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OCTOBER 28, 1893.

[PRICE ONE PENNY.]

GIRLS' ATTIRE: THE NEWEST AND BEST.



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BODICE WITH DEEP BASQUE AND BANDS. (See p. 56.)

GIRLS' ATTIRE:

THE

NEWEST AND BEST.

By "THE LADY DRESSMAKER."



GOWN OF CRÉPON, AND CHILD'S NEW FROCK.

PERHAPS it is as well to begin with the materials for winter-use which bear the impress of most novelty. Of course, wool is naturally predominant; and it is the natural and proper material for wear when the thermometer falls below sixty degrees, and when "the winter winds do blow," as the old glee has it. Serges, chevots, and homespuns are all old friends; but there are certain novelties in them all. In serge we have the delightful change from everlasting navy-blue, or black, to greens, reds, and some lovely shades of brown—especially "tobacco" and golden-browns, both of which are amongst the fashionable winter colours. The newest serges are decidedly coarse in texture, and woven diagonally. Chevots and homespuns, and the more novel hop-sacking, follow the same rule—all three being rough and thick, with rather a hairy surface. In all of them there is much of "knickerbocker" effects, and many are flecked and dusted over with fancy spots and threads. Some woollen cloths seem quite thick enough to be made up without skirt linings. But otherwise, everyone who can possibly afford it has a silk lining, especially to winter gowns, as it lessens the weight and that tendency to cling which is so distressing in walking, and so fatiguing to those easily tired.

Silk appears to be returning to favour again, and we find almost all are shot, the colourings being novel and very brilliant. Moiré silks are made with a coarser rib, and they are produced in very beautiful mixtures of colour, *vis.*, fawn and blue, pink and gold, "Eminence" purple and grey, myrtle and violet; and for evening gowns some lovely mother-of-pearl-tinted moirés are to be found. Chiné and matelasse, brocades, and striped silks of all kinds are also very fashionable; and those old favourites black-and-white stripes—the black stripes being of satin, and the white ground of moiré—the stripes varying from the third of an inch to half an inch in width, and some being mere threads only. Satins are quite as much worn as ever, and at some of the large shops they have a very magnificent reversible satin, which is thickness itself. Two colours, of course, are used—green has violet on the other side, gold-colour has emerald-green, and dark blue has green or gold.

Velvet for out-of-door garments, as well as for gowns, will be the correct thing for those who can afford it, and shot velvet, or the striped velvets on satin grounds; all of these are most brilliant in colour, and the texture is remarkable for its extreme richness and the beauty of its weaving.

As regards these new colours, we seem to be plunging into an era of the gayest plumage; and perhaps, in our dull and foggy England, a little extra brightness may not be amiss. Pinks of all shades and reds, are first in order of popularity. "Guards red," and *vieux rose* are seen the most of all. There is a new shade of electric blue; and this, and the new peacock-blue, are of a grey tone, which modifies both of them. "Artillery-green," tea and sedge-greens—as well as grass and serpent—all are to be found; and the various hues of heliotrope, and violet are as much used as ever. In browns we have a great revival. "Raphael's brown"—as shown in pictures by that artist—bronze-brown, yellow, and golden browns, tortoiseshell—a pinkish shade of brown—and a brown called "swallow," which has almost a shade of blue in it. I am glad to welcome this useful hue again, and beg to remind my readers that it will suit them best when matched either by the eyes or the hair.

Black satin, velvet moiré, and also watered silk, are all employed as dress trimmings. Indeed, I think that black trimmings on coloured frocks are more worn than ever. White serges will be worn trimmed with black moiré, and grey and tan are preferred with

black velvet. Black braids of all widths are much employed, and so is *passementerie* of all widths and colours. Embroidery is extensively used, and also much of the "jewel embroidery" that came in two years ago; while iridescent beading and fringes, and much sequin and gold braiding may be seen on very fashionable French costumes, black ones being generally chosen for this style of bright trimming.

Bias bands of satin and velvet, *ruches* of silk and satin, lines of waved braid, and bands of fur are all worn; and I see that some of the newest skirts are cut in scollops at the edge; and underneath there are to be discerned one or two narrow flounces of coloured silk. All the trimmings seem to be still placed on the skirts horizontally; but some efforts are being made to use trimmings on the seams of the skirt, or at regular intervals round them, if no seams be available.

Amongst the latest revivals that I must mention is that of ermine, and ermine on black and coloured velvet is a dress for kings' houses only. But it is a pretty and becoming fur, and very suitable for young people. The worst of it is that it would soon soil in London, or indeed in any provincial city where there is much smoke and dirt. Narrow edgings of fur will continue in fashion, both for gowns and jackets, and the capes of last year will be quite as much used during the coming winter both on jackets and cloaks. We have seen lately so many long cloaks, that no doubt they will have a return to favour this winter; but they are very fatiguing to walk in, though delightful for driving. Those that I have seen are of a soft woollen material, lined throughout with shot silks and edged with narrow bands of fur.

There seems no doubt that the "bell skirt" will remain in favour, and in its present modified form it is really very graceful. But they require very careful making, and more so in their lining than any other form we could select. I think they always seem lighter in wear, even if they be not really so. This idea is given by the fulness being round the edge of the skirt and not at the top.

Polonaises will be amongst our winter fashions, and I fancy that everyone will be glad to welcome them back, though there seems a little uncertainty about them, and they are threatened but not yet come. The round bodice with a belt seems to carry all before it as yet; but I find that people to whom the long bodice is most becoming do not fear to wear them, and the use of the long sash tied at the back of the pointed bodice is

not by any means left off. Sashes are of satin ribbon, watered black silk, or of reversible moiré and silk, and they are tied so as to form two upright bows which are pinned when worn at the right side up against the bodice.

Skirts are made short enough to be quite comfortable for walking use, and I cannot imagine why we women do not adopt, at all times, a skirt of a certain length for walking, whatever Dame Fashion may order for wear in the house. A small train, or at any rate a little more length, may be desirable in-doors, especially in the case of a very tall woman or girl. But now that we have a wider model of skirt, even the tall girl looks well in it, and the longer petticoat is not so necessary.

The "butterfly bonnet" has been a great success, and all our bonnets are very small; but all of them have strings and retain the Minerva-like wings, which stand up either in front or behind. These are only superseded by the two upright single feathers, which latter, and a wide band of velvet, are the chief decoration of the new boat-shaped hat, which has become so suddenly popular that it threatens to rival the long-worn "sailor hat." They are so easily trimmed that the "home milliner" can easily manage them herself, and the same may be said of the small bonnets. One need only learn how the trimming is put on, and there is so little of it that the bonnet



DRESS WITH BASQUE OF BLACK SATIN OR VELVET.



DEEP BASQUED JACKET BODICE.
(Paper pattern.)

is soon made. Burnt-straw hats are very popular, and will continue to be used as late as possible in the season.

In the picture of the "dress with basque of satin or velvet," we illustrate one of the new narrow basques which are put on the edge of the round bodices, and are generally used without a band; but they can be used with one if preferred. The front of this dress is seen in the sketch with three figures, and it will be noticed that it is double-breasted and has large buttons, and a wide revers over the shoulders, the waistcoat, which shows, being of black satin also. The skirt is made with three flounces on a foundation, and the whole forms a useful as well as very pretty model for a winter's gown. Each flounce is edged with a narrow jet or velvet *passementerie*, as well as the revers on the shoulders. This dress would look well if made of hopsack, serge, or cloth. The seated figure, wearing the long basque jacket, shows also one of the new hats, turned up in front—a fashion which is likewise followed in this season's bonnets. The standing figure at the back shows a "boat-shaped" straw hat, and the method of putting in the feathers at the side.

The "gown of *crêpon*" is a pretty specimen of a simple dress for afternoon wear. It has a slightly full front, arranged in a novel manner, and a *ruche* of the *crêpon* forms the

only trimming of the skirt except a very narrow jet edging, which goes round the edge. The "child's dress" is one of the new loose, yoked, blouse-like gowns, and for the winter any of the new coloured serges would be found suitable for it. The trimming of this might be of bias-velvet or velveteen, cut in bias bands about two inches wide to edge the skirt, and the yoke might be of velvet as well.

For our paper pattern for this month we have selected the long basqued jacket-bodice, and in addition to this we propose to give as a separate pattern the cut paper patterns of the two basques—the short one and the full bias basque, which will be so much worn this winter. This last should be cut in one piece, and, if possible, of double-width material; but if not, the join should be at the back. The narrow basque is cut in two pieces. One or other of these will be found most useful in re-making and retrimming any winter gown, and they may be used either with or without a band at the waist. If made of the material of the gown, they need, perhaps, a little edge of trimming; but if of velveteen or satin, none; but these materials must be repeated on the gown, either as revers or band to the bodice, or as bands on the skirt. Four yards of velveteen or six yards of satin would be needed.

The basqued jacket-bodice (our other paper pattern) consists of nine pieces, and will require about four yards of double-width material to make it; the basque should be lined, if possible, with silk. The braid put on in pointed shape at the waist may be left out, and the bodice left plain. It is only given to show the style of trimming generally used.

The bodice has no seam at the back, and the front is double-breasted. If preferred, this bodice may be made up only for an out-of-door mantle; but if made in serge or tweed it is better, perhaps, if worn as an indoor gown. Price of deep-basqued bodice pattern, 1s.; of the two basques, with deep revers added, also 1s.

As the object aimed at is use, not fashion, "The Lady Dressmaker" selects such patterns as are likely to be of constant use in making and remaking at home, and is careful to give new hygienic patterns for children as well as adults, so that the readers of THE GIRL'S OWN PAPER may be aware of the best methods of dressing themselves. The following in hygienic underclothing have already been given, and the patterns may still be had.

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



NARROW BASQUE. (Paper pattern.)

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 underdress, 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.

VARIETIES.

DI DO DUM.

Professor Porson once boasted that he could pun upon any words. He was told that he could not pun upon the three Latin gerunds *di, do, dum*, when he gave the following answer:—

"When Dido found Æneas would not come, She mourned in silence, and was *di, do, dum*."

A GOOD EDUCATION.—The best education in the world is that got by struggling to get a living.

GOING TO COURT.

Proud Father: "My daughter is going to Court this season—on her marriage, you know."

Elderly Relative: "Dear, dear! About her marriage already! And he seemed such a nice young man, too."

INFLUENCE.—The essence of life is influence. The nature and degree of our influence on others is the measure of our own existence and power, intellectual or spiritual. —Bishop Shirley.

PAYING MUSIC.

"I suppose to educate your daughter in music costs a great deal of money?"

"Yes; but I have had a good return for it."

"Indeed?"

"Yes. I'd been trying to buy out my next-door neighbour at half-price for years, and could never bring him to terms until she came home and began playing."

"WHEN it becomes needful to explain away a religion, its constraining force is at an end."

—Charlotte Yonge.



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NOVEMBER 25, 1893.

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DRESS OF HOP-SACKING AND SILK BRAID.

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GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

OUR autumn modes were so long in asserting themselves, that many people were quite worried to know what it was best to purchase. This was especially the case with reference to out-of-door garments. Indeed, nowadays that fashion proves herself such a changeable mistress, the best advice I can give to all my readers is, to reduce their wardrobes to the articles absolutely needful; to have only the gowns they want for present wear, and when purchasing mantles or jackets, to pay as small a price as is consistent with the appearance they consider it right to make in society. This advice seems particularly wise this year, when one looks at the winter jackets that were purchased last, and compare them with those that are considered the correct style this year. The sleeves and the full capes are all right perhaps, but the skimpy and tight-fitting skirts, alas! are quite "out of it" as the slang expression goes! The full skirts of the early Victorian era form the prevailing charac-

teristic of this year's jackets, and the difficulty, or rather the impossibility of alteration is fully evident. Fortunately the shops are full of really moderately priced out-of-door garments, and so we need not ruin ourselves if we have to look out for something else. But the lesson should be taken to heart, *viz.*, that it is better nowadays to buy cheaper articles, and to have fewer of them, so that we may keep our wardrobe up to date. As I write more especially for girls, I am sure that I am giving them the very best advice.

The revival of the long pelisse is quite a fact, and they show the latest vagary. The season's jackets are all cut in such a manner as to fit the figure both back and front, and the remarkable fullness of the skirt is the principal change in the three-quarter jackets. Braid seems to be preferred almost to fur just now, and some of the jackets have six or seven rows of braid put on round and round the waist, and above it, the pointed or Swiss-

bodice-shaped trimming being now less worn. The two most popular shades of colour for jackets are red or mahogany-brown and a hue like the old-fashioned "rifle-green."

Pelisses are worn also made of various colours, tan, brown, navy-blue, Robin-Hood green, and the grey known as "nun's." The wide skirts reach the edge of the dress, where they fall in many folds; but round the hips they fit tightly and without any creases. They have generally wide revers and a prominent collar, which is entirely of fur. Velvet, satin, *moiré* cloth, and all kinds of very thick woollen materials are worn, both for jackets and pelisses.

The restoration to favour of ermine is much to be rejoiced in, and our old friend chinchilla is also well to the fore. All kinds of dark furs are worn as well; and beaver, skunk, and mink seem to be the most popular. Seal-skins are more expensive this winter, and are better unemployed just now. Indeed, ever

since one has read the account of the way the seals are killed, and hunted down, it has been a question of humanity to avoid the use of their fur. The imitation astrachan and beaver are wonderfully good, and so we can all have fur-trimmed garments at a more moderate price if we choose. Bands of black astrachan make any old winter gown look nice, and are most useful to the economical. Fur capes are now worn three-fold one over the other, of different sizes, the last reaching below the elbow. They sit very full round the edge, and flat on the shoulders, most of them having a turn-over collar at the neck. Long boas, which look more like tip-pets or collars at the neck, are worn, and the muffs are larger than those of last year.

Tailor-made gowns are quite restored to popular favour, and report says that the feminine world means to clothe itself entirely in tweeds, chevots, and thick cloths. Extreme plainness is the order of the day in them. Plain skirts with flat tucks or braid, jackets, with waistcoats, and smaller sleeves are worn, and lines of stitching are, perhaps, more used than anything else.

The width of all skirts remains the same, and most of them clear the ground and sit quite tight round the hips. The ever-comfortable blouse remains quite as much in fashion, and the chief idea of the autumn was a cloth or cheviot skirt and a silk blouse. The bird's-eye dots in black on some colour, oriental palm patterns, or tartans, are the



ACCORDION-KILTED DRESS.

three most approved. Tartan blouses are much liked in Paris, and with them stockings are worn to match the tartan. Some are of the clans, but the most are what are called "fancy tartans," especially in Paris. There, also, there exists a perfect craze for red dresses, which are generally made with three skirts, and trimmed with all kinds of fancy braids and silk *passementerie*. I hope that none of my readers will be induced to have their three skirts made-up on a lining in order to save material, for this is a form of economy which always betrays itself and the owner when exposed to the first high wind. The zouave is more popular than ever, and appears in all kinds of conjunctions. The newest coats have zouaves added to long, full basques. A dress of this kind is seen on the nearest figure in the picture marked "Dress of hop-sacking and silk braid," the zouave front and full waistcoat being well shown. The "accordion-kilted dress" is a very charming model for a young girl, and can be carried out for evening dresses, made of *crêpe*, or "nun's veiling." Such gowns are very useful for winter evenings, and can be inexpensively made. The "two winter jackets" show one of the full-skirted jackets and a loose-fronted jacket trimmed in the front with ermine, and made of maroon-coloured velvet.

I find that the draped overskirt, as well as that which is straight-cut, and the polonaise, are quite the newest introductions in the way of dress. The last-named has been altogether out of fashion for some years past, but must be welcomed again with pleasure, for it is, unquestionably, one of the most becoming and really useful of our recurrent styles. I should not be surprised to find that the polonaise came in by the early part of the year and formed one of our prettiest fashions for the spring. Velveteen is much used for these polonaises and overskirts, and is mixed with all descriptions of woollens. The admixture of colours is as remarkable as ever in dress and in millinery, the chief mixtures being those of brown and pink, pink and green, pale blue and brown, green and heliotrope, blue and orange, yellow and pink, gold and green, brown and chamois, *réséda* and black, beaver colour and light green or blue. The fashion of trimming all colours with black, and black with white, is very prevalent. Indeed, I think that black and white may almost be considered as a uniform, so much is it seen.

Moiré ribbon is more used for millinery than satin, and all kinds of coloured felt hats and bonnets are seen which seem to be invariably trimmed with black; in reverse, black is trimmed with colours of the brightest kind. Ostrich tips are worn: but we are delighted to see the return to fashion of the long and handsome plumes. Some hats of a modified "boat shape" have a long feather on each side, united in front by a bow or rosette of velvet; the ends of the feathers are long enough to rest on the hair. The craze for rosettes is as great as ever; they are to be seen everywhere, on gowns and mantles, as well as on hats and bonnets. As a finish to a



TWO WINTER JACKETS.

