

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

THE tailor-made gown is as popular as ever to-day, and the new materials for thick gowns of all kinds are really numberless. Smooth and rough cloths are both being shown in the shops, and both are equally well-worn; but I incline to the rough surfaces for hard wear, while the smoother cloths are prettiest when they are made-up in the "covert" fashion, with strapped seams, after the true tailor style. The latest in these are the "covert capes," which have double-stitched hems at each edge, and are of the same material as the gown. They have superseded the jacket for the present, and these small capes are being made in all materials so as severally to match the gown with which they are worn. The cape for tweed costumes is generally a full half-

length of a simple "golf" shape, with or without a hood. Small capes as a finish to the shoulders are rather newer at present. Two of these will be found in our illustrations, and it will be seen how smart-looking they are. Some of the new French gowns have very peculiar-looking capes; but as it is a little too late in this season for them in light materials, we can gather that next year they will be all the fashion. We so often see that styles thus introduced at the last moment of one season become the predominating fashions of the next year. The illustration we give of the "covert cape" shows one of the newest of them, and on the companion figure the sailor hat with wings and rosettes, and the collar with rosettes on each side are represented. Both these

have been made in *chiffon* during the summer, but are now beginning to appear in thin silks, and even in velvet and lace. Indeed, throughout both millinery and dress-making, the rosette appears to have completely taken us captive. It is seen at the ends of ribbon-bands depending from the waist on the skirt, and in all kinds of positions on the bodice, including the fronts of the sleeves, which, when they are very full, are caught together over the bend of the arm in front. All kinds of ribbon garniture is worn, as *brételles*, sashes, and bows, in the brightest hues on black and uni-coloured fabrics, poppy-red being in high favour. In short, as far as colours go, we bid fair this winter to look most cheerful and bright.



GARÇON DE CAFÉ JACKET—MATADOR HAT.



COVERT CAPE, SAILOR HAT, AND NEW ROSETTED COLLAR.

The newest jackets for the autumn and winter are much fuller, and longer in the skirt; and all kinds of coats and *paletôts* are made in both rough and smooth-faced cloths, in browns, fawns and drabs, which seem to be the fashionable hues. They are double-breasted, and have large horn buttons, with wide *révers* at the shoulders. The seams are overstrapped, and the sleeves put into the shoulders in single pleats. The *révers* have generally a flat band stitched on them, as well as on the cuffs, and the part of the sleeve below the elbow is nearly tight-fitting to the arm. There are jacket mantles, or *paletôts*, as well as capes for older people's wear, some of which are very pretty, and no doubt the capes will have a great run this season, as we have so long worn jackets. Plaid blouses of bright hues and fancy patterns have been much seen lately, and the ever-present blouse has taken a fresh lease of life on a higher plane, for it is made in all kinds of pretty silks, such as striped black and white Pekin silk, trimmed with point lace and *perise* velvet, and made into something like "a joy for ever."

The last development in the way of skirts which has appeared at the West-end shops, are those which open in the front and not at

the back. They are ensured against blowing back by being very much overlapped, the whole front being really so much overlapped as really to be double. I rather liked the look of them, and thought the idea was a useful one, for the winter especially, and I should not be surprised if it became a perennial fashion. The cut of the skirts is much the same as ever, save that they are very decidedly fuller, and are all mounted on horse-hair to keep them out in the orthodox stiff folds at the back. They are still quite plain and untrimmed, though there seems to be a disposition to lay some kind of flat *galon* round the edge of the skirt. Leather has been a very favourite trimming this autumn in the shape of flat bands stitched on, and leather belts seem likely to come in to match the bands. Buttons have formed quite a feature, and fur trimmings will be used as much as ever for cloth dresses, and also, so far as I can see, for silks, satins, and velvets.

White veils continue to be seen, and most of those worn by nice-looking people are of good lace with a border, some being figured. Tulle has not been used much lately, but has given place to lace. Black nets with white spots, or cream-coloured ones, seem likely to

be used this winter, and I hear that the appearance of white felt hats has been predicted, trimmed with white feathers, for our winter wear.

The tea-jacket is an ever useful addition to the wardrobe of those who are not able to afford many gowns for evening use; and almost any black skirt of *crêpon*, or silk, so long as it be respectably preserved, is suitable to wear with it. As there is more need for evening dress during the winter than the summer, we give an exact illustration of a pretty and easily made "tea jacket," which may be either in black, or in colours. If in the former, velveteen would be a very warm and handsome-looking material for it, indeed, it might well be used in colours also; for the make of velveteen is now so excellent, and the selection of colours so large; and moreover, some of them so beautiful, that it is very easy to mistake it for red velvet. Heliotrope, and the new magenta, are peculiarly well-dyed colours in velveteen, and look better, to my mind, than paler hues in pink and blues. The "tea jacket" given has a long basque, and short "Eton" or "Senorita fronts," with the wide *révers*; the material of the one illustrated was of heliotrope satin, and



A TEA JACKET.

(A suggestion for winter evening dress.)

velvet of the same hue, the velvet forming the band of the "Senorita jacket," neck band, and *révers*, as well as the bands of the arm. The lace is rather a thick textured "Venetian point," of cream-colour; and the front is entirely made of this. The back is a seamless one, slightly gathered at the waist-band. The scheme of colouring is very becoming, and would be suitable for almost any age; but if it be desired to make it up for an older woman, the same colours could be used, but the lace might be black, preferably of white, or cream. Many ladies have plenty of both black and white lace put aside, and so will not have to purchase it. The amount of satin required is about six yards and a half, and a yard and a quarter of velvet. The lining can be made of a good sateen to match exactly in colour; or of one of the "Cleopatra silks," which are a mixture of silk and cotton, with a fine glaze. We think that many of our girls will welcome this pretty idea, which can be so inexpensively carried out, as an addition to their simple dresses for the winter. If desired, the collar can be left out, and the neck so arranged as to be left half-high only.

The "Eton" or *Garçon de Café* jacket has been much used this autumn, and I daresay will be popular this winter, with the fancy waistcoats, which are so comfortable and smart-looking.

The "matador hat" is rather larger in size than it was in the summer, and is now more often called the "Spanish hat." It is trimmed with black tips, and twists and bows of very bright-hued velvet. Thus a black felt hat will have emerald-green, or turquoise-blue velvet, or even coral-red employed for the twists and loops which form the decorations.

is difficult for any woman to make herself remarkable, and there seems little need of it at present when dress really seems of a sensible character enough, provided we be reasonable and judicious in our choice. We selected, at least ten years or more ago, the "divided skirt" as one of our patterns, and we have also advocated the adoption of knickerbockers for winter wear, and the pattern was one of those earliest on our list. The present-day scheme of underclothing seems to be for winter-woollen combinations first, with lined knickerbockers over them, and one petticoat. The knickerbockers may be made of the material of the gown, and may be lined with flannelette or flannel.

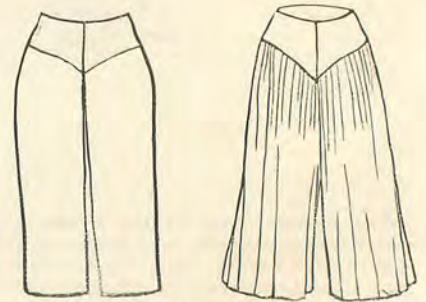
This month we have selected for our paper patterns the "divided skirt," which is rather improved as to fitting; and the "shaped belt" is better arranged so as to avoid bulkiness. The other pattern is a new one, and is called the "American Legettes." They resemble the "dress-drawers," which we have recommended for such a long time, in some measure, but are rather looser in the cut, and may be adopted as eminently comfortable in wear, and most suitable for those who wish to do away with weight in their clothes, and to have entire comfort during the winter, combined with equal warmth all over. The amount of material is the same, as the dress requires very little, about two yards and a half extra being all that is needed, and three yards of lining. The "divided skirt" takes rather more, not less than four yards and a half will be needed for it. For knickerbockers, two yards of double-width material are needed; but if they be of the newest pattern, they fit round the knee and button there like a boy's, and require rather less.

Felts are of all colours, the prettiest being ashen-grey, copper-beech, seal, and sunburnt-yellow. They are wide-brimmed, and curve both upwards and downwards, but none of them are flaring in front. Some have a flat crown, and some a high Puritan-like pointed one, with a flat-topped, square-edged crown. Many feathers are used, handsome ostrich-tips, and long plumes also; while wings of all kinds are popular. The artificial method of manufacturing these is most ingenious, and wonderfully natural in appearance.

On the subject of reforms in dress, especially in underclothing, we have always been much interested, and have endeavoured to give our readers all the latest and best ideas. Underclothing has ever been in our eyes the most important in every movement in advance, because it

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Combination (drawers and chemise), princess petticoat (under-bodice and petticoat), plain gored princess chemise, divided skirt, under-bodice instead of stays, pyjama or night-dress combination, American emancipation suit and bodice instead of stays, men's pyjamas, walking gaiter, dress drawers (made of the dress material, for winter use), dressing jacket, dressing gown, Canadian blanket-coat or dressing gown. *Children*.—Little Lord Fauntleroy suit, child's combination, child's princess frock pinafores. *Mantles*.—Bernhardt with sling sleeves, mantle with "stole" ends, old ladies' mantle, Irish wrap or shawl cloak, four-in-hand cape with three capes, Tudor cape, yoked cape, mantle of three-quarter length, cloak with yoke, mantle of lace and silk. *Blouses*.—Norfolk blouse with pleats, Norfolk blouse with yoke and pleats, Garibaldi blouse with loose front, sailor blouse and collar, yoked blouse, new blouse with full front and frill. *Jackets and Bodices*.—Plain dress bodice for either cotton or woollen material, tailor-made bodice, corselet bodice with full sleeves and yoke, jacket bodice and waistcoat, Bréton jacket and waistcoat, jacket for out or indoor wear, Senorita jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, jacket with revers, summer out-of-door jacket, bathing dress, gymnastic suit, princess dress, tea gown, chemlette combination for winter underwear, umbrella skirt, four-gored skirt, jacket bodice with coat tails, whole-backed jacket plain or with Watteau pleat, bodice with full front, cape with three tiers, princess robe, under petticoat, four sleeve patterns, bodice



AMERICAN LEGETTES. DIVIDED SKIRT.

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, golf cape, Norfolk blouse with puffed sleeves.

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.

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EVERYONE'S inquiry at the early part of the winter season was, "Which will be worn, capes or jackets?"—a question which seems to have been decided in favour of neither, for both of them are used. The tall people, as a general rule, have adopted the cape, while the long and stylish-looking jacket chiefly numbers the people of medium height amongst its wearers. The popularity of the cape will, of course, endure as long as the sleeves remain so immense, and although they have slightly altered in shape, they remain quite as large. The tops of the new sleeves are arranged in a series of small inch pleats at the top of the arm, and these fall in a kind of baggy fulness to the elbow, which is very well shown in the

sketch of the pretty "Winter Gown trimmed with Beaver." This is depicted for us both in front and back, so that our readers can see exactly what it is like. The material is a vigogne, the under-petticoat being of velvet, and the trimming of beaver, and small beaver *pompons* at the sleeves and in front. The colour of the underskirt is a handsome green, the over-gown being of a beautiful shade of dark terra-cotta. The arrangement of the skirt at the back is fully shown, and the way it forms two wing-like folds is very novel and graceful.

The evening gown, which is represented on the same sketch, was a pink satin trimmed with embroidered gauze *de soie* in pale hues

of pink and green. The edge of this gown was trimmed with a wide ribbon, which was cleverly arranged so as to form bows at intervals, fastened with a ribbon rosette, the bows being, of course, untied. The figure wearing this pretty gown has her hair dressed in the new French style, so as to cover the ears entirely, and the hair is *créped* so as to lie in a soft ripple from the straight front parting to the back of the head. I saw this fashion in Paris the other day, and thought (when worn with a hat, at least) it made the wearer look many years older than her real age, and I should be sorry to see the pretty shell-like ear fully covered up. Here in England we have not taken to it as yet, nor



BACK OF WINTER GOWN, AND EVENING DRESS.



FUR-TRIMMED GARMENTS.

have the French adopted, so far, the hair-frames which we have been using to mount our hair upon all the summer, and make it into either a large round or a pointed round at the back. We have also adopted a much smoother style of hair-dressing, and nearly everyone wears two nets, one for the back hair and one for the front.

Capes with strapped seams are everywhere seen. Indeed, one has had time to have grown quite tired of the "covert capes" in tan and brown cloth. All the best-made capes are cut as far as possible without shoulder-seams, and fit round the shoulders and neck, flowing out at the lower edge, and lined with an immense diversity of pretty silk linings in the brightest of hues. They have a very useful pocket on the inside of each front, which makes them a delightful garment for the shopper, and one really has a place where the purse can be safely bestowed. "Box-cloth" seems to be the material most worn.

The three-quarter jackets are very full in the skirt, and are most comfortable when they are double-breasted. Buttons form a great feature in the new coats, and old steel and silver as well as paste buttons of large size are much worn. The new "caracul fur" is in

high favour for trimming them; and indeed, it is much used for every kind of trimming, and even for waistcoats and Eton jackets.

