certain course. The first year they are seen by the rich, and are more suggestions than fashions. The next season they are seen in the best shops, and the season after that the general public gets complete hold of them. This process is a good deal hastened now by the sales, which follow every season, and here it is that the thoughtful shopper scores her successes, for she *guesses* at what may be coming on later.

The Queen's Drawing-Rooms this year were full of "1830 ideas in dress," which I think was out of compliment to Her Majesty. She is said to be very fond of that style, which is, of course, the first she can recollect. Some of these gowns had differing sleeves—a pink one and a white one, or a blue and a grey—and the effect of width on the shoulders was enormous; but there was no trace of crinoline to be seen.

In the Park, where Her Majesty was to be seen—on two days, at least—the newest gowns were represented, of course; and I was glad to notice that the "Granny," or "1830 bonnet," was not in the first rank by any means. The tiniest of head coverings were more popular, apparently, but the largest of hats. The newest shape for bonnets—except that of 1830—has long and pointed ears, and is quite flat to the head, the trimming being put on at the back, and none in front. Then there is a bonnet with a square shape over the ears; and I think more jet bonnets are to be seen than ever, which may be accounted for by the fact that they can be worn with everything, and are extremely becoming to all faces. Besides this, they are of everlasting wear; and if we select our shape aright, we can trim and re-trim them with endless success. This year the lace and gauze quillings are so light and airy, that they give a charming effect, and they are easy to put on also. The straw hats, in two colours, are very popular; and those in dark blue and pale green, if trimmed with green velvet and blue feathers, look lovely. The brims of the best large hats are all lined with velvet, and the new fashion of putting a bunch of flowers under the brim at the back as well as the front is a very elegant one. Black hats, with pink roses, and the same with lenten lilies, were amongst the prettiest; and on some of these black hats we find crowns of coloured velvet—generally green—which are arranged in tight-looking folds. One very stylish hat, lately

shown at a first-class house, was of the favourite very coarse straw of a pale-green hue, trimmed with bunches of violets, arranged with short trails in the most airy manner.

The French gowns that have just come over are not of the very extreme order. The skirts are from four-and-a-half to five yards wide, and the sleeves are as large as our own, but are wide, and not at all high on the shoulders. Black holds the first position for dresses; and next to that comes every description of pale shades of all colours, mingled and mixed in bewildering variety. Crépons and grenadines are as popular as ever for the daytime; and satins, and the loveliest of shot moirés, will be for the best occasions, and for evening. The brightest of grass greens, peacock blues, violets, heliotropes, tans, rose-pinks, daffodil-yellows, coral-pinks, and a hue known as "spring green," are all to be seen, both as trimmings for bonnets and hats, and also for gowns, and even for the small capes.

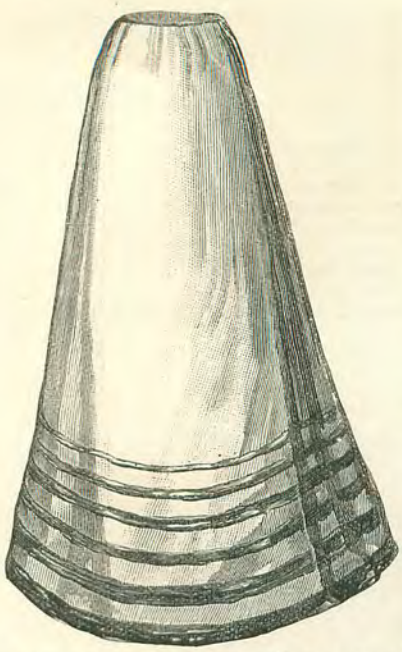
And having once touched on the subject of capes, which is all-engrossing, I might as well say that the most stylish ones are of black satin; but as those are an expensive purchase, most people will be contented with face-cloth of a fine kind. This, when lined with a brocade, or a silk of one of the fashionable colours, will have quite as good an effect. There are several shapes, some with frills of lace, and stole-like ends in front, others are accordion-pleated cloth, and others are comparatively plain at the back and front, and have all the fulness on the shoulders. Then there are all kinds of neck-ruffles of ribbon, velvet, satin, and feathers, the ribbon being pleated-up into open box-pleats, lined and stiffened, so as to sit up about the neck. The long feather boas have, apparently, been superseded by short collarettes, which tie in front with narrow ribbons and long ends.

The short skirt has quite won a victory, and I see that the best styles of gowns are being made with them; but later on we shall probably see that the light dresses of summer will have a slight train, as more graceful and dressy looking. It is quite a "ribbon year," and we have seen quantities of reversible ones in two colours, or black and a colour, prepared for these gowns; sashes and large bows at the waist are worn, as well as rosettes, and wide bands of velvet. Even the tall buckles have not disappeared, and are much seen, while lace is on everything, and forms, as usual, one of the most elegant and charming additions to our dress.

One of what may be called our resurrections is the "robed" dresses, or what used to be so called, that is materials woven with a pattern along the selvedges, to be made up as flouncings or trimmings. When cut up and sewed on, some of these are very pretty, particularly when they are of shot woollen materials; but I fancy they will require experienced hands to make them up. What is known as "crinoline" muslin is used to line the hems of all skirts up to about twelve inches of their length; it is used as an interlining, that is between the skirt itself and the inner lining of sateen, silk, or alpaca. This is quite needful, as you will speedily find on wearing one of these new wide skirts, which already have proved themselves tiring to wear, and disagreeable in the way they go flopping at our heels, all of which makes me doubt if they will hold their sway very long. All the trimming of skirts, or nearly all, are put on horizontally in straight lines round the skirt, and flat bands of velvet or velveteen are in great favour, and are sometimes laid on, as in our pattern, to the extent of five, or even seven rows, or even up to the waist. Our illustrations this month fully show the way these bands are laid on. In "A Corner of the Garden" are shown one of the new double skirts, worn by the standing figure, as well as one of the new hats with a very wavy brim. The seated figure in the centre wears a 1830 bonnet, and the one at the back facing us the new crossover bodice and wide bretelles, a charming summer model, and the bonnet is one of the new square ones, cut off short over the ears. In the "Braided Serge Gown," we find one of the most charming of our new gowns with a small zouave and sleeves, the whole edged with the artillery buttons, and made in close imitation of a military jacket. The sketch of "A Spring Gown" shows the wide bretelles adapted to an ordinary bodice.

For our patterns we have selected the new circular, or bell skirt, but we have modified it to suit good taste, and we also have prepared the pattern of the new double skirt, which we have illustrated in "A Corner of the Garden." The first named must be cut from double-width material only, and will require four yards and a half; the skirt is in two pieces only, and we give half of front, and half of back. There is no seam in either the front or back, so they must be cut double. This skirt measures five yards round the edge, which will be found the extreme limit of what can be comfortably carried. The new double skirt is about four yards wide at the edge, and is in three pieces—two of the lower skirt and one only of two upper. This skirt is sometimes

A BRAIDED SERGE GOWN.



THE NEW CIRCULAR SKIRT. (*Paper pattern.*)

modified by having a bias flounce to the knee, placed on the lower skirt when the upper half is not used. This flounce is only one yard wider than the skirt, and is put on with a very slight fulness; each of these patterns costs one shilling.

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 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 frill. *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, umbrella skirt, four-gored skirt, jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess robe, under-petticoat, four sleeve patterns, bodice with new back, Russian blouse, new skirt in two breadths, Empire gown with princess under-dress, and spring jacket bodice.

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.

VARIETIES.

NOT SUFFICIENTLY NERVOUS.

Emily: "Did George propose last night, as you thought he would?"

Rose (*without much enthusiasm*): "Yes, he proposed."

Emily: "Did you accept him?"

Rose: "Of course."

Emily: "But you don't appear to be very happy over it?"

Rose: "I am not. There is a gathering doubt about George in my mind."

Emily: "You surprise me! On what account, Rose?"

Rose: "He didn't appear to be sufficiently nervous over it." (*Throwing herself into her friend's arms, and bursting into tears.*) "Oh, Emily, I'm afraid George has proposed to some girl before."

WHAT WOMAN OUGHT TO KNOW.—"Married or not married," says Thomas Carlyle, "surely it is always fit and comely that woman do know domesticities to the bottom. One expects to find it of her when need comes; as of a man that he can resist when insulted."

SACRED NUMBERS.

Certain numbers have always been held to be sacred, the number 7 especially so. In the belief of some of the early Christians, 7 was made lucky because a human being sheds his teeth at 7; becomes a youth at twice 7; a man at thrice 7; and reaches his grand climacteric at nine times 7.

Ten is also a sacred number, sanctified, it is said, in the human form by the ten fingers and toes which, some people assert, are to be discerned in all large animals, and may even be traced in the hoof of a horse, five in each hoof.