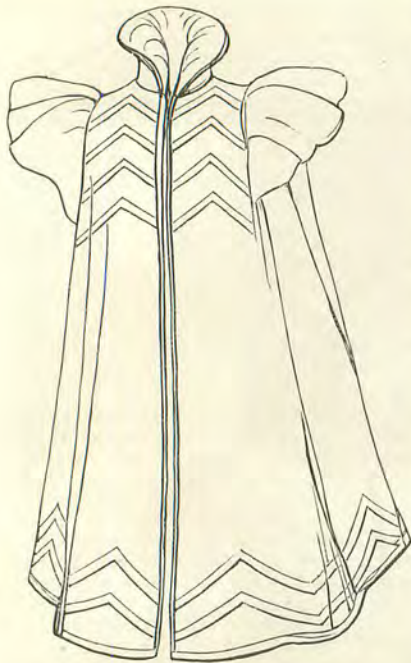
belt they must be used with care, as otherwise they would make the figure look clumsy. Very handsome buckles and clasps are worn with belts, and I hear that necklaces are in again, and that amber and all other descriptions of beads are to enjoy a season of favour. It has always seemed a pity that the necklace should have been dismissed, as it is very becoming, and has the sanction and prestige of great antiquity to recommend it as well. For young girls it is an extremely suitable ornament, and is the first ornament worn by a child.

The boat shape in hats has become almost extinct, except in felt travelling hats; and the newest thing is an excellent imitation of the large beaver travelling hats of the last century, with a high crown and a curved brim. Feathers make them look more feminine, and they are admirably well-suited to the present Greek style of hair-dressing, which is so detested by the hair-dressers in France that they propose making a determined stand against it, as being detrimental to the beauty of French women, and last, but not least, ruinous to the profession of hair-dressers.

In Paris, the white-lace veil with a border and sprays of lace work on it seems all the rage, and very unbecoming it is. Veils of plain white net are less so, but both are injurious to the sight.

Some very good makes of black cotton stockings, at a moderate price, have made their appearance in the shops; some are ribbed, and others are prettily clocked. They are to be recommended for winter wear for those persons who find the woollen ones too hot and thick.

The pattern selected for this month's issue is that of a circular cloak with epaulets on the shoulders and a stand-up collar. This pattern is a most useful one, and of such a simple nature that it can be made by anyone. The amount of rough fleecy cloth required is about four yards. If a cape be preferred instead of the epaulets, half a yard more is needed. The cape will be found outlined on the pattern. The edge is furnished with a galloon, and sewn round by machine. If liked, a facing of coloured satin can be used for the fronts, and a yard and a half will be enough. The braid, already formed in



CLOAK.
(Paper pattern.)

scallops, can be bought at all drapers, and this will be a great saving of trouble in the putting on. It is calculated that the whole cost of making this mantle should not exceed thirty shillings for the materials. The pattern may be obtained for one shilling of "The Lady Dressmaker," care of Mr. H. G. Davis, 73, Ludgate Hill, E.C.

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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 underdress, spring jacket bodice, full bodice and frill, Senorita jacket, new circular skirt, double skirt, short three-quarter cape, cross-over blouse, flounced skirt.

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A LOYAL DECEPTION.

MISS BARLEY lived in the top room of the lodging-house. As she was advanced in years and found the stairs a trial to her breathing, she only went out when it was absolutely necessary, and preferred receiving visits to paying them. She was an independent little person, her independence being the result of pride, and poverty, and "better days." The better days were in the far background, and perhaps they had not been so very much better after all, but in virtue of them Miss Barley was careful about the social position of her associates, and felt it incumbent upon her to present offerings to the church at every festival. At Easter she would have considered herself a defrauder had she withheld her sixpence from the vicar, and when the harvest decorations were being carried on Miss Barley invariably walked up the church with a bundle of carrots and a large loaf.

In appearance she was not wholly prepossessing. She was small and meagre, wore corkscrew curls, had a drab complexion, and queer deep-sunken eyes which were of no special colour but had a perennial twinkle. Her dress had never varied within the memory of the oldest parishioner. In the street she always wore a grey waterproof and a black bonnet which knew no shape, but which approximated to a hood, inasmuch as it covered her ears and the back of her head. In winter she supplemented the waterproof by a red crossover, and in all seasons she carried an umbrella which had stoutly resisted wind and rain and sun, until it was literally worn to the ribs.

Miss Barley had just been down one flight to the tap. She returned slowly with a pail of water. When she reached her room she set down the pail in a corner, and dropped a lump of charcoal into it. Miss Barley had her theories. She believed in ventilation and was particular as to the water she drank, as was necessary in a teetotaller, and she attributed

the preservation of some rather inferior teeth to the fact that for twenty years she had been a vegetarian.

After a brief rest she set herself to the work of laying her table for the midday meal. She cleared away the few odds and ends which she had been using, and spread on it a spotless cloth. Then she went to the cupboard, fetched knives and forks and two tumblers, also a complete *tête-à-tête* dinner-service. She laid the table very elaborately, even giving a furtive polish to the little plated cruet-stand which was among her proudest possessions. It looked as if she were going to entertain an honoured guest, yet the only sign of culinary preparation was a solitary saucepan without a cover, in which some lentils were boiling.

When all was ready Miss Barley surveyed the scene with evident satisfaction, then she washed her hands in the tin basin by her bedside, said a lengthy grace, and taking a slice of dry bread and half the ha'p'orth of cheese she had purchased two days back, drew her chair up to the fire and began to munch with the zest which only hunger can give.

She was halfway through her meal when there came a knock at her door, and before she had swallowed her mouthful of bread so as to say "Come in" articulately, there bounced into the room a young woman of five or six and twenty, with a coarse handsome face and dark untidy hair.

Miss Barley rose up to greet her, setting the plate on the table.

"Why, Lydia," she said.

"Yes, it's me," said the visitor, regardless of grammar. "I was tired of being alone, so I come up here."

"Sit down, my dear," said Miss Barley.

The woman called Lydia took the chair by the fire which Miss Barley had occupied. Her large eyes wandered to the table.

"Expecting visitors?" she asked.

"No," said Miss Barley rather feebly.

"Well, that looks like a spread," remarked Lydia.

"Yes, I fancy it does," assented Miss Barley as if the notion pleased her.

There was a momentary silence. Lydia was expecting to be offered some dinner, but Miss Barley, who was looking wistfully towards her bread and cheese, did not show any symptoms of proffering hospitality.

"Well," said Lydia presently.

"Well," repeated Miss Barley.

"P'raps I'm inconveniencing you," suggested Lydia.

"Not at all," said Miss Barley; "I told you I was always glad to see you when you liked to look in; p'raps you won't mind me just finishing up this snack."

"Oh do, by all means," said Lydia. "In fact, I—I shouldn't mind a bit myself."

Miss Barley, who had eagerly recommenced her meal, blushed a dull red. For a minute or two she ate silently and the bread tasted bitter to her palate. Then she said: "I'm sorry to say, Lydia Gates, there—there ain't no more in the house."

"Oh," said Lydia. "I'm sorry I asked. But—you see"—and she glanced at the table.

Miss Barley had a little struggle with herself. Mrs. Gates was the wife of a railway man, and lived downstairs. On one occasion she had shown Miss Barley some hospitality and was always friendly towards her. The two women were widely different, but the guard's wife was sociable and—Miss Barley amused her. The latter wanted to explain to Lydia the contradiction between appearances and reality; she could not bear to be thought mean, seeing that she somewhat prided herself on her generosity, and yet, when she glanced at the face of the young woman opposite to her, a certain delicacy forbade her justifying herself. She felt that Lydia would not understand.

There was an awkward silence of a few



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DECEMBER 30, 1893.

[PRICE ONE PENNY.]

GIRLS' ATTIRE: THE NEWEST AND BEST.



A MORNING GREETING.

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GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

IN these days when cycling is so much favoured by women, warm discussions are the order of the day as to the best costume to be worn for the purpose. So long as the tricycle was the fashion we were not much troubled; but now that women have followed the American example, and adopted the manly bicycle, the subject of dress becomes predominant, and very difficult it is to deal with it. Opinions differ in England in regard to the divided skirt, the Bloomer costume, and the adoption of knickerbockers, and there is something to be said against all of them. When in Paris lately, I saw the French bicycle costume, and I fancy the wearer of it would have been mobbed in London, as it seems to consist of Turkish trousers and a jacket, and was evidently a novelty, even in Paris, as I saw people staring and laughing very much. I should think myself that a well-made divided skirt, and a gored tunic-like over-skirt, would be the most suitable costume; but I should recommend a riding-habit bodice, as far neater than a blouse, and a cape for bad weather. If the over-skirt were carefully cut, I think this costume would not attract any unpleasant remark; but I certainly think women bicyclists

are out of place in the streets of London, or any large town; and the more unobtrusive and quiet the dress adopted by them the better, in any locality.

The most fashionable materials now worn are those of woollen diagonal. This style of weaving is to be found in serge, cheviot-cloth, homespun, and tweed, and is also very generally produced in two colours. These are so deftly blended together, that the result is not gaudy, nor even too bright, but simply consists of a neutral tone with a "shot" of the two bright hues in it. Cloaks and jackets are made of the dress-material, and are nearly all trimmed with bands of fur, and as a rule have high collars, and one shoulder-cape of moderate dimensions. I have never, I think, seen out-of-door jackets and capes so cheap as they are this winter; they are singularly tasteful in their shapes, and the trimmings of black braid and narrow fur bands prevent even the lowest in price from being vulgar, or poor-looking. A long cloak is a most useful wrap for everyone, and they are now attainable at a wonderfully cheap rate, either lined with fur, or not.

The use of the skirt and three-quarter jacket has introduced a great variety of waistcoats,

which become needful for the increased cold weather, and when the much-worn blouse has ceased to be warm enough. Some of the new ones are of the old-fashioned brown corduroy, and are made with backs and sleeves of black linen, which add greatly to their warmth in wear, and make them fit better under the jacket as well. Waistcoats are also made of horsecloth, of velvet, and of the material of the dress.

Moiré seems to be going to have a season of its own, and will be used for all kinds of things for which it was never thought of years ago. Out-of-door jackets, and long coats, as well as capes (all trimmed with fur), will be made of it; and some of the specimens made this year in England of *broché moiré* are quite perfect in colouring and texture. The same may be said of the shot *moirés*, in which all the hues of the rainbow appear, but mingled with such dexterity that they look delicate, and not gaudy. Black or coloured satin is still the material most worn for evening; but the effort to bring it in as a material for jackets and other out-of-door coverings, did not prove very successful.

Although it was prophesied that we should have nothing but the huge "granny muffs" in fur this winter, so far these prophets have been mistaken, for the small fancy muffs are quite as much worn, and show little difference in size, except that they are a little larger, perhaps, than they were; the trimmings are rather more obvious, and the whole effect is somewhat larger. These little fancy muffs are the simplest things to make at home; they require a firm foundation to make them on—a piece of lining such as is used for lining bodices—which must be ten inches wide, and from half a yard to twenty inches long; on this the padding—partly of horsehair, and partly of wadding—is laid as evenly as possible, and tacked at intervals. The lining consists of half a yard of black silk, and this is made up separately with a hem at each end, and a running above it in which an elastic can be placed. The wadded portion is then joined together, and the lining put inside and sewn at the ends, and thus the foundation of the muff is laid, and on it is built any superstructure that you may please—velvet or satin, with frills of either, and drapings of lace. I find that the best thing is, to see a muff you fancy, and then to make one like it, or else strike out a new line from that model, or one founded on it.

I hear on all sides that we are to wear the long shoulder-seams again, which we so happily got rid of years ago, and it is possible that some very *outré* people may adopt them; but I fancy the generality of women will not like anything so unbecoming. The *furor* for *basques* of all kinds is great; the long and short, single, double, and even triple, are all liked, and are all very smart-looking. As a means of bringing our old dresses up to date they are immensely useful, and a cheap woollen-backed black satin will be found an excellent thing of which to make them. If more can be spent on the revival, *moiré* is the newest and most handsome trimming. These *basques* are generally sewn on a band separate from the skirt, and as they are cut in a rounded shape, they have hardly any fullness at the band, and sit very full indeed at the lower edge. They can be made in a contrasting colour to the dress, providing that some of the same colour be used to trim the bodice as well.

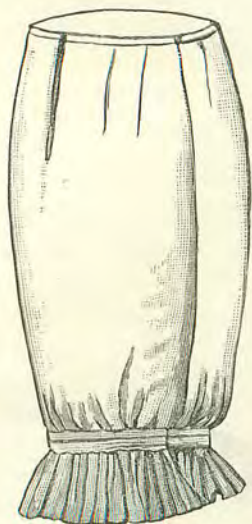
It is wonderful how easy our dress is made for us, now that we can go into any good



A SERIOUS TALK.



CHRISTMAS TOYS.



WINTER KNICKERBOCKERS.
(Paper pattern.)

shop and purchase our bodices all ready-made, and that they do not need to match our skirts at all. For evening wear especially we can provide ourselves with charming bodices to wear with a black skirt of every colour of the rainbow, and we require only an elderly black silk bodice to go under them to make them fit for service. It is also the same with our walking-dress. In every draper's shop we find skirts and jackets ready-made, and either waistcoats, or blouses to wear under them, with no trouble at all, and at a moderate price.

In "A Serious Talk" we find one of the new Russian net *ruches* represented, which we found so useful in the autumn, and which look very pretty for house-wear in the evening; while on the second figure we find a sketch of one of the little fur neck-collars, now worn by everyone, and adding much to our warmth and comfort. The small toques edged with fur bands, and with velvet centres and large bows, are very generally worn by girls, and form a very economical species of head-gear, as they can be so easily made-up at home.

The small bonnets called either "Puritan," or "buy a brooms," are just beginning to be seen, and no doubt will, in time, supersede the butterfly bonnets, which have adorned but not covered our heads since the autumn.

In "Christmas Toys," the dress worn by the child represents one of the newest now used for little girls. It is made with a yoke, and forms a charming garment, made of velveteen, for afternoons and all kinds of best occasions. A small "Senorita jacket" is worn by the figure at the right, and this has two frills at the top, one on the shoulders, and one over each arm. The new method of outlining the front breadths of the skirt is also shown, a fashion which is on the increase, as it adds height to the figure, and is a valuable style for short or stout people.

The paper pattern selected for the present month is that of a pair of knickerbockers for winter wear, made either of the material of the gown, or of serge, and lined with flannelette or flannel. They are intended to be worn with one petticoat over them, and to supersede the use of the flannel petticoat, at least, for winter's wear, for they are far more of a protection from cold. They will require two yards of double-width serge to make them, and will cost but little to make, far less than a flannel petticoat, in fact. The serge should not be less than forty inches in width, and the frills, which are about three inches in depth, are taken from the sides, the edges being the selvedge of the serge. The pattern consists of three pieces—the leg of the knickerbockers, the band for the leg, which buttons below the knee, and the frill. The top may be lined all round, and may be buttoned on the top of the stays, or worn underneath them as preferred—this last being the better way, I think, both for the petticoats or the knickerbockers. If lined, the top should be faced with a binder of stout linen or cotton to strengthen them round the waist; but great care should be taken to avoid clumsiness, and to press all the seams quite flat with a hot iron. A very thick serge should not be selected, and some people prefer a thin cloth with a cotton lining.

As the object aimed at is use, not fashion, "The Lady Dressmaker" selects such patterns as are likely to be of constant use in making and remaking at home, and is careful to give new hygienic patterns for children as well as adults, so that the readers of THE GIRL'S OWN PAPER may be aware of the best

methods of dressing themselves. The following in hygienic underclothing have already been given, and the patterns may still be had.

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, 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.

A VANISHED HAND.

By SARAH DOUDNEY, Author of "Michaelmas Daisy," etc.

CHAPTER XIII.

IN PORTMAN SQUARE.

"And quite alone I never felt,
I knew that Thou wert near,
A silence tingling in the room,
A strangely pleasant fear."

Faber.

ARNOLD WAYNE took his way to Portman Square, thinking about Elsie as he went along. If those two could have looked into each other's hearts just then they would speedily have come to an understanding.

When he went up the steps of the great house and entered the flower-scented hall, he was in a dreamy mood. And when he found himself in Mrs. Verdon's artistically-furnished drawing-

room, he had a queer notion that only his phantom self was here and his real self had remained in the little room in All Saints' Street.

His hostess looked very slender and tall and fair in her mauve silk dress. Her satiny hair, wound round her small head, conveyed the idea that if unbound it would enshroud her, like Lady Godiva's, in a veil. The rich glowing colours of the furniture and hangings formed themselves into a harmonious background for the graceful figure.