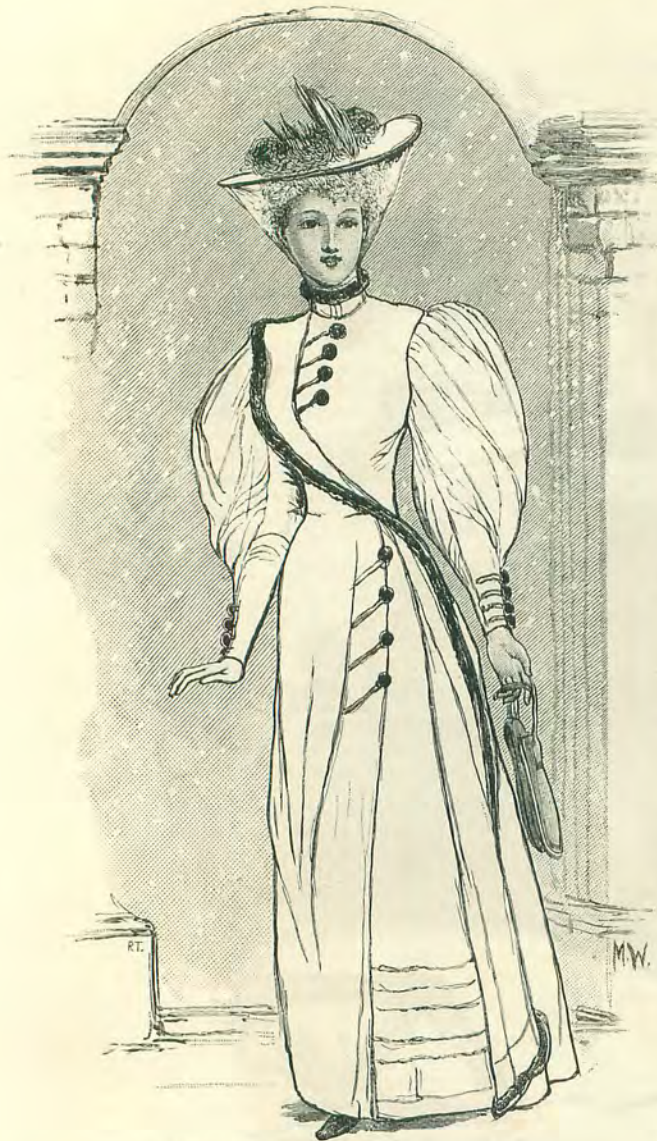
Blouses are quite as much worn as ever, and now seem to be made of everything, the most recent fancy being velveteen. The other day I saw a maroon-coloured one which looked very warm and comfortable, and was becoming as well. In fact, it seems difficult to distinguish between a bodice and a blouse, except that the latter differs from its accompanying skirt, and is rather more decorative than a bodice would be.

It is difficult to say how bodices are now made, as there are so many different styles that it seems as if there were no decided fashion. "Eton jackets" made very short, with waistcoats that come far below them, is one of the ugliest of the new fashions. Then there are the short coat-bodices with strapped seams and velvet collars, that are very pretty and stylish, and the bodices, like our fur-edged gown, are only bound and left quite plain and untrimmed. A leather belt of yellow or tan-coloured kid is very much worn with gowns of homespun and tweed, and these have also facings of the same.

In "Fur-trimmed Garments" the chief ex-

amples of jackets and capes for the present season will be found, which have all been sketched from the best of the London shops. The figure sitting with its back to us wears a cape of seal or caracul fur, the last-named being the novelty of the winter, and it is simply a very much uncurled lamb cut very closely and short. The prevalence of velvet will at once be seen. The hats show all the new shapes, including the fur-trimmed "toque," and the high-crowned, wide-brimmed "picture-hat." "Toques" are worn more than any other shape, a fortunate thing for the clever home-milliner, for they are not difficult to arrange, and the amount of material required to make them is very small. Of course, the "toque" is a popular shape when this is the case, and it is so universally becoming. The French are endeavouring to introduce very large bonnets, somewhat of the "Empire style;" but they will not, I think, ever become popular as they are both expensive and ugly, and we more and more lean to making everything in connection with dress as cheap and as simple as possible.

Braiding has quite returned to favour and seems likely to be only too fashionable, but when done by hand it is always handsome.



A WINTER GOWN TRIMMED WITH BEAVER.

Some of the new designs are very elaborate and difficult, but the home-worker will always be able to decorate her dresses if she wish it. Plain green cloth braided with black is very pretty, and so is petunia or crimson. The patterns should be narrow that they may be arranged as borders to a dress and easily worked without much delay, so that the dress may look fresh and clean.

Some very handsome pelisses have been worn, and there is no doubt of the becoming appearance of this old and quaint garment. It is admirably suited to old people, and looks far better than any of the mantles in which they are usually habited. If made of handsome materials, it will wear and look well for an immense time. In fact, it might last during the life-time of an old lady, and the lace and trimmings are easily refreshed. It should be lined with some bright colour, a dark red or purple being, either of them, suitable.

The idea of the moment seems to be ribbon trimmings applied to everything, bodices, skirts and mantles. Some of the ribbons prepared for sale are so gorgeous, it is very difficult to know where or how they are to be worn; but the long ends of ribbon on the skirts of dresses offer a happy opening for the best ribbon. *Moiré* is as fashionable both as ribbons and as

trimmings as ever, and so is satin as a material for evening dresses. A very ugly dull silk is said to be in the height of the fashion, which looks like a dull moreen, and the price is quite equal to its ugliness. It goes by different names, apparently. The last one I heard of was "poplin-moiré," and it certainly has a kind of poplin effect.

Scotch tartans, as well as fancy ones, have a kind of popularity as linings and ribbons, and also for stockings. They look bright and cheerful, but as yet, except in the Highlands, I have seen no whole gowns of this kind; but there everyone this year who has the least hereditary claim to a tartan has worn it in some way for evening attire as well as in the form of a blouse, for which it is so well suited.

The pattern selected for the month, which may be had of the "Lady Dressmaker" at the usual cost, is a very seasonable one so far as the warmth and comfort of it are concerned, and it will be found a great addition to the winter wardrobe. It is a new sleeping gown intended to be worn over the night-dress in bed, and is made of flannelette of some pretty colour. The pattern is very easily sewn together in a machine. All the seams should be pinked out with the scissors, and a wide hem should be allowed for round the bottom and up the fronts. The bands are fastened under the arms and do not go round the waist, and the length should be sufficient to cover the feet while in bed, and so make up for the often too much curtailed skirts of the night-gown.

About eight yards are needed for this garment, of fully yard-wide flannelette. The pattern is in seven pieces, the front, side-piece, back, sleeve, band, collar and pocket. Of course, if the night-gown have a large collar, which can be brought out over the sleeping-gown, no collar to that is needed.

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SLEEPING GOWN OF FLANNELETTE.

WHAT GREAT WRITERS HAVE SAID ABOUT DRESS.

"Girls almost from their cradle are fond of dress: not content with being pretty they would be thought so."—ROUSSEAU: *Emilius*.

"Let thy Apparell be decent and suited to the gravity of thy Place and Purse: Too much punctuality and too much morosity are the two Poles of Pride: Be neither too early in the Fashion, nor too long out of it, nor too precisely in it: What custom hath civiliz'd is become decent, till then ridiculous: Where the Eye is the Jury, the Apparell is the Evidence."—QUARLES: *Encheiridion*, 1652.

"Let but a dunce, a dizard, or a dolt Get him a welted gowne, a sattin coate; Then though at randon he doe shoote his bolt, By telling of an idle tale by roate, Where Wisdome findes not one good word to note:

Yea though he can but gruntle like a swine Yet to the eight wise men he shall be nine." BRETON: *Pasquil's Fooles Cap*, 1600.

"Your very dress shall captivate his heart." OVID.

"Fashion is the expositor, from the standpoint of costume, of our habits and social relations; in a word, of everything appertaining to the charm of life."—AUGUSTIN CHALLAMEL: *History of Fashion in France*.

"Naked came I into the world, and naked must I again depart out of it. While my life lasts give me, O God, the food and raiment convenient for me. If my rank or office require a better dress, disengage, at least, my heart from it, and make me unconscious of what I wear. My soul desires ornaments of a different kind."—GOTTHOLD: *Emblems (On Raiment)*.

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THE question for bicycling for women seems likely to settle itself, and we shall be no longer perplexed by differing opinions as to what we should wear for the purpose, if it be true, as the newspapers inform us, that many of the women of title in England are taking lessons, and becoming expert riders. We shall probably, in this case, have some well-dressed people to judge from, and we need not be led by any of the "new women," of whom we are always hearing, nor by the French ladies who have made themselves conspicuous by wearing the ugliest of costumes. A long-skirted coat, or coat bodice, full and long knickerbockers, and gaiters, seem to be accepted as forming a very suitable costume; and the "divided skirt" has also been utilised; but it is gathered into a band at the ankle, and not left to hang loosely over the feet. Of course, now that the winter season is upon us, and the roads are no longer

suitable for this amusement, we shall hear less of it; but, no doubt, by next summer, we shall have become quite accustomed to the woman-cyclist; and I feel sure that our national common sense will come to our aid on these debatable subjects.

And that reminds me that in one of our reviews of last month, a gentleman has undertaken the discussion of what he calls "the great underclothing question," and his article is both scientific and highly interesting—the former, as a point of view, being rather difficult to arrive at in the present reign of fads and fancies on the subject. He says: "Obtain the material, whether of single or mixed substance, that best suits predilections and pocket together; and then, so long as it is sufficiently porous as to allow free transpiration of vapour, and sufficiently close in texture as to detain air in plenty within its interstices, wear it

with an easy mind. We are only now beginning to do justice to the clothing value of air. There is no reason to anticipate that woollen under-vestment will at any time be banished from all wardrobes. Warmth-loving people will still wear it, because of its slightly greater initial resistance to the transit of heat, and apparent warmth through skin stimulation. Use, and want, established by a monopoly of manufacture during the years in which underclothing reform has assumed prominence, will give woollen underwear a long start of other textile competitors, but when other materials are found to be made on equally sound principles, and these principles are yet more generally understood, vegetable fabrics will take precedence, and for three good reasons—viz.: economy, lower prices, efficiency, no shrinking, and health." I have extracted the conclusions at which the author arrives, so

that my readers can comprehend the way that opinion is altering with increased research on the subject of woollen underclothing, and it is well that science should come to our assistance in forming our judgments. I have always thought that underclothing should be both as to shape and material a matter of individual choice, and from the beginning of the controversy I have endeavoured to quote every fresh idea that has been mooted.

A writer in one of the new periodicals asserts that there is "a boom in yellow" coming, which will supersede, if it have not done so already, the passion for green, and give us a colour sensation more positive as well as more enlivening; for in dress, as well as in the present decoration of our houses, we are inclining to be more light and more joyous. After white, yellow reflects more light than any other colour; and therefore is the best colour for our dull and rainy skies. The pinks and yellows of the present season are both very remarkable for their beauty, and almost startling vividness of tint; and it is these touches of colour which serve to brighten our sombre streets, and excuses our habit of clothing ourselves in black.

The use of tartans—real ones I mean—as well as of fancy plaids, bids fair to be quite a rage. Every woman who is in any way entitled to claim a tartan for her own (be the Scottish connection ever so far off) now dons that of her clan, and in one day last month I saw no less than four ladies clad in the correct tartan which belonged to them by descent. For blouses, the tartans are very suitable and pretty; and, so far as my taste is concerned, I like the clan-tartans far better than the fancy ones. Amongst the very handsomest of these may be mentioned those of the clans Buchanan, Campbell, Elliot, Mackay, Macintosh, MacDuff, MacLeod and MacLachna; any of these would make pretty blouses or waistcoats, and brighten up a black, or very dark blue gown, during the gloomy days of winter.

The skirts still continue to flow outwards round the edge, and to fit as closely as possible round the hips; which is the only thing that



A CAPE WITH THREE TIERS AND BRAIDED BODICE WITH VELVET SLEEVES.

renders them possible of wear, with the present rage for huge sleeves, and shoulder trimmings, that are equally large. All the tops of the sleeves are distended with crinoline-muslin, and I have seen some that were even so done with whalebone. Of course, this renders it quite impossible to wear jackets; and nearly every woman is obliged to add a cape to her wardrobe, if she should wish to wear her huge sleeves out of doors. The prettiest of these capes just now, are, I think, those with three tiers, which we illustrate this month, and which the paper pattern is selected to represent. It may be trimmed with fur or not; but looks best when made of velvet, or velveteen; and should be lined with a colour. It would be by no means expensive to make up at home; but care must be taken to put in the lining quite smoothly; and, to secure this, it must be tacked very carefully beforehand; laying it on flatly, and pinning it before tacking. This forms the only difficulty, and the putting on of the fur, which, of course, must be done last of all.

A great deal of fur is worn, and even evening dress is much trimmed with it, mixed with lace and jewelled *passermenterie*. I am so glad to see that the fashion for wearing the small heads of the poor little animals is going out; and instead of it, two tails are worn at each end of the tiny boa, as in one of our illustrations, when, in addition to the head, the paws also are seen hanging helplessly down. We have arrived at a positive horror in dress; and no woman of kindly nature could possibly select such a painfully suggestive thing to wear. All kinds of capes are composed entirely of fur; and as these are made quite as full as if they had been made of material they must be costly. They come below the hips, and are principally made of astrachan, caracul, tibit, and sealskin.

All the newest bodices of the season are tight-fitting at the back, but many are full in front, and even hang over the waist-band. The prettiest of the new ones have braided bodices; the braid pattern being seaweedy in its character, just like the one illustrated and worn by the young lady seated in the rocking-chair. The braiding is done on fine "lady's-cloth," the sleeves being of velvet, and the skirt generally of cloth. Indeed, for afternoon, and for visiting, all the most stylish gowns have the plain skirts of fine cloth, with an edging of fur, and a braided or velvet bodice; which is either of fancy velvet, or black, as the case may be. Canvas, and the new rough *crêpon*, are also made in the same way: while I notice that dresses of a severer kind, made for mourning wear, all have the short jacket or coat-bodice, with a very full basque, and waistcoat of some bright hue. Sashes of black satin ribbon are very stylish indeed, where the rest of the gown is trimmed with the same; and there is a revival of favour given to the very full epaulette, which always looks well with fur trimmings.

The long coat has many admirers, but it is not so comfortable for walking in as it might be. It is more cumbersome in fact than a long cloak, but when trimmed with fur at the neck and down the front they are most comfortable-looking. Nearly everyone needs a fur-lined cloak; and, indeed, in our damp, cold climate, there are days on which they are nearly indispensable.