A STRANGE CUSTOM.

Immediately after baptism an infant, in some places in Scotland, used to be rocked over a fire whilst the words were repeated:—

"Let the flames consume thee, now or never."

HIS "LITTLE GAL."

"It ain't everybody I'd trust my little gal to," said old Farmer Skinner to the love-lorn swain who in the Far West had become enamoured of Miss Sally Skinner, and wished to carry her from the loving care and shelter of the home nest.

The "little gal," who was five feet eleven inches tall in her bare feet, as she was at that moment, hid her happy, blushing face on the dear, fond old father's shoulder, and wept happy tears as he said to Sally's deeply-moved and sympathetic young lover—

"You must take good keer of my wee birdling, Jack. Ricollect that she's been raised kind o' tender-like. Two acres a day is all I ever asked her to plough, and an acre of corn a day is all she's used to hoeing. She kin do light work, sich as makin' rail-fences, and digging post-holes, and burning brush, and all that, but ain't used to regular farm work, and you mustn't ask too much of her. It's hard for her old dad to give his little sunshine up. He'll have to split his own cordwood and dig his own taters now. But go, birdie, and be happy!"

A WIFE FOR SALE.

Of old the common people had a notion that a husband might lawfully sell his wife, provided he conducted the transaction in some public place, and delivered her to the purchaser with a halter about her neck.

The sales were duly reported in the newspapers of the period, without any special comment, as items of ordinary news.

The business was usually conducted by auction, but now and then it was managed by private tender.

One of the lowest prices reported is sixpence and a bit of tobacco.

WHY SHE ACCEPTED HIM.

Jess: "I thought you hated Jack, and yet you have accepted him."

Bess: "I did hate him; but he proposed under an umbrella, and said if I refused him he would let the rain drip on my new hat."

THE LARGEST FLOWER IN THE WORLD.

The "Bo-o," the largest flower known to botanists, is found only on the island of Mindina, the most southern of the Philippine group. Its scientific name is somewhat longer than its native name, the botanists recognising it as *Rafflesia Schadenbergia.*

It was first discovered in January 1880, by an exploring expedition, headed by Dr. Alexander Schadenberg. Single flowers of the "bo-o" weigh from eighteen to twenty pounds.

ALL ALONE.—Solitude is one of the highest enjoyments of which our nature is susceptible. It is also, when too long continued, capable of being made the most severe, indescribable, unendurable source of anguish.

TRUE GREATNESS.—In the sight of God true greatness does not depend on the extent of the sphere to be filled, or greatness of effect that may be produced; but on the motive and the power of virtue in the soul—in the fidelity with which duty is performed, and the spirit in which difficulties are met and trials are borne, and goodness and love are diligently pursued.

PRIDE AND PRAISE.—Pride is essential to a noble character, and the love of praise is one of the civilising elements.

THE MUSIC OF INSECTS.—The tones of insects, as well as the songs of birds, have been reduced to musical notation. Gardiner, in his *Music of Nature*, tells us that the gnat hums in the note A on the second space; the death-watch calls, as the owl hoots, in B flat; the buzz of a beehive is in F; that of the house-fly F in the first space; the bumble-bee in an octave lower; the cockchafer D below the line.

THE LOVE OF TRUTH.—To love truth for truth's sake is the principal part of human perfection in this world, and at the root of all other virtues.

VOL. XIV.—No. 700.] MAY 27, 1893. [PRICE ONE PENNY.

FROCKS AND GOWNS FOR THE MONTH.

WORK FOR THE DEEP-SEA MISSION.

THE REVERIE.

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

So far as women's dress is concerned, the Chicago Exhibition seems likely to introduce us to stirring times; for it seems that the more advanced spirits in America have formed a Woman's Committee on Dress, and this body has just put forth to the world "its idea of an everyday business dress for women." Now this dress is to be adopted and worn at the Chicago Exhibition, because, as a great number of people are likely to be assembled there it will be easier to accustom the world in general to its appearance, and thus make matters easier for the ladies who intend to wear it. And now you will be anxious, I am sure, to know of what the dress consists, and what we shall all look like when *we* too, perhaps, follow the example of our American leaders. So far as the undergarments are concerned it does not offer much novelty to the readers of the GIRL'S OWN PAPER, for we have always advocated the adoption of the "combination garment," either woven, or made of material from the very earliest times of the existence of our magazine for girls and young women. Moreover, we have given the pattern of dress, drawers, and knickerbockers to be made of the same material as the dress, for many years. These two articles are what the Americans mean by "Union undersuits," and "equestrian tights," which form the first of their recommendations for under-clothing. The next is the out-of-door garments, and here they have chosen the divided-skirt, which in their glorified language becomes the "Syrian," or "dual-dress of our English sisters," or, the "gymnasium dress"; or, the American costume consisting of a short skirt and trousers—the original "Bloomer" in fact; otherwise, the gymnasium dress which is also a skirt, but has full trousers, instead of plain. It will be seen from this, that the whole aspirations of the committee are after the trouser-shape of garment; and this seems to define clearly the difference between their intentions and those of our English reformers. The latter are endeavouring to reform in the direction of obtaining better-cut under-clothing, while the outer dress remains the same, except that with wiser heads to guide our reforms, we shall be able to modify the fashions and make them hygienic in every sense.

For my part, I cannot believe that alterations in fashions will be brought about by either committees or anti-crinoline leagues.

One of the most noticeable changes in our appearance is in the adoption of light-coloured gloves with dark spring gowns, the most fashionable hues being light grey and yellow, and a violet or lavender hue, stitched with black. The gloves should, however, to be in good style, be selected of a lighter shade of colour than the dress worn, or else of a pale hue in decided contrast. Swedes are worn both for the day-time and the evening, quite as much as kid gloves. There is a charming new tone of pinkish drab in the latter, which will go well with almost any gown, for those of my readers who do not care to be ultra-fashionable.

The latest developments in serge are very pretty, and for the first time we find it in other colours than blue, red, black, or white. We have now grey and brown, as well as green, and a fine shade of heliotrope, and under these new disguises this useful material is as popular as ever. This year it has been almost universally trimmed with bands of black, either wide braids or velveteen. At the edges of the braids are cordings of some contrasting colour.

The newest bonnets are perfect marvels of lightness. They have transparent foundations of jet or lace, and bows or horns of fluted lace of the lightest kind. This, with the aid of Osprey tips, and jet sprays, make them look quite ethereal on the head, and require the hair to be very well dressed; which, indeed, it ought to be always, and our English girls usually have plenty of hair, and of extremely good colour and fineness. In every rank of life, this matter of care of the hair should be attended to; and we all know for ourselves how the untidy rough head affects our estimate of the person who wears it in this manner. Such a head always makes me unhappy, and I long to have a chat with the foolish girl who neglects the chief beauty of her womanhood. We do not half remember that these things are God's gifts, and should be valued and treasured accordingly. They need never lead to vanity, nor self-conceit if we thus regard them.

Now that we have come back to belted bodices again, one of our first thoughts is, that the meeting between the skirt and the bodice should be so arranged that no unseemly line of white petticoat bodice be left *en evidence* between the two. In the new French models the underlining is left about three inches below the waist, and the dress material just reaches to the line of the waist. This arrangement prevents the defect, and saves the stuff as well; for the lining where it ends is simply hemmed neatly, and the edge of the dress-material is turned in and hemmed down against the lining round the waist. The skirt is put on over the bodice, and the band is made to fit tightly enough, so as not to turn round in wearing of it. The band, whether folded or plain, is attached to the band of the dress, and fastens with hooks and eyes. The folded bands are very pretty. They are made of a bias piece of silk, velvet, or satin; and hemmed on each side, the stitches being invisible ones, and the width of the band from four to six inches. At the back it is sewn into two ends, where it meets and laps over supplied with two hooks and eyes; the ends being, perhaps, two inches wide. The band thus arranged pulls into graceful folds, which lie so flatly that they do not add to the size of the waist, which would be the objection of many people to them; and of course, anything that has a clumsy appearance does not look either neat or becoming.

The best of the new stuffs are "ribbed," and each shop has a different name for the several varieties. Some are like cords, the cords being of different colours; and some are thread-like lines which run diagonally over the surface. The shot effects, which were popular last year, are if possible more in favour this season; and silks and velvets exhibit the hues of the rainbow on their surfaces, and gauzes are treated in the same manner. Some of the silks are shot in as many as four distinct colours; and thus you get a different hue from every side as you look at it, green in front, red on the left side and perhaps yellow on the right. These very vivid colourings are generally used as the trimmings, at the present moment for the sleeves, révers, and the skirt bands or flounces. A dress of the rainbow hues would only be useful for indoor occasions of course.