Mrs. Tell was quietly observing the newcomer, and silently deciding that the chances were in his favour. She had not the faintest doubt about his intentions. All the men who came here proposed to her sister-in-law, and of course he would do the same.

Everybody allowed that nothing could be more agreeable than Mrs. Verdon's position and surroundings. The house exactly suited Mrs. Tell. Katherine, whom she liked in her cool way, was not difficult to live with; any change was to be dreaded. But there was always the fear that change would come, and she had an instinctive dread of this Mr. Wayne.

"And so you have been calling on Miss Kilner?" said Mrs. Verdon as they sat at dinner. "She must come and see me and Jamie. Has she many friends?"

"A great many," replied Arnold, who did not know anything about them.

"I daresay I have met her somewhere," Mrs. Verdon went on. "I have either met her or seen her face in a



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[PRICE ONE PENNY.]



GIRLS' ATTIRE:

THE

NEWEST

AND BEST.

NEW JACKET WITH BEADED YOKE—ARRANGEMENT IN LACE AND RIBBON FOR EVENING WEAR.

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GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

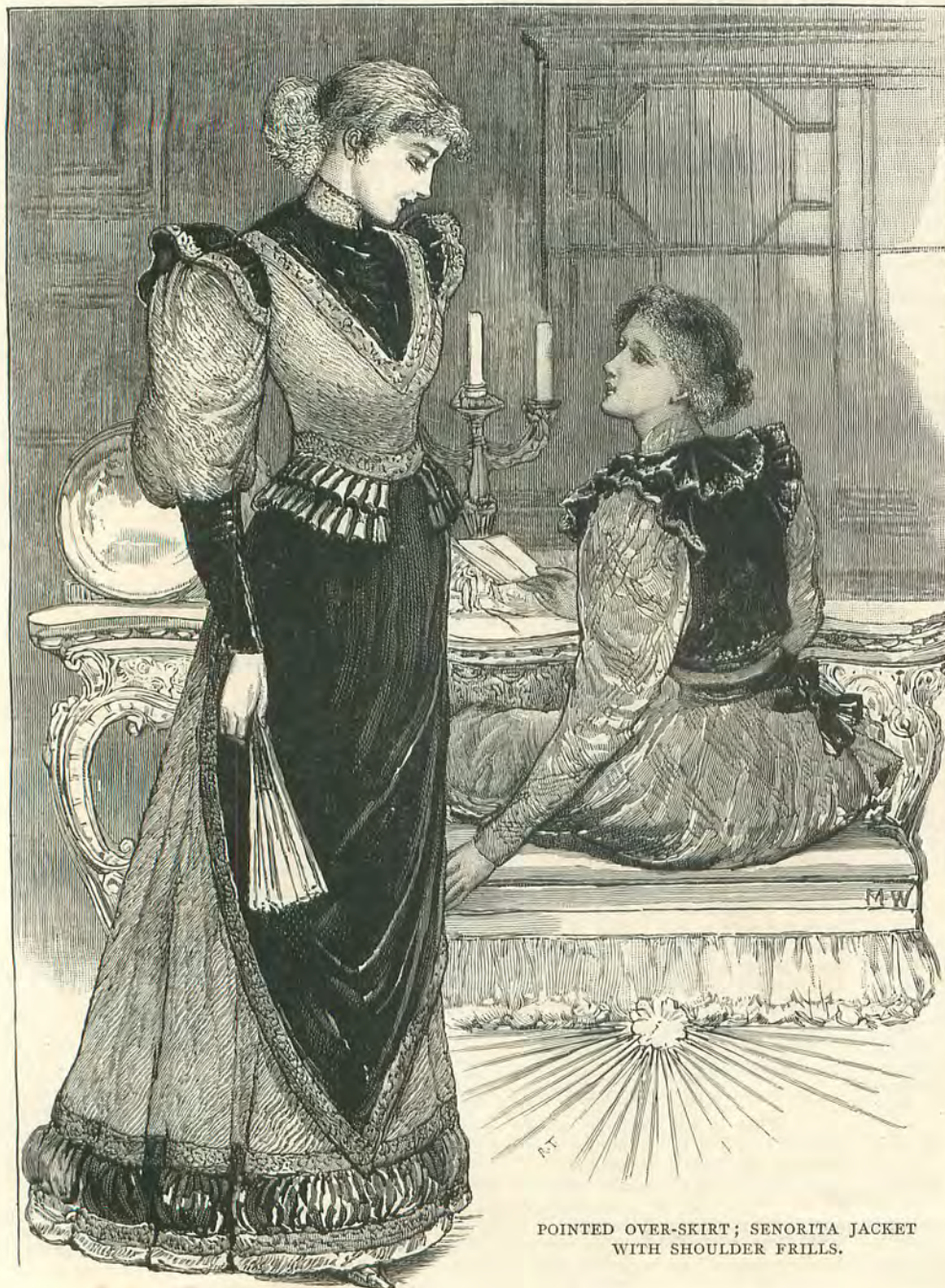
If we may draw a conclusion from the many manufacturers competing for the patronage of the general public, and the enormous number of patterns they send out every season, we should say that we ought to be the best dressed of nations, and at the cheapest possible rate. The prices are something wonderful, and the quality of the materials excellent, while they are thoroughly "up to date" in the style of their manufacture. Alas, however, our troubles do not end here, for the making-up of the material is surrounded by difficulty, and we shall have to pay almost as much for that as we have done already for the stuff. To make up a plain, very plain gown,

the price seems to vary between the print dress of the maid-servant, which may cost from 5s. to 7s. 6d., and the £2 2s., the usual charge of the first-class dressmaker, without any trimmings or extras being provided; 10s. to 15s. seems an ordinary price in town, the first being thought very inexpensive indeed. From £1 1s. to 23s. is the price demanded in our large shops for making the bodice to a ready-made skirt, as I believe, and thus it will be seen that if our dress material be cheap, the price of labour is not so; and if we happen to be poor, unless we can make up our own dress, we are badly off. However, this is the day of paper-patterns, and we are so much

helped in this way that we ought to be able to manage the making of a plain gown for ourselves. Then, too, there has recently arisen a large trade in ready-made gowns, bodices, and blouses, and it is wonderful what we can obtain this year at a very moderate price. These ready-made gowns are very well made, and fashionable in cut and fit; and as they are made in good, sensible sizes, everyone should be suited.

The paper patterns and the ready-made gowns are the high lights of the subject; but, to my mind, with so much demand amongst us women for work and wages, there are great openings for a reform in the trade of dress-makers, and many more women might fit themselves for this opening than do enter it at the present time. In this way two classes would be benefited, the manufacturers and the women themselves, who would be provided then with a purely feminine occupation at which they might earn a sufficient living, even while working at a lower price than obtains at present. The demand for a good dressmaker is heard every day, and apparently the supply is very limited.

Although crinoline was quite worsted by the bold face put on by the British public, still Dame Fashion inclines to a certain amount of stiffness in the dress skirt, and achieves this in several ways. First, by having rolls of horse-hair laid in the hems of our gowns, and next by making use of a lining more or less stiff. It is called canvas, and is put all round the hem to a depth of six or eight inches, and up to about three-quarters of a yard at the back breadth. In Paris, *crin* is used, which is a veritable horse-hair material, and the other day, being in the company of a fashionable dame, I was much astonished by the cracking of her gown, which sounded *exactly* as if she had one of the old very stiffly starched petticoats under it, as it positively crackled with the least movement. I was much exercised over it, and wondered what the material was which had been used for the lining of her frock. A day or two afterwards my curiosity was satisfied by the discovery that a dress which I was inspecting in one of our larger shops crackled in the same way; and I soon found out that the lining was a *very* highly-glazed linen, black in colour, and of such a stiff nature that it really made a sound like a stiffened petticoat. The cut of the new skirts conduces to their setting out round the lower edge, as they are tightened round the front, and hips, at the top, and flow outwards slightly from the knee. Almost all our walking dresses are short, to clear the ground, and I think every woman needs a reminder about the neatness of her feet. Shoes and boots are not expensive, and if we could dismiss the fashion in pointed



POINTED OVER-SKIRT; SENORITA JACKET
WITH SHOULDER FRILLS.

toes our poor feet might have a chance. But it is rare, under the present *régime*, to see a pretty foot, or a well-shod one, and the extreme length of the shoes caused by the pointed toes is fatal to their beauty of shape.

In the spring I have no doubt that we shall see skirts with more or less drapery; in fact, we see panels and tabliers, and in one well-known window a dress made with paniers may be seen to-day. Many of the more expensive dresses for day-wear are raised at one side, to show a petticoat below it, or have a hem at the edge of a contrasting colour, which has a very pretty effect. The double and triple skirts are still seen, and velvet pipings are now used to finish them off. They suit very tall people admirably, and so do the full basques that we have illustrated in our sketches, which are now more worn than ever. The most popular bodices are made with waistbands, whether basqued or not; but many of these, when made with basques, are pointed both at back and front. The basque and the sleeves are often made alike, while the bodice itself is of quite a different material and colour. Velvet—"shot mirror," or plain—seems to be a usual material for bodices, and for those designed for evening wear. The opening in front is either a wide round shape, or a square one; the V shape is quite gone out, and the square is cut to slant inwards at the sides, and to be smaller at the bottom than at the top.

The long pelisse shape is the most fashionable one of all. It is quite long, and very nearly reaches the edge of the gown, and the general shape of it is shown in the sketch of "An Afternoon Talk;" and the dress of the young girl shows how "*Mussine de Soie*," or lace, are put on as the trimming of a bodice. Young girls very generally adopt the low style of Greek *coiffure*, as shown in this picture, the hair being slightly curled in front, and the parting in the centre plainly shown.

The dressing of the hair is much higher, and the shape resembles a knob sticking out behind. It is dressed by very stylish people over a cage, or wire shape, which forms a support, and helps those who have not much hair, so as to show the amount they have to better advantage. In front, the effect aimed at is lightness, and the curls must be very fluffy. The "Royal-ties" all affect the pointed shape of the fringe in front; but for

ordinary people this style is very difficult to keep in order.

The newest bonnet shape is the "Dutch," which looks like a close nurse's cap. There are several varieties of it, severally called the "Puritan," "Sister of Mercy," and "Holbein." The "Nuremberg boss" is much used on them, and is a round raised boss, or button of beads. On some of the Dutch bonnets two of these are placed at the top in front, on each side, and a large Alsatian bow at the back forming the entire trimming. The Puritan bonnets look best in black; when in colour they generally have black trimmings.

In our next sketch we show a cloth dress with velvet trimmings, epaulettes, pointed yoke-piece, and sleeves, and a pointed front. This is a very pretty

pattern for a best gown, or it is a very good method of doing up an old one. The young girl with her back turned wears a very elegant "Senorita" jacket, with two frills at the shoulders. Being made of velvet it will be found to add just exactly the degree of heat requisite to a pretty brightly-hued silk blouse for the evening.

The black jacket with the full sleeves, and yoke, and elbow sleeves of jetted material is one of the prettiest of the winter models. It may be made in either plain or figured cloth, matelasse cloth, or velvet. In fact, more velvet is used for mantles and jackets this year than has been the case for years past. The pretty little *berthe* or arrangement in lace and



AN AFTERNOON TALK.

velvet ribbon exhibits a very useful and sensible idea for turning a low bodice into a high one, or for putting on when it is desirable to smarten up an ordinary afternoon gown and make it fit for evening wear. It is easily made, and not expensive as to the materials.

For our paper pattern of this month we have selected two of the most fashionable waistcoats for wearing under jacket bodices or open coats. All kinds of double and single-breasted

Three quarters of a yard of Tattersall or other material is required, and a yard and a half of lining. The folded vest is in six pieces, back, front, and collar of lining, and two folded fronts, and band of the silk or other material. The two patterns are supplied together or separately, price 1s. for the two. Address, care of Mr. H. G. Davies, 73, Ludgate Hill, E.C.

As the object aimed at is use, not fashion,



WAISTCOAT WITH LINEN SLEEVES,
TATTERSALL FRONT.

(Paper patterns.)



WAISTCOAT, FOLDED FRONT.

waistcoats are to be found in the shops at present; but if we be sufficiently clever with our fingers to manufacture them at home, we can save almost half the money required to purchase them, for, like most fashionable trifles, they are expensive. The double-breasted waistcoat is made of Tattersall, tweed, hopsack, cashmere and coloured silks. The sleeves and back are of the lining, which is generally of black linen, and it is in five pieces, *i.e.*, front, sleeve, collar and two back pieces.

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MERMAIDENS.

By SARAH TYTLER, Author of "A Young Oxford Maid," etc.

CHAPTER XVII.

"WHY, it is—no, it cannot be—impossible—a thousand times impossible—yes, indeed, it is Hyacinthe Beaufoi," we all called out, in different tones of immense relief and satisfaction.

I suppose I shall give an indication that young girls are always a little silly when I record that, on second thoughts, I was considerably abashed and disconcerted. I was sure it was an old friend hastening to meet and greet us, yet I could not help feeling put out by his looking so handsome and smart. He was no longer in his uniform, which was one reason why we did not know him, at the first glance, in his green coat and kerseymere trousers. He had grown much taller since we saw him last, so that his head was now above Tom's, as well as far above Perry's. He had increased in breadth, too, and looked perfectly robust. His olive face was clear cut as ever. His friendly brown eyes had still that look of Jane's

in them which, if we had ever resisted it would have been sufficient to melt our obduracy at this date. He had a dark moustache, silken as yet, helping to hide the sensitiveness of his mouth.

My rueful thought was that coming in this guise he should find me an utter scarecrow, as how could it be otherwise when I was in the same gown soiled with sea-water, and torn with scrambling, which I had worn when we left the *Sea Serpent*. My bonnet was battered with wind and wet, and burnt by the sun. Susie had sewed the crown and brim together more than once, but at this moment I was painfully conscious they were held together by a rusty hair-pin, while the bonnet-strings were in fringes. The face within the bonnet was as brown and weather-beaten as the bonnet itself, and it was worn to skin and bone, so that I felt as if the mouth grinned and the eyes were sunk in their sockets, as mouth and eyes are in the face of a skull. I could have cried with weakness and

mortified pride as I turned aside my head; but I do not know that I was equally distressed when I caught a glimpse of Sally, and recognised that her appearance was as dilapidated as mine.

I do know, however, that there was nothing in the world to hurt me in what I could not help, nothing save the tenderest respect and regard, pity so reverent in its depth that I ought not to have shrunk from it, in Hyacinthe's gaze as it rested on me. I was ashamed of my folly presently, and forgot it all when he asked hesitatingly, with the slight foreign intonation with which he spoke English—

"And where is Miss Jane?"

When we told him she was gone from sorrow and suffering, he bent his head in acquiescence, but his eyes filled for a second. We loved him the better for it, because we knew how much true friendship and sympathy there had been between him in his dark days, which had speedily passed away, and Jane in the burden of

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

THE controversy about the best dress to be worn by women and girls while using the tricycle or the bicycle, still goes on, and has even got into the daily newspapers. The organ of the cyclists seems to be in favour of the "rational costume," which is neither more nor less than a coat and trousers, slightly disguised with a rather longer skirt to the former than is generally worn. This is the dress that I mentioned before as having been adopted in Paris; but I do not think it will become popular in England, though I do think the problem might be solved in some way by adding a longer skirt still to the coat, which will be safe, and yet supply the place of a petticoat in some measure. The bicycle seems to be so much increasing in popularity, that I think some dress might be found to please all parties, and the long-skirted coat would have a better appearance than the short ones, which look dreadful! In America they advocate a knickerbocker suit and gaiters, much on the lines of the "*moor and shooting suits*" which we have already.

In the way of new fashions or old ones revived, I notice a great leaning towards

braiding, particularly on out-of-door jackets. Tan-coloured jackets are braided at the waist to resemble a Swiss belt, or corselet, and the sleeves are also braided to represent a deep cuff. But we have seen no attempt to braid round the full skirts, nor even to apply braid to the capes. Trimmings of braid laid flat are quite as popular as ever.

Sleeves seem almost as big as ever; but they have changed their shape, and are wider in appearance on the shoulders. They are set into the armholes with small pleats, not gathers. As far as the elbow they are tight-fitting, and it seems likely that the Spring fashions will show us the wide shoulder effects of the "Victorian style," and that all the other fashions of that period will also rule. We make no approach, however, to having our waist raised up under our arms, and the huge bonnets are conspicuous by their absence. The newest bonnets are perfectly flat at the top of the head, with the trimmings placed quite at the back, in the form of high bows of velvet or satin, the front having either a low *ruche*, or three tiny rosettes placed one in the front and the others on each side. Hats seem

smaller, I fancy, and low crowns remain popular if used large. The long ostrich feather has resumed its popularity as a trimming for them. I see that a correspondent of a well-known evening paper remarks that the fashion of wearing ostrich feathers, and the consequent demand for them, has been a boon to man, for it has opened a lucrative industry and made the ostrich ten times more valuable, besides multiplying it to an enormous degree beyond its natural amount. So it seems that there are several ways of looking at the ostrich feathers, and that this fashion does not cause such grave distress and suffering as other and less justifiable fashions in which birds are concerned.