Every girl should learn how to make the tiny rosettes of velvet that are so much worn,



LONG COAT AND FUR CLOAK.

for such an item of practical knowledge is most useful, seeing that they form the decoration of everything—bonnets, hats, caps, and gowns—and everyone that can cheer-up any of the things mentioned in my list with them, the prettiest colours in velvet can be purchased so cheaply by the yard, and used for so many purposes by a clever hand. The fashionable collars can be made at home for half the money when one knows how to make them, and they add so much to the appearance when worn.

The pattern selected for the cut-paper pattern is that of the "Three-Tiered Cape," which we have illustrated. It depends entirely on the length how much is used in the way of material; or, if it be of velveteen or velvet, only about five yards of velveteen would be needed in an ordinary size; and the maker must be sure to cut the cape out the right way of the velveteen, and every piece of it in the same way, or else it will look very bad indeed.

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CAPE WITH THREE TIERS.



JACKET AND NEW COLLARETTE.

WHAT WRITERS HAVE SAID ABOUT DRESS.

"Fashion constantly begins and ends in two things it abhors most, singularity and vulgarity."—HAZLITT.

"The graceful dress
Of unadorned simpleness."

CATHERINE M. FANSHAWE.

"The comeliness of the clothes depends upon the comeliness of the body."—SIR PHILIP SIDNEY.

"In fortune's car behold that minion ride,
With either India's glittering spoils opprest;
So moves the sumpter-mule, in harness'd pride,
That bears the treasure which he cannot taste."—SMOLLETT.

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 basque 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 underwear, 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, *maire* blouse, new French capes, winter or summer knickerbockers, bib-front, and waistcoat, golf cape, Norfolk blouse with puffed sleeves.

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RULES.

Half-an-hour's study and reading each day.

A course of Biblical study will occupy three years and three months.

Ten questions to be published each month in the "G. O. P."

Answers to be sent in by the first week in the following month by readers in Great Britain; by readers in Greater Britain answers to be sent within a month later.

Books required for the present year's study:—*The Bible Handbook* (Dr. Angus, R. T. S., 5s.); *Bible Cyclopaedia* (Dr. Eadie, R. T. S.); Oxford (or Queen's Printers') *Aids to the Study of the Bible*, 1s. or 3s. 6d.; the *Revised Version of the Bible*.

Prizes will be given at the close of each year (not of the course).

First Prizes will be given to each student who has obtained the necessary number of marks. Also a certain number of Second Prizes, according to the number of the students, will be given to the best of those who have reached the required standard. Handwriting and neatness in the MSS. will be considered.

First Prizes to consist of books to the value of One Guinea. Second Prizes to the value of Half-a-Guinea. Students who are prepared to make-up the answers to the questions that have gone before may join at any time during the first six months of the "G. O. P." year, *i.e.* from November to April inclusive. But in all cases the subscription will be 1s. per annum, payable always in advance, and sent by postal note to the Editor of THE GIRL'S

OWN PAPER, 56, Paternoster Row, London. Each letter in connection with this work to have written upon the envelope "The Girl's Own Guild." A card of membership will be sent to each member, signed by the Editor.

QUESTIONS.

141. Where do we find the enumeration of Solomon's books; his proverbial sayings and writings on natural history and botany?

142. How long did Solomon take in building the Temple? and how long did it last in its pristine glory?

143. Give the two texts showing by what labourers the buildings of Solomon were erected, and state how the forced levies bore upon the dismemberment of the kingdom?

144. Name the musical instruments mentioned in the Books of the Kings; the times when they were used, and how often the trumpets were employed in the proclamation and crowning of a king?

145. Mention the three trees named in the tenth chapter of the 1st Book of Kings, and state what is known about them. Give reference in the New Testament to the last-named.

146. Who were two of the chief fugitives to Egypt in King Solomon's reign? For what destiny was the latter of them recalled?

147. Give the promise made by God to Jeroboam, and show how the Ten Tribes repudiated it, and all other benefits derived through the House of David.

148. What were the chief incidents of the reign of Rehoboam?

149. For what was Jeroboam distinguished in the Bible? What political reason had he for changing the place of worship of the Israelites?

150. What miracle was performed by "the Man of God?" and who did he prophecy would come as the avenger of Jeroboam's idolatry?

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."



WINTER DRESS AND CAPE OF IRISH FRIEZE.

THE newest way of dressing the hair is the first thing of which it seems needful to make mention this month. The information that the "bun" is out has been sown broadcast lately by many of the papers; but it seems rather old news to those who have watched the hairdressing of the last six months. The coils of rolled hair, round a raised knot in the centre, which resembles the Greek in style, has been worn certainly for that time, or even longer; and the very latest idea that is rapidly gaining, is to turn the back hair up in a rather thick coil, not very large, without raising it at all, or using one of the wire frames that have been worn for the larger sized coils. The hair is dressed on the top of the head, and less at the sides over the ears, and the least curling of it on the temples, at the present moment, is enough to give the wearer an out-of-date appearance. There are so many complaints just at present of falling hair, that I asked a hair specialist what he thought was the cause of it, and he informed me that an epidemic was prevalent just now, which was owing to a microbe, it was thought, that caused the falling off of the hair. Very little is known of it yet, but he compared it to a

The event of last week was the exhibition of the Anticorset League, which was held in the Queen's Hall for two days only. The corset or bodice, exhibited as the only one recommended by the League, is a very good substitute, and seems to differ but little from it, save in the absence of the front busk. This is replaced by buttons and button-holes; the lacing, however, remains at the back, and the bones are so arranged that they can be removed for the washing or cleaning of the bodice, and several materials are used for their manufacture — satin, sateen, elastic woollen, and cotton. The divided-skirt, or what a lady-journalist called "a separate cylinder for each leg," was a great feature; and so were the knickerbockers, about which there is quite a rage just now. One pair was very grand indeed, and was made of black satin, lined with pale blue sateen; but the material generally used seemed to be black, or blue serge, or light cloth, the linings being made of washing-material, to take out and in, for this purpose. I hope that no one will be persuaded to wear them without a petticoat over them, as the best-cut gown in the world would be spoilt in its "set" by so doing. A petticoat of silk or moreen is always required to give a certain air of solidity to the skirts.

My attention was much attracted by several ladies, who were present, attired in the full knickerbockers and deep basqued coats, which many ladies desire

to see adopted. The knickerbockers reached almost to the ankle, and the suits were well made and fitted, and the wearers lady-like and quiet of mien; but anything more unbecoming it was impossible to imagine; and I have no fear that such a garb will ever become popular. In fact, the chief characteristic of the so-called rational dress in its outer form seems its excessive ugliness. To my mind, the best and wisest reforms are inaugurated in our under-garments, and here most women are in fault, and I consider it entirely a personal matter as to what kind of under-clothing they select, so that it conforms to the rules of "light weight, even pressure, and the warmth evenly distributed."

The efforts made for the past year to introduce trimmed skirts have been practically useless. Nobody seemed to take to them at all; and the cut of the new skirts, with their *godet* pleats is graceful at every age, and is not peculiarly and distinctively suitable to either youth or age.

In the sketch of the winter velvet blouse, one of the new-shaped ones is shown with pleats in front, rather hanging over the jetted belt, which is fully three inches or more wide.

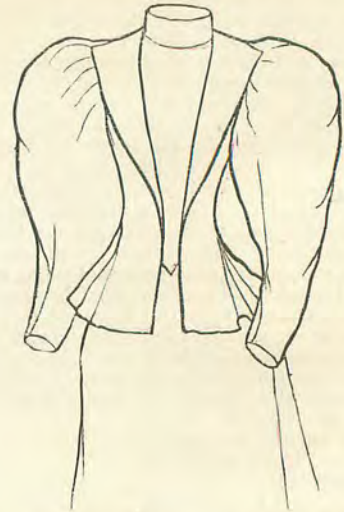
These belts of *passementerie* can be purchased all ready, and only require lining or putting on the gown. The skirt of this gown is made of one of those new cloths with the stamped or cut-out patterns on them, the design being lined with a colour. Sometimes the whole of the material is cut-out all over with the design, the colour of the under-lining showing through, and giving a pleasant brightness to the gown. The skirt of the other figure is made of a coarse-grained *crépon*, one of those thick ones which have been manufactured for the winter. The jacket is one of which we supply the paper pattern this month. It is a plain coat-bodice, with or without waistcoat. The same is seen on the fur-trimmed gown; and we are told by the best authorities that these short coat-bodices are to be the thing for the spring.

Black satin ribbon is very popular for trimming bodices. It is used from about two to three inches wide on the bodice, and as a sash about four inches or so. In this case there is no bow at the back, and the ends of the sash are crossed at the back of the waist, and passed through a buckle, and fall quite plain in long ends down the skirt. The picture of the "Winter Dress and Cape of Irish Frieze"



WINTER VELVET BLOUSE AND TAILOR-MADE JACKET

favourite materials of the year is "Irish frieze," and it looks very well indeed made-up, is everlasting wear, and is very warm. I see people wearing the skirt and jacket in quite cold weather, so when they are warmly lined they are quite protection enough.



NEW JACKET-BODICE FOR SERGE OR FRIEZE. (Paper pattern.)

The pattern selected for this month is that of a new short jacket-bodice with full fluted back, which can be closed if preferred at the waist in front with three or four buttons, one on each side of the front. These jackets are very likely to be used in the Spring costumes, as the long basques are going slightly out of favour. There are six pieces, the shape being a very simple one, which can be managed by a dressmaker however inexperienced.

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FUR-TRIMMED GOWN.

shows one method of finishing the gown at the back, by making use of the excessive fullness there to form two bow-like loops, which constitute a very pretty trimming, and are so easy to arrange, that anyone can manage them without difficulty. The short cape is in the best style now worn on fine days in the Park;

and the neck and shoulders are so arranged as to form a yoke-like shape, with a trimming of chinchilla round it and the collar. These capes are lined with coloured satin; sometimes wadded and quilted also. The material may be of velvet or velveteen, or the same as the gown or of any rough cloth. One of the

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QUESTIONS.

151. Relate the second appearance of Abijah in the life of Jeroboam; what was his prediction, and how was it fulfilled?

152. From henceforth there are prophets in each part of the divided kingdom. State what is known of the prophet Shemaiah.

153. Who was the first good King of

Judah after David? How long did he reign? And in what respect did he resemble the son of Jesse?

154. What brook is mentioned in the 15th chapter of 1st Book of Kings? Give a reference to it in the Old and the New Testament, and relate the events connected with it.

155. What is known of Ramah of Benjamin? Give references to events, and the prophecies and their fulfilment.

156. What was the prophecy against Baasha, and how was it fulfilled?

157. Give the names of the successive capitals of the Kings of Israel, with the events that occurred in them in connection with those kings.

158. Name the prophets of the northern kingdom who lived during the reigns of the Kings of Israel from Nadab to Hoshea.

159. What proverb was originated by the tragic history of Zimri, and by whom was it quoted?

160. Give the summary in the Bible of the character and reign of Ahab.

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."



CARACUL BODICE.

It seems not unlikely that velvet and velveteen will be the great materials for the spring. The latter is now so beautifully made, that in many cases it challenges comparison with the real velveteen, and is often mistaken for it by people who might be expected to know better. It is made in the most lovely hues, and is a boon to many a girl who has to make-over and re-model her gowns. Any old bodice can be made smart and pretty by the addition of sleeves and trimmings, and a small amount of jet-trimming and lace. For capes, as well as jackets, I believe much will be used, and the former can very well be made at home, provided with a good pattern and a little cleverness in needle-craft.

Amongst the prettiest bodices that I saw at one of the first "private views," was the one of caracul fur, which I have had illustrated. The imitation caracul is of plush, and is called "crushed plush," as in many of the

first-class West-end shops they do not like the name "imitation caracul," and the capes made of it are always called "plush."

We shall probably see it used, as in the present instance, as a bodice for out-of-door wear. The fringe in the front is of handsome cut jet, and the sleeves may be of either satin or velvet, and a fur or feather collar is used for the neck. The charming little French bonnet is of white lace and black velvet, and is of a new and pretty shape, with points over the front and the back of the head.

The sketch of the "New Jacket-Bodice" shows one which has been recently made for a young girl; the material being serge, with a waistcoat of *moiré* or caracul plush. The fronts are pointed like those of a *gilet de café* jacket, and they have wide and pointed *révers*. The opposite figure wears one of the new velvet blouses, of which we give an illustration. The pleat in front is the pro-

minent portion of it, and it is usually ornamented with three paste buttons or studs, which form a very bright and glittering part of it. The sleeves may be, and indeed are usually of the material of the dress; but on some of the newest gowns the blouses are entirely of velvet. When the skirt is of velvet, the bodice is generally of bengaline; and jet ornaments are much used with brightly-hued silks, such as cherry-colour or apple-green. The jet ornaments on the skirts of dresses are more used than ever, and very handsome fringed ones make a dress look much better, and more decorated. Jet ornaments are used to catch-up the sleeves in front, and satin ribbon of about two inches wide has become quite the most fashionable thing for trimming them. A very narrow ribbon indeed is often used to go round the waist, and tied in a careless knot in front. All these sashes, of whatever width, must be securely tacked on to the

top of the skirt, so that they may not look untidy where the bodice joins it.

I think it likely that the spring may see a revival of the "bishop sleeve," or else some form of puffed sleeve; but I hardly think that the large sleeves will disappear so entirely from view, as we are now informed that they will. They have, when moderate in size, proved so very becoming to many people that it does not seem likely that we shall have to part with them. The newest way of finishing off the ends of the sleeves is to leave them very long, and line the cuff thus made, and leave it open at one seam, and then turn it over, allowing it to look careless and unconventional. It has rather a pretty effect. There are several new ways of trimming the large sleeves, one being to make two very small-sized puffs below the

elbow, the upper part of the sleeve being left in one large one. A pointed piece of velvet, or jetted *pasmenterie*, is also let into the back of the sleeve, or else on the top of the shoulders, that it falls to the front as low as the bend of the elbow.

