

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

So late in autumn as this I think I may safely begin with a mention of furs, and how they will be worn. As a trimming, fur edgings seem to be more in request than ever, and one sees them everywhere; the new cloaks, or rather three-quarter capes, having handsome fur collars of a good size; the most fashionable tea-jackets being laden with silver fox-fur and lace. Indeed, the mixture of other materials with fur has become one of the things to be

remarked in the present day. For instance, a yoke of sequin embroidery appears on a cape of "Persian lamb," and the mixture of jet, lace, fur, and velvet is quite wonderful. The small short collars on boas, that were used last year, are rather longer, and have several tails at each end, instead of the painful-looking little heads, so sadly suggestive, which formed the finish of one end last year. Numbers of fur tippets, or capes, are seen (many of them)

reaching to the waist, some shaped in various ways on the shoulders, edged with tails, or the upper cape of fur and the lower of velvet or cloth, or *vice versa*. Sable is of course the popular fur, for those who can manage to afford it. Beaver and sealskin are used together, as yoke and edging to capes; while Persian lamb and Tibet are also mixed. Beaver seems likely to be one of the favourite furs of the winter season.



INVERNESS CAPE AND NEW FUR COLLAR.

One of our most comfortable wraps this season is, decidedly, the "Inverness cape," which seems of much more use than the ordinary jacket of every-day wear, as they can be thrown aside so easily when one wishes to be rid of them in the house, when paying a visit, or at afternoon teas. In Edinburgh I saw lately some very pretty models. Of course there they would be of the correct Scottish tartans—not of those varied plaids affected further south, and in the French models. The principal material for these "Inverness capes" is a thick Scotch tweed tartan on one side, and plain on the other. Some of those seen in Edinburgh had hoods, with the tartan showing inside; and some capes were made with the tartan outside, and the plain side turned inwards. There are several shapes of this cape. In some there is a yoke across the back, and the lower portion of the cape is set into it, in two or more flat single pleats, which meet in the centre. The yoke may be straight or pointed, the sole finish is the fine lines of machine-stitching one sees on nearly all out-of-door garments to-day. "Box-cloth is used for the specially-smart kinds of Invernesses; and in this we find the colours are light-fawn and several new shades of tan being the most liked. Some of these have a large number of rows of plain machine-stitching, and the popularity of strapped seams still continues. Velvet is much used with cloths, and many of the light cloth jackets are trimmed with black velvet and black fur. The length of the new autumn jackets is much the same as those which were worn this spring; and, in reality, there is so little change, that a last year's jacket may easily be altered to look like something new.

There is no doubt about the popularity of the new "pelisses" as the long cloaks are generally called. They are too handsome and distinguished-looking not to be popular, but they do not seem to me suitable, when of this kind, for wear excepting in a carriage, and they are old-looking, perhaps, for young women, save in the form of waterproofs, or when made in light hues for evening wear. I see, however, that they are worn by younger women, and I fancy those with tight-fitting bodices and full skirts in coloured silks will probably be the selected ones.

The pelisse is made in every kind of cloth, including some of those very stylish new *bouclé* cloths, that look as if they were trimmed with stripes of astrachan, the seeming fur being really interwoven in the cloth.

The "Eton jacket," always hitherto so popular, has given way to the newer short, full-basqued coats, which are quite the rage in Paris at present. They can be made quite tightly-fitting, both at the back and front; but as a matter of fact, they look better fitted at the back with the fronts cut straight and loose. The *révers* are not very large, but they are pointed over the shoulders. The sleeves are very wide in the upper parts, and are set into the armhole in small single pleats, which meet, and face at the top of the shoulder, where they are so arranged as to droop to the elbow, the arms being tight-fitting below it. Two rows of machine-stitching finish these becoming little coats all round; and in Paris I noted that they were generally tied together in front with two long ends, fully a yard in length, of inch-wide *moiré* ribbon, which gives a pretty finish to the coat. So far as materials are concerned, I find smooth-surfaced cloths will be much worn, and braiding appears on many of the new gowns. The colourings of these new cloths are very beautiful, blue, green, and brown are the favourites, and from what one sees, "smoke-blue" and black cloth are the ruling favourites, the latter relieved by a coloured waistcoat. For indoor gowns, many of these cloths are made with tight-fitting bodices, with short, rounded basques, ending

a little below the waist-line. Most of these have, generally, some kind of a vest-front, and usually in colour, and I notice that, when braiding is used, it is often in two kinds of braid; on a black dress, black and gold braid, or blue and gold on a blue gown. I also see that some of the newest gowns are braided all over the bodice, a fashion I always thought becoming and stylish. Buttons are also much used on some of the best gowns, on the *révers*, sleeves, and even on the skirts. They look very well when used below the waist on either side of the front, where they outline the breadths or fasten back the flap of the pockets. It is a great delight to see that these com-

fortable front pockets may be worn again; and they certainly are a pretty trimming to the dress when well cut, in addition to the comfort of getting rid of the danger, as well as the nuisance of pockets at the back, which one always sits upon.

The width of skirts does not decrease, and the gores of them continue to be outlined with colour, and are often embroidered with narrow rolls of some kind of trimming at the edge. Leather has been immensely used this year, not only to line dresses, but as a trimming round the bottom of the skirt, at the edge of the cuffs, *révers*, and collar; and with one gown I saw a vest of leather prepared to match the



ONE OF THE NEW PLAIDS—A FULL BASQUED COAT BODICE.



TRAVELLING DRESS.

rest of the trimming. Of course, these dresses have been used for the country, and for travelling, for the moors, and Scotland in general; but there is a decided fancy to carry out the same idea for the autumn novelties; and it does not seem so suitable for town wear, as for the country.

As regards the lengthening of the shoulder-seam, which so many of our fashion writers, have been prophesying for the last six months, I can hardly say that I see very much change, except that the top of the arm seems to be more defined than it was when the sleeve is put in; but there is no desire to go over the line of the shoulder at all. The new basques are merely frills just now at the backs and sides of dresses; and one cannot say what form they will take later on, when we enter upon real winter dresses. Probably we may prefer to have them made with the plain habit-bodice, which I think will reappear again.

The hats prepared for wear during the approaching season are very pretty; the favourites being shiny-grey and white beavers, either rough, or smooth and grey, or white felt. These are all trimmed with velvet, lace, and feathers; a great deal of

white lace being seen even on the winter hats; and real Brussels or Bruges lace being used, when it can be afforded, or when the owner of the hat is fortunate enough to have such stores of valuables. Hats of felt and cloth are prepared for travelling and rough wear, which have many rows of stitching round the brim, and of course are decorated with the all-pervading eagles' quills. The "Panama sailor hat" has been so much in favour this autumn, that it seems as if people would never tire of it. They may now be had in every kind of tint, from white to brown. The special novelty of the season, however, is the wide, trimmed, soft felt hats, with a high-pointed crown, stitched with rows of machine stitching at intervals with a darker shade of silk. The white felt are the most stylish, but those in mouse-grey will offer the best wear, as they will not show the dirt at all. They are very expensive, and so are not likely to become too common; and the brim seems to me too wide to be becoming; but the fashionable world considers this fault can be corrected by putting on a veil; which will, if tightly drawn, curl up the brim.

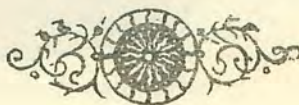
The paper pattern selected for the present month is that of the new divided skirt knicker-

bockers, a novel idea which will commend itself to most people for the winter, as it is wide enough to replace petticoats under the dress, and can be made of any material that may be preferred—alpaca lined with silk or wool being generally liked, serge being rather a clinging material. The amount of stuff taken will be about $2\frac{1}{2}$ yards of double width, or 7 yards of single width. Care must be taken to avoid making this garment too heavy or it will cease to be hygienically useful.

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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, overall dress. *Mantles.*—Old ladies' mantle, Irish wrap or shawl cloak. *Blouses.*—Norfolk blouse with pleats, sailor blouse and collar, yoked blouse. *Jackets and Bodices.*—Plain dress bodice for either cotton or woollen material, Bréton jacket and waistcoat, Senorita jacket, bodice fastened under the arm, bathing dress, gymnastic suit, tea gown, chemlette combination for ordinary underwear, under petticoat, cross-over blouse, winter or summer knicker-bockers, bib-front, and waistcoat, golf cape, jacket-bodice for spring, godet skirt, blouse with three pleats, American legettes.

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DIVIDED SKIRT AS KNICKERBOCKERS.
(Paper pattern.)

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A VAST number of velvet capes and velvet jackets trimmed with fur, and much handsome jet are to be seen this season. The material of which they are made is called *Velour du Nord*, and it was seen first in the very early days of the present spring season. It is beautifully thick and soft, and keeps its colour very well; of course it is much cheaper than velvet, and much superior to velveteen. *Crêpons* of various kinds and silky-looking surfaces are also being used for capes, and are lined with

wadded silk, and trimmed with either black Tibet fur, or dyed raccoon fur. The Tibet of this season is much superior to that of last, it is better dyed, and not so liable to get knotted or entangled. We illustrate one of the prettiest of the present ideas on furs, which is an admixture of fur and velvet, the velvet coming through as a border to the cape, and being a background to the hanging tails which edge it. The other figure in this sketch displays one of the new pelisses, which is made of *Velour du Nord*, and handsomely decorated with an edging of jet and some wide jet *passementerie*, which forms a looped decoration under each arm. These pelisses, though delightfully warm and comfortable, are so handsome that they seem more for carriage use than for walking. But if they could be made so as to combine lightness with warmth, one could not have a more ideal garment; though it would be almost impossible to wear a skirt with them,

for they cover up everything, and it is really useless.

The hats worn by the figures in this illustration show exactly what is being worn, and on the larger hat, the way the quills are now worn—both the crowns are loose and puffed—a style more becoming to very young people, than to elder ones. It will be noticed that there is a great deal of trimming used on the hats of this winter; one of the favourite styles is a thick box-pleated inching of net, silk or velvet, with high velvet bows at the side or back. All veils are worn over the edge of the hat, however large, and white veils seem to retain their popularity—white spotted with black, and plain white tulle, being both most popular—the latter very becoming, but very perishable, and quickly soiled in the smoky atmosphere of a town.

The sealskin jacket and the pointed Eton jacket will explain the two newest shapes of

both. The Eton has very wide *révers* over the shoulders of white cloth, the material of the whole gown being green cloth; the front of the under waistcoat is also white with jewelled *passementerie*, and mother of pearl buttons set round with diamonds on the *révers* and on the front of the coat. The standing figure wears one of the new plaids, with a plain grounding of colour on which the plaid is woven with knotted loops, making an appearance of depth in the material rather difficult to describe. Some of these new plaids are very handsome, others are rather too vivid in their hues. I am told that there is a great feeling this winter for black serges, and that they are being made up very largely with white, while others are lined and trimmed with coloured silks and fur edgings to make it look wintry and cosy. The new tweeds and home-spuns are very generally grey in hue and black and white, and do not partake of the liking for brightness shown in the fancy materials. In fact, it looks as if we were going to follow the rage which already obtains in Paris for black and white,



PELISSE OF VELOUR DU NORD, AND CAPE OF VELVET AND BEAVER.



NEW SKIRT.
(Paper pattern.)

black and white striped velvets being used for all kinds of dress trimmings, as well as for bodices and sleeves. Even though we have worn the black and white ribbons on our hats and bonnets all the summer, the fancy for them still continues, and they are also much in request for neck ribbons and bows. The latest idea in these last is to have the bow in front instead of at the back, which I find not nearly so becoming, and the presence of a large bow under the chin constitutes a real nuisance, to my mind.

The green cloth gown strapped with cloth of a brownish yellow shade, with fancy buttons of brown and green enamel to match in hue, is a very fair example of the extent to which strapping is carried on our dresses, jackets and mantles. It is the sign of the good tailor-made gown, and as such it is generally expensive. Leather trimmings are still used for the country, and for that seem suitable, but not for town wear. Many mixtures of colours are seen on the better class of dresses, amongst others violet and brown, dark green with violet and yellow, dark blue and brown, yellow with black and blue, and other mixtures, as many as three shades being seen on the same gown.

Amongst the novelties in trimmings we have black cloth gowns trimmed with white braid, put on military fashion on both the jacket and skirt, with a narrow black and gold braid or cord put on in a kind of arabesque pattern on each side. These costumes are the production, I believe, of a well-known London tailor. Poplins are said to be coming in, and I notice that there are many black corded silks, Bengalines, and satins worn by day just now; they are often made with a bodice in colour, the skirt being lined with the same hue. A very charming gown made for a bride to receive her friends in, was of black satin brocade, the bodice of bright yellow silk and chiffon with black jet and satin ribbons, and the skirt lined with the yellow silk, the effect was bright and delightfully sunny on a dark and wintry afternoon. Black satin ribbons work as bretelles, and as sash ribbons

are immensely worn and are universally becoming. The huge cape-like collars, and wings to our sleeves of this season make us wider in the shoulders even, than we were last winter with the big sleeves and *révers*, and the fashions of 1830 show no sign of releasing their hold on the affections of our dressmakers and milliners.