The newest style in bonnets is quite invisible from a front view, and the fronts are made to sit down on the front of the hair quite flatly. These flat foundations are very generally made of velvet, handsomely embroidered with jet, or jewelled *galon*, gold and black sequins being also much used, and lace. For instance, I have seen a pale blue velvet trimmed with white lace, and decorated with black and gold sequins. Pale pink, green,



A NEW SPRING BODICE AND CLOAK.



A FRENCH TRAVELLING CLOAK.

and mauve velvets are also in great favour for the tops of bonnets; but jet retains after all the largest amount of favour. Hats are much smaller in the brim, and are higher in the crown, while some of the newest ones are boat-shaped, or have the sides rolled upwards.

The hair at the back is generally twisted in a coil, and looks smooth and tidy; while the front is curled or *crépé*; but the rough style has quite gone out, and false fringes seem to have disappeared, at least, those that look false. White locks are in immense favour, and I am told that ladies with prematurely grey hair (especially if it have turned unequally in a "pepper-and-salt" style) often have it bleached to a pure white by chemical means.

Perhaps you will be glad to know the most recent styles in writing-paper. The newest idea is to write on pale green paper with an ink of darker green; or, later still, to choose a shade of violet for the paper, and a deep purple for the ink. Paper of blush-pink is also used, and reddish ink employed with it. The initials, monogram, or crest are in the darker hue of whatever colour is chosen. The *sac* or "wallet envelope" is more popular than the square, and square paper is more so than the long; while no end of comments have been lately made on the decrease, almost to the vanishing point, of the black line on mourning paper; that used by the very nearest relations being what would have been selected by the most distant some years ago. Crape

almost seems to be disappearing from use as a skirt trimming, even for deep (not widows') mourning. The skirt is made quite plainly, and the bodice alone shows the crape trimmings. The bonnet usually has some crape, but not much; and the out-of-door jacket is simply of plain cloth, but the effect is good, and the saving of money much to be commended, when one remembers what hard times we have chanced on just at present; besides that the manufacture of crape is so highly inimical to life.

There is no doubt that, with the spring fashions, we shall see the return to favour of trimmed skirts, over-skirts draped, and the pointed "peplum." The latter is to be seen already applied to some of the numberless bodices for evening wear which are found in our best shops. The "peplum" is made in silk gauze, sometimes "accordion-pleated," or very thin silk.

The chief change in bodices is, that they are more fantastic than ever; and pleats and darts seem to have been entirely replaced by gathers or flat outside folds; the under-bodice being fitted tightly, while the outside material is strained over it, so as to be apparently moulded to the figure. It requires a good dressmaker to make a well-fitting bodice in these days, and the wonder really is to see so many well-made bodices. The picture entitled "A new Spring Bodice and Cloak," shows one of the prettiest models of a spring gown, the basque and the

front of the bodice being most becoming in their cut, and the trimming *passementerie* indicating the waist, and coming to a blunt point at the back and front. The cape or cloak has one of the new flat collars, and the material is an Indian soft cashmere, somewhat rough and hairy, and the long fur, or rather hair, is known as "Thibet" in most houses.

A French travelling cloak is an improvement on our English ulster, and the edge is trimmed with a shawl fringe, where it is shown round the neck, and down the fronts. The material is an extremely thick reversible cloth, which requires no lining whatever. Of French origin also is the skirt trimmed at regular intervals with "baby-ribbon," the material of the gown being a fine *crépon*. The bodice has a basque, made on the bias, and very full at the back, and the baby-ribbon may be replaced by narrow and satin ribbon, if preferred; the same being used to trim the bodice or basque and placed in flat lines across the front of the bodice from arm to arm, three rows, reaching to the neck, the same being used for the back.

There seems a tendency to return to the wide sashes, tied in large bows at the back, and made of piece-silk. They are usually of a contrasting colour to the dress. Very wide scarves too, knotted in large bows at the front of the neck, form one of the early Spring arrivals in Paris, and are reported to be very becoming.

One of the fashions of the present winter



SKIRT-TRIMMING WITH BABY-RIBBON.

muffs having been a little "out of it," the gloves have had an "innings." One reason for the abolition of the muff seems to have been the entire disinclination of society in general to adopt the huge "grannie," which there has been such a very decided attempt to introduce.

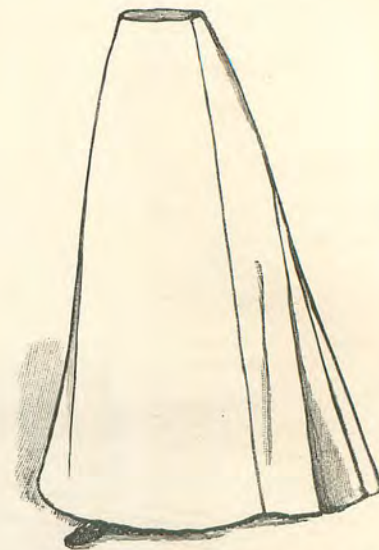
The paper pattern selected for the month is that of the new gored-skirt, which has made its appearance this winter, since the very full "bell" fell from its position. This new "bell" fits closely to the figure in front, and on the hips; the fulness at the back being put into large gathers. It will take about four yards and a half of double-width material to cut it out. There are three pieces in the pattern—front, one side-piece, and half of back. This will, probably, remain in fashion during the Spring; as, so far as one can now see, it has been generally liked, and adopted by all our best houses in the West End.

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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.

has certainly been the white woollen, or worsted, gloves, which have been quite like a uniform in town during the cold spell, and have been regarded as extremely "smart." They are rather an economical fashion too, as they wash well, and last a long time—



NEW BELL SKIRT. (Paper pattern.)

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, 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.

GREAT THINGS AND SMALL.

THE sunshine flooding all the skies
With radiance paints the smallest flower;
When bare the land all thirsty lies,
The very clods drink in the shower;
The dews that summer nights distil
Each blade retouch, each petal fill.

The pulsing of the mighty sea
Uplifts the little fisher boat;
The winds that sweep the grassy lea
A withered leaf will pluck and float;
And impulse as from Heaven may raise
The weakest voice to notes of praise.

We may not reach the higher art,
And yet may taste the poet life,
And in its passion have a part,
To prove its bliss or share its strife;
The world's strong pulse throbs through us all,
And one life holdeth great and small.



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MARCH 31, 1894.

[PRICE ONE PENNY.]

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."



DUTCH BONNET AND SPRING CAPE, PINAFORE DRESS OF CLOTH AND VELVET.

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GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

THE spring novelties are pretty well out, and we know in London, even by the end of February, very nearly in what and after what fashion we are going to be clothed during the coming season. This year, in the early days of the month, the shop windows were already filled with straws hats of all shapes, sizes, and hues, mostly in coarse fancy straws, sun-burnt straws remaining greatly in favour, their trimmings of black velvet being far more

becoming than last year's decorations of watered ribbon. The "Dutch bonnet" seems likely to be popular, and the *toque* is evidently come to stay with us for some time. The home milliners are very fortunate, for what with the jet bonnet-shapes, straw ones, and the easily-made *toque*, they can provide themselves with head-gear at a moderate price.

So far as the general shape and form of

things they are not much changed save for the extra leaning towards *Directoire* fashions, which is evinced by the huge bows made of very wide ribbon which are placed everywhere on the bonnet, hat, and gown, the extra width of the *revers* on the bodices and jackets, and the turned-back and very deep gauntlet cuffs. Lastly but most important we have two distinctly *Directoire* hats, that with the turned-up front and the *tricorne*,



TEA JACKET, SERGE GOWN WITH ROWS OF BRAID.

which was a little worn during the winter, and looks as if it would be more worn this spring. The huge ties, cravats, and scarves made of muslin, lace, and silk, with ends trimmed with deep lace, are also of the *Directoire* style, and as the weather gets warmer they will form a very pretty addition to our dress. The fashion of swathing the neck in lace has also returned, and the ends are fastened with a small brooch at one side. This is a becoming change from our heretofore quite severe collars, and will protect the neck from the sun and scorching heat of summer.

There has been, also, a revival of lace capes and *fighus* of all kinds, even to that worn by poor Marie Antoinette in Paul Delaroche's picture, which crosses in front and fastens at the hips, or behind. These are sometimes made with two deep frills of lace or of flounces of muslin and lace, and silk gauze, both of black and white, makes a more dressy *fighu*.

So far as colours are concerned, I think violet, in all its hues, may be considered the fashionable colour, and the flower itself is extraordinarily popular, and nearly all the women one meets have violets either as a tiny "button-hole," or the imitation flower in either hats or bonnets. I have seen bunches of white violets used this year on black *moiré* bonnets, presenting a charming appearance, and looking lovely as well as novel. They have no green leaves with them when used in this manner, but the violets otherwise have generally ivy leaves united with them, or, more rarely, their own round leaves or else those of mallow, which much resemble them. Shaded pansies, too, are very popular, and are sometimes mixed with violets; and two bonnets recently shown at a very first-class milliner's show how these flowers are mingled with colour. The first was a Dutch bonnet of green velvet, the trimming being bows of pansy-coloured velvet and violets. The second was a flat bonnet of pale blue, with a trimming of violets, made as a small wreath, no green leaves, or very few, being shown. The *aigrette* and pins were of fine jet. A good deal of steel is to be seen in millinery, and much white lace will probably be used. Jet pins, with wonderful and eccentric heads, will be very popular. I think jet is more used than ever, on both bonnets and dresses, and nothing is more becoming.

This year I fancy we shall see more silk petticoats worn than ever, and as most women rarely wear more than one, it is lined with thin flannel, even for summer. Black silk, of all kinds, *moiré* and watered, is used; and a lace flounce, beaded with jet and lined with a colour, is the most fashionable way of making. If silk flounces be used they are pinked at the edges, and not very full. There is nothing to prevent any girl, with a modest allowance, having a silk petticoat, if she can make it herself, for silks are now so cheap; and if she has been in the habit of wearing white ones, she will save its price in the washing alone.

So far as our dress-skirts are concerned, all the fulness in the new ones falls to the back, the folds looking like the pipes of an organ, and some of the newest skirts are lined throughout with a thin wadding, laid on between the lining and the skirt, and slightly tacked in place to hold it firmly.

The draped skirts have, I think, come to stay, and we shall, no doubt, in about a month's time, begin to adopt the new foundation skirt under the draped overskirt for our summer apparel very gladly. Meanwhile we have a new fluted skirt; the folds at the back, as shown in our paper pattern illustrations, are in flutes, and are sometimes lined with thin wadding, as I have described. But crinoline linings or any stiff materials are no longer used for lining skirts, and it seems that in Paris they are striving to introduce a stiffened under-skirt, which will throw out the dresses



DRESS TRIMMED WITH BRAIDING.

at the foot. A glance at any French fashion-book will show you that there is something stiff underneath to produce the "bell" effect.

We illustrate the "Dutch bonnet," as will be seen; also the new "pinafore dress," which is so pretty for young girls' wear, and so suitable to their slight figures. In the serge gown with rows of braid will be found a pretty model for a girl's spring gown, which she can wear without mantle or jacket when the weather permits. This shape is slightly newer than the waistcoat and jacket bodice, but there is not a doubt that our main styles for this year will be these two which I have mentioned, and the bodice with basque, which we illustrate, as well in the "Dress trimmed with braiding." These basques are excellent additions to a half-worn gown, to bring it up to date, and when they and the sleeves as well are made of either *moiré* or watered silk, the effect is excellent. Blue gowns with black sleeves and basques have an excellent effect, and the same may be said of all the shades of violet, tan, or chestnut, green, and reddish-brown.

There are a great many Zouave and Spanish

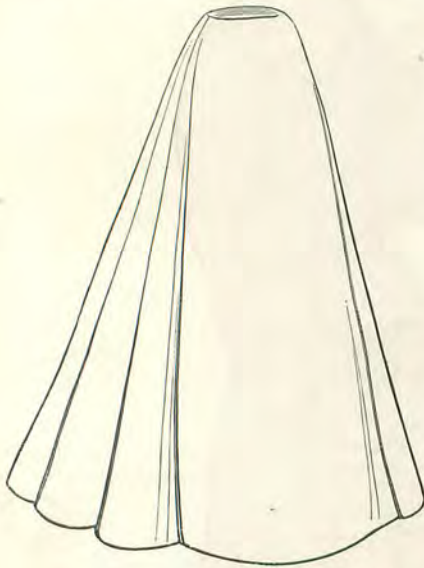
jackets of the Bolero style to be seen this spring, most of them made with sleeves, to be worn with blouses or waistcoats, and the ever-favourite blouse is as much to the fore as usual, but the "crossover" appears no more. The new ones have basques, and are generally finished with *revers* or frills round the shoulders, and the use of lace insertion seems as great as ever. Black and white are both seen.

In materials I find hopsack, *crêpon*, serge, and homespun, and Ondule silks are the fashionable fabrics of the spring. In all of them there are slight changes from those of last year, but nothing very extraordinary nor striking.

In connection with what I have mentioned about dress for women who cycle, I notice that, last month, the Ladies' Cyclist Association organised an exhibition of "rational dress" in London at the new Queen's Hall; let us hope it will lead to something being adopted which will be at once comfortable and feminine-looking enough to satisfy everyone.

The difference between the *revers* and *bretelles* of this year seems to be that they are

unstiffened, and fall gracefully over the shoulders. Three frills at the top of the sleeve is a very favourite style of making them; but the sleeve is wider than it was, and not nearly so *stiff-looking*. In France, long sleeves seem to have been quite adopted for evening dress; and we have followed the same idea here; but there is a great feeling for *berthes*, and capes, which increase the size of the shoulders, and which, I think, are far from being pretty or



NEW SKIRT WITH FOLDS AT THE BACK.
(Paper pattern.)

becoming. In fact, some people make themselves into perfect guys. Fashion is only pretty so long as it suits us each individually, and we can adapt and alter it to follow our own particular lines. But fashion, followed without any such consideration, is sure to be a mistake, and produce a sorry effect.

Long-ended capes, long ends to bows, and

long boas will all of them add length to our figures this season, and the skirt that well clears the ground will be as much worn as it has been during the winter. In the way of shoes for the warmer weather, I find several new makes of "cavalier shoe" with flaps and buckles, which will be becoming to the foot; and there is a new shoe and boot, with square toes, called the "Bective," which will be more sensible and comfortable than the dreadful pointed ends we have been almost compelled to wear for so long.

Our new styles will permit of their taking to them again who have lace flounces stored away. Two of them may be arranged on a dress-skirt, the one at the edge, headed by either a velvet or satin *rouleau*, or a jet trimming, and the other at the knee finished in the same manner. They are not very full. Another way of putting them on is to make a cluster of pleats, or gathers, at intervals of about twelve inches round the skirt. This, if done rightly, is very pretty. The centre pleat is slightly shortened in the middle.

For our paper pattern this month we have selected the "fluted skirt," and have also prepared the "draped skirt" for sale, though we have not illustrated it; this takes two forms. It is lifted on each side, or it can be opened on one side and the front raised up to show the foundation under the front breadth of the skirt. There are seven breadths to the first-named, and four to the last. Each skirt will take from six and a half to seven yards of double-width material, and the first will require a lining of stiffening, either linen or crinoline, to hold out the pipes in their places.

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"LIKE A WORM I' THE BUD."

By ANNE BEALE, Author of "The Queen o' the May," etc.

CHAPTER II.

"C'EST LE PREMIER PAS QUI COUTE."

"A CHILD MAY HAVE TOO MUCH OF HIS MOTHER'S BLESSING."

THE following day being Sunday, the scattered dwellers among the hills went early in the morning to chapel. There were not many church-going people in that neighbourhood, for more reasons than one. The principal reason was, the distance of the parish church and the nearness of the Wesleyan chapel. It was much easier for a sermon-loving people to go three times a day to a chapel close at hand than once a day to the church three or four miles off.

The little chapel at the five cross roads on the top of the mountain was crowded with people on that Sunday morning. There was Sam and all his family, with the exception of Shanno and the two babies. She usually took her own baby to chapel, but she could not venture cumbered with two. She was not, she

said, used to them as was Pal the smith, who had had twins twice, and always took them both to chapel. She, therefore, lost this opportunity of retailing her own especial bit of news, and the glorious chance fell to Sam and Billo who made the most of it.

The minister heard it before he entered the chapel, and "improved the occasion" by naming it with unction in his sermon. But his discourse had never seemed so long before. All were anxious to get out of chapel to hear the particulars of so unparalleled an adventure.