The new skirts have some of them panels at the sides in front, and others are made with a deep flounce to the knee; but so long as we have them so very wide I fancy that trimmings will not be worn, except the narrow bands of jet, which never seem to pall on people. Some of the skirts reach seven yards, and I hear of a greater width being achieved. The back breadths of all are lined with some kind of stiffening, and the tops are as tightly-fitting as they can be made. Even at the back they are kept as flat as possible.

The popularity of "accordion pleating" still continues, and for young girls there is nothing so pretty, and every pretty shade of colour is to be found suitable for either day or night wear. There is no doubt that the habit of changing the gown in the evening ought to be followed by everyone who expects to keep their day and walking-dress looking nice. The very full skirt so soon shows the marks of having been used in the house, and gets creased where it is sat upon. It should always be taken off for dinner, and something lighter put on in its place; and now, in the days of these wonderfully-cheap *crêpons* and accordion-pleated materials, there seems no excuse for being without a pretty evening-gown.

The cape illustrated in our sketch is a larger-sized one than our last illustration of



R. TAYLOR

FRONT OF ETON JACKET.

CAPE WITH THREE TIERS.



NEW JACKET-BODICE AND VELVET BLOUSE.

the same kind, and is more suited for cold spring weather. It has three rows of stitching round each cape; the collar is of black velvet, and it turns up to form a shelter to the ears when needed. There are two cornerwise pockets on each front, which add to the smartness of its appearance; the material of our sketch was a smooth-faced grey cloth.

The small collarettes of fur are now often seen, with the small heads and tails turned to the back, which is, I think, an improved way of wearing them. In our sketch of "The Cape with Three Tiers," will also be seen the front of an Eton jacket, and the two upright bows, in which many of the bands round the waist are being finished, either in front, or at the back. They may, or may not have long sashes attached to them. The collars of gowns are always ornamented, and are folded, and gathered, and have both buckles and bows added to them. But the coloured collars seem to be a little out of date, one hardly ever sees them now.

The dressing of the hair is as simple as ever. In fact, the small knot of hair at the back is nothing but a twist, so small that it may always be made of the owner's own hair, if she be so fortunate as to have any at all! The fronts are smoothly *craped* in wide ripples on each side, and only a small portion falls in light waves over the forehead. The days of the heavy fringe and thick tangled mat of curls seem to be past completely; and if we follow the prevalent French style, we shall go back to the smooth "Madonna bands," as they used to be termed, and shall hide one of our prettiest features, the shell-like form of the ear.

I have said that the rage for caracul fur is greater than ever. Whole gowns are made of it, skirts and all; and likewise waistcoats, and "Eton jackets" abound, made of the same.

Strange to say, white *chiffon* is often used as a vest beneath, indeed the mixture of fur and lace, and fur and *chiffon* is the chief feature in this season's dress. Bonnets and gowns are all decorated with the two, an incongruous mixture, certainly.

The little neck-boas have become quite a uniform, but the best of them are now without the painful-looking little heads, and have two tails of the same fur at the ends. These last are worn everywhere as trimming, but especially in bonnets and hats, and the pretty little "toques," which offer so large a field to the home milliner amongst us, and can be so very easily made by her, when once she gets the idea into her head.

The bodices of our winter gowns are the only portions which are trimmed, and they have every kind of decoration lavished on them; the skirts being left quite untrimmed, and looking most graceful in that manner. Indeed, I often wonder whether we shall ever go back to the much befouled skirts of long ago, after our experience of the long lines of our present skirts and their eminently becoming appearance.

The popular shades of the season are cornflower-blue, deep magenta, periwinkle-blue, violet, pale *bleu de ciel*, green, and rose-pink. On both hats and bonnets violets of every shade of violet colour are seen, arranged with long stalks and one or two leaves. Parma and Neapolitan violets are liked as much as the single ones, and they are placed on every colour except red. Violets on rose-colour and pink, on pale blue and green, on lavender and black and white. They seem to harmonise with every hue. The fancy-muff is back again with us, and is often made to match the "toque" or bonnet, and is worn also with one of the new full-pleated collarettes which

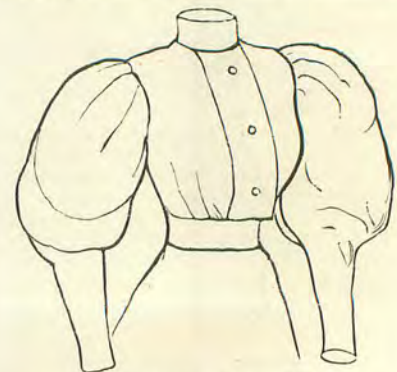
astonish one's eyes in the shops, but do not look so extreme when seen on the neck. They are very becoming, and one which I saw and admired very much was made of differently shaded red chrysanthemums, and large bows of violet velvet in between. It is evident that the becomingness of these large collarettes is fully recognised, and the women who clung to the last to their feather boas for this reason are turning to them instead. The effect is so softening, and gives an air of cosy comfort in the cold winter weather.

The paper pattern selected for the month is for one of the new blouse-bodices, with a dropping-over front, and a box-pleat put on separate from the front. The pattern is intended for velvet, and is especially designed for spring use. There are six pieces in the pattern, and about three yards and a half of 36-inch material will be required to make it; but rather more if the bodice be cut long over the hips. The box-pleat has three bright steel or paste buttons on it, which light up the blouse, and the folded collar has a bow at the back, and should

be made of wide satin ribbon.

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BLOUSE BODICE. (Paper pattern.)

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

THE first thing to mention this month is, I think, the increased size of the skirts, which reach to nine yards round in the extremest case, and in lesser styles to about six. These are the true *godet* skirts, and I am sure my readers will agree with me, when I remark, that they will not be worn by everyone; especially when (as I am told by those who ought to know), a special petticoat must be worn with them, in order to make them look well. These skirts are as clinging as ever round the waist and hips; indeed they are fitted exactly in the same manner that a dress-bodice would be, and the back is now laid in one large box-pleat, or even two. But this seems to be rather at the fancy of the

maker. The length is decidedly short, or only just clearing the ground, for walking-dresses. The ordinary skirt will, I think, judging from present appearances, be about from five and a half to six yards wide.

We are very fortunate in having a pretty new lining, which was introduced last year, and called, I believe, "Marshalette," in compliment to a well-known house in the West End. It is watered on one surface, and is made, I am told, of silk and linen. It is of excellent wear, and will outlast two of the ordinary lining silks. The other lining is called "Silcot," and is a delightfully soft, silky material, moderate in price, and good enough to line ordinary silk dresses. The

former material is called by other names also. It makes delightful petticoats, which rustle in the most fashionable manner.

The short basque-coat or jacket must be quite accepted as the newest thing now, and we have quite done away with long basques of all kinds. The new coats are divided into two styles; the short double-breasted "Reefer" sort of coat, and the open-fronted one, with the full basque, which we illustrated, and selected as our paper pattern for February. I think the shorter coats are rather smarter-looking than the longer ones, and they will certainly suit many people the better of the two. In the way of ordinary bodices, we find belts and bands everywhere more popular than points, though I have seen several blouses made with points, and without the usual bands. The sleeves are gradually falling lower towards the elbow; but in size they appear quite unchanged.

Many of the blouses for the early spring will be made of velvet or velveteen, and these will be worn with skirts of cloth, and other thick materials. I heard the other day of a grey cloth gown, with a blouse of green velveteen, and steel buttons down the front of the wide pleat. A toque of green velvet and grey feathers was to be worn with it, and a cape of grey cloth and green velvet. The ends of our blouses will be worn outside this year, instead of, as last year, being tucked under the dress. I think they are infinitely more becoming in the first-named manner.

All kinds of *fichus* and ruffles are making their appearance, ready for the spring wear, and fancy neck-bands hold their own, and are seen in some form everywhere. Ruches of brightly-hued ribbon, with bunches of flowers are the first form we see; rosettes of velvet, either black or coloured, with violets between each rosette, or blush pink roses, is a favourite idea also. Satin ribbons, laid in very close box-pleatings, with long ends at the front and back; brown satin with cowslips or Lenten lilies, is a popular colour for day-dresses of homespun or cloth. Velvet collars, with jet trimmings and lace ends. Coarse lace and fur and all kinds of mixtures, have made their appearance, and will add to the prettiness of our spring and summer costumes.

The gown of cloth with white lace corselet and fur edging, which we have illustrated, was a charming one, made of biscuit-coloured "faced cloth," the silk for the front being of dark red. The sash and collar were of the same, and white coarse lace for the small cape and corselet. We shall probably see many of these epauletted capes in the new spring gowns, of which this gown is an early specimen. The skirt of the original was extremely full, and flowed from the waist, at the back, in five full pleats.

Black grenadines are said to be returning to us for our summer use, and will be gladly hailed by many people as an economical and becoming costume. They will be made up over coloured silks as a lining, and trimmed with satin ribbons of the same colour, and jet ornaments.

Crépon seems to be as much in favour as ever. All the newest are extremely rough in texture, and many are striped with satin or silk. Black remains the favourite hue at present, but perhaps, later on, we may see light colours, like the blues of last year.

The most fashionable colour may be taken to be a dark shade of bishop's purple for gowns and capes; but, so far as I can see, green runs it



GOWN OF CLOTH—WHITE LACE CORSELET AND FUR-EDGING.

very closely; and in millinery the violet seems to be found everywhere on hats and bonnets both, and generally mingled with green or pale blue. Capes are worn as much as ever, but they are fuller and shorter; and the second, or smaller cape on the shoulders is not so important as it was. Black velvet and black satin are the chief materials for best; but numbers of capes of cloth are seen of all kinds of colours, from grey to coffee-colour; and these will be most worn this spring. The caracul plush and velvet are much used, and look very well, and we have selected one of them for our illustration of a *crêpon* dress, with black satin ribbon trimmings; this cape is lined with pale blue, and edged with Tibet fur.

The black *crêpon* dress, illustrated, is one of the very earliest of the spring gowns. The skirt was six and a half yards wide; and at the second illustration of it the full *godet* pleats of the back are seen. We have selected this as our paper pattern for the month as a medium skirt, which can be cut narrower if preferred.

The skirt of this gown is ornamented with black satin ribbon, which falls in looped ends down the front on either side, and the same is seen on the shoulders. A jetted ornament is laid on the top of each loop. The method of arranging the sash in two tiny bows at the back is shown on our second sketch; and the cuff should also be noticed, as it is a novelty, and is merely a lengthening of the ordinary sleeve over the hand. The longer portion is then lined and turned over to form the cuff, as seen in our sketch. The use of black satin ribbon is very great this year. In evening-dress it is seen on all the palest colours such as rose-pink, or sea-green and pale blue, and it promises to be popular for the summer. Ribbons are our chief trimming, and some of the new hat-ribbons are wonders of weaving and colouring, *chêné* hues being adopted. Black and white stripes are used both for dress and millinery, and of flowers there is promise of more than enough. They are piled on the newest hats and bonnets in reckless profusion with ribbons, feathers, and lace.

The new hats are rather extreme in style. Some have very high square-topped crowns

and rolled-up brims like the gentlemen's hats of the reign of Queen Anne. Others have very much waved brims, and others again are three-cornered with pointed crowns.

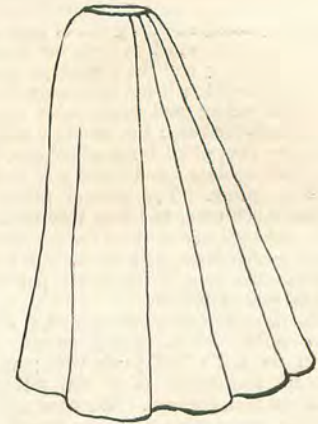
The skirt selected for our monthly pattern is, as I have said, one of the new wide ones. It is in five pieces, half of front, half of back, and three side pieces. If the skirt is desired narrower in width, one of these wide side pieces can be taken out. If the material be fifty-four inches wide, eight yards will be needed for the skirt and bodice. As a general rule in a good shop, you have only to mention the width you are about to make your skirt and the shopman will tell you how many yards are required.

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Nightgown, drawers, and *Senorita* under-bodice, flannelette princess for wearing over nightgown, combination (drawers and chemise), princess petticoat (under-bodice and petticoat), gored princess chemise, divided skirt, 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, pinafores, overall dress. *Mantles*.—Old ladies' mantle, Irish wrap or shawl cloak, mantle of three-quarter length, cloak with yoke. *Blouses*.—Norfolk blouse with pleats, sailor blouse and collar, yoked blouse. *Jackets and Bodices*.—Plain dress bodice for either cotton or woollen material, corselet bodice with full sleeves and yoke, Bréton jacket and waistcoat, *Senorita* jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, bathing dress, gymnastic suit, tea gown, chemlette combination for winter underwear, umbrella skirt, jacket bodice with coat tails, princess robe, under petticoat, bodice with new back, Russian



CRÉPON DRESS WITH BLACK SATIN RIBBON.



GODET SKIRT.
(Paper pattern.)

blouse, Empire gown with princess under-dress, double skirt, cross-over blouse, flounced skirt, winter or summer knicker-bockers, bib-front, and waistcoat, golf cape, Norfolk blouse with puffed sleeves, cape with three tiers, jacket-bodice for spring, godet skirt, blouse with three pleats, American legettes. Dutch and Normandy bonnets and caps.

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, and when once sent out cannot be exchanged.

WHAT WRITERS HAVE SAID ABOUT DRESS.

"O fair undress, best dress! it checks no vein,
But every flowing limb in pleasure drowns,
And heightens ease with grace."

THOMSON: *Castle of Indolence.*

BACK OF CRÉPON DRESS, BLACK SATIN RIBBON SASH.

"In clothes, cheap handsomenesse doth bear the bell,
Wisdom's a trimmer thing than shop e'er gave.
Say not then, This with that lace will do well;
But, This with my discretion will be brave.
Much curiousnesse is a perpetual wooing,
Nothing with labour, folly long a-doing."