The loose backed sacque coat has not gained much popularity yet in England, though I noticed that in Paris all the very newest models were made in this style. The fronts are double-breasted and the backs very narrow. This year they are made of plain black cloth, as well as of the more expensive materials. So perhaps they may take here for that reason. Fur toques are seen everywhere in the shop windows, and will probably be used when we have any suitable weather. I notice that caracul fur is used for waistcoats, and also ermine, in fact fur waistcoats seem quite the rage. The new Tattersall vestings are in far prettier and more artistic colourings than they were, and there are some very pretty Paisley patterned plushes, which may be much recommended for waistcoats. The pouched or overhanging style of front for bodices is much in fashion still, in fact they seem to have been found so becoming for all figures both stout and thin, that I do not wonder at it. The back of this kind of bodice must be tight-fitting and under the arms very tight too or the fronts will not look so well. A belt of jet is very pretty with them, and failing that a wide ribbon of reversible satin and *moiré*.

The paper pattern selected for the month is that of one of the new skirts which are slightly different from those of the summer, though much the same in appearance, and the same amount of material is requisite for them. They are much shorter and I notice that at least three inches above the ground is not

a remarkable length nor does it look bad at all.

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POINTED ETON JACKET, AND SEAL JACKET WITH BANDS AND BUTTONS.

Bodices.—Plain dress bodice for either cotton or woollen material, Bréton jacket and waistcoat, Senorita jacket, bodice fastened under the arm, bathing dress, gymnastic suit, tea gown, chemlette combination for ordinary underwear, under petticoat, cross-over blouse, winter or summer knicker-bockers, bib-front,

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GREEN CLOTH GOWN STRAPPED WITH BROWN CLOTH.

HIS EXCELLENCY'S ENGLISH GOVERNESS.

By SYDNEY C. GRIER, Author of "In Furthest Ind," etc.

CHAPTER VIII.

LADY HAIGH was gone, and Cecil felt very desolate. Everything seemed so new and strange, and she was so far removed from every familiar face, except the severe and respectable one of Um Yusuf, that she felt almost inclined to sit down and mourn over her isolation, but she had too much to do. She and Um Yusuf set to work to unpack their possessions, and speedily found themselves objects of interest to the other denizens of the courtyard. Basimeh Kalfa took a seat on the floor uninvited, and made remarks on the things as they were lifted out, and Ayesha, Azim Bey's nurse, who was also a privileged person, came across from the building opposite and posted herself in an advantageous position. Hovering on the verandah were several black women, the underservants of the establishment, who had forsaken their work and come to see the show, and Masúd himself was hard put to it to restrain his curiosity sufficiently to keep his post at the gate. None of the interested watchers offered to help in any way, but all commented audibly on the strange things they saw, and especially on the books and photographs. They were particularly amazed and delighted by the transformation effected in the sitting-room with the help of a hammer and nails, some folding bookshelves, a bracket or two and some pictures, and it began to look quite habitable to Cecil herself. There were still two or three large cases containing the books and school-appliances which had been

ordered for Azim Bey to be unpacked, and she went with Um Yusuf, attended by her admiring train, to see whether there was any place for their contents in the room pointed out by Basimeh Kalfa as the Bey's "study." Here there was a raised dais, occupying about half the floor, and covered with a rich Kurdish carpet, the lower part of the room being matted. On the dais was the divan, covered with thick silk, and amply furnished with cushions of various sizes. There were two or three little inlaid octagonal tables scattered about, but no other furniture, and the walls were decorated with arabesque designs and inscriptions from the Koran. To desecrate such a room with prosaic blackboards and raised maps could not be thought of, and Cecil decided to wait to unpack them until she could consult her pupil as to their arrangement.

Azim Bey was absent with his father on an expedition to visit his married sister at Hillah, the ancient Babylon, and Cecil did not see him at all that day, so she and Um Yusuf had tea together in solitary state. She spent the evening in writing home, describing her new abode fully for the benefit of her brothers and sisters, and went to bed early, for although candles were provided, no light was visible in any of the surrounding buildings, and silence reigned over the palace. It seemed very lonely and unsafe, in a strange house, to sleep in a room with open windows and doors that would not lock, and Um Yusuf dutifully placed her bed against her mistress's door so as to be able to repel any attempted invasion, but none came.

The next day Cecil awoke early. It was a fine cool morning and the sun was shining brightly, tempting her out of doors. As soon as she was dressed she went down into the garden, followed by Um Yusuf, to be greeted by a squeal of delight from her pupil, who rushed to meet her and presented her with a large and formal bouquet. He had evidently been tormenting the gardener with questions as to the why and wherefore of things, for Cecil fancied that she saw an expression of relief on that functionary's face as he withdrew discreetly and precipitately when he saw the veiled figures. Azim Bey walked solemnly beside his governess for a little way, pointing out the beauties of the garden, then, with a side-glance up at her face, he stole a little brown hand into hers and remarked—

"You are my mademoiselle, and I

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So far as I see this winter, black gowns are more in favour than ever, and are to be seen everywhere on women and girls in all classes of society. The materials are equally of fine and coarse weaving, and both mohair and alpaca seem to remain the rage. The present season has brought us back both wincey and rep, and these old-fashioned materials are handsome and effective when made up into dresses. But the material which ranks above all the rest for skirts and jackets, for out-of-door winter use, is Irish frieze, which is now brought for the first time into vogue as a fashionable thing. It looks very well indeed when made into jackets, especially when in light hues. The darker shades are not nearly so effective, nor so rough-looking. There is

one kind in a pale shade of green with black knots on the surface which is extremely handsome. But looking back to a time when the fashionable world had not taken up Irish frieze, and when I had a costume made of it—I mean of the real thing—I find that the modern material is different in many ways. It is far less rough, and thick, and it is improved in its alteration. The out-of-door jackets, made of the same material as the skirts, are in all shapes, generally double-breasted, and fitted at the back, the seams being double-stitched and wide. They are lined with bright colours; but when made up by a tailor the skirts are not lined, and consequently they are not stiffened. If the dressmaker make your gown, it is both lined and stiffened, and much wider and more "modish" than the tailor's ideas of fashion.

The cutting of the skirt is exactly the same. They fit snugly over the hips, and flare widely at the hem, while they are well stiffened and lined with silk in a manner that makes them rather heavy to wear. But in winter weather one minds the weight less than in summer, and there is a general impression amongst

women that a dress cannot be warm unless it be heavy. There has been a very strong effort to bring in the trimmed skirt, but so far as one can see, it has been successful in a very minor degree. Some of the richer skirts are opened at the seams for the admission of panels, and in others the seams are trimmed-up with some flat *passementerie* or braiding; but for our ordinary garb we are not required to wear anything but the plainest of skirts.

The winter colours are of the brightest kind, and the *chéné* ribbon completely rules us everywhere—in millinery, and in the ubiquitous neck-ribbon—while in our gowns black satin ribbons are more used than ever as bows, ties, and sashes. I think that blue is perhaps the foremost hue, and it appears in lovely shades of "royal," "sea," and "sapphire," with a very fine new blue, called in some of the West-End shops "Worcester." These are all made in very fine-face cloths and velvets, as well as some beautiful shades of cedar-green, grass-green, and chartreuse. Rose-colour and a bright yellow are the favourite hues for the decoration of evening blouses and dresses; and one of the very new shades is a reddish-yellow called "rosewood." Olive-green, leaf-green, and bottle-green are the dark shades of that colour principally used for cloaks and jackets, while claret, Burgundy, and slate-colour are in favour for long cloaks with fur-linings. I mentioned, I think, last month the extreme popularity of black serges this winter, and those with rather a coarse rib are preferred. No "navy blues" are to be seen just now, nor do I notice those ugly green and brown serges which made their first appearance in our midst last winter.

Jackets and capes appear almost equally popular so far as the season has yet advanced. The capes are longer than those of last summer,

but all the jackets have undergone a shortening process since last winter, much to their improvement, and increase in smartness. The cape we have illustrated this month is made of a fine "wood-brown" cloth, with braiding in black and gold on it. It is trimmed with fur, and the waistcoat in front, which is covered with braiding, has three fur tails depending from the front like tassels. One of the new "Dutch bonnets" is worn with it, which is in wood-brown velvet with deep red feathers and velvet bows. The new capes are cut flat in the back, and the sleeves hang like wings at the sides. I have said "sleeves," but they are really only the sides of the cape, which hang over with increased fulness when the back is tied in tightly at the waist. The pelisse appears most generally in a very costly shape, and is chiefly affected by great ladies as an evening wrap. It has great



DRESS FOR CHRISTMASTIDE.



THREE NEW HATS

drawbacks for walking purposes, and for a really everyday garment is too clumsy even in cloth. They do not commend themselves to English girls either, as they lack that smart and well-set-up appearance which they like, and which has caused our tailor-made garments to be copied by every nation in the world.

The "toque" is quite the established favourite for this winter, and there is no doubt that its extreme becomingness to women of every age is a great recommendation. Fur and velvet are the chief materials, and the soft full crown is the most liked. Steel and imitation jewel buttons are seen on them, and these ornaments both for hats and bonnets are most elaborate and handsome. The jewels best imitated are the diamonds and the pearls, and some of the buttons simulating these two stones are most expensive.

The bodices for handsome winter dresses for afternoon teas and formal receptions are very handsomely trimmed with sequin nets, all hues being found in them, the greens and blues being peculiarly pretty. The whole bodice is covered with these nets, which are drawn quite plainly over them, or else left with the "pouch front," and a slightly full back with a handsome sash at the waist. The sequined braids for trimming dresses must also be noticed, as they form one of the handsomest and most effective of our winter trimmings, and in their bright hues they enliven a black or dark dress charmingly and match with the sequined bodice. Fur trimmings are also much used with them, and so is ribbon to match the colour.

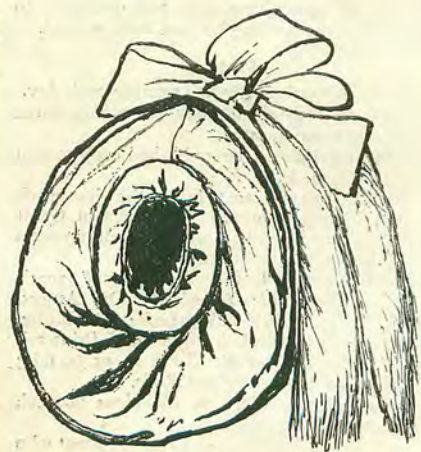
I have thought it well to give a selection of evening blouses of a simple kind, as the season is likely to be both festive and lively; and nearly all of us require something of this kind to brighten-up our frocks. The lowest figure represented wears a blouse of black net, with silver half-moons scattered over it. It has a yoke of white net, muslin or chiffon, and bracers or *bristelles* of black satin ribbon.

This could be made-up on any old black silk bodice, and is not at all difficult to manage. The next one, on the right, is of white "accordion pleated" gauze, or muslin, the yoke being trimmed with jet or narrow lace, or is made entirely of one of the new black and white laces, which have been introduced this year for these trimmings. The trimming is of satin ribbon in any hue that may suit the wearer. The top blouse is made of a *chêne* flowered silk, in pale blue; the trimmings of it are very narrow, finely-gathered black lace, the buttons being pearl and diamonds, which serve to brighten it up. We are quite as much attached to the blouse as ever, and this winter they are singularly pretty. The new material, which is called either "satin plush" or velvet, is a great addition to our materials for making them, and an improvement on velveteen.

The hats shown in our illustration of "Three new hats," take in, I think, nearly all the principal styles we are wearing, of a simple kind; and from them the method of trimming them all can be seen. The large hat is of beaver, with a velvet lining. It is white in colour, with black velvet, and black feathers, and black satin ribbon bows. The pretty velvet muff, which is selected for the paper pattern, is fully shown here, with its two fur tails, and large bow of satin ribbon at the top. The side of it is illustrated lower down. The French "sailor hat," at the back, is of dark blue felt, with trimmings of white lace, blue feathers, and blue velvet; and the hat with a waved brim, has fur or jet to line the fronts and black and white feathers, white lace being used for the band round the crown. There are some very pretty felt hats, with high crowns, and two or three quill feathers at the side, which are displayed in some of the larger West-end shops, for travelling, cycling, and ordinary rough wear, and there is a "Tam o'Shanter" to be seen in fleecy camel's-hair cloth, and much trimmed with velvet and small bunches of flowers. The best hats for

cycling seem to be those of a sailor shape, in felt or velvet.