When the congregation left the chapel, they gathered round Sam and his family, to make further inquiries concerning his discovery. Amongst them was Mr. Vaughan, the great man of those parts, the pillar of "the tabernacle," and Sam's much feared and respected master. With him were his daughters, the sedate Mariana, and the beautiful Margaret, who listened eagerly to the gossip, but did not join in it.

Mr. Vaughan was a man who farmed his own estate, employed a great many people, paid them honestly if not liberally, and kept them very much in awe of himself and his piety. Everybody said that Vaughan, Tyrmynydd, was the most respectable, upright, trustworthy man in the country, but nobody cordially liked him.

He was of middle height, erect carriage, dress strictly plain but neat, florid complexion, and altogether well-to-do appearance. But his clear, grey, penetrating eyes were cold; his straight, thin lips compressed as if they had never learnt to smile, and his high forehead was unfurrowed by a wrinkle of pain, grief, or thought. The only movement ever to be seen in his impassive countenance was an occasional twitching of the scanty eyebrows. The precise cut of his coat, the stiffness of his high skirt collar, the grave breadth of his beaver, the very rise and fall of his smooth walking-stick, told of a man who knew



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APRIL 28, 1894.

[PRICE ONE PENNY.]

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

DURING the month of March, if anyone had had to make a summary of the reigning fashions, I am sure they would have compressed them into three things—huge cravats, bows, violets, and *moiré* silks. A little later we begin to see that although we have certain changes to chronicle, there are but few alterations in the main lines of dress. We are still using homespun, serges, hopsackings and *crêpons*, quite as much as ever, though of course the manufacturer has improved the methods of making them, as well as his designs and ideas, and the colouring has fallen into other lines. Black and white, and white trimmings for neutral colours, stone, fawn, *beige*, and grey are all the rage, and white cloth and *moiré* are used as *revers* for spring dresses. In millinery we find golden-hued straw, dark orange, pink, and violet, as the chief favourites, light blue and a light pink being also much seen. Altogether the season promises to be very gay and bright, so far as our dresses are concerned, and I hope the weather will be to match.

The new skirts are still large, and extended at the back; but the fronts and sides are tight-fitting. In fact, they are fitted just as bodices are by the first-class tailors. The cut round the feet is still a little distended, but not much, and the back is distinguished by its regular folds of the organ-pipe kind. The draping used for skirts just now is very simple in its way. They may be a little raised in front, at the side, from the hem, or they may have a shawl-point overskirt of one deep point at the front and one at the back. Some have an opening over a panel at one side, the sides being lined and used as *revers*.

Tailor-made gowns have the sleeves rather fuller, and bodices made by the best tailors have no centre seam and no side pieces at the back. The coat bodices are either open, or closed with two buttons at the waist, and the basques are shorter than they



MOIRÉ BODICE AND NEW BLOUSE.



CRAVAT AND SAILOR HAT.

were last year, and much fuller. But the coat-bodice and the waistcoat do not, for a moment, lose their popularity, and there will be more seen than ever now that they are turned out wholesale by the trade at popular prices.

Basques are more than ever to the fore. Some of them meet in front, some are open at the back, and others are long. They are cut all in one with the bodice, where *moiré* and other silks are concerned. But I notice that in stout tweeds they appear circular and fluted and have a seam at the waist, the bodice being, as I have said, nearly seamless. Bodices of a different material to the skirt are still worn, but they are now more used for richer materials, with a *moiré* skirt, a velvet bodice, or else brocaded bodices and a plain silk skirt. The *revers* to bodices are as wide as ever, and epaulettes are in high favour. They are held down over the shoulders by ribbons, or jetted *passementerie*, and hang down in long ends.

Three and four-inch black *moiré* ribbons are used for sashes and girdles. One method of putting these on is illustrated in our picture of a "*moiré* blouse," with ribbon girdle, the ribbon being caught at the half, in the centre of the bodice in front, and taken to the back is crossed there and brought round, and tied at the side in a long looped bow. This *moiré* bodice is of the same design as our paper pattern, and shows the new method of trimming the sleeves with two rows of insertion or ribbon. The seated figure shows one of the new coat-bodices with a French *moiré* waistcoat and *revers* to the jacket, the material being a black serge. It will be seen at once

that it is shorter than they were made last year, and the fronts are plain, the back being fuller in the skirts.

The *moiré* bodice and new blouse are both amongst the very latest introductions. The blouse is made of a narrow black and white Pekin silk, the black stripes being in satin. It is tucked in very tiny tucks at the waist, into the shape of a pointed yoke as shown in the sketch; and a belt underneath fits it tightly to the figure; the belt is made either of wide elastic or of woollen stockingette. This is a very elegant model, and may be easily copied. The *moiré* bodice is also quite simple. It is tight-fitting, and slashed at the sides. These and the open front show a fall of lace, while over the full sleeves there is a lace sleeve. This will be found a charming model for a summer dress. There is nothing more fashionable at the present time than these *moiré* bodices in all shapes, both for out-of-door and for indoor wear. The paper pattern selected for this month is a new blouse, and the original was made in *moiré* trimmed with cream, or rather *ficelle* lace, which is now more popularly known as "butter colour."

In the sketch of one of the wide cravats, accompanied by a sailor-hat shape, with a wide buckle in front, is represented the latest style of hair-dressing, showing a parting down to the forehead in front. If this way of doing the hair should come back to us, it will alter, in a great degree, our hats and bonnets; and the softening fringe which has done so much for some plain faces will be much missed.

The large bows are still worn on both bonnets and hats; but on the first-named they are

put on very much lower, and look broader at the back, while they extend right and left to the same width. The new fancy straw bonnets are of all hues, pinks, blues, greens, and golden tints being all represented; they seem to be oftenest trimmed with black or a vividly contrasting colour. Thus on a green bonnet violet velvet and yellow flowers may be seen, and indeed the mixture of colours would be dreadful if it were not so very well done. The wonderful admixture of black roses and other flowers, or huge bunches of black violets with green stalks, or green flowers and black leaves, seen on the smartest millinery, is eccentric, but not pretty, yet it seems to mix with the bright bonnets and the wider black strings very well. The bonnets are all smaller in size, though there is an evident determination to increase them, and in some of the West End shops they are showing the veritable ancient "poke"-shaped bonnet of our great-grandmothers, and I fancy we shall see later on some of the flaring *directoires* which were not accepted last year. Hats are neither large nor very small. They are of medium size and are much trimmed with *soft lace*, *feathers*, and *moiré* ribbon. The sailor hat of this year is very pretty, and no girl can do better than have one in the burnt-straw colour; and trim it with a band and a handsome bow and ends of *moiré* ribbon. These hats are sold at as low a price as 1s. 6d. in the shops

untrimmed, and a cheap and pretty headgear is thus soon obtained. I am surprised this year to see what numbers of girls are in the shops purchasing the materials for their hats and bonnets; and I was assured by an attendant in a West-End shop that they sold more untrimmed than trimmed, and that they were in consequence always willing to give advice on the question of trimmings if they were purchased there.

The new veils are black only. Those dreadful ones with white, or cream-colour mixed in with the black, have gone out of fashion. It seems that the cavalier shoe, with a flap, is to be the favourite this year, and patent leather is made up with the plain kid, but not so much by itself as it was. Embroidered stockings are very much worn, and are pretty, and not too "loud." I hear that black petticoats are to be more used than white ones, and that the colour of the stockings worn should match the colour of the petticoat.

Hair-dressing is not much changed. There is still a coil at the back, and it projects a good deal, the centre tress being twisted tightly to make it stand out beyond the coil, which goes round it. The front is done in light curls. Heavy fringes have gone out, or else the hair is parted in the centre, and crimped.

The two paper patterns selected for this month are the new blouse and cape. The first is very easy to make, and obtains much of its style from the white lace with which it is trimmed, if in *moiré*, but it can be quite well used without trimming. It will take four and a half yards of *moiré* or three and a half yards of cotton; to those to whom money is an object,

but who like to be in the fashion, this bodice, which can be easily made at home, will be welcome. The cape can also be made at home very easily. The amount of material required is two yards of good velveteen for the lower cape, and one yard and a half of *moiré* for the upper cape and collar, which are lined with velveteen. The lining will need four yards either of silk, satinette, Cleopatra lining,

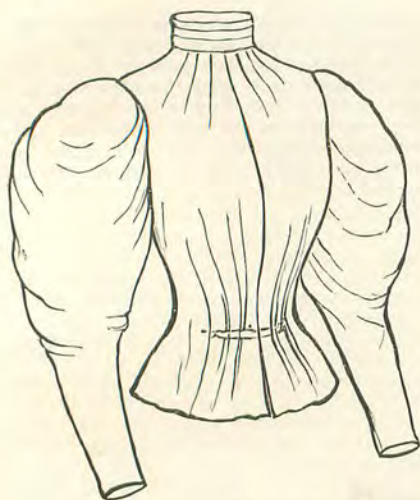
or a good sateen. The upper cape is lined with muslin, to give it a slight stiffness, and the whole may be made without any trimming except a handsome bow at the neck, which will take two yards and three-quarters of ribbon. The price of each pattern is 1s.; if tacked, 6d. extra.

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terns 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, and the patterns may still be had.



MOIRÉ BLOUSE WITH RIBBON GIRDLE, TAILOR-MADE COAT BODICE.



NEW BLOUSE. (Paper pattern.)

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-



NEW CAPE. (Paper pattern.)

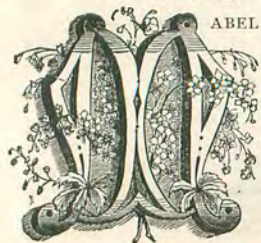
dress, spring jacket bodice, full bodice and frill, Senorita jacket, new circular skirt, double skirt, short three-quarter cape, cross-over blouse, flounced skirt.

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.

QUEEN MAB'S MISTAKES.

By RUTH LAMB.

CHAPTER VI.



ABEL had no letter from Mrs. Allington on Christmas Day, but on the following morning an unusually lengthy one came, accompanied by a registered packet containing a costly article of

jewellery. The first part of the letter was full of affectionate expressions and wishes for her darling Mab's happiness, and lamentations respecting her own loneliness, which made the girl exclaim with delight, "Auntie misses me more than ever. I am so glad."

But the second sheet brought a change to Mabel's tone. "How cruel! How dreadfully cruel! Aunt Maud has sent me this piece of finery as people give a child a bit of sugar to take away the taste of a bitter dose. I will never wear it," and the angry girl dashed the case, containing a diamond bracelet, to the ground, then threw herself on her couch and wept bitterly.

Truly the letter brought Queen Mab a cruel disappointment. It shall tell its own tale.

"You can hardly realise, dear child, what my loneliness has been, seeing that you are surrounded by kind relatives who anticipate every want. Of late, I have found it insupportable. Happily I met an old friend at Cannes—Colonel Ross. You must have heard me mention Gordon Ross, who when he was a penniless lieutenant of twenty-five wanted to marry me. I was twenty then and had no money independent of my father, so of course no one would hear of our marrying. I liked poor Gordon very much, but I knew I was not fit to be a poor man's wife and for doing without all sorts of things that I was

used to. So we parted, and a couple of years later I married General Allington, who was much older than I, but proved the best of husbands. I can never be grateful enough for all the comforts I possess through him.

"When Gordon Ross and I met again after all these years, it seemed to both of us quite a providence. He is a widower and has retired from the Army. His only daughter married some time ago, so he was as lonely as I. There is no question of money now. He inherited some, his wife left him more. What we both needed was suitable companionship. Does it not seem to you the most natural thing possible that the old affection should revive, for the Colonel is only fifty, and I am forty-five?"

"Our marriage will take place on the day I post this to you, so, darling Mabel, when you receive this it will be from,

"Your ever loving aunt,

"MAUD ROSS."

"P.S.—I thought it better not to enter into particulars beforehand, lest you should make a trouble of my marriage and your Christmas be spoiled. I am sure you will rejoice in my happiness when you think the matter calmly over. You will always be a welcome visitor (Gordon wishes to endorse this), and you know, darling, I could not have hoped to keep you long had you returned to me. Some one would soon have wished to run away with you, and naturally you would not have wished to remain single all your life, or I should say all mine, for the sake of your old auntie. As it is, the new bond will last 'until death us do part,' and you will find in Colonel Ross a new and very kind uncle."

Poor Queen Mab! The letter had brought shipwreck to all her bright hopes. The old gay life with her aunt could never be resumed. Colonel Ross might be all very well, but for the future his will would be law, and ease-loving aunt Maud would be contented with

any decision which did not interfere with her own comfort. The newly-wedded pair were quite young enough to enjoy Society life together, and Mrs. Ross would find a more congenial companion in the husband nearly her own age, than she had done in the old general who had been so good and indulgent, but was more like a father than a husband, being above thirty years her senior.

Mabel's feelings may be better imagined than described. How could she bear to tell the news? She who had openly confessed that she was counting days until she could rejoin her aunt, and did not think it worth her while to show respect or consideration in the meanwhile for any of those by whom she was now surrounded. The situation was terribly humiliating, and Mabel felt as if she would like to hide herself from everyone. She would do it for to-day at any rate, and accordingly she shut herself into her room and declined to leave it when summoned to luncheon. She could plead with truth that she had a splitting headache, for the violent weeping and fierce mental excitement through which she had passed had produced their usual effects.

Elsie came with loving sympathy and offers of service, but found Mabel in bed with the blinds down and her face turned from the light. To all she said, her cousin replied that she only wanted rest to make her all right again, and she would take nothing until the afternoon, when Stubbins or one of the maids might bring her a cup of tea. When Elsie offered to remain in the pretty sitting-room, within call, Mabel positively refused her permission.

"I cannot sleep if I think anyone is watching and waiting on my account. Go downstairs, dear, and tell your mother I have had similar headaches, after extra late hours, often enough in London. I shall be as much in evidence and as troublesome as ever at breakfast-time to-morrow. See," she continued, "aunt Maud has sent me a Christmas present.



VOL. XV.—No. 752.]

MAY 26, 1894.

[PRICE ONE PENNY.

GIRLS' ATTIRE: THE NEWEST AND BEST.



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THE NEW SLEEVE AND POINTED BASQUE.

Girls' Attire;

the
NEWEST
And
BEST.

BY THE
"LADY
DRESSMAKER."



OUR SUMMER CAPE AND LACE-TRIMMED BODICE.



It might, perhaps, be a relief to some of my girl-readers if they heard what seems, from an article I have just seen on the subject, to be the extreme limit of the size of waist considered proper for women and girls.

Of course there are many who would not reach it, as they would be naturally of a slighter build. It is not, it seems, at all the thing to lace, or to appear even to lace, tightly, and no waist should be smaller than twenty-four inches; while thirty-eight round the bust is not too large for this size of waist, but is the right symmetrical proportion, and forty inches is given as the correct hip-measure with the other measurements. Thus it will be seen that the modern ideas of beauty are of a very solid nature, and, of course, as long as our girls continue their healthy exercises—lawn-tennis, golf, and the revived croquet, which has quite come into favour in the country again—we shall expect to find firm, well-knit, and muscular figures.

The popularity of the jacket-and-skirt costumes is unabated, and blouses are quite as great favourites also. Side by side with them we find the short full, or *godet* basques will be more used than they were last year, the newest ones being plainer in front and fuller at the back, and, I think, shorter, the double ones standing up round the waist, like ruffles. Several new versions of the *bolero*, *senorita*, and the "Eton jacket" are appearing, all of which are intended to make the bodices of our gowns look smarter, as well as add to their warmth. Velvet is still the most fashionable material, or the ever-fascinating *moiré*, and no doubt during the summer we shall constantly see this addition. They are often made also with a belted basque added to them, trimmed in the same manner; and thus a shirt or blouse is made into quite a dressy concern. There is a great passion for ribbons also, and they are tied at the back as well as in front in large bows; or else there are two looped ends, one on each side of the front, which reach to the foot of the skirt.

The attempts made to introduce the draped skirt cannot be said to be very successful; and I see no chance whatever for a draped over-skirt, even with lace, or the thinnest gauze. The only form that seems to meet with any popularity is that which we have illustrated already; in which a few inches of the side of the skirt are caught up to show a foundation of *moiré* or silk of a contrasting colour, and the fulness is arranged in small box-pleating on the hips; or perhaps, only on one side, the sides being sometimes fully open to the waist. Perhaps, as the summer comes on we may see black lace and gauzes with coloured skirts; and these, indeed, I have already seen at some of our best dressmakers, and think them possible; but they are not quite the draped skirt. The general width for the newest walking skirts is about four yards and a half. The backs are often put into three or four large pleats, which gives the fashionable fluted effect; while the fronts are as plain as ever. Even the pleats in front are put into the foundations only, the over-part being cut to fit, by shaping at the waist; or else they are stretched over quite plainly. Where this cannot be accomplished, then a few tiny gathers are carefully distributed round, which make no show, when the dress-bodice is worn. If the skirt be put into four single box-pleats for instance, at the back, each pleat would measure an inch and a half across the top, or even less. All the skirts are lined, and some of the satin and new *moiré* skirts are quite padded at the bottom, as well as lined throughout with what

I should call domett, inside the silk lining. One dress of satin that I saw at a well-known West End shop, was very much like a Japanese gown, so padded was it. The foundation skirts, in case of a draped petticoat, are quite narrow; not measuring more than three yards round, for an over-skirt of about four and a half. There is nothing better at present than the plain skirt pattern which we have selected, which seems to be the thing everyone is wearing for skirts for every-day use. It is always short enough to clear the ground: what the French call *pas de terre*.