Flounces are newer as a dress trimming than the flat bands; and the deep flounce, reaching to the knee, is the newest of all. Some dresses have three of them, each measuring about four inches—the centre one put on at the knee. A great many lace flounces are seen, and lace and ribbon form quite the trimmings of the summer, and certainly nothing can add to the lightness in the general effect of a summer costume, like these two additions. The lace frills over the shoulders add to the immense width now affected, but they also soften, and give a look of grace and elegance to an otherwise plain costume.

One useful gown remains quite in fashion, and that is, the short jacket and plain skirt of serge, or tweed; the jacket being open in front over a waistcoat, or a skirt. This has been found too indispensable to be given up, and the only addition made, consists of a couple of frills at the shoulders, to bring them up to the proper width, as at present worn.

Our paper-pattern for this month is a short cape, the length somewhat depending on the age and figure of the wearer. We have given the longest size in our illustration, which would almost clear a chair in sitting, but for a very young or slight person might be curtailed, according to individual preference. It has a double frill and a stand-up collar of moderate height, and is finished at the throat in front by a bow and long ends of satin ribbon, the colour of which must depend on that of the velvet frills. The most fashionable hue will be a reddish chestnut-brown. But the frills need not to be of velvet; as some would find that material too warm; and others, that the colour would cause some inconvenience, precluding, it might be, the wear of certain

THE LOST CHORD.

dresses, or bonnets, on account of the unsuitability of colour. Thus, for greater lightness and convenience, either black, fawn-colour, or white lace might form an agreeable and pretty substitute for velvet. The cape itself, if made in double-width material, would take three-quarters of a yard; if in silk, it would take three yards and a half, and would require a slight lining. This quantity would make the cape of just about the length that would reach the seat of a chair, as before said, without being sat upon by the wearer. The ribbon should match the velvet frills in colour, if the latter be of velvet; but they should be of the colour of the "face-cloth," or serge cape itself, were the lace frills either black or white. The bow should be a fixture (not tied and untied when worn), and the little cape secured at the throat by a hook and eye. No more fastening down the front is necessary. The quantity of satin ribbon required would be two yards and a half. Should the cape be made of silk, three yards and a half should be allowed for it. Were still greater coolness an object to the wearer, the whole garment, with its frills and collar, might be made equally well with a good, close, all-over-patterned black lace. The depth of the frills from the throat to the extreme edge should measure six inches

SHORT FRILLED CAPE.
(Paper pattern.)

and a half; that is to say, the underneath frill. The top frill, lying over it, reaches three inches and a half in depth; and both are of the same depth, respectively, all round the shoulders. Should the heat of a double thickness of velvet, as now described, be objected to by any persons attracted by the pretty style of these frills, the difficulty could be very easily obviated by giving the required full depth of six inches and a half, but only making the second (or underlying) frill a mere adjunct run on just below the upper one; tacking the edge of the latter, so as to over-lap the short lower one; so that the material of the cape may not be seen between the frills at their junction.

The illustration distinguished as "the Lost Chord," representing a young girl endeavouring to recall some melody—apparently on an old harpsichord—wears an "umbrella skirt;" which is preferred by many to the "bell-skirt;" which is so voluminous, and takes up a good deal more material. It has a double row of looped ribbon-trimming, on a skirt of some light summer material. The square-shaped neck piece, or yoke, may be of the same, or of silk; but it may be left open if required for evening wear. The deep frill round the square-cut bodice should be of lace, the sash of the same ribbon which decorates the skirt as a quilling round it. The sleeves are of the *jigôt* pattern, tight from the elbow to the wrist.

Our illustration, entitled "The Deep Sea Mission," may be supposed to represent two friends in consultation over the mysteries of some woollen garments in course of manufacture, a very popular occupation for the deft fingers of those skilled in the use of knitting-needles, for the benefit of our "North Sea Toilers of the Deep." The lady who has been engaged on the work is dressed in what is known as "Louis velveteen," either in black, violet, or emerald-green. It is likewise an "umbrella skirt," and the "waist bodice," which is slightly fulled, is fastened down one side. She wears a white lace collar, simulating the form of the yoke and frill of the girl in quest of "The Lost Chord." The sleeves are somewhat different, being considerably fuller from above the elbow to the shoulder, and less close-fitting to the wrist. The waist is encircled with a broadish belt. The visitor represented in the illustration wears a double-frilled velvet cape, which, it should be observed, will be much more in favour as the season advances. Her skirt is one of those known as the "bell-shaped," and one of the most fashionable materials is distinguished as "hopsack," or else it might be of the "whip-cord" or ribbed stuffs, the variegated lines in which have been already described in this article, and run diagonally across it. The skirt has four bands of ribbon-velvet.

Attention must also be drawn to the pretty light summer bonnet worn by this figure. It is wholly made of lace on a wire shape—a sort of combination of two ideas—three parts bonnet, yet somewhat of the nature of a hat. A flower decorates the interior of the projecting brim, which "flares" to a certain degree over the forehead, and descending as a fringe from a clustered bow of ribbon (or velvet) on the top of the crown, hang a considerable number of daisies. Feathers and birds reign no more upon our head-gear, with the exception of an ostrich tip in some limited degree. Flowers have entirely monopolised their place, and this may be more or less accounted for by the combined and strenuous efforts of the humane association of ladies who have taken our birds under their special protection.

A very small bonnet with ostrich tips may be seen in our illustration called "The Reverie," and a hat on the figure facing you having a rose under the brim on one side. The girl in the bonnet wears a smart "Zouave Jack," opened at the back and side. I have seen a beautiful example in blue serge, a Paris model of a bright hue. The opening at the back, and those on the insides of the short straight sleeves (reaching only just below the elbow) as well as at the sides, were fringed on either side by rows of small round gilt buttons, like those on a page-boy's jacket. The back, above the opening, was handsomely embroidered, and there was an upstanding collar of moderate size. This jacket was to be worn over a Garibaldi of satin of "old-gold" colour, and one of blue satin to match the serge was added. The figure with the book wears an open serge jacket, having velvet sleeves. It has a small cape of frilled velvet, over which the serge revers are thrown back. Underneath the jacket she wears a blouse trimmed with rows of frilled lace.

And now, before concluding, I should give the young home-dressmaker, and all who study our articles on dress, one parting word of advice. I have had my attention drawn this spring to what seemed a strong leaning towards the exhibition of a parrot-like combination of colours in some of our shop windows, and these amongst the first in town. Do not imagine that such combinations of colour are likely to be worn by persons of good and elegant taste in dress; nor, indeed, that they represent that of their exhibitors. But tradesmen must provide what will be appreciated by every class of purchasers, whether amongst the artistic and refined, or the ignorant and vulgar, in matters of taste. In my mind's eye I still see before me a grass-green dress with bright mauve-coloured trimmings, which I may cite as a fair example of what I mean. In matters of dress there are certain fixed rules for our guidance, whatever may be the changes in fashion, just as there are in matters of good breeding—rules that apply to all conditions of people, and holding good for all time. Never render yourself conspicuous by the style or colour of your habiliments. Never attract the notice of those whom you meet in the street or in society. Wear a bright colour if you please, but let it be softened by some quiet neutral tint—by black or by white. Again, to dress otherwise than in the style of the time would likewise be to render yourself conspicuous, and would therefore be as great a breach of good taste. But keep well within the extreme limits of each fashion as it comes into vogue.

Our list of paper-patterns includes that for the present month—the frilled cape already described, which consists of four pieces, *i.e.*, one cape, one collar, and two frills.

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 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 frill. *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, umbrella skirt, four-gored skirt, jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess robe, under petticoat, four sleeve patterns, bodice with new back, Russian blouse, new skirt in two breadths, Empire gown with princess under-dress, spring jacket bodice.

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VOL. XIV.—NO. 704.] JUNE 24, 1893. [PRICE ONE PENNY.

FROCKS AND GOWNS FOR THE MONTH.

A GARDEN GROUP.

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

AT HOME, AND ABROAD.

THE season which has now opened upon us confirms what I said last month as to the inadvisability of replenishing our wardrobes very extensively. Many of the fashions exhibited are far from pretty, and cannot be easily converted into other styles, when the expected revolt of opinion may occur against them, now accepted under protest. It is scarcely fair, however, to judge from the grotesque illustrations in some of our fashion magazines, for the originals are less extravagant than represented. The bogie crinoline resolves itself into a "hem-stiffener" inserted between the outer material and the lining of the circular skirts, which does not distend them; and though sleeves be large, they are not quite so gigantic as they are pictured; while the very frilly shoulder trimmings have given place to flat, or slightly fluted ones.