GEORGE HERBERT: *The Church Porch.*

"Here, again, we may observe that it is extremely fortunate for a large part of the human race that female fashions do not alter extensively and rapidly. For sudden and frequent changes in them—changes which would more or less affect half of mankind in

the wealthiest regions of the world—would entail industrial revolutions of the most formidable kind. One may ask oneself what is the most terrible calamity which can be conceived as befalling great populations. The answer might perhaps be—a sanguinary war, a desolating famine, a deadly epidemic disease. Yet none of these disasters would cause as much and as prolonged human suffering as a revolution in fashion under which women should dress, as men practically do, in one material of one colour. There are many flourishing and opulent cities in Europe and America which would be condemned by it to bankruptcy or starvation, and it would be worse than a famine or a pestilence in China, India, and Japan."—SIR HENRY MAINE: *Popular Government.*

"Practice a neatness that is neither troublesome nor too much studied, but which just avoids all clownish ill-bred slovenliness. The same rules are to be observed with regard to ornaments of dress in which, as in all other matters, a mean is preferable."—CICERO: *Three Books of Offices.*

"Modest Concealments please a Lover's Eye,
The Charms you hide, his Fancy will supply.
'Tis in your dressing, as in writing well,
Bards with like Art, in Judgment who excel,
Part of their Thought, from Readers, still conceal;

While Virgil charms with this concealing Art,
As Reader pleas'd supplies the hidden Part."—THOMAS MARRIOTT: *Female Conduct*, 1775.

"He that is idle, and would businesse have,
Let him of these two things himself provide,
A Woman, and a Ship; no two things crave
More care, or cost, to suite the one for pride

Th' other for tackles; they are both like fire,
For still the more they have they more desire."

—PLAUTUS.

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

IN the way of millinery, the first thing that strikes one, is the extraordinary number and diversity of the fancy straws which are being shown for the spring. The plaits are most elaborate; both straw and rush being used,

and the colours are many and varied, either used separately or together, in many mixtures. The edges of all are ornamented, generally with upstanding loops; and there is a great widening of all the new head-gear over the

forehead; and, in fact, a general impression of an increase of size, which is, however, owing in part to the immense amount of trimming, garlands, and wreaths of flowers, in all hues. Rosettes of ribbon, jet, lace, and feathers are



GOWN OF SERGE, AND BACK OF CLOTH DRESS WITH VELVET SLEEVES.

all used on one bonnet, and flowers completely cover the surface of many others of those which I have seen. There is no doubt of our having plenty of colour this year, in all our apparel; and yet there is a very distinct tendency in favour of black, in every department of dress, and certainly amongst French models. But it is generally united with a colour, or even two.

The ribbons used in both millinery and dress are charming in their tender and delicate hues, and the *chêne* patterns are laid on faintly-tinted grounds. They are very wide indeed, and are placed in loose and careless bows on the hats, which are, in some cases, quite huge as to size. Violets are seen everywhere, and next to them in popularity is the rose, which is produced in every shade and description; so much so, that I fancy both violet and rose will, later on, be laid aside as too common for well-dressed people to wear. Wallflowers are beautifully tinted this year, and I notice auriculas as charmingly represented. For mantles a bunch of flowers seems quite an accepted style; and I hear that for the best ones there are only two flowers possible of wear, *i.e.*, black poppies and purple roses. The strings of bonnets are still about an inch in width, and are tied in a bow beneath the chin, with quite short ends, cut into points. Green is, I am inclined to think, the prevailing tint in millinery; and *chiffon* and silk muslin embroidered, and spangled with jet, or sequins, is very much used on hats. I do not think high crowns can be considered as very popular, though they are used to some extent.

The collarettes of ribbon, gauze, muslin and *chiffon*, mixed with flowers of all kinds, are to be seen in all the best West End shops. The thin material is put on double, and is arranged in double box-pleatings laid together very closely, but not narrower than one inch, in the centre of the upper pleat. I hear that, later on, these pretty additions to our dress for summer will be made of real flowers, which will be stitched on ribbons and tied at the back with bows and ends to match the flowers in colour. In addition to the neck ruffles, we find any amount of collarettes of a larger size shown in the shop-windows intended to smarten-up our everyday dress. These take the form of yokes of lace and ribbon, *bretelles* of ribbon, or habit-skirt-like shapes, which are made entirely of lace. After having once seen these I think they could be manufactured very well at home, provided there were a bodice form on which to model them. This last is one of the most useful things possible to the home dress-maker, and is absolutely necessary to her when she remodels or retrimms an old gown. In no other way can she see how the work she is engaged upon will look, and in no other can she depend on its being quite straight and even.

Velvets and velveteens, and a new kind of material which combines velvet and plush, and is known by the name of *velours du nord* in many shops, are all much used for capes. Eton jackets, and the new jackets which are loose both in front and at the back, and hang down quite straight from the shoulders. The Eton bids fair to become most popular, and it is almost always double-breasted and has large *révers*, and on it

are seen the most expensive and handsome of buttons in cut steel, shell, paste or small paintings set in frames of paste or steel. Painted china is generally used for the centre of these "Empire buttons," as they are called. The facings of the large *révers* are of some brightly-hued satin (or white), and there is a large neck-frill added, and a *jabot* of tinted lace makes up the outfit.

The newest idea is to have either an Eton or a cape to wear with the skirt instead of the much-worn jacket and skirt we have had so long in use. Serge and cloth, as well as *crépons* are lined with a colour throughout, and I noticed in the West End shops that fancy silk plaids were much liked as a lining and also as materials for the blouse to be worn. With velvet blouses we are obliged to use a cape, for no sleeves would go over them.

The newest blouse-bodice is made over a fitted lining, which is boned, and is a bodice to all intents and purposes. So we shall no longer be worried by seeing the untidy looking figures, that have never succeeded in getting their blouses into "ship-shape," and always look unlovely, and unattractive. Some girls fit their blouses on one of the elastic woven bodices, which can now be purchased everywhere; and which can be boned, if needful, in three or four places, so as to secure a good fit.

The Spotted Mohair, or *crépon* Gown, with velvet sleeves, as seen in our sketch, is a very pretty one. It has a full bodice, which is strapped across the front with black satin ribbon; and a small, and very full basque. The back is plain.

In the gown of serge, we see the back of a bodice such as we have named. The satin ribbon has either a bow—as in the picture—or one of the new ribbon rosettes with looped ends, which are so graceful; and this also shows the new *bretelles*, with square ends, which are now worn. The serge gown is in dark blue,

and is lined with a shot silk, in red and yellow. The buttons are the sole trimming of this dress, and they are of cut steel, and are very effective. The waistcoat is of the serge, with rows of black braid up and down the front of it. This is a simple and useful gown. The skirt is about six yards round, and falls like the back of the one illustrated in very full "godet pleats."

The *crépon* gown, with a sequin net yoke, is also a girlish gown, which shows the form of trimming in which lace can be put on. But wherever sequin net, or lace, is used, I should advise the purchaser to get an extra piece, so that all the sequins which fall off may be replaced at once, or the look of the net will soon be rendered shabby.

In reference to skirts, there is not much to be said, save that they appear to grow wider, and to require more material, every day. Six yards and a half are now needed for a gown, the material being forty-eight inches wide. There is no appearance of trimming, with the exception of strips of ribbon, laid on; or, one



SPOTTED MOHAIR GOWN.



CRÉPON GOWN WITH SEQUIN NET YOKE.



(PAPER PATTERN.)

of the new basques, which are very tiny, and are put on the skirt, at present—not on the bodice as they used to be. I do not fear the advent of crinoline, in spite of the fact that petticoats made of "crin" are now shown in London, for no one seems to want it. But I saw, the other day, on one of the French model-gowns, that the front breadth had a steel across the front of it.

Black satin blouses are both useful and smart, but white satin ones trimmed with lace are quite the newest idea for very best frocks. Striped silk and black satin on white silk, called in France *Pekin*, are also very pretty, and novel.

The paper pattern for the month is that of a cape, which is one of the complete-circle kind. The square drawn on our sketch has reference to trimming only, and is not needful to the pattern at all. The neck is surrounded by one of the new pinked-out frills, which are arranged in double box-pleats, so as to sit very full. This cape would look well in *crépon*, and would require two yards of it of forty-eight inches wide, and about five yards of silk or silk-cot lining of the ordinary width. It is quite untrimmed, and should be lined with a stiff muslin under the silk lining. It should reach to the waist, and is suitable for serge as well as *crépon*.

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VARIETIES.

A STRANGE COINCIDENCE.—Meinwerk, Bishop of Paderborn, was abused by a certain monk with great violence and with many charges. The bishop answered him, "Well, let us appear before the Judge of both, and let Him decide between us." Singularly enough the monk died on the same day (June 5th, 1039) as did also the bishop.

TELLING LIES.—Every lie, great or small, is the brink of a precipice, the depths of which nothing but Omniscience can fathom.

AIDS TO SUCCESS.

"Self-reverence, self-knowledge, self-control, These three alone lead life to sovereign power."—*Tennyson*.

MABEL.—Mabel is sometimes said to be derived from *Ma Belle*. This is not the case. It is a contraction of *Meheta bel* ("How good is God"), in use among the Puritans.

IN TROUBLED TIMES.—It is against the mind of Christ that His people should have troubled hearts even in troubled times.

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

THERE is almost too much variety in the shape of our hats, or at least, the hats that might be ours if we chose to purchase them. Those of very wonderful form are more peculiar than pretty, and I am glad to say the extremely wide style of trimming, and the huge bunches at the sides are now less liked by otherwise really well-dressed women, than they were. We are getting back to simpler things in shapes, though certainly not in the way of our trimmings, which continue as mixed and variegated as they ever were. Hats of two coloured straws, such as a black crown and a yellow brim, are very stylish when trimmed; and the other day I saw an extremely pretty hat of fancy straw, with a white crown and a black fancy-work brim, which was trimmed only with black feathers and white lace (or rather cream coloured), and looked charming. Small hats are quite as much worn as the large ones; and as yet I have seen no attempt to revive the large bonnets that we were told were certain to return when the wide shoulders of the early Victorian era came back again.

Two new methods of dressing the hair have been introduced, suitable for girls who are beginning to turn the hair up, or who wish to emerge from the flowing hair of complete childhood. The first is managed by combing all the hair back, and then dividing it across the back

of the head, leaving thus a lower and an upper portion. The lower is slightly curled or *crêpé* and allowed to flow out over the shoulders; while the upper half is rolled into a small round coil, and fastened with hair-pins; the lower portion may also be tied at the nape of the neck, with a wide ribbon and bow, leaving the top portion a little puffed out, below the small coil. This is a very pretty style. The second is for an older girl of about fifteen. The hair is parted from ear to ear, and the front is *crêpé*. The back portion is then divided into two parts, of which the upper is plaited down to about a third of its length, leaving a long end. The same is done with the lower part, and then both are turned up, leaving a loop, and the unplaited ends are arranged in a coil round the upper loop, or both loops may be tied separately, and the ends formed into a coil round each one.

The present fashion of dressing the hair is both pretty and becoming; the undulating waves at the sides of the head are very softening in their effect, and there is no longer any hard line to the fringe of hair

over the forehead, the whole being as light and fluffy as possible. The whole of the hair is turned back and tied, with the exception of these light curls on the forehead, and the back hair is twisted into a knot, which stands out in the centre or at the top, the twists being rather loose than otherwise. Small combs are now sold to wear at each side and keep the wavy portion of the hair in order; they are in shape like the old-fashioned side combs worn in the early part of the century. There is also amongst many girls an attempt to wear a description of chignon, which is rough and not pretty; and chignons made of rolls of hair are also worn, but the most elegant style is the one I have first described. Wherever there is a difficulty found by young girls in dressing their own hair or in changing the method of arrangement, I



VELVET CAPE AND CRÉPON GOWN.

always advise a visit to a good hairdresser, and think the shilling spent is well invested in a lesson in hairdressing.

Both striped, cross-barred and chequered *crépons* are now fashionable; they are often cut entirely on the cross, so that they meet in points in front, and at some of the side seams. There is no diminution at all in the width of the skirts worn, nor in the size of the most recently made sleeves; but as I have said I think before, tailor-made gowns, serge, homespun or cheviot do not follow the prevailing mode, and are now sensibly cut. One hardly sees just now a bodice of the same material as the skirt, save for wear in the morning perhaps; *crépons* always have differing bodices, most generally of silk or satin, and the black satin blouse is quite as much worn as it was in the winter. Black jetted nets are much used over white satin; for these bodices, the sleeves may be of *crépon*.

Have I mentioned the muslin collars and cuffs, as well as the pretty yoke-like collars, which will form a delightful addition to the summer dress of our girls, and make even an old frock look stylish and pretty. The little muslin cuffs with the collar to match, are used as much for morning as for afternoon, and look very well with any dark bodice.

I must not forget to mention that the new veils brought out this season are the prettiest I have ever seen, and I hear it said also that they are the most becoming things possible; the foundation nets are of gossamer fineness, and the dots on them are an excellent black, not too solid to disfigure the face. I was also assured last week that Englishwomen and girls now had the best dressed heads in Europe. There is certainly a great improvement in the way of tidiness and smoothness of outline.

The last new idea in the way of underclothing is satin knickerbockers, black being the colour most generally selected. They are of course made of the linen or cotton-backed satin and lined; I am told they wear better than any others yet made; one of the complaints most frequently urged against the divided skirt is its very indifferent wear, caused by the constant rubbing of the over-petticoat or dress. The shiny surface of the satin is said to prevent this, as it does not rub, of course. The newest shape of knickerbocker has a deep yoke, and is full at the knee with an elastic to hold it in underneath the knee, this is a return to the earliest shape.

The first of our illustrations is of a *crépon* gown with the new basque, which is put onto the skirt instead of the bodice; this gives a change of bodices, with the constant effect of a becoming basque. The plaid silk blouse is trimmed with cream lace, and is a pretty way of altering and doing up an old blouse, which may have grown rather shabby in places.