The velvet muff is one of the pretty shapes introduced this winter. The inner part, or the true muff foundation, is shown in the first round (in the illustration). This is made of black satin, wadded, and finished neatly. Then comes the velvet which is lined with black silk, and the front gathered down the centre, to make the sides appear like two flounces, as they are shown in our illustration, "Three new hats." This also shows the black satin bows, and the two fur tails, which form the trimming of it. The flounce is one yard in length, and fourteen inches wide at its widest part. It is cut on the bias, and so is the silk lining which goes throughout it. About one yard of velvet, and one yard of silk, both cut bias, would

A VELVET MUFF.
(Paper pattern.)



CAPE WITH BRAIDED FRONT AND REVERS.

be about enough, or three widths of fourteen inches. One yard of satin would be required for the muff, two fur tails, and two yards of wide satin ribbon for the bow. The pattern is in three pieces, muff, lining, and velvet flounce.

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QUESTIONS.

261. Who was Ezekiel? When did he receive his divine commission to prophecy?
262. On what river was a place assigned to

Ezekiel, and how far distant from Babylon? With how many prophets was Ezekiel contemporary?

263. Give the names of the false prophets—both in Babylon and Jerusalem—who prophesied the speedy return to Jerusalem, and the downfall of Babylon?

264. Give the answers of Jeremiah in Jerusalem, and of Ezekiel in Babylon, to these false predictions?

265. What is the chief characteristic of Ezekiel's writings? Whose do they resemble in this respect, both in the Old and New Testament?

266. What two phrases are constantly used by Ezekiel; the one denoting himself, the other an epithet of Deity.

267. Give the recorded prayers of Ezekiel and Daniel.

268. What were the three great miracles recorded in Daniel?

269. What are the chief predictions given in Chapter ix?

270. Where is high testimony borne to the character, for holiness and wisdom, of Daniel by a contemporary?

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

It has become really one of the pleasant sight-seeing expeditions of London to go into Hyde Park in the early hours of the morning and see the lady cyclers, who are many in number just at that time, and of various grades of proficiency. Some old and experienced riders are accompanied by others just entering on the exercise; and not a few of these are conducted by a man who runs by the side of their several machines, to help and to safeguard the aspirants from falls or accidents; a very wise thing too, for after one or two falls some

women get entirely demoralised, and decline to have anything further to do with such a dangerous, and sometimes painful pastime. So I advise everyone to avoid falls, and do her best to escape them; not only for this reason, but also because their effect is so bad otherwise, for they shake the whole frame.

It seems as if English women were peculiarly gifted with cleverness in adopting exactly the right costume for out-of-door pastimes of all kinds, and for years English tailors have led the way in riding-habits and tailor-made gowns.

This is still the case as regards bicycling, and that is really what I wanted to mention, though I have been obliged to say several things first to help others with well-won experience. With regard to the dress for cycling, I think it cannot be too plain, or too neat and trim. There must be no ribbons to fly about, and no big hats to blow off. The best hats for the cycle are the "tam o' shanter" (for those to whom it is becoming), but better still the small close hat of boat-shape, or slightly high in the crown like a Tyrol point, with a wide ribbon round the

crown. A small "toque" of velvet, fur, or felt is also suitable, and I see on brighter days that the sailor or the French sailor holds its own amongst young girls. The dress worn is absolutely tailor-made in its trim neatness, in cloth or serge generally, but frieze for warmer gowns, black, brown, or dark blue being the colours most liked. The skirts are short, generally lined, and the jackets tight-fitting. White gloves are worn by the best-dressed women, and are generally white woollen knitted ones, which possess the advantage that they can be washed often, and so be kept up to the required standard of whiteness, which is considered requisite by Dame Fashion to-day. The little fur necktie is seen everywhere save when replaced by a ruff; and everything worn, I cannot too often say, must be extremely neat, the veil tidy and the hat very well pinned on. I must also remind you about the careful dressing of the hair; you must remember that when mounted on the cycle the rider is at the exact level of the eyes of the lookers-on, and so far more visible than when she is engaged in anything else. I am glad to mention here likewise that I have not seen a single bloomer or knickerbocker dress in Hyde Park, during the two visits which I have paid there for the purpose of studying the dress for the cycle.

A few words must also be given to the dress for skating, which is as fashionable a pastime this winter as it was the last, and goes merrily on all day at the Niagara rink quite after the Canadian style. Here too the best-dressed women prefer the trim, neat and tight-fitting to the gay apparel, and attempt at picturesqueness, which was the fashion last winter. The white satin blouse is conspicuous by its absence



ETON JACKET OF CLOTH AND CARACUL, AND CARACUL CAPE.

from the ice-field. For the rest, the same description will answer for "Niagara," as I have given of the cycling dress in Hyde Park, with this difference that at Niagara a bright silk lining to the tailor-made costume is affected, as this is a good deal shown in the motion of the body when on skates, and this natural touch really does add picturesqueness to the scene. There are the boots, too, to be considered, and they ought to be well-fitting, high, but quite easy to the foot.

The greatest boon of this winter in the dress line is, I think, paisley, velvet, or plushes, which are really the most becoming things we have had for many years. They make charming blouses, and the new long coats, which are sometimes known as "Louis XV." and sometimes as "Prince Ruperts," are very beautiful when made of them, with buttons of imitation stones and any real white lace of which we may be possessed, to make a blouse front. These little coats are now very generally used for the evening, and there is no doubt that for concerts, and other musical entertainments it is far wiser and more sensible to have the throat and neck covered up and the chest protected during the cold winter weather.

Braiding is all the rage this winter, and many out-of-door costumes, capes, and jackets, look very handsome indeed with it as their sole decoration. The novelty of the season consists in the braiding being applied to velvet, which was formerly thought to be an unsuitable material for it. The newest of all in this way appears to be bands of handsome braiding, on which are appliquéd numbers of coloured or black sequins. These bands can very easily be made by the wearer herself. Indeed I hear constantly of girls busily employed in sequin embroidery, which seems to be a fashion of the moment.

Our illustration of an "Eton jacket" of cloth and caracul, and the cape below it, shows the very last ideas, so far as fur-trimmings are concerned, and it is only fair to remark that both need not be of real fur, as the good imitation of fur will answer equally well, and be the wholesomer of the two in wear also, as it is more pervious to the air. The whole costume, skirt and all, may be called of the best style of tailor-made; and the skirt is

moderately full, edged with the same fur, and lined, if possible, with a brightly-coloured lining, the same lining being used for that of the skirt. This costume is made of mulberry-coloured cloth, with a ruff, muff, and "toque" of darker-coloured velvet of the same tint. The cape illustrated below, is made either of fur or of sequin embroidery, and can be finished either for out-of-door or in-door use. In sequin embroidery it will serve to transform a plain morning-gown into a stylish evening one, and if imitation-fur be used to make it, can be utilised to furbish-up an old shabby winter-gown that has seen its best days. The band is a very pretty one. It is

of velvet or satin, with points of embroidery edged with lace turned down above it.

The newest jacket is, I think, that with the straight and unshaped back, which was introduced from Paris last winter, but which—as the slang expression has it—did not "catch-on;" the cause probably being, that the first introduced were of such costly materials that only rich women could purchase them. They are very youthful-looking, and quite as useful as a jacket can be, with our present huge sleeves. The other gown is a very simple example of a plain costume, the chief novelty being the square buttons.

The evening *fichu* is another of our new



A STRAIGHT-BACKED JACKET, AND A PLAIN FRIEZE WALKING-GOWN.



AN EVENING FICHU, AND A BLOUSE.

ideas for lightening a thick gown; and the blouse next to it is a very pretty one, being made originally of pink *chiffon*, with sleeves of green velvet or the new Paisley plush. The ribbons were of green satin, and the sash of the same.

The paper pattern selected for the present month is that of a pair of drawers of the new style; very short, to the knees only, and cut in a rounded shape up to the side of the leg, where the seven tucks are seen, and through the open holes of the insertion a piece of brightly-hued "baby ribbon" is run; which, on being pulled up, makes the drawers set tightly over the knee, and the ends are tied in a bow at the side. There seems to be a tendency to return to the nearly obsolete drawers as a much-needed outer covering for the "combinations," which, without them, become so speedily soiled, and thus entail that constant washing, which ruins them in every way.

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NEW SHAPE OF NAINSOOK-DRAWERS.
(Paper pattern.)

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

A RECENT writer seems to think it not unlikely that the year 1896 will see a renewed protest against the use of the corset. Unfortunately, there are many women and girls who use it in an unhealthy manner to produce an unnaturally small waist. But this fault in both good sense and artistic beauty is far less frequent than it was; and certainly, as we advance, we do not find our modern women by any means inclined to it. In cycling, I find very few small or ultra-small waists, and very few women would be prepared to run the risk that a tight corset would entail on them. If it be possible to afford it, it seems better to have the corset made for you; for a well-fitting stay may be more expensive; but it wears twice the time of the ready-made purchase, and never loses its shape nor breaks bones, in the perfectly distracting way in which the ordinary corset has of doing. The new

"Khiva corset," which can be purchased at most good linendrapers, is an admirable model for a young girl. It reaches to the waist, or a little above it, and leaves nothing to be desired for a slight figure, though it would prove quite unsuitable for those more matured. It seems always a pity to put the young girl into a tight, or very heavy corset, and most needless as well, for her slight proportions do not need constriction, but rather filling-out.

In spite of the fact that the year is not very far advanced, and that fashions may be supposed to be hardly visible, one can see many indications of the future, both in the park, and in those streets of the West End where well-dressed people resort. The most sensible change has come over the length of the dresses that are worn. Many of them are quite three inches, if not four, off the ground, and none touch in any part; the length being the same

all round. All the really well-dressed women appear to wear their dresses short; a change that has probably been effected by the use of the same gown both for walking and cycling. The dresses are the same in every other respect, of course, and the jackets are very simply cut with a well-fitted back and double-breasted front, which is so well shaped as to avoid all appearance of bulkiness. Indeed, I find that in many of these new tailor-made jackets for out-of-door use, the seams are heavily boned, if not all round, then certainly in the front. If they button all the way down the front, then the under side of the front is boned. This ensures a fit, and smooths off the wrinkles which are sure to come without this safeguard. I see some "Eton jackets" worn on the cycle, but not many; and the whole effect of a well-dressed "wheelwoman" is a studied and careful sobriety in colour and effect. The



IN THE PARK BEFORE MID-DAY.

gaiters generally match the dress in colour, and so does the hat; and I think I mentioned the white woollen gloves in my last chat on the fashions of the day.

My next gleaning concerns hats and bonnets, the summery hues of which much astonish me. Yet one does feel it a refreshment in the "rounding grey," as the poet phrases it. Roses of all hues are seen in wreaths and bunches on both hats and bonnets; and one of the favourite winter colours is a vivid orange and an equally bright hue of emerald-green. Both are, of course, mixed either with other colours or black, the latter being specially pretty, and generally most becoming. Black gowns are so very generally favoured this winter, that I daresay most women feel the need of a little brightness in their bonnets. All kinds of pretty ornaments are used on the hats and bonnets, from pearl and diamonds to steel and jet; and ostrich tips are much seen likewise. There is some tendency to make the bonnets higher in front, and all the hats are worn tipped over the forehead, not thrown back on the head. White felt is in immense favour for hats, and I notice that many of the white brims are now lined with velvet, or if not lined, are bound with it. The two most favourite flowers of the moment are violets and roses, and velvet flowers do not make any show at all.

The figure in the velvet jacket, with *écru* lace, shows the shape of one of the prettiest new hats in white felt, with violet velvet and tips and pink roses, with their leaves as a *cache-peigne* at the back. These last are very much worn, and form a very pretty finish above the knot of hair. The ruffle for the neck is quite an established fact, and as the weather gets rather warmer it will take the place of the little fur animals which we have worn so long. These ruffs are made of ostrich tips, velvet, silk, and silk and lace. In

the Park I saw a very charming one, made of "accordion-pleated" silk in close box-pleats, the colour being two shades of violet, and the whole looking like a wreath of lovely violet poppies. At one of the West End shops I saw a ruff of red velvet, edged with lace, which was tightly box-pleated into a ruff, the velvet being ribbon-velvet, and the box-pleating done at one of the edges, which was then let into a band fitting the neck, and tied in front. The pleating thus hangs downwards, but being so full and of so thick a



BODICE
WITH
NEW SLEEVES
AND
FULL FRONT.