Nevertheless, some of the current fashions are unbecoming, and will soon have lived out their little day.

Skirts are "hooped" by trimmings, a circumstance due to the necessity for hiding the line where the stiffener ceases; and the height to which it rises depends on the flimsiness or otherwise of the material. Double and treble skirts are amongst the most stylish, and as the edge of each has a binding of lace insertion over ribbon—or other decorative edging—the hoop effect is marked. One of the newest of these trimmings for a single skirt is a little frill at the foot, and another halfway up, which gives very much the effect of a double skirt. "Knee-flouncing" is also popular, and there is a tendency towards gathering this on full, with a thick ruche as a heading, instead of a flounce plainly made on the bias, and stretched at its lower edge to give "Horn folds." Printed muslins are again coming into favour, which will have flouncings printed in patterns, as they were some thirty years ago. The muslins, Chiné silks, and other stuffs, with powdered designs, have gathered flounces of equal widths, extending from the waist downwards, generally five in number, having inch-wide satin ribbon by way of a hem. Double rouleau-tucks are more worn than those on the bias, and as the former are sold ready-made, they assist the home-dressmaker. Velvet is much used for very small tucks, with a piped heading; and rouleaux of black satin are employed, no matter of what colour the gown may be. But the most fashionable trimming of all is a narrow lace insertion, laid on simply, or backed with ribbon. Black lace is not so much worn as the cream-coloured; but in some cases the former is the most effective. The kinds employed are, guipure, cluny, Maltese and Russian. The delicate kinds are reserved for Berthes, and other bodice draperies, when there is no hooping of insertion on the skirt. Narrow lace insertion sometimes overlays the seams of many-gored skirts, and the one-seamed "bell-skirts" are striped with insertion, as if they outlined narrow gores.

The blouse has a new lease of existence. It is so comfortable as a summer bodice, and is easily made into a shirt by the addition of an open coat, Zouave, or Spanish jacket for out-door wear, or when a little extra warmth is desired. Much depends on material, colour and style, not to say on the wearer. The prettiest are those with full fronts, that cross over and tie behind, thus dispensing with a belt. But they are very popular in every form. Some have a lace chemisette; others leave no space for one, as they cross from the throat instead of the shoulders, and the collar is turned down. Oriental pattern silks, gauze, and shot surahs sprigged, are the best materials for them. A newer style is shown by bringing the long crossover fronts a second time round the waist—tying them at one side in front. Those that are gathered in the shoulder seams, and wrap over on a plastron, or chemisette, have a less common appearance when flat revers are turned back from the edge of the crossed fronts, just where they meet, and continue round the back as a collar. Chemisettes form a feature in the best model-dresses, the bodices nearly all suggesting a half-high cut. The greater number are double below the bust, one front across the other. The chemisette is full, and contrasts with the dress, showing as much at the top of the shoulders at the back as in front. The same idea (of showing an under-dress) is found in the Zouave and Eton jackets, all of which are short. Some are curved up a little at the back

others, with rounding fronts, are abruptly turned back, as a wide cape collarette, all round the shoulders, and all have revers of some sort.

It is difficult to say whether the coat-bodice worn with blouses belong to the mantle or dress department. It is open-fronted, with coat lappels and collar, from under which appears an undulating collarette. The fronts, at the waist-line, are cut away straight like a man's dress-coat. The skirt, or basque, is only half-length, and of circular shape, hanging in folds at its edge. A great many dresses fasten at the back, but not those of the best class. Side-pieces are unknown, whole-backed bodices reign, and even tailors dispense with a centre seam; and they favour the fastening that only just meets, and is hooked. The edges are stitched a little way in, and have whalebone inserted in them, to keep them even. The hooks and eyes are worked over with silk of the colour of the material. The waists are all round. Some are only piped, and the skirt sewn to them; but other bodices have the skirt put on over them, and narrow folds on a wide belt of piece material, wrinkled up to hide the junction. "Accordion pleating" is revived, but not for skirts. It is used for entire bodices, teagowns, and collarettes. Only skilled hands should attempt its construction, and elegant figures wear it. We find it used on a blouse to a ribbon-skirt, and "Zulieka Jacket." This skirt was of four-inch ribbon, used lengthwise, connected by overlying spangles, as a glittering gimp, and is newer than the original ribbon skirts in Paris, which were of very narrow ribbon slightly gathered, and used for evening gowns as flounces. Sleeves are, and will be large; not upstanding, but drooping towards the elbow; and are wide there, if of the Gigôt, Pegtop, or other 1830 date and form. But there are many varieties of puffed sleeves, ending in a frill above the elbows, or tight ones, the upper part of which has a succession of frills, not very full.

Amongst the most novel of the mantles, there is a cape to the elbows, with long ends in front, over which a belt is passed; or they are gathered with rosettes, and pinned to the waist. These are very quaint and old-time looking. There is another to be described as a jacket-mantle-coat, a combination of the three forms. The back is tight-fitting, the fronts loose—meeting slightly crossed just below the bust—complicated affairs, and demanding too long a description. Many mantles have half sleeves; but "empire" ones have them large to the wrist, of the same material as the yoke, from which gathered lace depends and is left transparent. "Bishop-sleeves" and a yoke of jetted velvet, or satin, are worn on "empire mantles," of three-quarters length. Deep jet fringe may edge the yoke. Capes maintain their prestige, and rouleaux are employed on those of silk or satin; a collarette trimming the shoulders.

In materials, crêpon reigns paramount. It is chiné, wavered, speckled with black upon colour—of silk, cotton, or silk and wool—and is shot—*crêpon changeant*. Benzaline takes the place of sateen, and Percales in opaque cottons. Satiné is soft, thin, and glossy, and often passes as silk.

The "1830 bonnets" are too ponderous for summer wear, and the fashionable head-gear is extremely limited in size, and worn far back on the head. They consist of mere triangles, or ovals, forming a base for lace, lisse, aigrettes, etc. Some are larger—of capôte style—having a lace or fringed curtain, and long ear-pieces, forming a horse-shoe edge at the back, round which is placed a thick *cache peign* of flowers—goffered lace standing up in front. There are strings to eared bonnets. Sometimes the upstanding frill is caught down to the front, making a double cockatoo crest. Bonnets need to look important to balance the size of shoulders and sleeves. Sailor hats are of reed, and of English, French, and Panama straw, or black tarpaulin and straw combined.

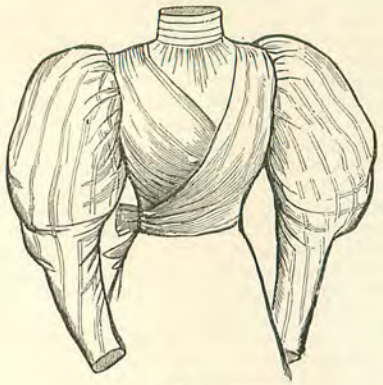
Some hats are wide and flat-brimmed, and not a few very garish in colour. The "Toques" are trimmed with straw, galons of broad sedge-leaves, iris blades, and other natural growths. Coloured wire is used in lieu of rouleaux, on unlined brims, which those of hats very usually are.

We give one of the new and popular blouses as our paper pattern. It may be made in any silk, satin, cotton, de laine, or any slight material suitable for tying. The illustration will suffice to explain it. The amount required is five yards if in silk, and four yards in de laine or cotton. It consists of seven pieces. The loose half-front, vest, back, three sleeve pieces and a close collar.

Both back and front are shown in the sitting and kneeling figures in the "Garden Group." The former wears the double skirt. Four kinds of hats are given (in this group and in the three-quarters-length standing figure in "At Home and Abroad"). A modification of the mantle described in the foregoing part of this article as having "long ends" is shown in the standing figure: but the cape does not reach the elbow, nor are ends confined at the waist. The figure representing "At Home" wears a slightly fulled berthe-shaped fall of lace, or of the same thin semi-transparent material as the dress. In our illustration called "The Library," we have a little variation of the same shoulder trimming—the jigôt sleeves tied in twice, with velvet bands and rosettes to match the colour at the waist and round the top of the deep flounce from the knee downwards, which is trimmed near the extremity of the skirt with velvet of graduated widths.

As the object aimed at is use, not fashion,

IN THE LIBRARY.



CROSS-OVER BLOUSE.
(Paper pattern.)

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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 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 frill. *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, umbrella skirt, four-gored skirt, jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess robe, under petticoat, four sleeve patterns, bodice with new back, Russian blouse, new skirt in two breadths, Empire gown with princess under-dress, spring jacket bodice.

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.

OUR COMPETITIONS.

II.—LITERATURE.

LIST OF PRIZE AND CERTIFICATE WINNERS.