The saddle cape which we give

is a new shape, which will be found a very useful addition to the dress, and which may be made in any material from velvet to lace or chiffon. Our first illustration shows the back of the *crépon* gown, and the effect of the pointed basque at the back, where it divides and allows the fulness of the gown to come out. It is edged with a tiny jet beading, which may be exchanged for a series of jet *motifs*, as the French call them, in *passenterie*; the jet on the bodice takes the form of two fringed bands; these are very fashionable now and can be purchased everywhere. Although the skirt is wide, it has no appearance of being extreme, and is cut with two very wide gored widths at

the sides, the back and the front are plain and the back has no join. This is the newest pattern out for the godet skirts. It only came out after our paper had gone to press, and we, therefore, gave our readers the benefit of it instead of the one we originally selected as the pattern of the month. There is no fulness at all at the waist except at the back, and only three pieces in it instead of five. The beauty of the new skirts consists in their careful fitting at the waist, and the spring outwards being carefully cut. The hat worn by this figure is one of those with high crowns and a waved brim. These crowns are worn, but not so extensively as was expected, and I daresay our autumn and travelling hats may have them, while for the summer they are found unsuitable to lace.

The paper pattern selected for this month is one of the new Eton jackets, which are worn in nearly every material from homespun to velvet and satin. It is very simple in its



CRÉPON GOWN, CROSS-BAR BLOUSE WITH CREAM LACE.

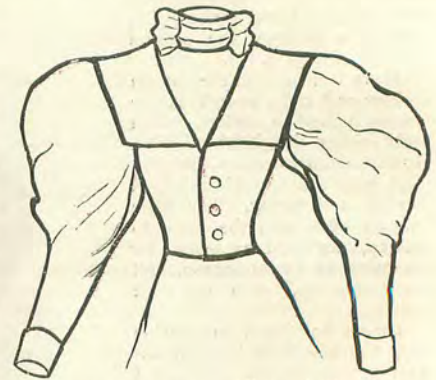
construction, but must be boned and well-lined, so that it will set and fit well. The collar and small front do not belong to the jacket, and are generally of some contrasting colour and material. The buttons are usually very handsome, and as they are the only trimming, a little money can be laid out upon them with advantage.

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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.

Nightgown, drawers, and Senorita under-bodice, flannelette princess for wearing over nightgown, combination (drawers and chemise), princess petticoat (under-bodice and petticoat), gored princess chemise, divided skirt, 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, pinafores, overall dress. *Mantles.*—Old ladies' mantle, Irish wrap or shawl cloak, mantle of three-quarter length, cloak with yoke. *Blouses.*—Norfolk blouse with pleats, sailor blouse and collar, yoked blouse. *Jackets and Bodices.*—Plain dress bodice for either cotton or woollen material, corselet bodice with full sleeves and yoke, Bréton jacket and waistcoat, Senorita jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, bathing dress, gymnastic suit, tea gown, chemlette combination for winter underwear, jacket bodice with coat tails, princess robe, under petticoat, bodice with new back, Russian blouse, Empire gown with princess under-dress, double skirt, cross-over blouse, flounced skirt, winter or summer



ETON JACKET. (Paper pattern.)

knicker-bockers, bib-front, and waistcoat, golf cape, Norfolk blouse with puffed sleeves, cape with three tiers, jacket-bodice for spring, godet skirt, blouse with three pleats, American legettes. Dutch and Normandy bonnets and caps.

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A WEDDING GARMENT.

By JESSIE H. HAYLLAR.

THE sun was setting behind heavy grey clouds, making the world look cold and dreary, in spite of the bright tender green of the young leaves, and the buttercups and daisies which covered the meadows.

"It'll rain before mornin'," said Peter aloud to himself, taking a last look at the sheep he had just folded for the night. And then he smiled as if something very pleasant had occurred to him. The smile lingered on his face as he walked up the high road and down a lane to his little cottage.

Jenny was looking out for him, and he became suddenly grave when he was near enough to see the expression on her face.

"What's the matter?" he said as he passed through the gate she held open for him.

"Oh, Peter, Miss' Birdock's little Jack has been here, axing if I could spare 'em a little milk. He says his mother's got the rheumatic fever, an' they little uns be 'most starved."

Peter took off his hat and wiped his forehead with a big red handkerchief.

"Wall, that be a bad job," he said slowly; "she'll be laid by pretty nigh on a month, I'm thinkin'."

"An' her washin' to do; an' the baby no more'n two months old. They're all five of 'em babies; Jack ain't eight yet, an' no father. Ah, it be a terr'ble bad job fur 'em; what they'll do, I can't think." Jenny's face was all puckered up with sorrow, and they stood silent for a moment, sadly considering their neighbour's distress. At last Jenny went on again.

"If we waurn't goin' away, we might bring some of 'em here. But 'tis no good jest fur to-morrer. I'll go round though now, an' see 'em all safe in bed; I told Jack I'd come when ye got back. I do wonder how they'll get along."

Peter shook his head sadly, but said nothing.

When Jenny had gone, he fetched his pipe and stood at the gate until she returned; smoking and thinking, now and then giving a sigh, and then suddenly smiling as he had done on his way home. It was quite dark when Jenny came back. She was full of Mrs. Birdock's troubles; and as they sat by the fire, she talked volubly of them, hardly noticing how silent Peter was. But when she paused as if she had said all that was in her mind, Peter startled her rather by pulling his chair close to hers.

"Jenny," he said, "how much will they tickets be?"

Jenny's face brightened at once.

"Six shillin's the two."

"That's three shillin's for one, ain't it?"

He paused a second, and then said—"Jenny, ye wudn't mind if I walked after all, wud ye, my dear? Seems to me as if I'd rather somehow. I maun start early to-morrer, to git

SADDLE CAPE OF SATIN OR VELVET.

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."



CLOTH CAPE AND TAILOR-MADE JACKET.

THERE is no doubt about the popularity of the blouse. From the highest to the lowest everyone seems to wear it, and it is wonderful what numerous forms it can take. The weather has been rather too hot for the velveteen blouse of the winter to continue popular, but there seems instead of it a great liking for a skirt of this material; and the bodice is of silk or *crêpe*, more in accord with the warmer season. I have before spoken of the wonderfully beautiful colours in which it is now produced, the pale hues for evening wear being very remarkable in tone and texture. The best colours are the blues, reds, and yellows, and those who make a change in their apparel in the evening need not want for a material, either to make new bodices, or to alter old ones. The wide box-pleat in the centre of the front is as much worn as ever; while the new lace collarettes of muslin-batiste, or grass-muslin, and lace either in white or cream-colour are universally used, and seem to look pretty with everything,

whether blouses or the bodices of dresses. The deep cuffs which can be found to accompany them are very becoming, and make the trimming of any plain gown. They can be bought in sets, and fit over the shoulders and round the neck, with a neck-band; and either fit plainly or full in soft-looking folds.

The prettiest and most helpful additions to our summer dresses, however, are the *fichus* of fine spotted net or muslin, with frills to match, or made of lace over colour. These are less likely to spoil than those of *chiffon*, and will answer quite as well for those who have only a limited amount to spend on dress. There is a new accordion-pleated *chiffon* just come out, which is called "uncrushable," and which makes up into frills, neckbands and bows, and seems to wear pretty well. All kinds of lace fronts, to wear under the open jackets, can be purchased, as well as plainer ones of *batiste*, muslin, silk and *crêpon*. Even holland and a new stiff kind of canvas are used for them; and they are so

moderate in price, that if we do not choose to make them we can purchase them without feeling extravagant.

Very delicate and pretty in their colourings are the *chêne* figured silks, which are used so much for sleeves of gowns, and for whole blouses, the sleeves being immensely full. Some that I have seen in the Park may be called quite absurd in their size, one style of sleeve being made that stands up at least three inches above the shoulder, in a kind of wing attachment, which looks more funny than pretty. Some very full "Bishops' sleeves" are also seen, such as those illustrated in the sketch of a bodice of *chêne* silk; and on the fold-over bodice of the seated figure, a pair of "Bishops' sleeves" will be seen, of striped black and white silk—a very favourite material for sleeves and blouses. The bodice is of black satin, or of *crêpon*, as may be preferred. The standing figure wears a bodice of blue *chêne* silk with sleeves of black satin; the bodice and the tops of



BODICE OF CHENE SILK, AND FOLD-OVER BODICE WITH BISHOPS' SLEEVES.



CRÉPON CAPE.

the sleeves being trimmed with jet *passementerie*, laid on in corselet shape. The skirt is of black *crépon*, but I find that many women of all ages are wearing skirts of black satin, figured black silks, or of velveteen, as I have before described. Black *merve* is another material that has also come to the fore lately, and these materials are not only a change from the inevitable *crépon*, but are also more useful and longer wearing.

The illustration of "A Cloth Cape" shows the method of putting on bands of braid stitched on both sides, giving a wider effect than usual to braiding. This, on cloth, makes it very handsome, and these small capes are very popular indeed this season, especially amongst those who have to consider the useful side of dress. The sketch of the tailor-made jacket shows that there is but little change in the shape of this garment, and that the skirt and jacket form quite as much the uniform of English women as it ever was. The waistcoat is of coffee-coloured lace; the points of the lace meeting down the front. The collarette worn is of black satin ribbon, with a wide bow at the back, the satin being wide enough to form folds of itself round the front.

Tailor-made gowns are just now matters of great interest, and they present several quite novel features. To begin with, they are very often lined with coloured silks; for instance, a gown of tan colour will have the skirt and jacket lined with a pale blue shot silk, and with the skirt will be worn a blue silk blouse of the same shade, made rather simply with two box pleats at the back and three perhaps

in front, a folded collar and two rosettes on it. The seams of the skirt are all strapped, but the width is by no means excessive, and the length is only enough to touch the floor. The jacket shows its age by the arrangement of its seams, for there has been a change in the fashion of these this year, and the newest ones are made with no seam in the centre of the back, and the side seams are very much curved, and are sometimes very oddly finished off, the usual lines being quite disregarded. The skirt is always stiffened with tailors' canvas, and so is the jacket where it undulates at the back, but the fulness of the new jackets is not so great as last year.

The hats of the last-named illustration show a pretty rough straw, of sailor shape; the colour being yellow, and the bows and trimmings of black satin and *chiffon*. The new kind of *chiffon* might be used for these. It should be noticed that all veils are now worn over the edge of the hat, even though the hat be a large one. The prettiest white veils of the season are those of Brussels net; but they are said to be rather trying to the sight.

The illustration of the figure in the small *crépon* cape shows the best style of cape worn this year, and the most graceful one as well. It is just long enough to show the sash-bow at the back, and the round of the waist; the ruching at the neck is of *chiffon*, with black roses and bows of satin ribbon.

The new woven jerseys that were introduced last year, but were then rather expensive, have now been reduced, and brought within the range of smaller purses. They are made in all colours, as well as in black and white, in all,

eleven varieties of colour are supplied. The sleeves have the fashionable full-puffed tops, and they fit remarkably well; and the fastening is at the seams of both shoulders, which ensures a perfect fit in the bodice part. They are very pretty for girls who play golf or tennis; who row or cycle; and are elastic and warm. I hear that stockings to match the jersey, or blouse, are now always worn by the best-dressed players at golf or tennis.

The *gôdet* skirt remains in fashion, but I do not find that in England we run to the same extremes as in France in the size of our skirts, and certainly, if they be made extra wide, they do not look in any way extreme in the Park. They are lined with "tailors' canvas" all round the hem, and the back breadths are lined all the way up. In some skirts that I have seen, tapes have been sewn on at the back, to hold the *gôdet* pleats in place; but I cannot say that the effect has been good, and the back of the skirt seems to set stiffly, and without grace. In tailor-made gowns the *gôdet* effect is less sought after; and the skirts are simple, but well cut. Smooth-faced cloth seems to be preferred to anything else this year, and it is often made up in two colours, or two shades of one colour. Green and brown, for instance, or two shades of blue, fawn, or brown are all to be seen, and look effective. For white dresses, I notice that white serges and cloths are used; and drill and *picqué* are both seen. *Appliquéd* and stamped-out designs are applied in great profusion to cloth gowns, and the stamped-out cloth is lined with a colour, and very often sequin trimming is added to it. Indeed, sequins are much used, as fronts to blouses and waistcoats, and the yokes and sleeves of bodices.

Our paper pattern for the month is that of one of the new corselet-trimmed bodices, and our illustration shows how the trimmings are put on, so as to appear like a true corselet. The collar is decorated with two rosettes, and from each one falls a gathered end of lace. The bodice is a simple one, and can be managed by the dressmaker at home.

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FULL BODICE.
(Paper pattern.)

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

ONE of the great features of this year's dress consists of the extremely pretty dust-cloaks, that, after an eclipse of some years, have returned to fashion, and now have a more useful and solid form than any of their prede-

cessors could boast. One which I admired greatly was made of grey alpaca, trimmed with a black French lace. The cape was very full, and edged with a close pleating of lace, while a very full collar-like cape, accordion-kilted,

fell over it. The skirt was cut like a "princess gown," and was trimmed round the edge with the black lace. Some of the prettiest of these cloaks are made of Tussore silk; but alpaca seems the greater favourite. For travelling



SERGE GOWN WITH BLACK LACE OVER WHITE SATIN.

they appear specially well suited, as they are both light and warm; and they are becoming in wear, and far from ugly. All these were the faults of the former class of "dust cloaks" which used to fly out, inflated in a balloon-like style in a wind; and failed to shelter one from chill, or even from dust.