Our large illustration of "Our Summer Cape and a Lace-trimmed Bodice" gives one of the prettiest styles of producing the "Bolero" or "Senorita" effect by a lace drapery, which may be of white or black lace as preferred, the lace being trimmed again with bias bands of coloured velvet. Our pattern gown was of grey, with white lace and velvet bands of a shade of myrtle green. But of course it could be copied in anything, and for those of our readers who have to remake last summer's gowns, this pattern will be found a very good one. The lace flounces or basques at the waist are, if possible, more popular than ever, and a new kind of lace has been made specially for them, which is plain at the top, being

woven in that way so that it may fall in full folds to the edge. Two yards and a half lengths of this are sold for the garniture of a gown. Nothing exceeds the passion for lace this year, but especially for the "string" or "butter-coloured" varieties, which are demanded for every black gown, be it silk, *moiré*, or *crêpon* only.

The pattern of our summer's cape is extremely stylish, and will be found available for the capes that require trimming with lace for the summer. The front of the lace "Bolero" will be found in our sketch of "The New Sleeve and Pointed Basque," and in this is also seen the pretty new "fourteenth century sleeve," which will be delightful for the thin gowns of the present season, and which are made of thin materials. These pointed basques, which are full and puffy over the hips, are very fashionable and stylish, and also may be made available for remodelling gowns. In fact, with a new basque and new sleeves, a gown may now be made quite modern, with but small expense. To jackets of last year, also, it is not difficult to add just such *moiré revers* as are illustrated in the centre figure, and thus render it quite up to date.

Amongst the most beautiful materials for the coming season of hot weather are the



GOWN OF FRENCH CAMBRIC.



JACKET FOR DRILL, LINEN, UNLINED.
(Paper pattern.)

lovely French cambrics with tiny floral designs, which the French ladies have been long using for underclothing, and which form such stylish materials for summer gowns. We show this month an ideal of one which may be made-up and will probably look better for the morning without any lace save that on the yoked-bodice, as they are prettiest when untrimmed. The new coloured linens must also be mentioned, they are so very pretty and are so much improved from those of last year. They are made up principally as skirts or jackets, and we have selected for this month as our paper pattern a jacket suitable for them, or for the white drills or "Galateas," which are now in favour once more. They are made without linings, and so are very simple and quite within the powers of the home-dressmaker to produce. The only thing to observe is that the edges of the seams must be bound with silk ribbon of a very narrow width. To make the inside look

tailor-made, whipping or overcasting the seams will not answer, even in the use of cotton materials. A machine is the best method of working for these jackets, as the seams are thereby more firmly sewn, and they can then be far more easily pressed; and everything of the kind must be pressed to make the joinings look at all well.

A fresh attempt is being made to write-up, and to introduce once more as a fashionable fabric, alpaca, or mohair as the French seem to call it. I do not know whether it will be successful, but I hear of another dear old friend of other days, as having quite "come to the fore" in New York, and that is "French merino;" and there is much white *piqué* to be seen in Paris, but it is more used there for trimmings, I fancy, than for gowns.

In the way of millinery, the fashionable flowers are the geranium, and the mignonette, with clover as an accompaniment. The imitation diamond, or "old paste" buckles, are very much used for both sashes, waist-bands, hats, and small neckties of either velvet or lace, the bright buckle looking very well in this position, with a low-necked gown; while for high-necked ones, it is put at the back, in the centre of a bow of ribbon. In either case, it looks very well indeed, and brightens up a gown.

Our new pattern takes about five yards of thirty-inch material, and is in six pieces, viz., front, and front side-piece; back, and back side-piece; *revers*, and sleeve. It is simple, and easy to make, and should be unlined.

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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 underdress, spring jacket bodice, full bodice and frill, Senorita jacket, new circular skirt, double skirt, short three-quarter cape, cross-over blouse, flounced skirt.

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CHAPTER XIV.

CONSTANCE went thoughtfully back to her ward; but when she saw the cheerful faces of those who had just thoroughly enjoyed their tea and were now preparing for the evening's fun, she felt she must enter into it and not damp their joy.

The tree, which had been the kind gift of some of the lady visitors, was in the board-room, a large spacious room where numbers of the patients could be comfortably accommodated. Of course there were many who were unable to leave their beds, some in the medical ward who felt far too ill to care anything about the festivities, and were unable to think of much beyond their ailments. Yet even these looked pleased and brightened up for a few moments when later on in the evening one of the doctors or nurses brought round their share of the spoil in the shape of

THE WARDS OF ST. MARGARET'S.

By SISTER JOAN.

some useful article of clothing, pipes, tobacco, books, writing materials, etc., something worth having in fact for each one, and gave them with a pleasant word of sympathy or a wish that next Christmas it might be more enjoyable. "Oh, won't that just do for my old woman," said one aged man as he unfolded a comfortable woollen shawl; "just the very thing I would have liked!" or, "Oh, deary me," said one young woman, "anyone might have known what I wanted!" as she opened a little parcel containing several yards of some bright warm material and a little case with needles and cottons. "I do believe," she said, almost with tears in her eyes, "that I'll just have enough to make two frocks out of it, one for 'em each, and here I've been a fretting that they couldn't have none." It was not of course everyone who received presents just to their liking, but both care and trouble had been taken to have each patient's name, and the sisters had been asked to find out as far as was possible what would be most useful or acceptable.

It was a pretty sight to see the numbers of expectant faces all so bright and cheery-looking, in spite of the fact that pain or sickness had been in one form or other the lot of each.

At length the lights were lowered, and a curtain which had hidden the tree from view was pulled aside. What a sight it looked laden with all sorts of lovely things and lit with coloured lights almost to the top! A circle of probationers in their neat uniform stood around it, and just as the patients were about to raise a shout of applause they sang in soft tones the old carol, "See amid the winter snow." Every voice was hushed until the end, when a bright red light shone from behind, lighting up the scene, and the applause was long and loud.

Then came the distributing of the gifts, which would have proved a very onerous task had there not been many hands to help, and much method shown in the previous sorting and arranging. Oh, how the children's faces gleamed at the treasures they received, balls, picture-books, and of course dolls for the girls. One little fair-haired beauty of about two years old, with lovely dark eyes and long dark lashes and the fairest and pinkest of complexions, was actually cheered when lifted up to receive a baby doll dressed in long clothes. She gazed at it for one moment almost breathlessly, then without a glance at the giver or a thought of thanks stretched



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JUNE 30, 1894.

[PRICE ONE PENNY.

GIRLS' ATTIRE: THE NEWEST AND BEST.



YOKED CAMBRIC GOWN AND THE NEW LACE COLLAR.

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GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

IN addition to the usual private views in May, we have had several drawing-rooms, and the much-talked-of wedding of the Home Secretary, at which were gathered a perfect array of celebrated people. The dress part of it is what concerns us here, and there were several things which I must mention. The first was that the bride's dress, of cream-coloured satin, was made very plainly with a train, high bodice, and sleeves

below the elbow with two puffs. There was some beautiful *Point d'Alençon* lace, used as a flounce in front and on the bodice, but very little. The veil was a large square unhemmed one of *tulle*, which nearly reached to the hem in front of the gown and was of the same length at the back; a very tiny wreath of orange-blossoms was placed at the top of the head—rather at the back—and the whole was in good taste and great simplicity. The bride

also carried no bouquet, but in place of it, a large-sized prayer-book, which looked well worn, and which I was told was an old favourite. Both bride and bridegroom read the service steadily through, from beginning to end. The ten little bridesmaids wore cream-coloured satin "empire frocks" with white hats, and carried pink rose bouquets. The prettiest new gowns to be seen were all short in the skirt and short in the sleeves, with



MANTLE WITH STOLE ENDS, AND TWO SUMMER GOWNS.

long gloves reaching up to join the sleeves at the elbow. More hats than bonnets were to be seen, and the chief colour worn was grey, of a beautiful steely shade.

I give in the sketch of the two young girls sitting in a garden, called "Yoked cambric gown," and the "Anne of Austria collar," three of the newest features in our dress of to-day. The first of all is the pointed lace collar, called the "Anne of Austria," which is made of quite thick lace in either white or black, and which sometimes has long pointed cuffs to match it, these being turned upwards; and I daresay this cuff will be raised to the elbow if the fancy for three-quarter-length sleeves should increase. You may see the fashion in any picture of this Queen, who was the wife of Henry IV. and the mother of Louis XIV. of France. The long square buckle is also shown on this figure, and on the other one of the becoming and pretty transparent hats of *tulle* or net, or sometimes of open work fancy straw, or lace, either black or white. So far as millinery is concerned, we are promised this season white hats and bonnets; and one can only hope that we shall have weather to match. The wide-brimmed hats, which generally are known by the name of "picture hats," are very pretty this year, as they are tastefully made; but, unhappily, the crowns have been made smaller, and they do not look so picturesque as when they were made an important feature. Every one of the newest hats are of thin materials or straw; and of this latter we have a wide selection in Tuscan, Panama, chip, rice, fancy plait, and coarse straws dyed in different colours of the most vivid hues—bright pink, green, orange, and a paler blue. These are trimmed with a violent contrast, such as green with heliotrope, orange with pink, and pink with blue or orange. All these sound ugly, but they are sometimes even becoming to young faces, with plenty of nicely dressed hair.

Hat ribbons are very wide, and the bows are set up on edge. Shot *moiré*, *chené* ribbon, and *moiré* with the *revers* of satin, are the chief kinds used. Wings and flowers are more used than ostrich feathers, and accordion-pleated chiffon is much seen as a trimming, more in fact than lace. The old mushroom-shaped hat is revived, and is made in bright-hued straw, with a crown of transparent lace. The fancy for black flowers still continues, but the newest have coloured stems; in other kinds of flowers the rose seems to me to lead the way in all colours, with the pink polyanthus. Pink, red, white, and cherry-red clover are very popular, and so are honeysuckle, cowslips, azaleas, and mimosa. Geranium in vivid colours and elder flowers are also new introductions, and so are watercresses, and very natural shades of light and dark green.

The new bonnets are very wide across the head, and very narrow from back to front, and very long behind the ears. The newest feature seems to lie in the fancifully-shaped edges they present. Many of them have no crown, and some have transparent ones with floral brims. Black jet, straw, or *moiré* bonnets are very often trimmed with white *tulle* rosettes or fan-shaped pieces, which makes a pretty mixture. The strings are now generally made of inch-wide black *moiré* ribbon, and very few bonnets are seen without them.

I must devote a few lines to the newest methods of dressing hair. One way is arranging it in rolls; for this the hair is tied twice behind, one tail above the other, each being again divided in half. The two lower ones are made into a circular pad, and into a loose roll surrounding it half way the two upper parts make two more rolls, placed one over the other. The front hair is waved and combed up high over the forehead, or it is parted in the centre, and arranged so as to



COAT BODICE WITH CASHMERE WAISTCOAT.

fall loosely over the sides. The other way of doing the hair is to make a small twist, which projects from the centre, and then surround it with a very thick roll of hair, twisted, not pleated, which is shaped in an oval form, and is rather low on the nape of the neck.

"The mantle with stole ends" that we illustrate is one of the prettiest of the new shapes, and is of *moiré* and white lace, which makes it very suitable for summer use; the figure at the extreme left hand shows the very newest way of trimming the new summer silk gowns with lace on the skirt and bodice. The *choix* bows on the points of the festoons are of a colour to match the gown or of black velvet, and the pointed revers shape is newer than the lapels or a circular frill. The centre figure has a lace yoke outlined with a deep lace, and a basque of the same lace, while a deep lace flounce goes round the skirt, with a beading. The gown illustrated was a surah silk, with a black ground and a *chené* flower of pink and blue shot.

The illustration of the coat bodice shows one of the new long waistcoats which are made of Indian cashmere. This material is used not only with tailor-made gowns, but also with all other dresses, and there is a general tendency to fancy Indian materials and colours for blouses and waistcoats as well as for bibs, and I have seen the old-fashioned Bandanna handkerchiefs made use of for all of them; both bib fronts and full shirt fronts are made very puffy and full, and there is a general fancy for large bows in front of the bodice.

The collar bands of all dresses are made with folds and are never plain, and this and the waistband as well as the upper part of the sleeves are of a contrasting colour with the

dress. Sashes are quite as much used as ever, and I think white *moiré* ones on coloured gowns are a very pretty new departure, and suitable for young girls.

This coat bodice with the vest of cashmere material we have selected as our paper pattern, as it offers no difficulty in making at home. The back is in one piece, and the



COAT BODICE (Paper pattern.)

basque is full and long, the front of the coat being of Eton shape with wide lapels. It is in six pieces: front, half of rever sleeve cuff, back and half of basque. The waistcoat front is not given, as it can be worn with any kind of front, bib or waistcoat as preferred. This is the fashionable way of making the linen duck and drill gowns that will be so much used during the summer and autumn, and they can be easily made at home. We can send patterns of any kind of front, and these should be made at home, for they can be managed so much cheaper in this way.

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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 underdress, spring jacket bodice, full bodice and frill, Senorita jacket, new circular skirt, double skirt, short three-quarter cape, cross-over blouse, flounced skirt, bell skirt, *moiré* blouse, new French capes, winter or summer knickerbockers, bib-front, and waistcoat.

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WITH reference to the answers from No. 30 to 40, we are glad to see that many girls have remembered to write their registered number on their papers; but we have, nevertheless, received half-a-dozen bearing neither number nor name, and thus they must be disqualified

unless those deficiencies can be supplied from their source. In No. 33 many have answered well, though others seem hardly to have realised the importance of the question. No. 39 has caused much difficulty, as it would appear. Although no exact period of time is given, the two applications of Moses and Aaron to Pharaoh, the scattering of the people over the land to find straw, and the increasing of the tasks, and the reproaches made to Moses by the oppressed Israelites, all demonstrate the fact that most certainly more than "one day" was thus occupied by so many events. Yet the general opinion of our corresponding members is that all were crowded into a single day. The period of time which they actually occupied is to be roughly calculated by the search for stubble (for the brick-making), showing that the fields were reaped but not yet ploughed after the first application to Pharaoh, and the Nile being in flood when the second appeal was made, a period of about two months. No. 12 has answered this question in a most sensible way. Those who answer question 37 mostly make a mistake as to the time that the Feast of the Passover was instituted. It was before, not after, the tenth plague. The blood of the lamb slain was sprinkled on the lintels of the doors before the angel of the Lord passed over, and the house was spared that showed the sprinkling.

In the answers from 40 to 50, one of the most important questions has not been thoroughly carried out, *viz.*, that of 42, although some of our members have answered it exceedingly well. The whole of the Decalogue can be proved to have been known and conformed to by the Israelites before they were re-ordained in the time of Moses, and examples in demonstration of this fact are to be found in the Book of Genesis. Again, with reference to question 49, we asked for the names of six blameless men, not merely of men who were known to be the servants of God only, nor do we mean to imply that they were perfect, but men of whom no fault is recorded. From these Noah is excluded on account of his intoxication, although he is one of the three righteous men singled out with Daniel and Job as pre-eminently so in Ezekiel xiv. 14 and 20; Abraham, "the friend of God" and the "father of the faithful," as also Isaac and Jacob on account of their deceit on occasions of temptation; Moses, likewise, who "smote the rock" when commanded to speak to it

only, and Lot for dwelling with his family amongst the infamous idolaters of the "cities of the plain." The members have mentioned the six blameless men in their various answers, but one only has given the names of five of them correctly; no member has indicated six, and yet we think that giving a little careful thought to the question, and the way in which it was worded, that its difficulties would not prove very great. In requiring six names we have not given the full number that might have been so distinguished.

QUESTIONS.

81. Give an instance in the Book of Joshua of the Eastern law of hospitality being sufficient to protect even a hostile and treacherous enemy. Comment on the deed of Jael, afterwards recorded.

82. By what act, chronicled in the last chapter of Joshua, did the Israelites show that they had obtained full right over the Promised Land?

83. What period does this Book of Joshua embrace? Give any reasons that may occur to you for the vicissitudes through which the Israelites passed after the death of Joshua.