NEARLY four hundred poems, essays, and stories were written to the picture entitled "In My Name," and were submitted to us in competition for our Prizes and Certificates, and the following is the list of successful workers. The writing was excellent, especially that of the younger competitors; and although the numbers competing were not so great as in previous years, yet the work was of a higher quality, and so we consider was, in the best sense, more successful.

First Prize (£10 10s.).

Bailes, Marian H., 2, Selborne Terrace, Durham Road, Gateshead-on-Tyne.

Second Prize (£5 5s.).

Gregory, Rosena Annie, 58, Pain's Road, Southsea, Hants.

First Class Certificates.

Ashton, M. Ethel, Wangford, Suffolk.
Ashwell, Lily M., Brighton.
Ashwin, Edith H., Evesham.
Bacon, Annie M., Wandsworth Common.
Bailes, M. H., Gateshead-on-Tyne.
Barker, Nellie, Leasgill, Milnthorpe.
Blampied, Edith, Victoria, British Columbia.
Brack, Elsie, South Woodford, Essex.
Carruthers, Ethel, Leamington.
Clarke, Gertrude, Leicester.
Clement, Cissy M., North Finchley.
Coverley, Alice M., Oporto.
Croft, C. S., Dover.
Drysdale, Jean S., Higher Broughton.
Duffett, Bessie E., Redhill.
Evans, Jane L., Melbourne.
Fish, M. Annie, Crouch Hill.
Gladwin, Mercy A., Cheltenham.
Gregory, R. Annie, Southsea.
Griffin, Leonora, South Hampstead, N.W.
Hammond, Claral, Liverpool.
Harding, Ethel M., Padstow, Cornwall.
Heath Rachel, Exeter.
Hooton, Florence, Higher Broughton.
Hudson, Margaret, Leven, Fife.
Jolliffe, Irene, Petersfield, Hants.
Menzies, Alice G. G., Edinburgh.
Mott, Elizabeth B., Apollo Bay, Victoria.
Murry, Alice W., Tollington Park, N.
Nowill, Mary H., Broomhill, Sheffield.
Pickworth, E. Lizzie, Netherhall Gardens N.W.
Ranken, Lilias H., Upper Norwood.
Roberts, M. M., Tollington Park, N.
Robins, Christine L., South Hampstead.
Robinson, Alice, Surrey.
Stephenson, Edith, Brixton.
Tanner, Beatrice, Bath.
Tomlinson, Mary, Chesterfield.
Walker, M. S., co. Durham.
Whitehead, Edith E., Blackheath.
Wilks, Edith, Richmond, Surrey.
Wiskin, Gertrude, Blackheath, S.E.

Second Class Certificates.

Aitchison, Jessie, Maidstone, Kent.
Akester, Josephine, Hull.
Bell, Katherine, Worcester.
Blackwell, Emily A. A., Abbottabad, Punjab, India.
Blanch, Sarah E., near Sydney, Glos.
Bower, Edith C., Marlborough, Wilts.
Candler, Mary, Maidstone.
Carrel, Annie J., Folkestone.
Chubb, Mabel H., Greenwich.
Clare, Kathleen, Chelsea, S.W.
Clegg, Mary, Oldham.
Couldrey, Agnes, Bromley, Kent.
Court, S. Wyatt, Canterbury.
Cumming, Ethel G., near Louth, Lincs.

VOL. XIV.—NO. 709.] JULY 29, 1893. [PRICE ONE PENNY.

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

THE predilection for black attire, which has so remarkably characterised our fellow-country-women, has been a subject of much surprise and outspoken comment amongst foreigners. But their field of observation has been chiefly restricted to the metropolis; and that Londoners of the middle classes, and others of limited means, scarcely adequate for their position in the upper ranks of society, should find the wearing of black a necessity we can very well understand. Indeed, when regarded apart from considerations of economy, it has other attractions; for when brightened by a touch of colour, it is decidedly becoming to any complexion. But colours have been gaining ground very extensively of late years, and the taste for them, one might even say, running riot. We seem to have developed a fancy for running into extremes in the matter of form, as well as colour, in dress; and thus our next move in this connection should be to Quaker-like severity; for we have surely reached the outer limits of bold and strident contrasts, angular lines and monstrous size; the latter, as regards the shoulders, in combination with utter deformity, in the dimensions of the waist.

It is true that we have not run into the supremely hideous extravagances of the eighteenth and early years of the present century; and I suppose we should be "thankful for small mercies;" for the reasonable amongst us are, more or less, dragged helplessly along by the tyrant "Fashion," since it would be equally objectionable to render oneself an object of observation as to submit to its rule.

PENSIVE BEAUTY.

SINGERS IN DEBATE.

Since writing our last dress article, another instance of vitiated taste has met our notice, in the use of contrasting colours, blue having appeared in conjunction with shades of heliotrope in lieu of green! Fortunately, this utter violation of the laws of harmony, has made its appearance when the taste for uniting two or more positive colours in a costume, and any number of them in hats and bonnets, without the softening effect of a single neutral tint, is already on the wane.

And now, from these general remarks, I must pass on to note, more in detail, the newest and best of our developments in dress, and offer our predictions for the early future. Skirts show little change beyond a moderation in width, a distinct clearance of the ground, and a revolt against marked horizontal trimmings. The deep flounce from the knee has extended to the hip with scarcely any fulness. The double and treble bell-skirts will continue to remain in good style, as their correct cut and set are not attainable by the inexperienced. The highest class of dressmakers are meeting with a demand on the part of their customers for a plainer description of bodice; and as a result, the frills and waved collarettes are more or less out of favour for new dresses, and those who have them do not care to perpetuate the decoration. On jacket bodices of the Zouave type they have quite gone out. The latter have no lapels, revers, nor collars, but are richly lined and often faced with Guipure lace, and have a ball-edging or braided border projecting beyond the jacket-edge. The open-fronted, half-length, fitting coat shapes (for wear with shirts and skirts), have the neatest of flat revers and collar in one. Of these there are two kinds. One turns down like a man's coat-collar, though wider, and the edge kept entire (*i.e.*, not having a notch cut in it), and it slopes down gradually with a rounding outline to about, or near the waist. The other collar is very much wider, and reaches the sleeve-join on the shoulder, whence it keeps its width to the bust-line, and then is cut straight across so that a square effect is given.

There seems to be some little confusion of ideas prevalent amongst us between the Eton jacket and the Zouave. The former has a seamed back with side-pieces like a boy's "shell-jacket," and it may have sleeves or may be without them, having an epaulette instead. A Zouave is seamless, and has either no sleeve, or half-sleeves, generally of full, deep lace. The way in which braces (flat or full), berthes, and all such bodice-trimmings are creeping away from the throat, to be set on as near to the sleeves as possible, quite alters the effect of dress, the hunchy character disappearing. The popular chemisette has changed a little in form; not shown as a "V," but rather as a high under-bodice to a low-necked dress. But the dress part is double-breasted and draped across. Small rosettes are much employed; but the special trimming of the day is lace, in very wide edgings and very narrow insertions. There is a *furore* for cream-coloured biscuit and white lace of the Cluny and Guipure description as a substitute for bars, and facings of some bright colour contrasting with that of the gown. The most truly fashionable trimmings are of lace, lace and black satin, or self-trimmings.

The pale light-coloured gloves of the spring have given place to dark ones, and match the darkest shade in the costume rather than the lightest. Even black gloves may be seen worn with a buff-coloured crepon trimmed with Guipure and black satin.

It seems probable that the basqued bodice will return to us as a much prevailing style in a few months' time. The new ones that have already appeared are of a fancy material, differing from the skirt, and have only half-length sleeves finished with ruffles, met by long gloves. The basque is about four or five inches in depth, and is like a scanty cross-way frill put on to the round waist with a piping.

The bonnets could scarcely be smaller, nor the hats larger, yet in the hands of a good milliner the latter undergo a treatment that reduces their apparent dimensions. The favourite plan is to cut the brim through to the crown, turn the corners thus made over (or under) and to fill the open space thus made with "fan-bows" of lace, a bunch of flowers below, and upstanding, nodding ones behind the lace. Roses or carnations are the only flowers employed for full dress hats; but every description of flowers may be seen on morning or rural hats; provided that garden flowers be not mixed in with the wild, each kind being separately employed.

Some of the bonnets look like spiky tiaras of jet, or else are formed like a Spanish comb, made of finely *plissé* lace. Those of straw appear like a toy-boat turned upside down, and laid across the head, so that the prow and stern form pointed ear-pieces, somewhat reminding one of the old-fashioned naval and military "cocked-hat," worn as seen in the picture of Napoleon I. The decided "ear-pieces" shown upon the newest bonnets are, and will be a special feature.