VELVET JACKET WITH ÉCRU LACE.

material it forms a ruff quite sufficiently full. The general tendency is to have everything round the neck very high indeed; and there seems no chance of a return to the lower bands for the dresses, or the open necks which were used in France last year. The little lace-muslin collars are still worn as well as the cuffs, and very dainty they look with the winter-gowns of thick material. Cream and écreu lace is used for these, as well as for fronts of jackets and bodices, and it is still made-up on a foundation of white satin.

The bodice with the new sleeves shows one of the prettiest novelties in that way that has come out for some time. This new oversleeve is generally made of the material of the dress, lined at the edge with velvet, which turns outwards and over. The under-sleeve may be of a different material and colour, of silk or satin, to contrast with the hue of the gown. They are made separately, and put together at the armhole. The front of the bodice falls in a loose, bag-like shape, and there is a small basque, which is very full at the back. The upper part is of jet *passémenterie*, or of écreu lace, over black or white. The second figure shows one of the new "Etons," to which a short basque has been added.

The winter capes are very smart-looking indeed, and glitter with much jet; black

velvet being the most favourite material for the better kind. The linings are quite a feature of them, and are generally of some brocade chosen for its beauty of colour. *Crêpon* has become quite a fashionable material for the outside of capes. It has the advantage of being both light and warm; and fur linings are often seen with *crêpon* covers. Seal-skin jackets do not seem to be much used, and I think less fur has been seen than usual, so far. But this may be owing to the extreme mildness of the winter, though there have been very cold east and north-east winds.

The Pinafore dress for young girls has come into renewed favour this winter, and I saw a very pretty one the other day, which I thought worth recording for future use. The material was a brown cloth, about the hue of a roasted coffee-bean. The front of the bodice and the shoulder-straps were decorated with rows of gold buttons, very tiny ones being used. The yoke portion and the sleeves were composed of Paisley, or what is also known as Oriental velvet, in shades of brown and rose-pink; and the waistband has an edging of the same. For a young girl there could not be a prettier dress. Black velveteen and coloured cloth are much used together for gowns; and I see that black *crêpon* appears to be just as much used as ever, and "Vienna cloth" has taken a new lease of life also.

The paper pattern selected for this month is that of a "nightingale wrap," suitable for wear either for an invalid, or for sitting up in bed. It is made of either flannel, or now more generally of flannelette, which should be chosen of some very pretty colour and pattern, so as to add as much cheeriness and brightness to it as possible. Two yards and three-quarters of thirty-inch (or more) flannelette are requisite to make it, and three yards of inch-wide ribbon to match the flannelette in colour to trim it with, as well as some sewing-silk exactly to match the ribbon in colour.

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NIGHTINGALE WRAP.
(Paper pattern.)

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

Just at the present moment when we are in the transition days, between early spring and the lingering hours of winter, is the time to make up one's mind on our wardrobes, and find out just how far we need to replenish our stock of things. I am always trying to impress on my readers in this column that the wisest and

happiest person is she who manages to have the least amount of clothes; and she will be also the freest from anxiety as to whether her clothes will wear, remain fashionable enough during the time she is obliged to use them, to prevent her looking behind the style of the season; or, on the other hand, to make

too extensive alterations imperative. I always think that the really economical gown is the one that will wear to the end of its tether with very little to do to it; and to achieve this, it must, when purchased, be quite up (if not a little previous) to date.

So far as the general form and shape of



TWO SPRING JACKETS.

gowns are concerned, they are fairly well known at present. There is no chance of any great change in the style and shape of our skirts. They will not be very wide; the extreme ones have had their day, and the "gôdet skirt," which hangs moderately full, with a flare outwards at the edge, cut in either three or four breadths, is likely to be used all the summer. Silk linings are, of course, thought the best; but the drapers have a choice of plenty of other materials under an infinite variety of names.

The chief change appears to be in the sleeves. The Bishop's sleeve is not so popular as it was last year, nor even this winter. It has been succeeded by the wrinkled sleeve, which has a smaller puff above the elbow, and is wrinkled all the way down to the wrist. Then there is another one which is tight up the arm to above the elbow, with a small puff, the puff being cut in one with the rest of the sleeve, not added to it. There is no doubt that the size of our sleeves is diminished, and some of the newest gowns are shown with quite small ones. I fear we shall find a difficulty in cutting our sleeves down to suit the new fashions. They do not seem to lend themselves to alterations; but fortunately we are not obliged to have sleeves of the same material as our gowns; and so we can find something else to do, as well, and freshen-up an old gown in this manner.

In the way of colours, I find that purple is still quite the thing, and so is blue-grey for coats and skirts. Fig-colour is the new idea, but I see a fancy for *réséda*, and Alexandra blue. Tussore colour, and navy are both of them very useful hues, and I notice that, in the former tints, a narrow black *moiré* ribbon is the favourite trimming. Indeed, ribbons seem to be the chief contents of the shop windows; and the *chiné* ribbons are too lovely for description, and constitute nearly the sole idea of the milliner, the bows of both hats and bonnets being enormous in size. The most beautiful designs remind one of the days when "Vernis Martin" was used in France, and they saw garlands of flowers, and true-lover's knots, through its beautiful medium. I rather imagine that, later on, we shall see a revival of the sash; and we shall all be glad to welcome it. Some of these new ribbons are very much too wide for millinery, and can only be intended to wear as sashes. In fact, I have already seen a lady with a very wide green sash worn with a black dress, which admixture of colour looked extremely well; as indeed it always does if the proper shade of green is selected.

Another year of the very large hat, with very large bows and up-standing feathers is prophesied; but, side by side with them, we find the always becoming *toque*, which suits every age and every complexion. The hats with the high crowns are but slowly progressing in public favour, and I do not think they will be generally worn, as they are certainly trying to wear. Roses are to be seen everywhere as decorations to our hats and bonnets, but not quite so ubiquitous, perhaps, as the violet, which modest flower intrudes itself everywhere. Our millinery is the brightest part of our apparel, and the quietest of women seem to select the most vivid hues. *Paillettes* in coloured gelatine, gold, silk, and steel, are used everywhere; on hats

and bonnets, gowns, capes, and mantles their glitter shows itself; and I notice that both lawn, grenadine, and tulle are embroidered with gold thread. Panama hats will take a new lease of life this year, and are to be much used for children, and the extensive variety of the fancy straws, and their divers hues and colours, can only be noted with admiration; the shop-windows are more lively this year from this cause than they were even last year. As a hat trimming the "accordion-pleated" rosettes and pleatings quite hold their own, and so do the tall *aigrettes* and the diamond buckles. There never was a time, I think, when the home-milliner was so well off as at present,

and could make so much show out of so little money. This fact is emphasised by the announcement that shops where hats and bonnets will be sold at a price of 9s. 6d. are to be established in all parts of London. If made up with taste, there is no doubt that they will prove a success, and will probably conduce to bring down the fabulous and quite unnecessary prices now put upon millinery.

A few lines must be given to the new materials of the spring. So far as I can see they nearly all have a leaning towards rough surfaces, and it is said that mohairs will be very much worn. The *chiné* mohairs are very pretty, and I have no doubt that *chiné* effects



A TAILOR-MADE GOWN.



A CAPE WITH LACE RUCHES, AND A BLOUSE OF CHINÉ SILK.

will prevail in silks and woollens, as well as in ribbons. Some of the mohairs are fine on the surface, but the most expensive are generally rough. Alpacas are declared to be "the coming thing;" and I notice that white satin and steel buttons are quite the newest trimmings to use for them.

Bodices of the same material as the gown will be much more worn this year. But we shall not lose sight of our friends the coat and skirt which has proved so useful to us. The newest shapes of jackets will be seen in the sketches of "Two Spring Jackets," and "a Tailor-made Gown." They are all rather longer in front, and shorter in the back, and are cut with the undulating basque. Later on we shall find these coats and jackets cut more open in front; probably to fasten with one button only, the back being tight-fitting, and the fronts short, loose, and cut away, with large *révers*

lined with a bright colour. With these there will be many lace vests; the lace being draped and fastened with fancy pins in cascades, fancy *chiné* silks being liked for smart occasions.

A small cape to wear with the bodices which match the gown will probably be worn; they are very pretty and smart, and are generally made of white, or *écru* lace, with stripes of silk, or material, in between. I have seen several, and think they will be a great boon to the people who like some small covering, when wearing a fitted bodice. But they look so pretty that I fear they will not be cheap.

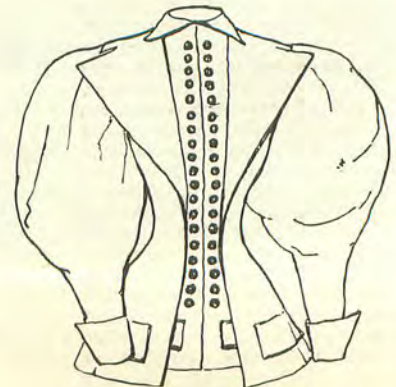
The paper pattern for the present month is a "Louis XV. coat," which can be made in velvet plain, or *broché*, *chiné* silk, or plain; or else in satin, black being the decided favourite. There is a waistcoat which comes below the waist, and is generally made of a flowered *chiné* silk; the proper neck

ornament being what was called in those days a *steinkirk*, i.e., a huge scarf of lace, worn round the neck, and tied into a large bow under the chin, with ends of about a quarter of a yard long. This will be found a useful and smart bodice for the spring, but will not, I think, be an easy object for the home-dressmaker to attempt, as the cut and fitting must be exquisite, and the bones especially well put in.

As the object aimed at is use, not fashion, "The Lady Dressmaker" selects such patterns as are likely to be of constant use in making, and re-making at home; and is careful to give new hygienic patterns for children as well as adults, so that the readers of THE GIRL'S OWN PAPER may be aware of the best methods of dressing themselves. The following in hygienic underclothing have already been given, 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, overall dress. *Mantles*.—Old ladies' mantle, Irish wrap or shawl cloak. *Blouses*.—Norfolk blouse with pleats, sailor blouse and collar, yoked blouse. *Jackets and Bodices*.—Plain dress bodice of either cotton or woollen material, Bréton jacket and waistcoat, Senorita jacket, bodice fastened under the arm, bathing dress, gymnastic suit, tea gown, chemlette combination for ordinary underwear, under petticoat, cross-over blouse, winter or summer knicker-bockers, bib-front, and waistcoat, golf cape, jacket-bodice for spring, godet skirt, blouse with three pleats, American legettes.

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.



A LOUIS XV. COAT. (Paper pattern.)

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

It seems as if the decreased size of the sleeve were to become quite an accomplished fact; but there is no intention of getting rid of the puff at the top, which we have all found so becoming to us, whether we be old or young; and, as yet, I have seen no return to the old coat-sleeve, although I hear people chanting its praises at times.

Black velvet ribbon has made its appearance on many of the new cloth gowns, as a trimming, after its long eclipse; but I cannot say that I think it pretty; and I prefer lace insertion or *moiré* ribbon, I think, especially when the latter is black or white. Black

braid, and narrow gold braid, are both amongst the favourite trimmings of the spring, and silk embroideries of all hues and kinds are more sought after than anything else in the way of decoration. But their price renders them quite prohibitive to the majority of people, and indeed, I have seen some lately which had cost quite a small fortune; and, so far as my own likings are concerned, I would rather have some handsome lace which would never be out of fashion.

Sequins, we are assured, are not to remain in fashion, but the gold galloons, studded with stones and jet, will be used with cloth gowns.

Pearl buttons are to be more worn than any other kind of material, and will quite supplant the flashing diamonds—or rather paste—with which we have been so fascinated. White satin is one of the most popular of the season's trimmings, and it is seen both as facings and linings on all kinds of materials; from the fine "face cloth" to the coarse textured alpaca; and, as a cape lining, it will be popular. For, although it may look so delicate, the dressmakers say that the shining surface does not soil so much as silk.

White linen collars and cuffs have been restored to favour as the most becoming thing



OUT-DOOR AND IN-DOOR ATTIRE.

possible, by the really well-dressed of women-cyclists in the Park; and the chief aim of all of them appears to be, the adoption of the very neatest and simplest attire. Gaiters are not so popular as they were; and except, of course, for the very cold weather, they seem to have been superseded by the neat shoes, and the silk or woollen stockings which are far more becoming, and make even a large foot look smaller; while the gaiter certainly increases the apparent size, comfortable though it be. The most suitable hat for the spring and summer is the plain sailor with a ribbon; and in case of older women, the straight-trimmed small French sailors are quite the prettiest thing, with rather more decoration perhaps. The necks of our gowns in daily life are no longer to be quite undecorated, and the small lace quillings, which have made their appearance, are very welcome. Sometimes the frill is of lawn, but it is in all cases very tiny. Black silk cravats, with long pointed ends and narrow lawn collars, are both novelties of the day; and, so far as I can see, the huge ruffs that were supposed to be coming, have not yet arrived.

