

HOW A GIRL SHOULD DRESS.

BY "THE LADY DRESSMAKER."

IN spite of the prophets, there is no doubt that stitching will be the chief decoration of our autumn and winter gowns; and no wonder, for it seems to be one of the most suitable; and it was hard to see how anything could be found to take its place. In addition to it, we find strapings a great deal used; and these are of silk very often, with a figure or spot upon it.

Pleats are figuring everywhere. They form quite a feature of the skirts, often extending all round, and from the waist as well, to within a quarter of a yard of the ankles, where they are allowed to flow outwards. They are generally box-pleats, and are stitched all round. The bodice is often pleated, and stitched, in the same manner as the skirt, to carry out the idea.

There is no doubt about the popularity of the corselet-belt. Some of the short winter jackets of the Bolero kind have the corselet-belt at the back, while the fronts are of the spoon shape, and fall over the belt, remaining partly open, so that it can be seen. Nearly all these new short jackets have small shoulder-capes, frequently two, or even three, of varying materials.

The top one may be of some kind of skin, the centre one of a spotted

silk, while the third and last is of the material of the gown itself. So many have also scarfs of foulard, or silk with fringed ends passed under them, a new form of the popular cravat, which is to be seen everywhere, and which is not difficult to manufacture at home, if you once see one and get the idea, and obtain a good pattern of a stand-up collar also. Then with some bright velvet, a little cream lace, and some cleverness, you will succeed in

turning your dingy-looking gown into quite another frock, and you will enjoy it again. So tight-fitting are many of the winter coats, that waistcoats will be worn with them; and a handsome cravat, mounted on a sleeveless bodice, would answer quite as well. I daresay you will also admire the new coloured laces, which have been brought out again, but which are more suitable, when used with discretion, for dress trimmings than for any neck appendages. For these, a cream lace looks more ladylike, and is more becoming to the face. A great deal of gold is also to be used, both in millinery and dress, and if not over-done, it is always pretty, and brightens up our dull winter costume.

Perhaps as new as anything to be seen this year are the double-breasted waistcoats. They have been made of various materials; but the earliest seen were of brown holland, with small gold buttons, and they were intended to be worn with purple tweed or cloth gowns. They are largely used with Eton jackets, or with any short coat open in front.

The fitted bodice of last year will probably have a greater success this year, though, so far, there is no apparent diminution in the liking of the public for blouses, and there are numbers of skirts made up without bodice-pieces for winter use. Both the flannel and velveteen blouse are very comfortable articles of attire, and no doubt most people will still cling to them.

There seems (except as wraps) to be no taste for capes of any kind this winter, but those prepared as wraps—such as golf capes—are very pretty, and the taste evinced in the mixture of the colours, in the reversible cloths,



FOR THE COLD DAYS BEFORE CHRISTMAS.

On the left.—Fashionable three-quarter length coat, built in military grey cloth, finished with stitchings and revers and cuffs of Persian lamb. *In the centre.*—Smart coat and skirt of light fawn cloth, trimmed with appliqué of cloth, stitchings and pipings, with collar, revers, and cuffs of chinchilla. *On the right.*—Cape of black cloth, trimmed with layers of the cloth sewn on one side only, and many stitchings in white silk.

is very great. Small toques of the same colours are worn with them for travelling, and these are trimmed with large bows of the same colour in front, and the only additional decoration consists in a couple of quills. This is a really comfortable style for travelling gear, for it cannot crease or tumble, even if we did lay our heads down to rest.

The Russian or Moujik coat, which was always a very becoming style, has returned to us this year. There are people to whom it was always becoming, and who clung to it for the whole four years since it was with us before. Some of the serge gowns prepared for the winter have these Moujik coats, and are decorated with *appliqué* of velvet or braid. For instance, a gown of bois or wood-coloured serge—the new brown—has velvet *appliqués* of tomato-red velvet, and has pipings of the same velvet at the hem of the skirt, and the sleeves. This is an example of the way in which many of the serges are made.