In these days of goring and flatness of style in dresses, firm washing materials are naturally preferred to thin zephyrs, or yielding sateens. White drill and *écru* linen-drill are rivals with the old unglazed brown holland. White marcella piqué, fine huckaback towelling, and the linen material that resembles hopsack, are prime favourites; and at Cowes, and for tennis-parties or coachdrives, costumes of these will put white serge and pale flannels "out of court." Such gowns are of the "skirt and coat" order, the latter removable, to show a flannel, silk, or other cool blouse when playing tennis or rowing. Shot foulards and surahs, with white designs or pea-spots in white, are popular; and dots are on the grounds of satins that have small rose-buds or a such-like device as a pattern. Black grenadine of the very finest texture and design, "mounted smooth" on a shot silk, is very stylish; and so are our old friends the *glacé* silks, of a thin crisp nature. In fact, there is no dearth either of fabric, or of garniture, from which to manufacture a pretty dress, the sole adjunct necessary to its accomplishment being good taste.

In our illustration entitled "Pensive Beauty," the figure seated is wearing one of the prettiest of our capes. For although the fashion of wearing them may shortly be on the decline, they are so suited to the summer season—quickly put on and inexpensive, should that be a consideration—that it is desirable to give our readers a pattern for their guidance. It can be made, as they will perceive, of any material—silk, satin, or lady's cloth. In our own pattern it is of the latter material, of light drab colour, in two capes. The short one is five inches deep in front and seven at back; the deep one is fourteen inches in front and fifteen at back. Between the two is a fall of thick black lace, placed under the small cape so as to give an even apparent depth to all three capes; the lace is of seven inches in width. The upstanding collar has a frill of lace of three inches depth. The two cloth capes are pinked at the edges; and half the extreme circumference of the lower cape is forty-four inches and a half. The amount of material required would be three-quarters of a yard, and that of the lace—the deep, three yards and a half; and the narrow, for the ruche, four yards. The standing figure, or "Pensive Beauty," wears a shot surah trimmed with green velvet; the surah being a blending of delicate heliotrope and green.

In the group distinguished as "Singers in Debate," we see on the standing figure a vicuna cloth dress, the skirt made in one piece with a seam up the back. The jacket is trimmed with ball fringe and is short behind. The hat worn with this dress is of buff-coloured straw trimmed with black lace and jet ornaments, with velvet bows and roses under the brim; the latter of dark crimson. Yellow, or *malmaison*, of the colour of the straw, or toning with it, would perhaps be in better taste.

On the sitting figure holding the song-book we give a "bell-skirt" of wavered material, dark in hue, shot, and having a tiny bright silk spot. The trimming, as well as a portion of the bodice, are of Bengaline silk of a light shade. The latter has a *réver* of silk, and a frill of the same from the bust, over the shoulders and round the arm-hole at the back. The front is also silk, with four velvet straps across it; a high velvet collar round the throat, and a wrinkled piece of silk round the lower edge of the waist, slightly peaked downwards in front, and a bow at the back. Three *rouleaux* of silk go round the lower part of the skirt from below the knee; and the sleeves, tight from the elbow, have straps of velvet a little darker in shade, to match the upstanding collar round the throat.

The standing figure holding the Chinese lantern wears a triple-skirted gown of black-spotted grenadine over satin, with black satin sleeves, waistband, and bands on the skirt. The bodice is trimmed with three rows of jet on a satin band, and only fastened on the neck and waist, which is a more graceful style than when tacked flat on the full bodice. The collar also is of jet, and is fastened at the side; but the gown itself fastens in front.

For our cut paper pattern we have selected a skirt with a single full flounce reaching from the knee downwards, trimmed with velvet or jet bands, as represented. It is in two pieces (flounce and skirt), and would require three yards and three-quarters of double-width material.

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(PAPER PATTERN.)

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, umbrella skirt, four-gored skirt, jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess robe, under petticoat, four sleeve patterns, bodice with new back, Russian blouse, new skirt in two breadths, Empire gown with princess under-dress, spring jacket bodice, full bodice and frill, Senorita jacket, new circular skirt, double skirt, short three-quarter cape, cross-over blouse, flounced skirt.

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.

THE CHINESE LANTERN. (See *Frocks and Gowns for the Month.*)

VOL. XIV.—NO. 713.] AUGUST 26, 1893. [PRICE ONE PENNY.

IN THE GARDEN.

(See *Frocks and Gowns for the Month.*)

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

A HAPPY FAMILY.

THE changes in fashion which the autumn will bring on us cannot be expected to be very extensive, so great and thorough were the alterations in our clothes that we were obliged to make before they were presentable, this spring. Since then, however, we have modified the width of our skirts—which at first promised to be from six to seven yards—into four yards, and we find that amount quite enough to carry about with us, and amply sufficient to hang gracefully. The very wide skirts were most ungraceful, and flopped about in walking, swaying from side to side like the pendulum of a clock. It seems possible that they will grow still narrower before the winter really sets in; and the trimmings have gone on creeping up, till we are promised a revival of the flounce round the edge of the bodice, and also a very small *bias basque*, which is placed at the edge of the jacket-bodices. Just at present it looks ungraceful, but when we have once adopted the basque, it may grow pretty and look well. The skirt trimmings very often consist of ribbon, black satin being in high favour. A ribbon of about two inches wide is passed round, half-way down the hips, with small bows at intervals, meeting at the back; and the only other trimming on this skirt was a double frill with a tiny heading of black satin.

In spite of the prophecies of crinoline, we have not been made victims of it yet; but although the old-fashioned wire-cages were seen in New York, it was only in the shop windows; the American ladies seeming to be contented, like ourselves, with stiff muslin linings to hold the voluminous skirts from our ankles, and make them possible to wear with any degree of comfort. So far as materials are concerned we are promised an autumn and winter of stripes, and already we find plain materials with small stripes for sale. Quieter colours will probably prevail, even though promised that tartans and fancy plaids will be quite as much worn as ever. Black trimmed with colours, which has been the first choice for the summer, will not be worn this winter.

The newest bonnets are flat on the top, and the trimming is put on at the back, none at all being used in front. The newest hats have the brims rolled up in front, and in the centre is a cluster of jet, lace, or bows of ribbon. Burnt straws are as popular as ever, the favourite colour on them being pink of rather a deep hue.

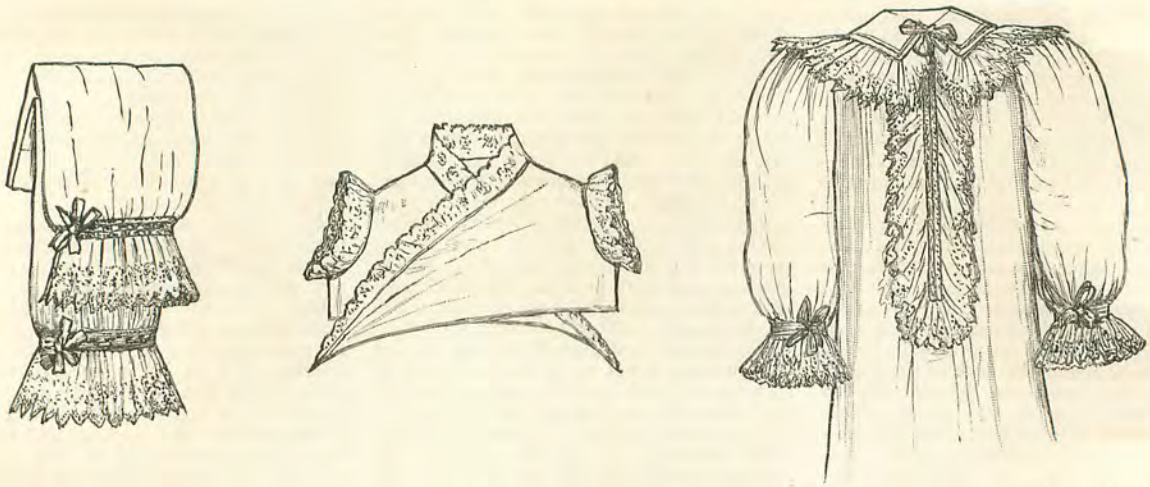
I hear that we are threatened with white stockings, instead of our neat and tidy black ones; but I hope that we shall all preserve enough common sense to keep to our own opinions on this subject, as English women have done about crinoline. Gentlemen are now wearing black hose as well as ladies, and thus show their sense of their neat appearance. The imagination depicts the appearance of a pair of white stockings after a walk in London on the dirty muddy pavements, and the picture is not at all a pretty one.