With regard to straw hats, the wearing of them is peculiarly good, but as regards colour, the purple, and the emerald green, are those likely to be fashionable with the ever-popular black, which is, probably, the most becoming of all to most faces. In the way of trimming, I notice the advent of scarves, of either Russian net or tulle, which are quite ubiquitous; a mixture of colours being, apparently, the correct thing, as black and white, pink, and green, and white, green and black, yellow with white and black, and three or more shades of violet, with violet velvet, or with white flowers; or else white and violet feathers. Net and tulle rosettes and large loops decorate bonnets also, and here it seems to me that black and white are in more favour than anything else.

I have just mentioned black velvet ribbon, and its return to favour; and, since writing, I have just seen a bodice trimmed round the extreme edge with two rows of the narrowest velvet ribbon possible. This bodice was cut in tabs, two exactly at the back, and two on each side in front. A folded band goes round the waist, and has a paste buckle at the right side to fasten it. The collar of this dress was ornamented with the stiffened and rather pointed ends, which are now worn falling over the collars of dresses. They are generally edged with a very narrow white lace. There is a decided inclination to make much of our collars this spring; but except on capes, I do not see very much partiality shown for ruffs.

One of the very newest dresses that I have seen was a French model in a well-known West End shop. The over-skirt was of a black gauze with small stripes on it, and it was edged with a very narrow white lace. The under-skirt was of plaided silk, in reds and black, with a narrow white stripe in it.

The thin over-skirt opened in the front, and fell open rather widely at the foot of the skirt, while it met at the waist in front. I am told that this is a fair example of many skirts, but that the favourite material for the under-skirt will be *chiné* silk in bright colours. The newest gauzes are very pretty, and airy in texture; and if one may judge from the dress-makers' materials, we shall not be far wrong in prophesying a very hot summer.

Brocaded materials are the correct thing in woollens, I think; and so far as I can see, the coat and skirt shows no sign of becoming extinct this year. But I am sorry to see that some of my authorities are of opinion that the loose coat will take the place of the trimly-built, tailor-made fitted jacket. I believe that I have before said that these loose coats answer very well for the slight figures of very young people, but not, I should say, so well for short people, nor for anyone with an inclination to being stout. They are too baggy in their appearance.

The newest of these coats with the straight-cut and unshaped backs are very short indeed; cut in a straight line over the hips, and much ornamented about the neck; generally having a yoke, which may be beaded, or else trimmed with lace *appliqués*. White lace *appliqués* are, in fact, seen on everything, especially upon capes, and one of the prettiest, which we illustrate, has a flounce of the softest and prettiest of *chiffon* round the edge, and lace *passementeries* on the back and shoulders.

There is no doubt about the reappearance of the basque, for nearly all the gowns I saw, on one of my journeys of inspection the other day, were provided with very full and rounded basques, generally placed on a band, this band being then put round the waist. Thus the basques are unattached, as it were, and fastened neither to the bodice nor the skirt, and can be worn or not, as desired. They are very full indeed, and many of them are quite untrimmed at the edge. Indeed, so far as I see, the great mass of the trimmings are



NEW BLOUSES.



A NEW FROCK.

applied to the neck and shoulders, and very little to the skirt or the sleeves, the latter being much smaller than they were, but not otherwise showing much sign of change, except that the puff is lifted higher on the arm, far above the elbow, and the sleeve proper may either be much wrinkled, or else quite plain. Small cuffs or ribbon bows finish the edge of the sleeves, and with the half-long ones there is generally a frill of lace.

The seams of gowns are again to be trimmed, and both jet *passementerie* will be used as well as black velvet ribbon of a very narrow width. I have seen several dresses with a narrow flounce at the bottom made with a beading, and I have heard of others with much wider ones; but, so far as we see,

the plain skirts continue to be liked, and flounces will come in, if they come in at all, with thin materials, from which there will be many to choose, as the manufacturers have certainly succeeded in bringing out a wonderful choice.

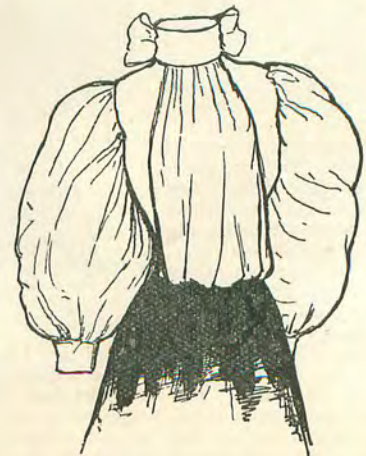
Canvases are very pretty, and novel in their weaving; and there are some French *droguets* which are delightful in their beautiful patterns and colours. Alpacas are seen both in coarse and fine qualities, and mohairs will probably carry all before them in colour and beauty of appearance. Black is, I think, the prettiest hue in which the new materials are woven, though the lighter colours are also effective. One of the latest dresses which impressed me was a tomato-red alpaca, which was made with a plain skirt and a slightly full bodice,

and which had a vest of a "Bandanna handkerchief," which gives a delightful bit of relief to the tomato-red of the gown. From all I can see, it will be, and is, a black and white year; whatever colours are used will be of the brightest and purest. We seem to have got away from half tones, quarter tones, and all that dreary family of dulness for the present. Let us hope that we may have a fine summer in which to wear all our "bravery."

White waistcoats, indeed white trimmings generally, are amongst the most popular of our spring novelties. For cloth gowns they are carried out in white cloth, the rever cuffs and collars being made of it. With this are worn black ribbons, *moiré* being apparently the most liked. Belts of white kid are also novelties. The belt seems to be quite a necessity of all the spring gowns, and the pretty silver clasps are as popular as ever.

The paper pattern selected for our month's illustration is that of a full-fronted blouse, which seems to be a very popular shape, the fulness being gathered into rather small proportions in front, and dropping over the front of the gown. The pattern is a very simple one, and can be made up in cotton by the home-dressmaker. It must have a cotton lining, which can be fitted first, and then the outer part put over and fitted again, so as to make sure of perfection, which is required today, even where cotton blouses are concerned.

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FULL-FRONTED BLOUSE. (Paper pattern.)

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

NEVER was there a time when a girl with taste could so easily, and at a comparatively trifling cost, make herself "fair to see" as at the present time. Nowadays shops lay themselves out to assist the home dressmaker and milliner, and even those who can boast of a tolerably large dress allowance are glad to avail themselves of the dainty waistcoats, *fichus*, and ruffles, millinery bows, and ornamental adjuncts to dress, all ready made up, and only needing to be stitched into place. On the other hand, people without ideas of their own may be easily led astray, for bright colours are

much in favour, though extreme contrasts are, perhaps, less so. This is an advantage, as it is always desirable to avoid the eccentricities and extravagances of fashion, and wear new modes in a modified form, so as not to attract undue attention.

Beginning at the head, which should naturally be accorded the place of honour, it may be noted that the hair is dressed much higher than it recently has been. The favourite style seems to be an outstanding centre, with coils round it. The front is parted, and slightly waved, and the sides left somewhat loose. A

fancy tortoiseshell comb is sometimes seen, and a more ornamental kind for the evening, also *aigrettes*. This style makes the wearing of hats and bonnets much more forward, which is becoming, especially to those who wear the front hair plain.

The popular hats of white felt are now to be laid aside. They may be often cleaned, and they dye well, and are therefore not an extravagant purchase to those who have them. Coarse coloured straws in all varieties are much worn in the "toque" shape, garnished with many flowers, but these will be superseded by



AN AFTERNOON CALL.

larger ones, much bent down at the side. The home milliner is to be congratulated on the fact that *chiné* silk bows, of all colours, can be had ready-made at most shops, as also "rhine-stone" decorations, not to say flowers, rendering her work easy. Coloured *tulle* is much liked, chiefly in grass-green and violet; but it is so perishable it needs frequent renewal. The "Shazada *aigrette*" is still worn in magpie colours, and quills have been a feature of hat trimming; but the stiff "spiky" effects are losing their popularity, replaced by floral garlands encircling the crown, and resting on the hair at the back, under the brim. It is said that doctors consider the style of hat recently worn is responsible for the grievous increase of headaches, as the weight of such preposterous decorations was too excessive for the delicate nerves of the brain.

The new dress materials are presented to us in great variety; and fortunately with some reference to meet the possibilities of slender purses. The most expensive, and beyond their attainment, are the *miroir* velvet, or *moiré velours*, which has the soft look of velvet, combined with the lights and shadows of *moiré*. It is also called *veloutine*. This material is only suitable for persons, so to say, of "a certain age" (a quantity), and only provided for the comparatively wealthy. Of girlish fabrics there is no lack. There is woollen-canvas in shades of *beige*, tan, and *Suede*, grenadines, and *mousselines de laine*, made up over silk slips of contrasting colours, will be the chief favourites; including the striped silks, striped *chiné* silks, and *foulards*. Nothing prettier or more seasonable will be offered than the shot apacés of all hues, lightly woven with black and mohair (thought to wear even better still), in white damask designs, in white on grey, fawn, and stone-colour. These will make up into dainty, as well as durable gowns; and for dark, or days, Amazon cloth, embroidered in an open-work design, through which a contrasting lining peeps out, will prove more suitable to the weather. A kind of poplin-muslin is to be seen, and the ordinary *moiré* and *glacé* silks are largely provided.

With reference to the styles in which the new gowns, coats, and other parts of our dress are to be manufactured, I am glad to say that all exaggerations are at a discount. This will be specially remarked in the proportions and shape of sleeves; and these are speedily and largely dwindling into the tight-fitting coat-sleeve, and the puffed will be slashed showing contrasting colours. Deep turn-down collars, sometimes vandycked, of white cloth, or black satin, are popular, respectively worn on dark or light bodices and blouses. Stiff white collars and cuffs have likewise a revival, and will suit tailor-made short-skirted gowns and bicycle costumes, surmounted with the orthodox sailor's hat for

the latter. Bodices are to be more elaborately trimmed and draped, but skirts continue plain, and the *godet* specially so; and the novelty to be seen in the draped skirt will scarcely be popular as yet.

Coats and skirts of one material remain fashionable and look well in a deep plum-coloured faced cloth, and likewise in a pretty shade of blue-grey rough cloth. The "princess" style gains ground, and is so comfortable that it promises to continue in general favour. The prevailing colours are green, biscuit, Neapolitan, mauve, and grey.

Blouses hold their own firmly; but not for afternoon and out-door wear. Those of "accordion-pleated" *chiffon* are exquisitely fairy-like, but extravagant where the purse is to be consulted, as this material so soon gets out of order. It takes five yards to make a blouse, and our readers must remember that "accordion-pleated" fabrics are always pulled out plain when the shop-assistant measures the quantity required. Another note which my readers should make, is that when sleeves terminate in a "Venetian cuff," coming over the back of the hand, great care will be needed in the cutting; for, otherwise, the effect will be exceedingly clumsy. Slash-

ing has been for some time adopted for skirts. Now it is to be seen in capes, as well as sleeves. I have seen a charming example of this style, in a fine, French-grey cloth cape, which was slashed in large tabs at intervals, to allow "accordion-pleated" white *chiffon* to appear from within. It was lined with brocade, and looked very attractive and dainty; but was far too delicate for ordinary wear. If made in more durable materials, and of darker colour, it would still look very pretty, if not so fairy-like. The newest capes are so short, that they may be described as shoulder-capes. Those of velvet and firm materials are lavishly decorated; some were double, having an outer flounce of net, *appliqué* lace, and starred with sequins; others have embroideries worked into them; and as to the diaphanel varieties, glittering with *paillettes*.

Veils are tucked well under the chin. Those of silk Russian net and chenille spots are popular, but certainly not beneficial to the eyes. As to the coming shoe and boot, we hear that the summer will see many of us in white doeskin, kid, and elk-leather, which will have to be cleaned with pipe-clay, and serve only for very dry pavements, or carriage wear.



INDOOR ATTIRE.



It may interest many to know that an "Anti-Dress League" has been inaugurated amongst fashionable people, the object of which is to keep down the tendency to over-dressing. The members are bound to refrain from indulgence in extravagance in style, and expenditure beyond the due limits of their several incomes. I most heartily commend their work, and wish them good success.