84. How many judges ruled over Israel? Which of them was the most famous? and who was the last? With which did the office become life-long? and with which hereditary? Name any who are thought to have been contemporaries.

85. Name the two women mentioned in the Book of Judges as having saved Israel? and by what means did they accomplish this?

86. Contrast the characters of Gideon and Samson.

87. What remarkable man is named in the Book of Judges who was a "Nazarite" for life, and during how many years did he judge Israel?

88. What were the dimensions of the Promised Land? and what were the boundaries? What portion of the country remained unconquered during the days of the judges? What special accessories of ancient warfare inspired the Israelites with dread?

89. How often is the Ephod mentioned in the Book of Judges? What was it? and in what manner was it used profanely?

90. Name the first Parable given in the Bible, a famous riddle, and three prayers contained in the Book of Judges?



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JULY 28, 1894.

[PRICE ONE PENNY.]

GIRLS' ATTIRE: THE NEWEST AND BEST.



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NEW SLEEVE AND BODICE DRAPERY.

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

It seems almost foolish to mention the weather, as one of the chief factors of an article on dress; but when it ruins the London season, and one has to think twice before assuming summer attire, it becomes very important indeed. So many of the great functions by day are held out of doors; it is

here that one has the best opportunity for seeing what everyone is wearing. One of the prettiest occasions is the Floral *Fête* in the Botanical Gardens in Regent's Park, and the most charming part of it is the procession or children's parade, in the broad walk, after the prizes are adjudged; but this year, the day

was one of those distinguished by a steady and continuous downpour; so that the conservatory, and the huge marquee were both full, and very little was to be seen of the pageant as it wound through the crowd, assembled under the soaking roof of the hut. Pretty dresses were conspicuous by their absence, and everyone had made themselves look as well as possible in apparel which seemed suitable to the day. With few exceptions this story has been repeated throughout the season, and the sight of the accumulations in the shops which ought to have been sold is very depressing.

One of the strange things brought about by the absence of fine weather, has been that the furriers have had an "innings," for the little boas for the neck are quite as much used as ever, and they are generally of sable, when the wearer can afford it. So they make their appearance with all kinds of light-hued costumes, and to the unaccustomed eye they look extremely odd in June and July.

The great feature of all the very smart gowns of to-day is, that they are not complete unless decorated with *chiffon*; thousands of yards of that very costly, but easily ruined, material being used wherever the great world congregates, at out-of-door *fêtes* especially. *Chiffon* is mostly used for bodices, and every second *fête*-gown will have a bodice of it. The other thing that strikes one most is that sashes have returned to fashion, and that tiny rosettes have taken the place of bows in the decoration of dresses. There is in some of the thinner gowns of *crêpon* a decided attempt to bring in the "panier," or some description of drapery at the waist, but it is not very evident as yet. In Paris very finely striped silks called "Louis Seize" are worn, in amber and white, and blue and white; but black and white is the most patronised of all. The bodices are trimmed with cream or yellow-tinted lace, or the deep lace with the so-called "Milanese points." The vividly-coloured neck-bands of velvet or satin have a waist-band or sash to match them of equally vivid hue, and these are most seen with black and white costumes. Large *trianon* hats of gauze and lace are more worn than bonnets in Paris, and have long white feathers arranged on them with roses of every shade. What are called blouse *corsages* reign as much in Paris as they do here, and in nearly every instance the sleeves are unlike the bodice, and resemble the skirt, and *moiré* remains the favourite material for either the bodice or the sleeves. The latter are more voluminous than ever, and are buttoned tightly at the wrist, when they do not open for an inch or two to allow a coloured lining to be seen.

I notice that black gloves have made their appearance again, and are worn whenever there is any black, or trimmings of black in the dress, in which case the shoes and stockings are also black. Open-worked stockings are more used this year than ever, and everyone is noticing that much thinner and prettier shoes are worn. Formerly, one of the blots on the dress of the Englishwoman was her heavy boots and shoes, worn with a light summer toilette, with which they were quite out of place. The climate, of course, had much to do with this, and the fashion of out-of-door *fêtes* where rain was so frequently to be expected.

In the sketch of "A *Crêpon* Dress" I have endeavoured to give an idea of one of the new bodices with a trimming to imitate a corselet. The trimming is, however, only put on to the lining, an arrangement that would enable the home-dressmaker to copy this gown herself.



COSTUME OF SHEPHERD'S PLAID.

The material is one of the new "crinkled" *crêpons*, the underskirt being made of *moiré*, with a thick *ruche* of the same round the edge. The edge of the skirt of *crêpon* is ornamented with a lace of Milanese points turned up so as to form a transparent edging. The upper part of the bodice is of *moiré* with straps of ribbon over it, and the sleeves are *crêpon*, and the band is of the same material also.

The "Costume of Shepherd's Plaid" is copied from a pretty dress made by a London tailor. It is of fine woollen tweed, the *rêvers* being of black *moiré*, with folds of the tweed stitched on flatly at the edge. The hat is of white straw, with two large bows of black velvet, and a pair of white "mercury wings." The figure standing with her back to us shows one of the newest skirts, and the method of arranging the folds, which are held in their places by elastic bands underneath, the back breadths being well-stiffened with crinoline of horsehair. The blouse-bodice worn is of French manufacture, and is made of fine Surah silk, with bands of fine tucks on both the bodice and the sleeves. The collar is tucked also. The jacket to wear with this skirt is open in front, with *rêvers* of *moiré*; the material of both dress and skirt is of a coarse "hop-sacking," the chief drawback to it being that it wears rather rough, but it is so very pretty that one condones even that grave fault.

The two lounging figures in the "New Sleeve and Bodice Drapery," are both of them habited in summer dresses; and the new puffed sleeve, and the *rêvers*, pointed both at back and front, are well seen; the bodice-drapery on the other figure is very much worn, and may be made either of the material of the gown, or of either *moiré* or silk.

There seems no doubt that the autumn will see a decided struggle between the plain, and the draped skirt; and I daresay that both will be worn, as indeed they are at present. The plain skirt, when well cut, is very becoming, and appears to suit every style of dress; and there seems no desire on anyone's part to revive the fashion of gathers at the front of the waist; the perfectly plain fronts and sides are so much more stylish.

The basque is rather more seen than it was, I think; and there were several gowns with the three-tiered skirt which came in last year, but which obtained no hold on our fancy. The newest ones are made with no fulness in them, and are merely bias rounds of material. The newest basques that I have seen are cut from a square of material, and thus made to look plain at the waist, and to set in full folds below. They were first seen this spring in a West End show-room, and we illustrated one of them last month with very long points in front. The newest are rather shorter, however, and are smarter; likewise the double rounded basques, as well as those with "triplets," are pretty; and I should not wonder if we saw more of them this winter. But, for summer gowns, the revival of the sash seems natural, as it is such a pretty addition to a light dress. The seamless bodice is still popular, but one seam in the middle of the back seems to be equally well-liked.

The pattern selected for the month's paper pattern is one of the new Norfolk blouses which have been revived by several of the best London tailors as a model for dresses of light woollen serge and tweed, intended for early autumn, in the country, at the sea-side, or in Scotland. It is not only becoming, but it forms a pleasant change from the plain blouse which we have worn so long. We have applied the new "bishop sleeves" to it, and the folded collar; and it will be found easy to make, either with, or without a plain lining. The pattern consists of seven pieces—the sleeve and cuff, folded collar, front of yoke,



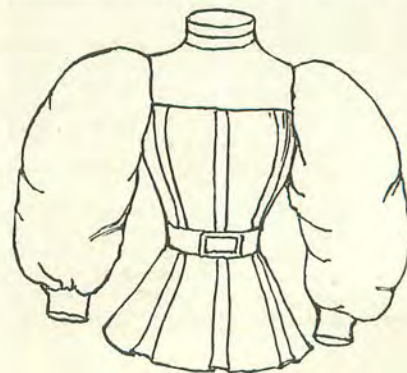
A CRÉPON DRESS.

and back of do., and the front and back of the blouse. This blouse is worn over the gown, and is in every way like the old-fashioned one which was so popular some years ago, save for the sleeves and the collar, which bring it up to the present day modes.

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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



NEW NORFOLK BLOUSE. (Paper pattern.)

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,

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QUESTIONS.

91. Name the six different oppressions of the Israelites. Give references to them in the Book of Judges, and the several names of their deliverers, and the duration of each of the oppressions.

92. To what period of time does the Book of Ruth refer? By whom was Israel then judged? For what reasons is the Book of Ruth particularly valuable? Where are its genealogies quoted in the New Testament?

93. How does the history of Ruth bear on the descent of David, and of David's "greater Son"? Of what blessing was her adoption into the church of Israel a pledge? Quote the words of our Lord, recorded in the gospel according to St. Matthew viii., which had reference to that blessing?

94. Illustrate the method by which the Israelites redeemed a kinsman's land, from the

Book of Ruth, iv.; and also the token given when the transaction was completed?

95. What three biographies form the Books of Samuel? Where is the passage to be found that implies the writing of books by Samuel, Nathan, and Gad?

96. Analyse the song of Hannah, and show to whom, and to what events she prophetically alludes. Refer to a song in the New Testament that seems partly derived from Hannah's.

97. We are met on the threshold of the Books of Samuel with a name of God which does not occur in the Pentateuch, Joshua, or Judges, but which is common in the prophets. Find five consecutive verses in Isaiah which best describe its meaning, and give two references to it from the New Testament.

98. Give a sketch of the life and character of Samuel, tracing it through his three-fold offices of high priest, judge, and prophet. On what is his reputation as a statesman founded?

99. From the name of what town in Canaan, given in the Books of Joshua and Judges, and that was conquered by the Israelites, do we gather the existence of a literature in that nation? Where do we find the mention of companies or "schools" of the prophets? Give the name of their founder, and of the man who wrote a book, and "laid it up"?

100. Mention the first allusion to the Amalekites. Of whom are they the descendants? Where are they called "the first of the nations"? Give a short summary of the four chief acts of the Amalekites in the Old Testament, with references.



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AUGUST 25, 1894.

[PRICE ONE PENNY.]

GIRLS' ATTIRE: THE NEWEST AND BEST.



LACE-COVERED BODICE AND GARÇON DE CAFÉ JACKET.

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GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

I SHALL begin my monthly chronicle on the changes in clothing by a most interesting and wonderful quotation from an evening contemporary. It announces nothing less than the discovery of a method of treating materials, which will supersede the product of the silkworms' labours; and perhaps will enable us all to "walk" blithely in "silk attire."

"Science is constantly seeking to emulate nature in that wonderful provision which prevents waste, and schemes are continually being devised for the purpose of utilising and turning to profit what hitherto had been regarded as useless, and cast away as so much rubbish. One of the most ingenious of recent inventions which tends in this direction is

that devised by Dr. Friedrich Lehner of Zurich, who, by chemical and mechanical means, practically supersedes the silkworm, and spins from such raw material as cotton waste, jute waste, or wood pulp, a thread which even the expert eye can hardly distinguish from that obtained off the natural cocoon. Recently, a number of gentlemen interested in the silk trade and in textile manufactures, journeyed from London (under the guidance of Mr. W. A. Lawton) and from Manchester to Bradford, where the process was seen in operation, and numerous pieces of silk woven in various designs and dyed in different colours were inspected. The process is easily explainable, and the machinery

involved is extremely simple, the method adopted by the silkworm being followed as closely as possible. When the emulsion has been made, it is run into tubes, at the end of which are fitted what are termed 'artificial silkworms.' The liquid drops in a continuous stream through a very fine hole, and passes through water, which cools it and converts it into a strand; this is caught up and passed over a guide where the strands composing the one thread of yarn meet, and the thread is then carried over what nearly resembles an ordinary spinning frame, to the flyer and bobbin. Commencing in a liquid state, the chemically digested material is thus turned out a thread of even diameter, and of unbroken and unlimited length. The noticeable feature is the remarkable gloss obtained when the cellulose has been thus transformed, and some of the woven articles exhibited with their weft of artificial and the warp of real silk were not to be distinguished either in touch or appearance from genuine silk goods, while tassels and trimmings for upholstery purposes looked wonderfully well, and it is said to be in this latter direction that the new material will find most favour. A company, with a capital of £108,000, is being formed to acquire Dr. Lehner's patents and to work the process. The directorate is to include several influential men engaged in the silk industry, so that evidently the artificial article is regarded with favour by those concerned in the trade. According to Mr. W. Townend, manager of the Bradford Conditioning House, who has made an official report, the relative strength of the artificial compared with Italian silk of the same counts (4010 yards to the ounce) is as 68 to 100, the stretching quality before breaking as 73 to 100, and he further says that the gloss and lustre is equal to the best silk, and that in its denitrated state it is perfectly safe for storing in quantity."

I am sure you will all agree that this is a wonderful thing to have discovered, and one is only sorry that an Englishman, or woman, was not the lucky person to find it out.

The July sales have been more attractive than usual this year, perhaps owing to the fact that the season's sales were so bad, owing to the unseasonable and chilly weather; and no departments have been so much crowded as those which contain the stock of blouses of all hues and materials. On these there has been a perfect rush, and on the first days of the sales the counters were crowded—certainly two deep—and, apparently, every woman who does not patronize a blouse, wears a front. The favourite material for these just now is a cream-coloured embroidered muslin, with a collar, in folds, of course, of velvet; or sometimes lately I have seen satin. This waistcoat-front is drawn in at the edge with a draw-string, and so requires little trouble in putting it on and arranging it. Nothing more softly becoming was ever invented, I think; and the muslin looks pretty, and suitable to be worn with all materials even with tweed, and serge, and very well indeed with holland.

Just lately I have noticed a tendency to fancy the short "*Garçon de Café* jackets" which so much resemble the "Eton," save that the bodice is cut in two pieces, only the back and the front—this jacket is shown in our illustration. The sleeves remain quite as full as ever; and every bit of trimming is bunched up at the shoulders and neck, the skirt remaining quite plain and undecorated, and cut in, what may be called a moderate "Bell-shape." It is very generally stiffened at the bottom, so as to set out round the feet.



PIERROT COLLAR AND CROSSOVER-BODICE.

The newest skirts are decidedly longer; in fact, they drag on the ground at least three inches; so that women have soon got tired of the comfortable short skirt, which was the correct thing in the early spring. The idea is that the short skirt is unbecoming, and makes people look short and stumpy. I only hope we shall, nevertheless, return to them when winter is once more upon us; for either fastening up the skirt, or holding it up, is a perfectly detestable thing in cold weather and muddy streets, and no method of fastening them up seems to be becoming to the figure.

It is delightful to see the reappearance of Tussore silk as a warm weather material. Nothing wears so well, nor bears washing, and remodelling so happily; and then it mixes with either lace or silk; and there is a softness about the tint that makes it becoming to adults as well as young girls. For boys' blouses it answers quite as well as for girls' overalls and frocks. But I prefer it as an entire gown, more than when it is only used as a blouse.

Everybody donned their best gowns to go to the royal garden-party at Clarence House, on the occasion of the first entertainment given by the Duke and Duchess of Edinburgh, since they ascended the Grand Ducal throne of Saxe Coburg, and as everyone royal, and others celebrated in any way, and of any kind of rank, formed part of the 2000 guests, of course there was much to be remarked in the way of dress, *moiré* and satin, diversified with some of the pretty *chéne* flowered silks, or *moiré* brocades were the handsome gowns worn. But there was a great deal of that more useful and humbler material, *crêpon*, which has been the stand-by gown of all who wanted to look nice, and yet to spend little on their dress. The Princess of Wales wore a black *crêpon* trimmed with heliotrope, and had a pretty little jet bonnet with a wreath of violets in it. Every colour of *crêpon* was to be seen: pale blue with lace, maize with satin and lace, brown over petunia silk; and several gowns of the new satin-striped *crêpon* which is so pretty. One dress was of green and white-striped *crêpon*, and with this a mauve sash and a broad-brimmed hat was worn, the latter trimmed with green tulle and mauve flowers. The second great state ball, given at Buckingham Palace, is said to have been attended by a greater number of royal, Oriental and distinguished personages than any given during the last twenty years, and a very distinct effort was made to wear silks and materials of English make only. This is an effort in which many of the best-known people in English society are interested; and in which I think every woman and girl should lend her aid, by inquiring for English-made materials and English-made goods of all kinds.

I do not know if any masculine eyes ever gaze on this column, but at any rate I think it well to mention that the ever-favourite *moiré* has been adopted by gentlemen for their neckties, the most generally worn being black for the morning and white for the afternoon. I also notice that shirt-fronts of the brightest pink are much seen; with them are worn white collars and white *moiré* ties, or with black, blue, or deep-red ties of the same material. I think, while I am on the subject of attire, that we have all hailed with delight the return of the habit, in its ancient glory, to fashion, and the consequent disappearance from the Row of the untidy-looking riders in jackets that did not match the skirts, and all kinds of other horrors, including sailor-hats. I noticed some really smart-looking riders in well-fitted habits the other day, and most of them seemed to have adopted the "safety skirt," which entails great care in the selection of boots, as the petticoats are made so short that these are much shown. There is nothing so funny as the appearance of these "safety skirts" when

they are off—they are only half a skirt, after all.