The ruff has appeared again, and I hear that this winter fur and feathers are both to take the form of collarettes; the ruff seen at present is of grenadine, and lace chiffon and silk gauze are also worn.

In a recent issue of a well-known medical paper there is an article on the art of walking, which, in criticising the walk of the women and girls of the present day, says that few women know how to walk, and that walking from the knee is the secret of all the ungraceful movements we see; and after that the wearing of tight boots or shoes with high heels, which make the movements unsteady and the figure look crooked. The leg should be moved from the hip only, and the whole figure above this should be held firmly and steadily. A correct balance is only achieved with thought and care, and is best attained in youth, by a course of gymnastics, and a constant practice of the best exercises. Much praise is given to walking as the very best exercise for everyone, and great stress is laid on its being practised in a proper manner, over-fatigue being avoided. For middle-aged people playing ball is equally as good as it is for children; and "battledore and shuttlecock" is a better form of exercise, for two or three people, than lawn-tennis could ever be, as it can be practised in the house in any kind of weather.

In the group entitled "In the Garden," the sitting figure on the spectator's right wears a navy-blue vicuna gown, having a flounce of about a foot deep. The jacket is made with deep lapels, divided on the shoulder up to the neck, and cut straight across the shoulders behind, edged with narrow thick French lace. There are pockets in the front, edged with the same lace, running across the jacket and just above a row of three large ornamental buttons of cut steel. Beneath the jacket a silk striped shirt-front and sleeves are shown. The bonnet worn by the same figure is one of the prettiest in black net and jet; having double, wing-like

A WALK BY THE SEASHORE.



PAPER PATTERNS.

lace decorations, and an upstanding forget-me-not, and nodding jet trimming in the centre.

The standing figure wears a black straw hat with a fancy transparent edge. It is trimmed with pink roses all round the crown, lying on the brim. The dress is of black crepon, with an all-round cape, and is fastened down the back with buttons. The cape and sleeves are of black velvet, the latter being close-fitting to the elbow, with a full puff from thence to the shoulder.

The third figure, seated and looking up, wears a Zouave jacket, having a silver-grey bead-trimming and ball-fringe of the same in vandyke points turned inwards, and laid flat on the material in front and round the neck, but hanging loose from the lower corner of the jacket-front, and all round the edge at the back. It is very pretty, and there is a lace frill from the throat of four inches in depth.

The figure seated at the window in "The Happy Family," wears a black surah silk gown, having a bell-skirt, and is suitable for afternoon and out-door wear. It has a deep flounce of black lace, surmounted with three rows or bands of narrow emerald-green velvet, and a two-inch band of the same at the edge of the skirt. The bodice is covered with French lace, similar to that of the flounce, and has a ruche of the same round the neck. The sleeve is a *gigot*, with triple bands of velvet round the wrist, and there is a sort of cape of that material graduated in width reaching to the waist, divided in a V-shape on the back (see figure in "A Walk on the Shore"), and falling to below the shoulder-blades. It is slightly frilled on the shoulders. This gown is quite suitable for wear as a walking dress, without the addition of a mantle or cape.

The mantle on the figure to the left in the illustration distinguished as "A Walk on the Shore," is made of "face-cloth," and lined with silk, which may be of any colour, as the cloth is of pearl-grey. It has a yoke of the same from which an eight-inch cape of cream-coloured lace depends, a little fulled-in over the shoulders, and open at the back. It is slightly pointed to match the point of the mantle behind, reaching the waist line. At the juncture of the cape and the yoke there is a coloured gimp insertion trimming, which is also laid on upon a small collar, turned over from the neck (which has no neck-band), and round this collar is a ruching of lace, either of the same hue, or in colour harmonising or contrasting with it, which also trims the front of the mantle down each side. The trimming might be a two or three-inch fringe of silk and wool, two or more inches in depth.

Our cut paper patterns consist of a cross-over cambric habit-shirt or under-bodice. It will take one yard and five-eighths to make two of them, cutting one with the other, and three yards of Torchon lace will trim it. Another pattern is the latest design for a night-dress, having a turned down collar and the cuffs turning back to match the collar. Four yards of longcloth will be required, and about two and a quarter yards of insertion, and three yards of embroidery edging. There is a frilled decoration down the breast, and straps of insertion (three on each side) across the front on either side may, or may not, be added, the material being gathered into them.

The third pattern is that of a pair of drawers, for which one yard and a half of calico is required, and two yards of embroidery are required, with one yard of insertion. The trimming used is baby ribbon, both on the drawers and nightgown, and this of course is taken off when the garment is sent to the wash. The best longcloth is used for these night garments, and calico for the drawers. I find that the woven undervests have so much taken the place of calico chemises that I have not illustrated them, but an excellent pattern of a princess chemise, well gored to the figure, can be obtained; one of the newest fashions is to gather the chemise in round the waist with a drawing string to make it fit more snugly round under the stays.

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VOL. XIV.—NO. 718.] SEPTEMBER 30, 1893. [PRICE ONE PENNY.

FROCKS AND GOWNS FOR THE MONTH.

FROCKS AND GOWNS FOR THE MONTH.

By "THE LADY DRESSMAKER."

THE long continuance of warm, if not hot, weather this year has been quite a remarkable occurrence, and I think everyone has enjoyed the possibilities of being much out-of-doors, and of being well bathed in sunshine and fresh air the livelong day. We have rejoiced in muslin—*la sante mousseline* our neighbours, the French, call it—from its constant association with young girls and the usual dress worn at their first communions; and there are none so poor that they do not manage to accomplish a gown of muslin for this object. We have also worn silk-net and gauze, and quantities of lace. Indeed, I think the summer fabrics have never been so pretty as this year, and, probably owing to the long season of heat, it is the first season for many years that we shall find our frocks and gowns all worn out, and hardly one to survive to another season.

The popularity of linen has been immense, and we have also seen the return to fashion of a long-banished but most useful material, *viz.*, galateas, and they have made extremely pretty jackets and skirts. Let us hope to welcome them again next year, for they are most valuable both for their wearing qualities and their appearance. The blouse is to be seen everywhere, and the advent of the pretty cross-over renewed its popularity. The new blouses are a vast improvement. They are smart-looking

IN THE AFTERNOON.

and well-fitting, and have no suggestion of the baggy appearance of their forerunners, which always made the best figure look slovenly, and suggested undress and *déshabille*. The best blouses are now made either on a carefully-fitted lining, or else they are worn over an elastic under-bodice of silk or cotton, which sits as snugly as though it were fitted to the figure. The difference in material and colour between the skirt and the bodice, is disliked by many, but there is no doubt that those obliged to consider economy derive great benefit from the fashion, and can obtain more changes and better effects, than when it was the rule to have the dress entirely uniform throughout. From the sales of remnants, too, a dress of two materials and two colours can be constructed at little cost. A plain material and a figured remnant, if chosen with care and taste, will make a pretty and stylish frock. Velveteen seems likely to be much worn during the coming winter, but as a mixture; not, I fancy, wholly by itself. The new colours in which it is made are beautiful, especially those in brown, golden brown, and chestnut. "Hop-sacking," as the open canvas serge of wool is called, will be very popular this autumn; and all the rough varieties of *crépon*. Serges, too, now that they can be obtained in other hues than the invariable blue or black, will be much used. Those in green and in brown will probably be trimmed with velveteen, and every dressmaker considers a silk lining to the gown an absolute necessity. It is the custom to say that silk linings wear badly, and give nothing but disappointment. This, I think, entirely depends on the quality of silk chosen for the lining. A poor silk will be likely to cut and wear out quickly, and after a disappointing manner; but a good silk will do for two dresses successively, if carefully treated and worn. A good lining-silk would not cost less than 3s. 6d. a yard, but there are plenty of pretty fair ones at any price from 2s. 6d. up to that sum. Many ladies possessing old silk gowns have used them as linings, or for silk petticoats; and so great has been the run on this fashion, that one hears the rustle of the silk lining in the most utterly unexpected places, and on the most unlikely of people too.

The skirts are being very gradually reduced in width, and we hear already from Paris that they are to become less than four yards round again. The extremely wide "bell-skirt" did not take in England, as it did in Paris and generally on the Continent. This may have been owing to the action taken by the Princess of Wales in April last, when she declined to have any of the very wide skirts made for her Continental yachting trip; and soon afterwards we found the all-round skirt modified by having a shaped front-breadth put in, which took away from the objectionable width at the sides. Our gowns, too, have grown shorter, and this winter we shall probably be relieved from the task of holding them up, as they are already an inch from the ground.