Our illustration of a single figure sitting represents a green and mauve shot silk bodice and skirt, the former flat-pleated back and front, and a vest of satin brightly brocaded in an all-over floral design on a black ground. Here our readers will see the sleeves tight from elbow to wrist, and the graceful hanging flounce from the shoulder of the same material

as the skirt, sleeves, and a portion of the bodice; the vest and bodice, of shot silk, being made all in one. The bonnet this lady wears—and we may observe that she is always dressed in the best taste possible—is a black chip, trimmed with rosettes of violets on each side of the front, puffings of black net balance more or less on one side, the pretty ostrich tip, which curls gracefully inwards, on the other. Large diamond-headed pins light up and give a pleasing finish to the elegant structure.

Another of our illustrations presents two figures sitting together to our notice. That on the spectator's right wears a black brocaded silk, high-necked, and with the fashionable long sleeves. The bodice has wide *rèvers* reaching over the latter. Round the neck, and

serving as a species of collar, there are square-cut tabs, five in number, trimmed with cream-coloured *appliqué* lace on black *chiffon*. The front of the bodice is loose and full, and covered with the same trimming as that at the neck, diminishing as it approaches the waist. At the front, depending from the waist of the bodice, there are two square tabs of a larger size than those at the neck, and two to correspond at the back. These have no lace, but are trimmed with three rows of very narrow velvet ribbon. This latter is carried down the middle of the back of the bodice, likewise in three rows. There is a cuff turned back covered with the *appliqué* lace, and finished with a sort of ruffle of the same at the outer side. The skirt is perfectly plain in front—all the fulness of the skirt is at the back—and is quite devoid of trimming. The illustration shows the shape of the sleeves.

The figure at the side wears the fashionable collar-cape, made of black satin and trimmed with deep cream-coloured lace. Both back and front views are given of this pretty *collarete*, the back being shown on one of the standing figures. That on the left wears a cotton blouse and a jetted collar, contrasting well with the light colour of the former.

The bonnet in the corner is a black chip, with a small erection of the same at the top of the crown, like that of a Vaudois peasant's hat. The five loops of trimming in front are of gold tinsel; there is a small black *aigrette*, and one ostrich tip.

Our cut paper-pattern is that of one of the new and most popular of our summer short capes with *passementerie* or jet trimming from the neck downwards, and *ruching* as represented.

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SUMMER CAPE.
(Paper pattern.)

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

"STILL harping on my daughter!" said old Polonius; and so, month by month, our magazines must ever be found "harping" on the same old strings, to the tune of the daughters' frocks and head-gear, and the manifold little changes and improvements, or otherwise, in the same, till the end of time. Alas, for the very existence of trade, if the exigencies of the seasons, and the fickle

fancies of the "fair ones," gave us nothing thereon to say.

As I observed in my notes of last month, though the colours remain in harmony with the brightness of the season, with its sunshine and its flowers, the form of our clothes and the style of wearing their decorations have shown a marked improvement in good taste. This fact is specially noticeable in the dress of

our princesses, and must have been apparent to those who read the details of the latest *trousseau*, acquired by one of these royal ladies—I refer to the Princess Alexandra, of Saxe-Coburg. Of course it was very costly, befitting her rank; but it was perfectly free from startling effects both in fashion and colour. All our royal and noble ladies are devoted to out-door exercises and sports, and



IN THE PARK.

a gown of dark blue serge is never absent from their wardrobe. In the *trousseau* above-named it was included, together with several plain, tailor-made companions, and looked refreshingly home-like amongst so many rich and elaborate *toilettes*. The newly-revived *poil de chèvre* was present amongst the simpler dresses, which, it may be remembered, is a very silky material, resembling an unusually lustrous alpaca, only lighter, and similarly dust-resisting. Of this we shall see a good deal, and consider its purchase—as well as of the many varieties of alpaca—most desirable investments for the summer and autumn.

The newest embroidered "grass-lawns" are extremely pretty; but we must give a kindly hint to our pale-complexioned sisters respecting them, for they are not becoming to those who are not more or less florid. To the pale, pink or blue are more suitable. The frilly *basques* are apparently going out, and short "bolero jackets" are preferred, both for in, and out-door wear. These reach only a short way towards the waist, showing the broad, folded satin belt of the gown. They are equally short in front, and no further out-door covering is intended to be worn with them. Although these broad belts appear to be folded round the waist, they are made up on a foundation, and considerably boned to keep them at their full width. If well cut they are rather becoming.

The new tight coat-sleeve is "rucked" (as if slightly gathered) from the shoulder down to the wrist, in slight summer dresses; and a kind of epaulette consisting of a "butterfly bow," gives a little width to the shoulder. For garden-parties elbow-sleeves may be worn, met by long *mousquetaire* gloves.

For slight figures corseleted bodices are coming in. Small points are worn in front, and the skirts—in view of summer walks—are made short all round. All shades of dove, pigeon, and sea-gull greys are much worn, and amongst brighter colours, some shades of green seem the most popular, especially when they have a pink tinge perceptible in them. Black and white gowns, relieved by a bright colour in the trimming, are worn with them, and are much in vogue.

As to evening costumes, they are worn either low, or in a compromise form, which latter is a boon to very thin girls, who distress the eyes of their friends by a sad exhibition of collar-bones. I have seen the use of *chiffon* over silk, and a neck-ruffle of the former, connected with an ordinary square-cut bodice by straps of ribbon and embroidery placed at regular intervals all round, employed to veil the deficiency of symmetrical form; and I recommend it to my insufficiently robust sisters.

Belts of jet, gold, silver, iridescent sequins, tinsel ribbon, and white leather hand-painted, are all to be seen; and the latter is likewise employed as a trimming for gowns. Speaking of trimmings, I may observe that Irish crochet and *duchesse-appliqué* are much in vogue, and the white *chiffon*. Gainsborough *fichus* are trimmed with cream-coloured Valenciennes lace. The *fichus* of "Bréton net," and spotted net and lace, are called "Charlotte Corday."

Capes are as much worn as ever, the newest

have "Watteau" backs. Those called *Henri deux* are slung at the back from the shoulders, and were much admired when seen, at a recent wedding, on the bridesmaids; they were of velvet of a bright, yet delicate shade, and were only used for effect—not as a wrap. Some have appeared of white and of black satin, covered with flowers, for which about three yards of material would be required. There are also fitting shapes, cut in at the back like an Eton coat; with a frill of lace for a *basque*, and fastening down in front with wide *révers* of *moiré*, terminating in long stole-like ends. For elderly people black *velours du nord* holds its own; and *velours moiré* would certainly take its place, could the purchaser afford it. The cape should be quite a plain one, and lined with satin or brocade of a lavender shade would be pretty and suitable. The collar should be upstanding, and flaring a little for the sake of greater cool-

ness. Varieties of the "sacque jacket" are very popular. Some have a "Watteau" back, and loose front, of course. When of black satin, it is usually trimmed, very profusely with jet, or iridescent gimp, fringe and sequins. For girls, simpler ones are preferable, made in fawn-coloured, or grey cloth, with or without white *révers* and cuffs to match.

It seems scarcely necessary to give a list of all the light materials offered for summer wear, such as muslins (silk included), for so long a memory of the past, and banished by unseasonable summers—*foulards*, *grenadines*, *de laines*, mohair, challis, etc., old friends in dozens, cropping up in cheery summer beauty; and recalling the pleasant bygone "days, when we went gipsying a long time ago." Dark blue *foulards*, spotted or figured with white or yellow, will be found very useful to those, especially, who cannot afford the purchase of a variety of dresses. These are sometimes trimmed with satin or lace.

Bonnets are decidedly smaller than they were, but the hats are, naturally, larger and wider in the brim, as desirable, in the interests of the complexion. The brims seem much bent about, and often turned up at the back, which is a mistake, as the head and neck need special shelter from the heat of the sun. However, some little attempt to remedy this mistake is made by wearing a sort of bower of drooping flowers over the back hair. In our illustrations for the month, our readers can judge for themselves as to the prettiest and least *outré* styles of our present hats. We exhort them not to adopt exaggerated descriptions of head-dress, nor anything to attract



A VISITOR.



remark. The friend of a lady known to me was punished by a loudly-proclaimed criticism vouchsafed by a coalheaver on her bonnet, which seemed to represent all the flowers, as he said, in "Covint Garding." And not alone do our street-critics take note of our head-gear, they survey us from head to foot, and their comments are perfectly reasonable and in good taste, if not too polite! The conspicuous-looking white boots, with brown goloshes, tops and seams, such as are worn by those who court observation, for cycling, skating, and even for ordinary use, do not meet with approval amongst them. "Her cud goo a-ditchin' in they shoes!" observed a navy to his brother of the spade.

In stockings there is scarcely anything specially new to note. Black lisle-thread are, as usual, our summer-hose; plain, open-worked, or embroidered in a colour. When tan-coloured shoes are worn, the stockings should be of the same colour, but plain. Steel, or silver shoe-buckles are much seen.

Caps are quite at a discount; and now that hairdressers are so clever in their art, even if "hairless," you need not be "cappy," and your "happiness" need not be diminished by the lack of the natural growth of that valuable feature in a woman's beauty, her hair. White hair is much admired.

Our illustrations represent several new designs among gowns, capes, blouses and summer hats. The sitting figure facing the spectator, shows a black chip hat, trimmed with folds of white silk, edged with black tulle, on one side; and on the other, an

aigrette of narcissus and white osprey. The gown is of plain black alpaca, and the bodice, which has *révers*, is buttoned on each side, upon a white silk vest, closely embroidered in gold. The cuffs correspond with the vest, cut with a Vandyck point, turned back over the wrist, and the buttons at the wrist are only for decoration, as the cuff is left open on the inside, with a hanging Honiton lace ruffle connecting the two sides under the wrist. A scarf of the same lace is worn round the neck, tied in front with a wide hanging bow and ends. The figure of the same group with her back turned to the spectator, wears a *visite* of black silk with bands, like bracers, of satin ribbon, and the triple rows of frilling are of *chiffon*. The large-squared, fancy-plaid silk blouse, worn by the standing figure with her hand on the dog's head, is of Paris manufacture, and forms an exceedingly pretty in-door costume. It has three loose bands down the front, almost covered with *guipure* lace, the centre one from the throat collar, the others coming from over the shoulders to the waist. This blouse fastens behind, and the buttons are covered with a strap. The sleeves are loose, caught-in with a few gathers over the elbows in front, but left loose at the back and under the elbow, thus making a second puff; and then continue close and plain to the hand. We have also given an evening blouse-shaped bodice, on a sitting figure in a group of two (the figure associated with her standing.) It is of black *chiffon*, amply full, over *eau de nil* silk. The sleeves are loose to the wrist, and the *chiffon* caught-in at the out-

side, but not all round. That on the bodice only rises part of the way upwards; and the *appliqué* lace above it shows the silk through it. Three bands of jet trimming, with long fringes of the same, are laid down the front; and the effect is that of a "square-cut" bodice. The back corresponds with the front, (being "square-cut") and there is a high band round the throat of black *chiffon*, with two vertical frills, on each side respectively, and another behind. This model is also from Paris. The standing figure, beside it, wears a kind of "Eton jacket," with square tabs at the waist, and a small bow over the second. A belt is seen where the jacket opens, and the material of the bodice is of the same brocaded silk as the skirt. Further description is unnecessary.

The cut paper pattern for this month is specially designed for comfort, as an article of summer wear, when loose garments are preferable to tightly-fitting ones. The material is designed to be of black silk, and is made in eight pieces (six in the paper pattern) the front and back of the yoke, and the loose pleated jacket; and the two portions of the sleeve. The trimmings at the neck, and on the cuffs, may be a *ruching* of lace or *chiffon*. It will be observed that, in the illustration, the yoke is outlined with three parallel lines of narrow velvet ribbon.

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PAPER PATTERN.

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

ONLY Parisians, I suppose, would have thought of a Museum of Women's Dress; but, in any case, such a unique collection has been under consideration, and will, doubtless, be a *fait accompli* during this present year. It is to be very complete; everything classified and dated; and the habiliments of men are to find a place in the same conservatory.

The "living pictures" exhibited by the association for promoting "healthy and artis-

tic dress," were intended to show how graceful, as well as hygienic, this "rational clothing" might be made; but while all who saw them, for the most part were agreed in pronouncing them charming and picturesque, it seemed a matter of question whether they were practical enough for use in our variable climate. This exhibition, it may be remembered, was held in St. George's Hall just a year ago; and with what results, as regards the general public,

our readers may judge for themselves. Still, the agitation raised in favour of theories sound in themselves, has done a work that, while slow in growth, may bring forth good fruit in the future.

The majority of hats now worn are "sailor hats," with wider brims, of coarse straw, and higher crowns, and trimmed with plain bands and bows of ribbon; and the broad-trimmed Leghorn, or Panama shapes, with high crowns



INTERRUPTED IN A GOSSIP.