I must devote a few lines to the bicycle. Now that fashion has adopted it, and made it "smart," I have no doubt it will take its place amongst the pastimes of Englishwomen of all ages. From our princesses downwards its use is gradually spreading, and even men of the best position are advocating it as a safe and excellent exercise; and no little discussion is always excited as to the suitable and most-becoming style of its distinctive dress. In Battersea Park, until the recent order opened Hyde Park to cyclists before 10 A.M., numbers of our best known women amongst the nobility and gentry might be seen practising, at such an early hour that they might naturally have been supposed to be in bed. All ages, up to seventy, are said to be represented; and I certainly know of many women of sixty who rejoice in the cycle as a new interest and happiness in life. The same seems to be the case in France and America; where the ladies are even in advance of ours, in their ideas of costume, and of how its form should be adapted for the exercise. In both these countries a modified Turkish trouser, very full, with a high gaiter, seems to be liked; while here, a short well-fitting cloth skirt to the ankle is more liked than the divided skirt which has been so much recommended. But there is no need of having anything you do not admire; because most of the tailors now make bicycle costumes, and will manufacture any style you may prefer. I think the well-fitting skirt is the nicest-looking, for my part. Sir Benjamin Richardson is one of the great recommenders of bicycling for women, but he advises them not to over-tire themselves at it, and never, in fact, to ride to the point of fatigue, and never to go out immediately after eating, nor before a meal, when hungry. Lessons should be taken on the riding and management of the cycle, and on all hands it is advised that women should adopt and retain a perfectly upright position while riding; sitting straight and erect, and avoiding every semblance of that painful and hideous crouch over the handle-bar, which is so ugly and objectionable in the bicycle riding of most men, and which some women, alas, have copied.

And now having finished my usual notice (when it is requisite) of the hygienic, or the healthful side of women's dress, I must finish with a mention of the fashionable clothing of the day. The newest capes that one sees at the present moment have very full ruches, or trimmings round their edges, and a great admixture of black and white is in high favour. Lace and chiffon are, of course, more used in the hot weather; but in order to save the very full sleeves of the present day from crushing, and damage, a new form of cape has been invented, which has merely a front and a back, which hang in fluted folds from a deep collar; while the arms are left free; so that the sleeves of the gown may appear. There are loops of ribbon-trimming, which fall over the shoulder, so as to ornament the top of the arm; and under the arm there are straps of elastic, which hold the lower part of the cape together. Very large hoods ornament some of the new capes, and a very pretty style has recently been introduced from France, of covering brightly-hued satins with a patterned lace; and edging the cape thus made with ruching of the same colour. One of the capes which we illustrate this month is of cloth, with strappings of a paler shade of the same, the other is of black satin, jet, and white lace.

The second of our two figure-sketches, shows one of the capes, or collars, now so universally worn, made in muslin, satin, or lace, and edged with frillings of muslin, or altogether made of *chiffon*. They generally have cuffs to match, and they are expensive to buy. Some of my readers may like to make one for themselves, which, if they be not workers, they could easily manage, in any material whatever. The serge gown, as sketched, is one of the most fashionable styles of the day. The bodice is double-breasted, the buttons coming to a point in the front at the waist. The top of the bodice, or under-waist is of white satin covered with black lace; and there are straight *rêvers*, and cuffs to match. The material may be a summer serge, or an alpaca, as preferred, both are suitable and stylish. The ruche is of pinked-out silk, or silk frayed at the edges, or may be of lace to match that on the gown.

The illustration of a "*chêné*-silk" bodice with a corselet of black satin, and a skirt of the same, shows one of the most charming ideas of the season. Nothing so pretty as these new silks has appeared for many years. The *chêné* is shot, or is merely *glacé*. Delicately-hued *glacés* with shot effects are in great demand for dresses; and the most popular have a hair-line of black through them, repeated at close intervals. For the first time for some years we are wearing whole dresses of *glacé* silks, and black silks are much seen as well, generally trimmed with steel or jet. Dull corded-silks seem, however, to be the fashion in black, instead of *glacé*.

The articles selected for the month's paper-pattern, are the new collar, and two sleeves; the one a "bishop's," and the other, one of the new French sleeves, the under part being a plain coat under-sleeve; these are considered to set better than the old method, with the puff all round.

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.



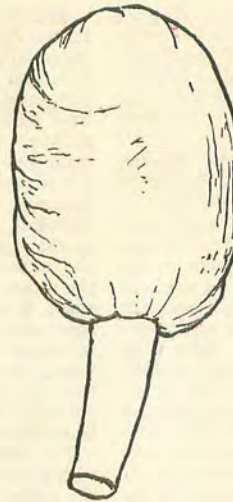
TWO CAPES



CHENE SILK BLOUSE BODICE.

Nightgown, drawers, and Senorita under-bodice, flannelette princess for wearing over nightgown, combination (drawers and chemise), princess petticoat (under-bodice and petticoat), gored princess chemise, divided skirt, 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.

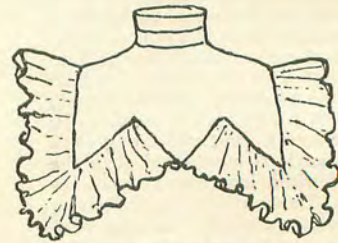
Children.—Little Lord Fauntleroy suit, child's combination, pinafores, overall dress. *Mantles.*—Old ladies' mantle, Irish wrap or shawl cloak, mantle of three-quarter length, cloak with yoke. *Blouses.*—Norfolk blouse with pleats, sailor blouse and collar, yoked blouse. *Jackets and Bodices.*—Plain dress bodice for either cotton or woollen material, corselet bodice with full sleeves and yoke, Bréton jacket and waistcoat, Senorita jacket, seamless bodice, bodice fastened under the arm,



NEW FRENCH SLEEVE.



BISHOP'S SLEEVE.



COLLAR OF LACE AND MUSLIN.

(Paper patterns.)

long basqued jacket, bathing dress, gymnastic suit, tea gown, chemlette combination for ordinary underwear, princess robe, under petticoat, bodice with new back, Russian blouse, Empire gown with princess under-dress, double skirt, cross-over blouse, flounced skirt, winter or summer knicker-bockers, bib-front, and waistcoat, golf cape, Norfolk blouse with puffed sleeves, cape with three tiers, jacket-bodice for spring, godet skirt, blouse with three pleats, American legettes. Dutch and Normandy bonnets and caps.

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IN STONY PLACES.

By Mrs. G. LINNÆUS BANKS, Author of "God's Providence House," "The Manchester Man," etc.

CHAPTER III.

IN PERIL.

THE persons advancing had not the air of tourists. Yet as they drew nearer Gerald observed that the man had a town-bred cut, of a fast and reckless type, whilst his companion, erect and slender, and dressed in a plain blue serge, had the pose and aspect of an undoubted lady.

It appeared as if the man, much the

younger of the twain, was preferring some request, if not making some demand which the lady coldly but peremptorily negatived, the voice of the former rising in its urgency.

They were not coming towards the boulder, but without looking that way, traversed the path alongside the boundary-wall, then passed together through the gateless gateway, and without observing Gerald Robinson, who was partially hidden by the moss-grown

stone, kept on their way along a narrow beaten track over a fold of rock (or rather, a rock-bridge over a yawning chasm) which dipped, then turned and rose again until it met the mountain at an angle, whence the path became a mere ledge skirting the bare mountain side, and overhanging a sheer precipice.

It was a common mountain road, cut in remote times for the use of miners. A mule or a packhorse might traverse it in safety, but if three persons walked

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

THE sales of this season have afforded more than usual inducements to purchasers, for the selection of silk remnants has been extremely good, and owing to the present rage for blouses, everyone went in search of pretty blouses, everyone went in search of pretty blouses, everyone went in search of pretty blouses. People evidently think blouses are to have a future, as well as a past, by the way in which they bought remnants; silks, brocades, and velvets, all being much sought after. One lady of my acquaintance purchased as many as five remnants. Of course it is needful to see that you get enough to make the garment you require; and I hear that from five to six yards is considered only enough for one blouse; this immense length is, of course, owing to the size of the sleeves; but now that sleeves are worn to the elbows, with long gloves to meet them, surely they ought not to take so much material as this? The silks most sought after were the *chéné* ones, and the lightest of colours were apparently liked. But I fancy shot silks and plaids will be more useful for the autumn, as quite the smartest dresses I have lately seen were some beautifully made plaid blouses, the plaids being

fancy ones with no attempt at a legitimate tartan. They were less ornate than those made early in the season; but the sleeves were short, and this last was the principal change.

The hats of shot straw were very much sought after at the sales. Blue and green shot seemed the most popular; and the trimmings most liked were shot blue and green silks, fringed out at the edges, and made into a very full *ruche*, with large bows of the same. White wings as well as some black ones, are seen; and some white straw hats, with rosettes of pure white tulle, and white wings on each side, are extremely pretty, and will probably be quite a feature of the autumn dress.

Muslin blouses have been greatly worn; white being, perhaps, more liked than anything else. Still, bright-yellow, and a soft-hued mauve, have also been liked—they were worn with *crêpon* skirts, and seemed to be selected by people of every age. The muslins shown at the shops have been very pretty indeed, and have been worn as dresses, though not in great quantity; for people

seem to have been afraid of a sudden change in our recent lovely weather, which would land them in winter clothes again.

Dresses of plain black grenadine over a colour have been quite one of the useful dresses of the season. The grenadine skirts are very wide, and are full at the sides; lace edges the bottom of the skirts, and brightly-coloured bows, of the same colour as the lining, form the trimming of the whole, the bodice being also made-up over the same hue. The silk grenadine only is used, and of course it is expensive. But those who have purchased these dresses do not need to be at all discouraged about that, for they will find their wear endless, and their use apparently unlimited. They answer for winter evenings, and look very pretty when made more dressy by the addition of ribbons and lace, and perhaps a little alteration in the shape of the bodice. Black gauze over black, or over pearl-grey, form very lovely gowns for older people; and in this case the sleeves should be of the material of the under-gown. The "1830-collar" has been much used for these gowns, and also for the gauzes in colours. A white gauze with black spots proved a very pretty gown for a girl when made-up over pink, and trimmed with the same.

Cornflower-blue has been the favourite colour this summer, and it has been found in everything, from gauzes and nets to cloth. Pink, shaded to reds, and all shades of green, ran the cornflowers very hard, and I think I notice a strong fancy, which probably will be greater later on, for yellows of all shades, but chiefly those which run down to a rich terra cotta.

Never have we found such cheap silken materials as at the sales of the past summer. *Moirés* of excellent quality, very handsome brocades, and *chéné* silks at prices that seemed to be within the reach of everyone; and for the first time for some years, entire dresses made of silk, both black and coloured, have been worn. Even the reign of the long-worn and popular summer silk has returned, and numbers of shot *glacés* of delicate shades were to be seen in the Park. "Last, but not least," I must mention that white satin has made its appearance in the daytime at one of the many *fêtes* during the season's gaiety. I am afraid I did not admire it, because it was trimmed with fur of a dark shade, which, on that very hot day, looked out of place, and reminded one too much of the evening-gowns of the past winter, but the dress appeared to be a new one.

The sales of underlinen were indeed marvelously cheap, and the amount purchased would seem to show that there are plenty of people who are quite unreformed as to their ideas of underclothing. Indeed, this very hot weather made one turn from thoughts of woollen, and long for the whiteness, and the coolness of cotton. I find that although many women have adopted the combination in silk, silk and wool, and cotton, that they wear cotton drawers over them, almost invariably, during the summer, or an under-vest and cotton combinations. Nor do I find that the chemise is in the least degree an obsolete garment; for it, too, has its votaries amongst those "reformed" women, who have adopted knickerbockers, and who say they find it more convenient than the combination. The "Princess combination chemise" and petticoat is, I notice, worn by those who like to have a cover to the stays; and with it the ordinary combination is worn, and the stays are put on over them. White petticoats were



MARIE ANTOINETTE FICHU OF WHITE MUSLIN.



BATHING-GOWN. (Paper pattern.)

seen on everyone this year, and coloured ones had evidently been laid aside for the colder weather. Many people use the cheap woven vests instead of a chemise; and wear the corset immediately over them, and a knickerbocker of some kind over that. I do not notice that many women had omitted petticoats from their attire; so I suppose the true knickerbockerist will not put them on till she goes to rusticate in the country, in Scotland, or wander over the continent in the cooler days of autumn.

The popularity of the white and cream-coloured washing-veils has been very great, and I think they look best when worn on sailor hats. They are very becoming to some people, and have one attraction, *i.e.*, that they are very moderate in price. The other fashionable veil is a white one also, but spotted all over with pin-spots of black. The black veils which are most worn have very open meshes, and a small and a large spot. All veils are put on over the edge of our hats, be they large or small ones; and to wear your veil under your hat argues yourself quite old-fashioned. At some of the more stylish shops the veils for hats are of a very large size; and indeed they are worn fuller, and more *bouffant*-looking by everybody, and every veil covers the chin; none appear to be cut round so as to fall below the nose, as they used to do.

The home-milliner has been most fortunate this year, for ready-made trimmings have been prepared at all the shops, in flowers, lace, ribbon, and also in tulle and gauzes, which was very delightful; as you had only to go and choose your hat where you could try it on, and the trimming with it, and know exactly how it would look when finished at home.

Many people have, I am sure, several of the wide lace-bordered handkerchiefs lying by, which when lace braid-work was so fashionable some years ago was a favourite form of it. These lace kerchiefs may be turned into a pretty collar by taking out the centre of cambric, and mounting the edge on a ribbon, to go round the neck, with a bow

at the back. The cut should be made in the straight side of the handkerchief, and the edges of this must be faced with some of the lace braid, and some delicate buttons and loops made, to fasten it at the back of the collar. The straight portion of this will form the back and the front, and go over the shoulders. Such little ornamentations as these will be found a great saving and an addition to the dress on cold winter evenings, and when we do not want to put on anything lighter, they will turn our heavy and gloomy gowns into something more festive and cheerful. The ribbon chosen should be bright, and of a colour such as rose or red, which will go with anything.