The extremely long shoulder-seams are still adopted by some people, extended far over the shoulders, but it seems unlikely that they will take in any great degree. Some of the newest French models have *révers* both at the back and the front, and with these a long puffed sleeve is worn. Sleeves are invariably puffed in some way, but the long puff, growing wider towards the elbow, is the most fashionable. The sleeve with three frills, which we illustrate, is the newest, perhaps, of all; and next to it comes a single drooping frill of lace, satin, or velvet, which nearly reaches the elbow. All sleeves are very narrow below the elbow and fit tightly to the arm as far as the wrist, where they are usually fastened by three small fancy buttons.

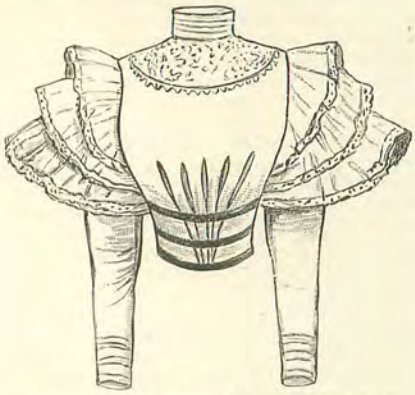
In our illustration, "In the Afternoon," we show a pretty method of putting lace, or any short trimming, on the bodice of a thicker dress, the effect being the same both at the back and the front; the ribbon-band is finished with a bow at the back. The sitting figure has on a small tea-jacket, with a double frill at the shoulders, and a deep single frill at the shoulders over the ordinary sleeve.

In the illustration on page 833 you see the new way of putting on a lace flounce at the foot of the gown, and the way in which it is headed by a two-inch ribbon and a bow at each point. The newest bodices have no joins at the back, which appears quite seamless, and a full-gathered front and pointed belt, which is real, or (more generally) outlined by a beaded *passementerie*, or an inch-wide ribbon of satin in a contrasting colour. I do not think that the folded band, or the "Empire belts" will last very much longer. There is a clear attempt at present to bring in bodices with basques cut below the waist and over the hips at the sides, while they have a point in front, or are rounded both in front and behind. The addition of folds to the collars of our gowns, and bows at the back, is a very decided improvement, especially at present, when our collars are really higher than I have ever seen them, some people wearing nearly a three-inch collar. The small basques of which I have spoken are sometimes added to the edge of the round bodice. When this is so, they are cut round, so as to fit the waist, or are made of a bias piece, which is tight round the bodice, but is to fold round in open pleats where it falls on the skirt. In a new dress made in Paris of a steel-grey *crépon* I found these small basques about three inches in width, made of black satin, the *révers* sleeves and folded collar being all of the same, the skirt having three bias folds of black satin about four inches wide as a trimming. There seems no doubt that black satin and black and coloured *moiré* will be our most stylish trimmings this autumn. I hear of a brown serge made with a skirt and jacket, the jacket having the fronts faced with pale-green *moiré;* and also of a black serge made in the same manner, with the open fronts faced with white *moiré*, this magpie costume having also a white cloth waistcoat, or, for hotter weather, a starched front of white linen. White cloth and white serge costumes of the same model are made up with green *moiré révers;* and for young people the white serge is an excellent choice, for it answers so many purposes, and looks well either in the morning or afternoon.

Nothing seems so fashionable as the combination of black and white, and in hats and bonnets especially it looks ladylike and pretty. The lace leaves, or wings, stiffened at the edges, which have been worn this summer, are giving way this autumn to what are called "Mercury wings," which are small feather ones, attached to the hat exactly as those of Mercury are fastened on the head of that agile god. These wings bid fair to take the place of the three stiff Prince of Wales's feathers, so long worn, and so very ugly. Bonnets continue to be very pointed and very flat, the trimming being generally put at the back. Short strings are used with both hats and bonnets, and the former are placed at the back of the head, and flare upwards. The cleft brims, standing upright over the forehead, have had a run of success, and they form an excellent model for the home milliner—they are so easy to trim.

Black military braid continues to be

IN A GARDEN FAIR.



FLOUNCED SLEEVE AND NEW BODICE.

(Paper pattern.)

one of the best trimmings worn for serges, either black or coloured especially. It looks best picked out at the edges with a narrow gold braid. A recently-made gown, of tailor origin, was of rifle-green serge, with military braid on the skirt, picked out in this manner with gold. The bodice was a tight-fitting one of heliotrope faced-cloth, braided all over with black and gold braid. The sleeves were of the green serge, and the hat to wear with this gown was of green felt, heliotrope feathers, and green velvet. There is no doubt that to wear bodices of a different material and colour from the dress, is a fashion that has come to abide with us for a time. Bodices of dark velvet, or of black, will appropriately finish skirts of fine woollens, brocades, or bengaline.

It seems likely that we shall see long coats, reaching almost to the knee, of coloured velvet worn this winter; they are plain in the bodice and have full skirts. The fronts are of a different colour, or of white lace, and the coat has large *revers*, which fall over the sleeves. These coats made their appearance this spring in black satin and jet, but they will probably obtain more popularity during the winter, when they will be trimmed with fur and lace as well.

Our paper pattern selected for the month, consists of one of the new seamless bodices, both back and front, and the new flounced sleeve, which has taken so very well lately. The collar has folds, and there may be three bands of velvet round the bodice, as represented, or not—just as is preferred. The bodice can be made either round or pointed, back and front. Both are worn. The sleeve is in four pieces, the bodice in seven, *viz.*, lining four, material two, collar one. The material required will be two and a half yards of double width, and three yards of lining. The fulness, in front, and behind, may be either gathered or laid in pleats; and the lace at the yoke may be laid on the bodice, and edged with narrow jet bands.

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VARIETIES.

THE MUSTARD POT.

Mustard was not known at table in this country, as we now use it, until the year 1720. Previous to that, the seed had been rudely pounded in a mortar, and the integuments roughly separated.

But about the year 1720 a happy thought occurred to a good woman of Durham city, by name Clements. She thought it would be worth while grinding the seed in a mill, and treating the meal as carefully and tenderly as flour. She did so, and her mustard rose rapidly to fame, securing the special approval of his Majesty King George I.

It was thus that Durham mustard came in fashion, and Durham mustard remained a monopoly for a long time, for the simple reason that shrewd Mrs. Clements refused to part with the secret which was making her fortune.

THE TRUE WEALTH.—There is no wealth but life—life, including all its power of love, of joy, and admiration. That country is the richest which nourishes the greatest number of noble and happy human beings; that woman is richest who, having perfected her own life to the utmost, has also the widest helpful influence, both personal and by means of her possessions over the lives of others.

TAKING THE CAKE.—The expression to "take the cake" is said to be derived from negro dances in America, where a cake is the reward of the deftest performer.

A SHIP IN DISTRESS.

Excited Lady (on the beach): "Why isn't something done for that ship in distress? Why don't some of you——"

Coastguard (hurriedly): "We have sent the crew a line to come ashore, mum?"

Excited Lady: "What! Were they waiting for a formal invitation?"

A BROAD HINT.—A curious way of courting is followed by the Zaparos, a tribe of South America. The love-stricken young man goes out hunting, and on his return throws his game at the feet of the young woman on whom he has set his affections. If she takes up the game, lights the fire, and commences to cook, he knows his suit is accepted. If not, he turns away a sadder, if not a wiser, man.

THE BEST JOYS.—"I conscientiously declare," says Cobden, "that the purest pleasures I have ever known are those accessible to all. They lie in calm intercourse with intelligent minds, and in communion with the departed great, through books, by our own firesides."

HE WANTED TO KNOW HER AGE.

"How old were you when you came to the city?" asked Brown of Miss Smith.

"Three years old," was the reply.

"And may I ask how long you have been here?"

"Since I was three years of age."

THE YOUNG WIFE.

"What would you like for dinner to-night, dear?" asked a young wife, as her husband was leaving for his office.

"H'm, let me see!" he said. "How would sweetbreads do? I am very fond of them."

"That will be just lovely!" she exclaimed. "And I will go round to the baker's and order them myself!"

FIRE IN WEDDING CEREMONIES.—Fire is an essential in some wedding celebrations. In Persia, the service is read in front of a fire. In Nicaragua, the priest, taking the couple each by the little fingers, leads them to an apartment where a fire is lighted, and there instructs the bride in her duties, extinguishing the fire by way of conclusion. In Japan, the woman kindles a torch and the bridegroom lights one from it, the playthings of the wife being burnt then and there.

SUCCESSFUL WORK.—Prefer what is good of a lower or inferior work or material to what is bad of a higher work or material; for this is the way to improve every kind of work, and to put every kind of material to better use.—*Ruskin.*

BEWARE OF PROSPERITY.—Too much prosperity either injures the moral being and occasions conduct which ends in suffering, or is accompanied by the workings of envy, calumny, and malevolence in others.—*Sir Humphry Davy.*