ON THE RIVER.

more especially for afternoon wear. There are others more dressy in character and elaborate in their decorations; some being turned up at the sides and lined underneath with white *lisse*, or *tulle*, and, as usual, bows of ribbon, sprays of small flowers, or a white ostrich plume, are selected according to the taste of the wearer.

I may here remark that the scruples experienced by many in reference to the wearing of ostrich feathers, may be relieved by some information recently supplied me by some friends. Bent on an errand of mercy, they visited the ostrich farm in the neighbourhood of Cairo, and there ascertained that the feathers of these birds were only gathered in the moulting season, when so loose they were about to drop, and no pain, nor even discomfort was experienced by the birds in their removal, but probably a sense of relief, akin to that of removing a very loose tooth, only less in degree, as the quills are much smaller in circumference.

Coloured straws are much used for bonnets as well as hats, some rose-hued, and the crowns of these are high and described as "jam-pot" shapes. The "beef-eater" also, and the "Tam-o'-shanters" are also seen in these pretty-coloured straws. Some, with wide brims, have lace hanging from them, and this trimming may prove very satisfactory to girls who are easily sunburnt, yet who feel stifled in a close veil. The bonnets of the present season are very small, and the home-milliner can find no difficulty in manufacturing pretty effects on the foundation shapes so easily obtained in open-work jet, chenille, or straw.

The hair is usually dressed high, and in front it has a fluffy appearance. The best hairdressing I have seen was shown by a girl of my acquaintance, who is the possessor of a quantity of beautiful gold-tinted, fair hair. It was turned back from the face in a series of light waves, and gathered together in a high Greek knot. In the front, over the forehead, it was turned back and lightly waved like the rest (so that it was not a "fringe"), and looked soft and becoming.

Capes and *sacque*-jackets share equally together in general popularity, but the new *fichu* may have a good share of public favour in the hotter days of the summer. For evening wear capes are much used as wraps, often in velvets of delicate shades. For the daytime some are made in black grenadine over shot-silk, and I have seen others of figured alpaca, bordered with a *ruche* of pinked-out silk. For those who require an inexpensive garment these may be suggested. The material of a cape should be of double width, and from a yard and three-quarters to two yards of material are required. Black braid *passementerie* is sometimes placed like stripes, at equal distances, extending from the neck to the edge of the cape.

Sacque-jackets are also employed for evening wear, but these are made in delicate *chiné* silks, and trimmed with frills of coloured *chiffon*. Some of these have fitted under-fronts, the coat falling on either side in a single box-pleat. For older persons, who require more voluminous wraps for evening wear, pelisses in handsome brocades are preferred, which naturally are much more expensive as well as warmer.

Dress materials are much what I described for last month. Of course the *crêpon* has gone out, grass lawns are very popular, and canvas and grenadines made up over silk or "linenette" slips, or even over old evening silk skirts, which may be so utilised for economy's sake. There is a new *lustre* material, as well as an attractive choice of *broché* and shot alpacas, and the more durable, but likewise more expensive, mohair. "Tussore linen" is very silky in appearance, and to be had in many colours, so as to suit all complexions and tastes, at 11½d. or 1s. a yard, twenty-seven inches in width. These I have seen in pale-blue, pink, lilac, grey, fawn-colour, old-rose, etc. The black Brussels net skirts, with horizontal stripes of ribbon worn over coloured slips and finished with a frill of fine lace at edge of the skirt, will be found an economical investment; and an occasional

change of the colour worn with it saves the cost of another evening dress.

As to the styles of making-up, the skirts stand out well at the feet with the help of horse-hair, and there are "panier"-like arrangements on the hips of the latest examples. When this standing-out effect is produced by padding we should certainly not adopt it in the heat of a summer season.

Skirts remain very short, and some are trimmed with panels and lace, but they are more usually plain. But the bodices are a good deal "befurbeled," and the reduced sleeves have well-defined puffs to the elbow, above the coat or "rucked" part, from elbow to wrist. New embroidery in coloured cord is much employed on vests and cuffs, and is sometimes made to look more dressy by a metallic thread running through it.

For bridesmaids' frocks, and those for *fête* occasions, the new lace and ribbon skirts will be found useful and pretty, some being white, with tinted ribbon stripes, while others are in black.

The newest and prettiest blouses are made of grass lawn and white insertion, and look well over a colour, with a plain grass lawn skirt. Cambric shirts are in favour for morning wear, under, or if hot, without, a coat in the house. The cotton shirts are now made with detachable collars, in light tints, especially in pale blue, maize, pink, and mauve, trimmed with white Swiss insertion. This is newer than black pleats, tucks, or pipings.

There is no change as regards parasols since I last described them, only the very old-fashioned jointed ones have made an appearance, of small size, and made to be stowed away in a pocket. These I never thought satisfactory. There seems nothing much newer in veils; but for travelling and a day's outing, long wide ones of *tulle* are worn (as, indeed, they always are by many) over the hat, or bonnet, crossed at the back, and brought round the throat to be fastened under the chin. Frills or ruffles for the neck continue to be worn, and these I have seen composed of poppies, black, red,



white, or cream-coloured, all set closely together. Belts and sashes are equally worn.

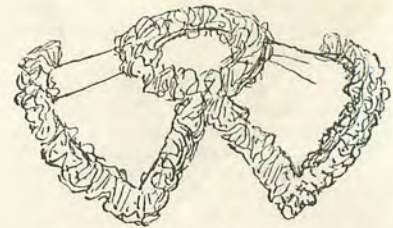
Our illustrations may be the better understood by a few words of further description. The figure seated wears a pretty bright shade of dark cornflower canvas over emerald-green silk dress, having the fashionable effect of shot green and blue. The skirt hangs in folds all round, very full at the back; but is quite tight-fitting at the upper part of the skirt, at the front and sides. The bodice is of a simple round shape; bordered with a twist of black ribbon. The front of the bodice is of white satin crossed with narrow black velvet ribbon; so as to form a small diamond pattern. On each side of this front, there were *revers* of beige lace over white satin. The hat worn was of cornflower blue, to match the canvas, and trimmed with shot blue and green gauze ribbon, blue *tulle*, and an *aigrette* of the new, shaded curled quills.

The figure represented at the right of the one just described (who is seated) is dressed in white muslin. The skirt has sets of narrow tucks, divided by rows of insertion, and finished by frills edged with lace. The sleeves are frilled at the shoulder, elbow, and wrist; and the bodice trimmed with satin ribbon, arranged on the shoulder, neck, and waist, with a bow, and long ends hanging in front.

The back view of figure seated in the boat shows a *chine* silk bodice, and sleeves of the same, with a puff of chiffon at the shoulder, and elbow. The basque is cut in tabs, edged with narrow Valenciennes lace. The figure facing it has an "Eton jacket," of striped material, with sleeves to the elbow. The vest is of grass-lawn, embroidered with coloured flowers, and sleeves to match. The hat is of white chip, trimmed with *cerise* silk, forming a bow at the back; and there is a spray of

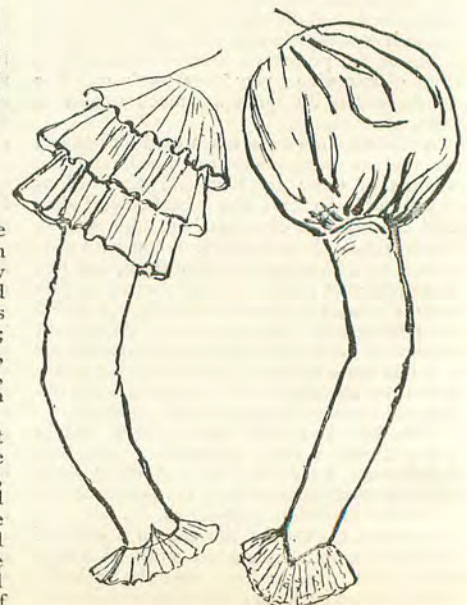
flowers in front. The brim is edged with tiny frills of accordion-pleated chiffon.

Our cut paper-pattern consists of two varieties of sleeve; one a coat-sleeve with a puff at the upper part of the arm; and the other with frills at the shoulder. Also, a pattern of a shoulder-cape, to be made of black silk and lace, or white lace and embroidery; or used to serve as a collarette.



SHOULDER-CAPE. (Paper pattern.)

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TWO SLEEVES. (Paper patterns.)

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

THE season has returned to us for the early autumn tours, the majority of travellers availing themselves of rather cooler weather and somewhat reduced terms, at both English and foreign hotels and *pensions*. A few words, therefore, on dress suitable for such expeditions is desirable.

In days gone by, and even within my own memory, my countrymen and women made themselves quite notorious by their eccentric style of clothing when they made even the shortest journeys. Men, especially the middle-

aged, swathed their throats in woollen "comforters" and Bandana silk handkerchiefs; wore small check caps, with a shade and flaps tied down over the ears, and the shabbiest of old coats and waterproofs. Women followed suit in the greasiest of ancient silk gowns, dingy shawls and waterproofs, and bulgy boots of the oldest and most inartistic character. In fact the *bizarre* exhibition our travellers made in former times, from early in the present century, and kept up by some old-fashioned folk till within a much later date, brought

upon them the ridicule of foreigners, and cost them much in the consideration accorded them. At the present time this is all changed, and the mistake recently made (by a good many of our lady-tourists) is in over-dressing, and wearing hats and dress materials wholly unsuited for such travelling.

Happily this season finds us in a more reasonable state of mind, and good taste prevails to a far greater extent than for some years past. A specially-selected costume is now provided for travelling-wear, moderately substantial in texture and quiet in colour; and hats and bonnets are equally simple, and able to bear service in sunshine or in rain. A light dust-cloak of alpaca or Tussore silk, and a warmish cape, folded up smoothly in the rug-holder; a bonnet, in a box packed away in the trunk, not carried in a handbox, as in days gone by, and a new pair of black kid double-sewn gloves, with white or coloured sewing on the backs, has more generally replaced the



AFTERNOON TEA.

shabbiness and eccentricities of former times, and the gaudy, vulgar flashiness of later years. Of course, in both these cases, I exclude the dress of the real "upper ten" and persons of considerable means; to whom the saving of a dress, by appearing in such unseemly attire during a journey, was not an economy that ever by any means commended itself, nor could we recommend it.

Naturally, for fishing expeditions, in Scotland or Ireland, nothing could be more suitable than a thin serge, tailor-made; as also for



AT THE SEA-SIDE.

yachting, and alpine climbing; for which the homespuns are rather too warm in September. Canvas, batiste, *piqué*, grass-lawns, and grenadines, would be quite as unsuitable, except to wear of an evening when at home in an hotel or *pension* for the rest of the day. To be much dressed in these places, as if at a private dinner or evening reception, shows very bad taste; although a change of dress for the evening meal, wherever you may be located, is a custom of society that can never be set aside by those who belong to it. At present, serge silk is in favour for ordinary evening blouses.

Apart from travelling costumes, I may give some notes made on my survey of some of our best shops. To grass-lawn skirts, I observe that *glacé* silk is employed for the bodices. "Viyella" seems a popular material for tennis gowns, a material to be had in pretty tints, and in checked and striped designs. In speaking of a travelling suit, were the season a warm one, I should have suggested that alpaca or mohair would be excellent substitutes for the thin serge. A new process has been devised, called "Millerain," by which all materials, from cotton to velvet, may be rendered waterproof; quite a boon

not only to travellers, but to pedestrians obliged to be out and on foot in rainy weather. For morning blouses I see that cotton *crêpons* are much in favour, and in delicate tints, striped with black, look very well.

While the sun still retains its power, suits of drill-linen, spotted zephyrs, and *chiné* jaffetas, as well as the Tussore silks in the natural colours, will continue to be popular amongst girls; but while the summer sales offered the advantage of reduced prices, it is to be hoped that any who wished to be economical, provided themselves with cheviots, and other warmer suits in anticipation of the early chilliness of a coming autumn season.

Speaking of little economies, I may observe that the prevailing styles of dressmaking are much in favour of the home-dressmaker. Out of last year's balloon-like sleeves offer great advantages in their remodelling to more reasonable proportions, in keeping with up-to-date varieties of form. Narrow frill flounces edged with narrow yellow Valenciennes lace, will give a skirt a new appearance that has lost its freshness, and put a new face upon it; or a trimming of *passementerie*, laid flat all down the seams, if carefully done, so as not to pucker, or drag the stuff, of whatever material,

supplemented by epaulet falls of guipure lace on the sleeves and bodice, will effectually renovate, and make the shady last season gown assume the appearance of a new one. You will find that an outlay of a few shillings, and the expenditure of a little time and thought will undoubtedly repay you, and prove a very economical undertaking.