The Queen has, as she usually does, given very handsome orders to the manufacturers of Irish poplin for the *trousseau* of Princess Alix of Hesse. Some of these are interwoven with real gold threads, to form the pattern of the brocading; and a green brocade, with a design of ostrich feathers skillfully shaded, was much admired by all who saw them. Much of the *trousseau* of the Princess is being got in England, and especially the tailor-made gowns.

One of the new trimmings for hats that has appeared recently is the beefeater style of putting black or white lace on the crown. The hat is of fine straw and is wide-brimmed; cover the crown with a large circular piece of guipure lace, pleat it on just below the crown so that it will form a flat, wide, soft crown, in imitation of the well-known beefeater of old days. An upright spray of flowers, or an up-standing bow of ribbon, is used to push up this lace crown on one side, and a bow of ribbon rests on the brim, with a similar bow underneath, near the hair. Guipure insertion is used underneath the brim, and is also seen on either white or hats of sunburnt-straw.

Our illustration shows one of the Pierrot, or French clown's collar, which have been just seen in London in the early part of the season; they are made of chiffon, and if made in muslin or net would be very pretty for girls. The fichu cape of lace is a very useful little novelty of the same sort, and forms a dressy little addition to the toilette, which will turn a plain gown into an afternoon and garden-party dress, with no trouble and little expense. The lace-covered bodice is also very easily composed out of an old silk bodice, either black or coloured, the lace being stretched over the bodice plain, and fastened on the shoulder and under the arm. The sleeves may match the dress or be of a fancy silk, as most approved. The little *garçon de café* jacket is a French novelty, and is very pretty and simple. We have selected for our pattern a round golf cape, made of reversible cloth in either one piece or with a join at the back, as the cloth selected will allow. Some of these are made with a hood, or the last in have a small round cape and a simple round collar. Two and a half to three yards of cloth, if it be fifty-four inches wide, would be needed for this cape.

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



FICHU CAPE OF LACE.

already been given, and the patterns may still be had.

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



GOLF CAPE. (Paper pattern.)

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 underdress, spring jacket bodice, full bodice and

frill, Senorita jacket, new circular skirt, double skirt, short three-quarter cape, cross-over blouse, flounced skirt, bell skirt, *moiré* blouse, new French capes, winter or summer knickerbockers, bib-front, and waistcoat.

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. W. Isacke, 211, Edgware Road, W., 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. Notice change of address; loss may result from oversight of this fact.



"INTO THE LIGHT."

SKETCH FROM VILLAGE LIFE.

By ADA M. TROTTER, Author of "My Lady Marjorie," etc.

It was sunset. There had been a storm, and even now rain-drops flashed and sparkled on the leaves, and showers caught by the wind besprinkled the grass-blades of the orchard. At this hour the village folk, seeking distraction, strolled idly forth, sometimes to watch a wrestling bout on the green, or a cricket-match between the youths of two villages, or to listen to a rare dish of gossip served up by the town-crier. This evening, however, there was something new; the crowd gathered round the *Prie Dieu*, on the steps of which an earnest man stood preaching. Men, women, and children listened open-mouthed, scarce comprehending what were these tidings borne to them by the rude speaker. Soon lapsing into indifference they strolled away, only a few remained; and those were too dull to follow the fervent words about heaven and the Christ. Just then the soft footfall of the farmer's cows was heard in the distance, and from behind the lazy animals came familiar sounds—the inarticulate cries of a half-dumb lad, who seemed scarce as intelligent as the beautiful collie at his heels. The preacher paused.

"It's only Georgie the idiot," said a woman, roughly.

The cows passed in at the open gate, and the lad with open mouth and staring eyes stood close and closer to the preacher, who was still trying to uplift his hearers to a heavenly horizon, where the streets were thronged with angelic hosts singing Alleluias to the Christ. Suddenly a hoarse chuckle broke the thread of his discourse, a smile radiant as sunshine for a moment illuminated the vacant face of the pale lad. Had he heard with understanding ears? Ere the slow-witted preacher had resolved this question, a mutter of thunder broke the silence, and the child ran away. Clouds gathered, wind rushed onwards with the heavy thunder-clouds; the last rift of sunshine disappeared; the

village lay shrouded in gloom. To Georgie this was an hour of agony; his terror of the elements consumed him, but the farmer's wife, always kind, sought the child as he crouched in the loft, and drew him to his corner of the settle. As he sat there, muttering to himself, the farmer's daughter, who had just returned from a cathedral town some ten miles distant, talked eagerly of the "heavenly music" she had heard. Georgie absorbed it all.

Outside there was storm, wind and thunder with the patter of rain-drops; spring-blossoms strewed the meadows. Inside the house a dull brain had gained a great light; the buds of an eternal spring began to blossom. Heaven where the angels lived, where the lame could walk and the dumb could speak, was near; he, Georgie could find it.

Next morning he was missing. His beloved cows were driven to pasture by another, less tender hand. And Georgie! Where was he?

Somehow he had reached the city, had found the cathedral; it was the hour of evensong, and the child crept into the shadowy aisles. He made for the gorgeous flames of crimson and purple that slanted from the coloured windows to the floor, and stood in the ambient atmosphere breathing fast with intense delight. The white-robed angels were singing. Yes! it was all right. This was heaven, here in the purple and gold, and presently when the angels had finished singing, he would be able to speak. The organ thrilled the grand old building with superb harmony, ending with a crash like thunder. Then the procession formed, and the angels went away, and the gold and glory faded from about the disappointed child, only the grey stones lay underfoot, and the shadowy aisles grew dark, as the crimson flames died with the setting sun.

Georgie came home next evening from the meadows with the cows. In vain did the

kind farmer's wife question him. She saw sorrow and disappointment in the child's eyes, but not even to her could he voice his grief. Time passed on. In early morning Georgie might be seen driving his quiet charges to the Severn side, and in the evenings he reappeared with them. His friend watched him uneasily, the child was growing *thin and weak*; what ailed the poor half-witted creature?

The preacher, merely a rough collier, came often; he preached from the cross, and then talked with the children, who played hide-and-seek in the niches once filled with effigies of the saints. He it was who reached out and caught the glimmer of reason in the sorrowful face of poor Georgie. Week by week he taught the patient listener until the autumn, and then he saw the child no more.

"Georgie is very ill, I fear," said the farmer's wife.

"I thought I heard him calling the cows?" said her husband.

"Yes, but in his sleep. I have been with him all night."

"The doctor says he is altogether diseased, mind and body," said the son.

"Not in mind; that is growing clear," said the farmer's wife; "he talks about the angels and heaven."

A few more days and the good woman went about her work weeping. Georgie was dead. The village-bell tolled out his thirteen years of life, rang a short requiem, and was silent. Then one autumn day, when the sunbeams slanted on the ripened fruit which lay heaped up in the orchards, the village folk gathered together to lay little Georgie into his last rest.

"Dust to dust, ashes to ashes," said the vicar, and the clods of earth fell upon the coffin.

Ah! no! Life and joy and brightness, an awakening of a soul in the bliss of heaven.



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SEPTEMBER 29, 1894.

[PRICE ONE PENNY.]

GIRLS' ATTIRE: THE NEWEST AND BEST.



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ON THE RIVER IN AUGUST.



A PRINCESS GOWN AND A SUMMER SERGE.

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

THE popularity of the "Zouave" still continues, and there is no doubt that it forms a very useful addition to the cool blouse, when the days of September make us feel that summer has taken its departure. Serge zouaves of very excellent cut and fit are sold in many of the best West-end houses, and at a moderate price, and it seems easier to purchase than to make them, when that is the case.

Navy-blue and black serges have not been so popular this autumn, because though of brighter hues of blue, "powder," "Prussian," "deep water," and even cornflower blues, are all brought out in serges, and are reported to stand well as regards colour, which, considering the hard wear usually given to serge, is one of the chief of its requisites. The ever-favourite skirt and shirt, with its jacket to match, is seen at the sea-side as much as ever, and the shape of the jacket is unchanged, while the skirt is a moderate "bell," with very decidedly "bell-shaped" lines, that flow outwards over the feet, and look much smarter than the straight-cut skirt ever did.

There are several pretty new styles in sleeves, and the newest is to make them quite as wide and large, but to cut them so that they may droop downwards to the elbow. One of the later shapes has a series of small puffs down to the wrist from the elbow, one large puff taking the space from the shoulder downwards. I notice, however, that for popularity, there is

nothing to equal the large full puff, and the long plain cuff below. The newest French sleeves are made in this manner, but the under-part of the sleeve is plain up to the top, the puff being on the top sleeve only. This way of cutting makes the sleeve set much better. For evening gowns the newest idea is to have the sleeves of differing materials, *i.e.*, one of silk or satin, and one of *chiffon* or gauze, and the same idea may be repeated in tea-gowns as well.

The bodices are still much trimmed, and there seems a tendency to trim the skirts at the top, from the waist downwards; loops and bows of *moiré* ribbon, about two inches wide, or flat bands of satin ribbon, ending (each of them) in a point, are used, and also both plain and fancy mohair braid.

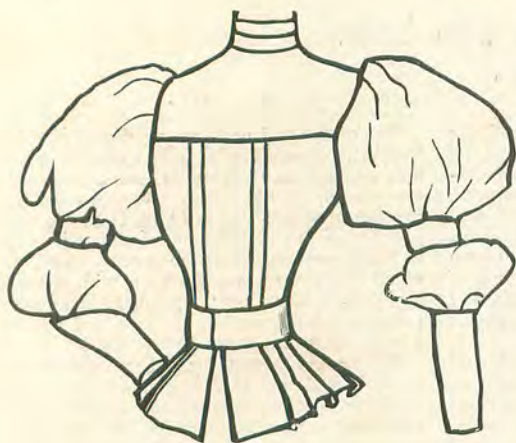
Draped overskirts are more seen on evening gowns, where a pointed peplum-shape is popular, than on day dresses; and I think this season we shall see much braid used. There are several special makes of homespun and hop-sacking, which will be popular in the autumn, and no doubt will be trimmed with braid. I have recently seen a shot-green and pink silk made up with seven narrow flounces reaching to the waist; but I cannot tell how far this novel idea may be adopted. We often notice in London that new fashions, which are just seen at the end of one season, appear as the reigning styles of the next year.

One of the odd neck-arrangements, called a "cravat," consists of a folded band of white net, or *chiffon*, or coloured gauze, and on it are placed, at the sides, two fluffly-looking rosettes of the *chiffon* or net. These are supposed to be the most becoming things possible to the possessors of long thin necks. Neckties of all kinds are worn, black net with rather a large mesh being very popular, trimmed with cream or white insertion and lace, and tied in a large loose bow.

The newest bonnets seen at present are very small indeed, and the long ear-pieces, which we have been wearing all the summer, have continued in use, and extended till they almost meet under the back-hair, where they are tied by a velvet bow. The back of this bonnet has an upstanding fan-like frill of velvet at the edge, which is wider at the top, and lessens almost to nothing. The front is trimmed only by two "*choux* bows" of velvet, to match that at the back, and has two "mercury bows," which stand up on either side. The "Dutch bonnet" is still seen, and has grown rather plainer, and is less trimmed; but a novelty has appeared in the shape of another Dutch bonnet, which is really one more resembling the head-dresses worn by the Zeeland women, with a round boss at each side of the head. These bosses are altered, in jet instead of metal, and a bow of velvet or satin is placed between them, with a pair of the fashionable



A BLOUSE AND A SUMMER FROCK.



BLOUSE BODICE WITH PUFFED SLEEVES.
(Paper pattern.)

upstanding wings, and probably a bunch of red roses also. Another new bonnet has a round and rather flat brim, and a very high but small and pointed crown.

The favourite hat, so far, seems to be the boat-shaped one; and, no doubt, from its close and comfortable fit, we shall see it much *en evidence* during the winter in felt, and probably in velvet.

Capes are as much used as ever; and the popularity of the "golf cape" is not surprising when we see how really useful it is, as well as easy to carry and to put on. Although to be bought at a cheap rate, there may be some amongst our readers who may like to make one for themselves, and they can easily do this by procuring a simple pattern. Lace capes and capes of velvet or surah will be much used for autumn and winter—they are so comfortable as well as becoming to most people. It seems not unlikely that we shall have very long capes introduced for the winter, which appeared last autumn, but were not much appreciated; however this year, trimmed with fur and lined with brightly-hued silks, we shall, I daresay, like them much better. The hoods will, probably, be replaced by plain round capes or collars, nearly reaching to the shoulders, and these will be mounted on crinoline to stiffen them.

Bandanna, as well as the spotted cotton pocket-handkerchiefs used by workmen, are much used to decorate dresses, both of washing materials, *crêpons*, and even serges. They are placed as cape-like *brételles*, coming from the waist over the shoulders, the points falling over the tops of the sleeves like a cape, and the handkerchief being cut crossways, so that there is enough to finish the bias edge, where it meets the bodice with folds of the same. It

should be mounted on a muslin foundation so as to make them firm, and thus they can be transferred from gown to blouse, or *vice versa*. They may be also used as fronts to bodices, collars and cuffs, and small cape-like *fichus*.

I meant to have given a line to the collarettes of net, either in black or white, which are, however, called "ruffles," and are likely to be much used this autumn; as everyone has missed the ever-useful and comfortable feather boa—and I constantly see that fur is worn even when the gown is quite a thin one—and even a long fur boa makes its unexpected appearance occasionally, the fact being that in our changeable climate we do need some addition to our warmth.

One of the novelties of the season has been the adoption of golden safety-pins of a large size, to hold the dress and the bodice, or both

together, at the back; they were introduced early in the season and are, I notice, sold in some of the first-class jewellers' shops in the West End; but just now they are quite new. Next year, as is generally the case in England, they will have become the fashion. Several inventions have been brought out this year for the purpose of making the joining of the dress and bodice neat at the back; and they are, some of them, very successful. One of the best ways to ensure that the weight of the skirt (which is very great at present) shall not pull the band down at the back, and so make the round of the waist uneven, is to have a pair of strings sewn on exactly in the front of the band underneath, and have a hook sewn firmly to the front of the stays; when this is done and the strings are securely tied, it will be found much less difficult to insure the tidiness of the band at the back, and prevent an unsightly gap.

The pattern selected for the month is that of a new pleated blouse with puffed sleeves, and a yoked bodice. This new shape will be found an ideal one for an autumn or a winter bodice, especially for young people. It is eminently becoming in use, and not difficult to make. The pattern consists of eight pieces, two of the yoke, two of the sleeve, and two of the bodice, collar and band; the yoke and sleeves should be lined throughout, but unless intended for a warm winter gown, the bodice-portion need not be lined. The pattern is suitable for any material, thick or thin, and will look well in any winter material, such as serge, or homespun, the latter being a textile that has especially come to the front of late, and, indeed, has been worn nearly all the summer.

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terns 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, and the patterns may still be had.

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All paper patterns are of medium size, *viz.*, thirty-six inches round the chest, with no turn-ins allowed, and only one size is prepared for sale. They may be had of "The Lady Dressmaker," care of Mr. W. Isacke, 211, Edgware Road, W., 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. Notice change of address; loss may result from oversight of this fact.

VARIETIES.

HE WANTED TO PLEASE.

"Do you have damp sheets?" said the visitor at the hotel.

"No," said the clerk who wanted to be obliging, "but we can sprinkle them for you if you like them that way."

WHAT WOMEN CAN DO.—"In the path of philosophy woman has seldom strolled to a great distance, but when times are hard," says an American writer, "she can go to market with a dollar and bring back more comfort in a basket than a man could crowd into a two-horse waggon if told to back up and help himself."

WHEN TO WIND UP A WATCH.

As a rule watches are wound up when people go to bed at night, but it is best to wind them up in the morning, not only because we generally rise more regularly than we go to rest but also because a spring fully wound up will more readily overcome the disturbances which affect the correct going of a watch during the movement occasioned in wearing it.

WILLING HEARTS.

A willing heart adds feather to the heel,
And makes the clown a winged Mercury.

Joanna Baillie.

APPEARANCE AND REALITY.

The masterpiece of knowledge is to know
But what is good, from what is good in show.

Quarles.

CHEERING WORDS.—Don't be niggardly with your praise. Many a person is limping over the rough paths of duty, when an appreciative word would send his feet flying onward as if there were no obstacles in the way.

BE KIND TO OTHERS.—Every kindness done to others is a step nearer to the life of Christ.

Dean Stanley.