There seems little doubt that this autumn will see a revival of the *basque* in some degree. It was threatened in the early spring, when some pointed ones were seen, heavily trimmed with jet. But during the summer only a few appeared, and they met with no general adoption; yet as they are very generally becoming to the wearer, especially if made in thick materials, and add much style to an

otherwise untrimmed gown, they are likely to be much worn.

The parted hair in the centre of the head, which was one of our French importations, still continues to be a little worn; but it is only suitable to young faces, or to those thin enough to bear being made wider. It certainly adds to the age, and even quite youthful faces become aged and rather gloomy-looking when the hair is dressed in this fashion. The hair should be waved in deep curves, and this can be managed by wetting it when putting it up in pins for the night.

The "Marie Antoinette fichu" of white muslin, which forms the subject of our illustration, is one of our most charming styles of this season; and they are as well suited to the young girl as to the older woman. They are easily made and fashioned, and not very expensive to make at home. The cloth gown, made of cloth light both in texture and colour, has a waistcoat of muslin and lace; and has also the fashionable collar and cuffs of the same, which make this warmer gown look still summerlike and seasonable.



GOWN OF SUMMER CLOTH.

This seems to be the period of sea-bathing, and so the pattern of a bathing-gown is the one selected for our monthly pattern. The combination of bodice and drawers is all in one, and buttons down the front with a pleat and the fashionable three buttons; while the skirt is put on last and buttons at the side. This dress is made of blue serge, but I have lately seen some useful dresses which were merely the ordinary striped combinations sold, to which had been added a skirt to match the colour of the stripe. When the dress is only to be used for bathing, the skirt is a pretty addition; but when much swimming is to be done, very little in this way can be carried, and the dress should therefore be made of "galatea," or one of the very lightest of serges. It is well to try to make the dress pretty, for we English are too apt to neglect this point in favour of strict utility and often pure ugliness. In France, this year, very pretty bathing-gowns have been made of white serge or flannel, trimmed with red braid; and the oil-skin bathing cap is covered with scarlet to match. The long black stockings that are worn by French bathers are also worthy of adoption, and so are the pretty bathing sandals.

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Jackets and Bodices.—Plain dress bodice for either cotton or woollen material, corselet bodice with full sleeves and yoke, *Bréton* jacket and waistcoat, *Senorita* jacket, seamless bodice, bodice fastened under the arm, long basqued jacket, bathing dress, gymnastic suit, tea gown, chemlette combination for ordinary underwear, princess robe, under petticoat, bodice with new back, Russian blouse, Empire gown with princess under-dress, double skirt, cross-over blouse, flounced skirt, winter or summer knicker-bockers, bib-front, and waistcoat, golf cape, Norfolk blouse with puffed sleeves, cape with three tiers, jacket-bodice for spring, godet skirt, blouse with three pleats, American legettes. Dutch and Normandy bonnets and caps.

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"CURRY AND RICE."

By the Author of "We Wives."

MANY years ago, while I was still an inhabitant of the great metropolis, a half-frozen, copper-coloured Madrasee came to our door. He wore the usual white and crimson calico toga—big yellow turban—and voluminous cummerbund. Yet it was a cold snowy day, and he a child of the sun.

Poor fellow! We much pitied him, and, after a chat in his native language, promised him liberal "backsheesh" if he would teach us to make a dish for which his country is famous—*viz.*, curry and rice.

Since that winter morning, my "moving tent" has been pitched in many spots. Yet the lesson taught that day in an English kitchen by a native of Madras has been useful in all my wanderings.

You see, in English, Scotch, or Irish larders, cold meat must sometimes be found. As a matter of manners even, we do not like to send down absolutely bare bones to the kitchen. Shreds of lean and scraps of brown morsels cling even to the remnant of joints condemned by cook as quite done with.

How to use up these is the object-lesson I would set before the many, many readers of THE GIRL'S OWN PAPER. A *réchauffé* may be only a "rayhate," as it is called in Ireland. At any rate it may be a tasty one!

Come into the kitchen with me. On the middle table (spread, of course, with a clean, if coarse cloth, or its hasty substitute, a fresh, crisp page of *The Times*) we see first, a couple of bare ribs of beef, some sliced carrots from yesterday's dinner, a handful of green gooseberries, too hard for "fool" and too old for a tart, a couple of wizened apples, a string of onions, a bottle of curry powder, a saucer of dripping, a paper bag of rice, and a cup of sour milk. (Anne must be spoken to another time; she should not let dribblets of milk accumulate till it is thick. Fortunately, to-day it will come in handy.)

From these ingredients a dainty *entrée*, or, in very economical households, maybe, the *pièce de résistance* for dinner, is to be evolved.

In a frying-pan we proceed to put a couple of ounces of dripping, slicing into it, when very hot, a couple of onions.

While these are browning, we attack the bones. There seems literally nothing on them, till a sharp knife and a skilful hand has sliced off some scraps from between them, and more from the wall of bone behind. They make quite a nice little heap, you see, which we dust thickly with flour.

Our onions are by this time frizzling, so we add to the pan those slices of cold carrot and fry them a golden brown too. If we add a parboiled potato, some peas and beans, heads of asparagus, scrapings of turnip, or even a slice of raisin pudding, they would go down as well.

When these are done, mix a tablespoonful of curry powder in that cup of sour milk—butter-milk would be even better if we had it. Pour over the fried vegetables; bring to the boil. Then add your floured meat, gooseberries cut in half, peeled and chopped apples. If you have it a dust of desiccated cocoanut, or a spoonful of chutney. Plenty of flavouring, you say; but it is the very variety that gives a perfect whole! No flavour predominates; there will only be a *souppon* of everything.

Let the whole come to the boil once. Then cover down carefully with a plate. Draw the pan to one side of our range and let it simmer just as long as you possibly can.

A curry prepared at 9 a.m. is certainly ready for 1.30 lunch. It is even more ready for 6 o'clock dinner.

You need not watch the curry. Steam will keep all moist and cook it to perfection. When you lift the cover, we shall find a mass of soft, yellow stuff, tasting of no particular ingredient in particular, but with a flavour of everything nice and appetising.

The rice will not take long. Half an hour before meal-time put a large pot—the larger the better—on the fire. Let it be full of boiling water—the fuller the better. When bubbling madly add to it half a cup of well-washed, well-dried rice. It need not be the finest Patna at 4d. a pound. The ordinary stuff at 1½d. will do. The cookery thereof, is the secret of good rice.

Boil furiously, without a cover, for fifteen minutes. The little white grains will be dancing and whirling as merrily as snowflakes all the time.

At the end of that quarter of an hour, pour off the water through a sieve. Fix the said strainer with a cloth over it, on the top of your now empty saucepan, or in the oven, for a couple of minutes: then dish.

You will have a wall of white rice. Every grain distinct, yet soft enough to mash when pressed between finger and thumb. That is because we have cooked it quickly.

Inside will be a golden-brown curry, which will melt in your mouth. That is because we have cooked it slowly.

I have dined at the same dinner-party with a Lord-Lieutenant. The French cook was earning a wage of £100 for the one week. Yet even there, the curries were not equal to the one taught me by my Madrasee many years ago. So I pass on his receipt with confidence.

Of course this curry made with fresh chicken, or tender rabbit, or juicy uncooked beefsteak, is better than made of scraps of cold meat. But even that is excellent.

If it is true, as I once overheard stated between my cook and the baker, that "The mistress can make up a dinner out of nothing," I hope many of our girls, after reading this, will be able to do the same.

Remember that pains taken about cookery is time well spent. It adds so much to the health and wealth and comfort of a family.

GIRL'S ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."



CHÉNÉ SILK BLOUSE AND DRESS OF WHITE MUSLIN AND INSERTION.

Now that we have got so far on towards autumn, we are naturally indulging in thoughts of warmer clothing, though not too much so, or else we shall get no benefit from the winter-gowns, to which we are coming anon. One of our best materials, only introduced in the last days of the season, was *poil de chèvre*, which, by its name, should be made of course of goat's hair, but, in reality, I fancy is simply a stouter and thicker kind of alpaca, although I am told that in France it is really made, as its name implies, of goat's hair. The gowns of this material are very firm and stout, and do not crease in wear. The skirts of it are plain, and very fully lined with stiffening, and it may have either a jacket-bodice or a bodice, as preferred. Velvet is much liked as a trimming, and is perhaps more suitable than anything else to their somewhat stiff style.

Amongst the pretty things introduced this year are the black, gold, or silver-spangled waist-belts, which resemble nothing so much as the scales of a fish, so closely are they set together on the rather wide band. Some are pointed, some only wide, and others are narrow. They are much worn with blouses and skirts. Then there are the tartan bands of woven silk in all kinds of clan and fancy patterns, with stripes of varying colours and cross-bar patterns, in two shades. There are also some wonderful clasps in the shape of a butterfly, made in jet or steel, the first being very elegant-looking and becoming. The bows at the back of the waist, which have been

worn all the season, are growing in size, and the sash-ribbons are growing wider. The ends are being trimmed, too, with wide fringes of jet, or heavy ones of knotted silk.

The sleeves of the autumn are quite as large as those of the spring, and quite as much puffed-up with wire-like material to make them stand out, and these large sleeves do not seem to be declining in popularity at all, either here or on the Continent. From five to six yards are expended in making them, nearly as much as would have made a frock in the days of old.

The jackets of white, grey, and drab-coloured cloth, which were so much worn this spring, have re-appeared now that the weather has become cooler, and the large buttons are prettier than ever. The newest autumn capes are not quite so wide as those made in the spring. Heliotrope cloth is a very favourite colour and material for them, and the material is always overlaid with handsome jet and black lace trimmings. I think until the winter fairly sets in, we shall find these cloth capes a useful purchase, and it is far too early to think of what the winter will bring forth in the way of either capes, jackets, or mantles. White serge has been as popular as dark-blue this season, and the white serges made-up with a coloured velvet are the most practical of dresses for the early autumn, when we must have something at once bright and warm.

I hear it rumoured that when the time for selecting our autumn gowns arrives, we shall

find that we are no longer to pile on our colours indiscriminately; but we are to wear everything to match, from our gloves, to our stockings, our bonnets, and gowns. This season we have had a return to our old fashion of the kind, in the adoption of white shoes and stockings for white dresses, and everyone thought how very well they looked; even though having worn black shoes and black stockings so long, we imagine our feet look huge in white ones.

From the large manufacturers there comes the information that, for the autumn season, large numbers of heavy *crépons* are being prepared, and that they are somewhat similar to those of last winter, but free from their faults, of too loose wearing, which made them rough on the surface, and ravel at the least amount of wear. Cloth, too, is another material of which we are to see a great deal, and the colours are said to be of the most delightful character. We are also promised a new sleeve, which starts from the collar in a box-pleat, and is fastened down upon the shoulders with a double row of buttons. Of the last-named we are to have enough and to spare; and it is to be a "button season," and braiding is likewise to be much worn.

Our illustration consists of three examples of blouses for the early autumn; that on the extreme left is of black satin, satin-merve, or any other material that may be liked, including one of the flowered *chêné* silks so much worn this year. This bodice (as well as the



M. W.

THREE BLOUSES FOR EARLY AUTUMN.



AUTUMN BRAIDED JACKET.

other two) is a real bodice, not an unlined blouse. They are now all made on carefully fitted linings, which makes them much more tidy and graceful in wear. There are two gatherings, and a small heading round the shoulders and the neck; and with it one of the lace and muslin collars and cuffs are worn. The next blouse is of blue striped *chené* silk, with a folded blue silk belt, collar and bows, and a muslin yoke-shaped collar. The third seated figure wears a "Pekin" or striped silk of black and white, and jet buttons down the centre. The figure looking over the back of the garden-seat has on one of the shaped lace capes which divide at the arms, and have a square piece to fall over the shoulders; this style of cape has been made in a much larger style, and will probably be one of the patterns we shall see in the early autumn, as they are most graceful in use, and very novel and peculiar in shape.

The white muslin gown is illustrated here in order to show what may be done with one that has already been worn in the hot days of summer to fit it for the winter with ribbon

braces, and either ribbon or insertion on the rest of the gown. It might also be worn over a coloured silk skirt and bodice, or even a black one, in which case the trimmings would be black ribbon velvet and black insertion. The dress of the next figure consists of a black skirt of *crêpon* or satin, and a bodice of *chené* silk with lace trimmings, and a collar of lace and muslin, although this looks light in colour. It may be made of a coloured or black-grounded silk, in which case it would be equally serviceable for the colder weather. There seems no doubt that we shall return in a great measure to the wearing of black silks as well as coloured ones, black satin and *moiré* being worn as well.

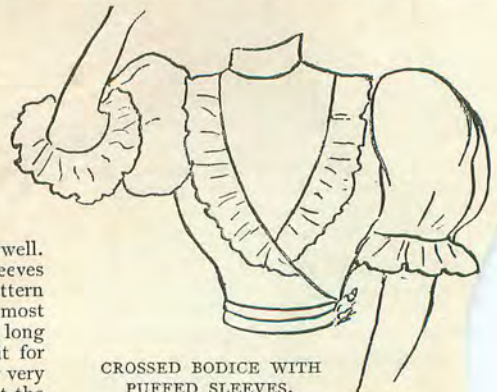
The crossed bodice and full puffed sleeves terminating above the elbow, is the pattern selected for this month. It is one of the most fashionable of those used this season, and long sleeves can be added to it to render it fit for the cooler weather. During the summer very long gloves were worn, so long as to meet the sleeve at the top. This style of bodice is a very

pretty one for a thicker *crêpon*, and the sleeves might be made of the *crêpon*, while the bodice was of silk, or the vest and the puffs of the sleeves might be of silk, and the bodice of the *crêpon*. Any bodice might be altered to this style by adding new fronts to it, having the front lining quite tightly fitting; so that the vest might be fitted on, and the collar, both of these would fasten at the side on the shoulder. The amount of material required for this bodice would be five yards, or for the sleeves three yards, and two for the bodice only.

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CROSSED BODICE WITH PUFFED SLEEVES.

Paper pattern.