Pleats at the back of the bodice are still much seen, and may be simulated by strips of insertion, and pleats are made at the back of the flaring skirt; those unlined having overlapping seams, or they are covered with *passementerie*, as I before suggested, for the renovation of a half-worn gown. In the matter of altering out-of-date sleeves, two small puffs are sometimes made out of the big ones; a number of horizontal tucks are made all round the arm. But if you have a piece of silk, or could buy a pretty remnant suitable as to colour, take out the original sleeve and substitute some of later-date form, or make three new shoulder-frills of the old material, and line them with the remnant of pretty light-tinted silk or satin. The present fashion of wearing lace or muslin *fichus*, collarettes, ruffles, and *Jabôts*, and the wide-folded corselet waist-belt are admirably adapted to conceal



LONG BLACK CHIFFON FICHU.

all defects of soil or hard wear in a last-season's bodice.

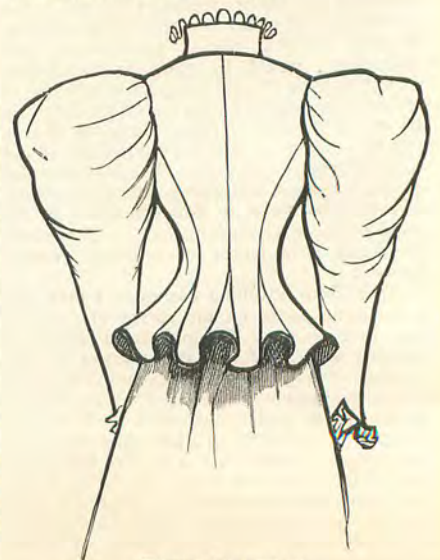
Eton coats, with epaulettes instead of three frills, are a good deal worn, and in Paris pale-tan-coloured coats are greatly worn. But capes, large and small, are as much in vogue as ever; those for the more dressy occasions are of the smaller proportions. Some of the dust-cloaks are so much trimmed that they are as expensive as gowns, and seem to belie their name, or rather more truly answer to it, and form perfect "dust-traps," with all their elaborate trimmings of white lace and *chiffon*. Some are loose and flowing, others are drawn in to the figure. The new waterproofs are made with detachable capes, piped all round with leather, and the fronts are lined with "silk-proof." Some are of silky *crêpe*-cloth, in pretty shades, and lined with plaid silk. As to the favourite colours and combinations, black and white, blue and tan-colour, mauve and heliotrope are favourite blendings; green continues in approval, and pure white for young people, but pale-blue seems to head the list.

The "floral toque" remains very much in wear, and so are the Panama and Leghorn hats, and feathers and "tips" are more seen than flowers. Pale-pink and deep-crimson straws are in favour, and wired wings of black gauze; and pearl and paste buckles a good deal employed. In flower-trimmings we see a special taste for roses, combined with jasmine and mignonette, and cornflowers are worn by themselves alone. The "picture-hats" of rustic-green straw are usually decorated with pink roses. All hats are worn much down over the forehead. The sailor-hats have rather lower crowns and wider brims. Shoes are, I am glad to say, less pointed, they are broad in the sole and have "military heels," which means a compromise between the high French heels and the flat "rational" ones. The "Oxford shoe" is the most fashionable. A special stocking has appeared for cycling in tan-colour, which has twelve buttons sewn up on the outside, so that it has the appearance of a gaiter, but with the advantage of not being made to button like the latter.

With reference to our illustrations for this

month. One of our figures, "at the seaside" wears a white *piqué* dress, with white Leghorn hat, trimmed with white satin ribbon, and black quills. The other figure is dressed in white alpaca, with *revers*, collar and cuffs of black silk, covered with cream-coloured lace. The jacket is ornamented with narrow bands of black braid. The girl on this page wears a black *chiffon fichu*, having long, embroidered ends in front. Her hat has the high crown now so much in fashion. At the right of the tea-table, there is a figure wearing a light green silk blouse, the bodice of which is covered with embroidered *chiffon*; and the lady on the left has a black *chiffon* bodice, with bands of white lace, forming a zouave in front, and crossing the shoulders to the waist at back. The sleeves are ornamented with narrow frills of white lace. The central figure wears a cashmere dress, with puffed sleeves; and the *fichu* is of butter-coloured muslin, as are also the sleeves, from the puff to the waist. Our cut paper pattern for this month is for a bodice with fluted *basque*. It is in seven pieces, viz., front, back, two side pieces, sleeve, collar and *revers*. The *basque* should be lined with silk or satin corresponding in colour with the trimmings of the dress.

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PAPER PATTERN.

GIRLS' ATTIRE: THE NEWEST AND BEST.

By "THE LADY DRESSMAKER."

DIRECTLY the summer sales have passed, we seem naturally to turn to thoughts of our autumn garments, even though it seems early to do so in the months of August and September. But the woman who is wise is always a little forehanded in the way of dress, and will manage to make purchases at the summer sales which will fit her out in the winter with something new, or will help her to re-model and re-make the clothes which remain of last winter's stock. I think that winter clothes are rather more difficult to alter than those of a warmer season. We have one great resource in the present day, and that is dyeing, which is now so well performed that the old prejudice against it has quite departed, and we use the dyer as we do the cleaner, and feel thankful for both of them. Very little unpicking is required of us, and in consequence the skirts and jackets are more easily put together than they were, and are not too

difficult a task for the home dressmaker. If she be wise too, she will take them to pieces herself, and learn in this practical manner how to re-make them. One of the things most difficult for the home dressmaker to learn is how to press with the hot iron, and without this no very good effects can be produced by her. Some strength is needed, but more cleverness and knack, I think, and the attempt at doing tailors' work has a happy influence on the accuracy of home-work and arrangement. The reason we like the work of the tailor is, I think, because of its superior evenness and accuracy of fit—and it seems difficult for a woman to acquire it.

A visit to a celebrated tailor, to try and discover a few of the secrets of the future, the other day, showed me that the coat and skirt will remain as popular as ever, with the small differences only which make it suitable for cold weather use. The skirts seem much as

they are worn at present, the width from four and a half to five yards. The linings most generally used seem to be linen, even in preference to silk, which all the tailors assure me wears out very much sooner, and splits speedily. One tailor told me he preferred to have no lining at all, and considered the lack of warmth was fully made up by the adoption of knickerbockers to match the material of the costume. I find that the idea of the warm and comfortable knickerbocker has been very fully adopted by everyone, and certainly by all the cyclists, some of whom wear silk ones, so large and wide as to seem like petticoats caught in round the knees. It is perhaps a little too early to go into this subject just now, but later on I shall recur to it.

The jackets of the two new costumes I saw were of different shapes; one had a double-breasted front with large buttons, a small-sized turn-over fur collar, and a full basque at the back. The other was edged with a very narrow binding of fur, and the two fronts met and hooked together, the whole jacket being tightly fitting and very stylish in its general appearance. The material, a dark-green cloth; the fur, a fine astrachan in black. Down each side of the fronts, from the collar to the edge of the skirt, ran a row of braiding in bold tracery of leaves, and a large kind of pear-shaped point which was fitted in the centre with a red cloth *appliqué*. There were six of these on either side the front, and a very pretty and novel effect they had.

Our illustrations, however, deal with a milder time and are less cosy in appearance. The first is an autumn cloth costume, which is equally suitable for the fashionable and much worn blue serge. The jacket is of *sacque* shape, with a cape over the shoulders of the same, the edges are trimmed with black velvet, and on each side of the front of the skirt there is a band of velvet finished by three buckles. If the dress



AUTUMN CAPE.

be desired in a plainer style this front trimming could be left out. The bodice is full with a yoke piece of coarse white lace.

The Autumn Cape shown in our sketch is made of melton or Sedan cloth with a roll-over collar lined with a bright colour which matches the lining of the cape itself. The trimming is of bands of the cloth edged with white, either of cloth or silk. The stitching of the model was exquisitely performed, and was also carried out in white, the colour of the cape being a dark rifle green. The lining of the original was white satin, but to our mind it might be fittingly replaced by either pink or yellow, of a straw-coloured tint, but rather darker and more of what was called corn colour, a golden, but not a true yellow. The accompanying blouse would be suitable for *table d'hôte*, home evening wear or concerts, worn with a black silk skirt. It might be made in any of the fashionable materials, the sleeves and trimmings being

of plain silk or satin, and the bodice of *châiné* silk or *vice versa*. The fulness is pleated into the waist back and front, the fastening being invisibly accomplished down the centre by hooks and eyes. A deep flounce of light lace is arranged fichu-like round the shoulders, partly veiling a simulated zouave (which in reality is a ribbon laid on afterwards) which ends in front in a large bow, passes under the arms, and meets behind at the nape of the neck in a tiny rosette.

The moderately full-puffed elbow sleeves are caught together in the centre with a rosette. It is high at the back but slightly open in front, so for a delicate person a few folds of tulle, chiffon or net might be worn inside to fill it up, shaped into a point at the back so as to set better. Ruffles of lace might be added to the sleeves if desired. It is meant to be worn inside the skirt with a fancy or ribbon belt. The model from which this was taken was carried out in two plain

materials, the bodice being white, the Zouave, sleeves, bow and rosette and belt being palest blush-pink satin.

We give below illustrations of fashionable hair-dressing, which is inclusive of two hats, which are so simply trimmed as to need no explanation, save that we must remind our readers that the edges of all the most stylish hats of the present season are bound in quite the old-fashioned manner with black velvet, and that these are no exception to the rule. This little black edging is a very decided improvement and makes the hat of the present day far more becoming to the face, the binding giving a softening appearance to the face. Finger puffs, it will be seen, are much used, a style which helps the possessor of scanty locks to make them appear as plentiful as those of her more fortunate sisters. But the knack of putting them up and of fastening them in place must be learnt and practised too, to enable you to make a proper effect. Rolled



HAIRDRESSING OF TO-DAY.



AUTUMN GOWN WITH A STRAIGHT SACQUE.

hair is also most fashionable, and for this the proper pads are required. The hair is still crimped and waved, but it should look smooth and well cared for, or, as the present day expression goes, "well groomed," which describes the satin coat of a horse, as well as that satiny gloss which is only given to hair by constant and faithful daily brushing. We have very often advised our girl readers to take care of the hair, and we assure them that nothing conduces so much to personal attractiveness as a well-kept head of hair.

A few words must be given here on the subject of sleeves. Although we have been assured on good authority many times that we were to return to the old tight coat sleeve, we must confess we see at present no chance of such a thing. The sleeves are much smaller, but the chief alteration in them is that the puffs and frills which adorn them are now placed quite high up the arm, and the same appearance of height on the shoulder is preserved that was so much the fashion a year

or two ago. Some of the lace frills are quite of the butterfly kind and stand out as though they were wired. One of the prettiest sleeves is that with two frills, which are put in with the sleeves, and so are short at the top, and stand out well and stiffly. The rucked up or full sleeve is also very pretty, and this often has the puff at the top of the sleeve put into the collar of the dress.

With the experience won in the decoration of blouses this summer, our girl readers should be able to arrange either half-worn blouses or bodices, so as to make them useful for the winter. For instance the Eton or Zouave jacket and the pinafore style can both be made use of to re-cover bodices or blouses, and many of the new velveteens are so beautiful in colour that they can be adopted with much success. A glance at any of the illustrated papers will help the clever adapter to ideas, and so will a visit to the shop windows. There are quantities of all descriptions of net and lace, which may be made useful to cover

bodices, and jet trimmings can be picked up very cheap at the sales, where many useful remnants of satin and brocade are to be found by the clever shopper.

Mention has been made of the sleeve with frills at the shoulder, so a word or two as to its manufacture will not be out of place. The upper frill may be cut on the cross way of the material, is about an inch narrower than the lower, and not quite so long. It is set into the shoulder in flat pleats. The lower frill is cut on the straight and measures about a yard and a quarter or more in length. It should be six inches and a half wide at the point of the shoulder and narrow to five inches and a half under the arm. This frill requires interlining, the upper one does not. In both cases the dress material is used double. The frill must be set into the upper part of the armhole in six or eight box pleats, but under the arm it is only eased in. Frills set better when tacked to the bodice under the arm, but when this is done the idea of wearing a jacket over them must be given up.

The blouse given in our illustration has also been selected for our paper pattern; a full description has been given of it, and it will be found a very useful addition to the wardrobe of any of our girl readers who may need, on some occasions, a little extra dress. The blouse is simply a full bodice, and a full sleeve puff with a plain coat sleeve. The chief trimming is given by the ribbon which simulates the Zouave jacket and terminates in a bow at the neck. There are two pieces in the blouse and three in the sleeve, and it will require to be made up on a fitted lining.

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