It seems as if the reign of the long and tiresome skirts had come to an end, for most of the new skirts are cut to hang evenly all round, just off the ground, while many new skirts just barely touch it. In the way of materials, we have Scotch and Irish tweeds, and homespuns, and the Caledon, Donegal, and other Irish friezes are as popular as ever, while nearly all the names of the newest colours seem to be Irish; and we hear of green being the special colour favoured by the first-class London tailors. The success of the sac coat and the three-quarter-length coats seems, as yet, rather uncertain.

And now a few lines must be devoted to the millinery for the late autumn, which really means the winter after all. One announcement lately made is that all millinery is to be individual and suitable to the wearer. This would entail the outlay of having all one's bonnets made to order specially, a great expense, and also not satisfactory to her who "does not quite know what she wants, but will know when she sees it"—a very large class of women. I should like all girls to learn millinery, so that they, at least, should be able to do up a hat or bonnet.

There is a wide selection of hats in felt, beaver, velvet, cloth, plush, and panne; and the large choux rosette is here still, of tulle and chiffon, taffetas and chenille; and wings are quite in vogue. Velvet flowers, too, roses, asters, and beautifully-made chrysanthemums; and as to feathers, alas, there are far too many. The extremely long buckle is a novelty, and very long ostrich feathers will trim the many picture-hats which will this year be of the French marquise character, which is raised at the left side, the point coming over the right

eye, a very becoming shape to many people. The gold Paisley galons, too, are very novel, and are used with the best effect in millinery. The Spanish turban seems to be nearly as popular as the marquise, and is a comfortable winter shape.

The newest fan is Watteau-like in its small size and in the beauty of its decoration; and it is very fortunate for the owners of modest purses that those who cater for large ones are able to make the cheaper designs so beautiful, for on some of them the landscapes, figures, and garden scenes are quite exquisite. The pity is that the gauze and lace are so perishable on which they are executed. The black Empire fans which are shown have spangles and lace on them, and are almost equally pretty; and they are also to be had in red, white, and dark green gauzes, and will be more generally useful.



A BRIGHT DAY IN THE PARK.

On the left.—Tucked gown of fine cloth and silk, with strappings and coloured lace on the front. Bodice of silk with cloth and a guimpe of white silk and undersleeves. *First seated figure.*—Costume with bolero, of thick cloth, trimmed with the new Paisley galon. Hat with velvet trimmings arranged in the new way in choux on both sides. *Second seated figure.*—Marquise hat, wrap cape in pale blue and darker greens, with fringe and velvet bands.

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No one can pass through the London streets without being made aware that this is a year when red is the most favoured hue; and, strange to say, it seems to be of each and every red, not the military scarlet in particular. Personally, I am very much pleased for the dulness of our winter streets to be enlivened by any bright hue; and I always believed that we wore too much black, and that, even at the expense of frequent cleaning, we should do better to use gayer colours. We are told that in Paris brown is to be the winter hue, relieved and brightened by shades of yellow. But, though some brown is to be seen, it is not a fashionable winter colour. Many of our best-dressed women are using very simple tailor-made gowns of black cloth and thick serge, with coats of the plainest sort, the only ornament being rows of stitching in black silk. These little coats are tight-fitting, but if the day be not too cold, they are often left open in front, and show the pretty blouse of bright colour beneath, with a stock and tie of white or cream-coloured lace over it. With these black gowns a hat of black felt or cloth, stitched in rows, is worn, with black feathers or wings. The skirts of these gowns are generally very long, and the whole appearance is graceful and refined. When it is cold, a fur collarette and muff are added; but the gown itself is thick, and warm enough for winter weather.

And as I have mentioned fur I will go on to say that black fox, caracul, black broadtail, and seal seem to be the special furs of the winter season; and, so far as I see, furs of all kinds are more costly than ever, and they are being rather disfigured, to my mind, by the way the tailors are treating them—with insertions of panne, brocade and velvet—often richly embroidered. There are plenty of plain fur coats to be seen, but they are, all of them, short and reach only to the waist, so far as I have noticed, or very little below. The Eton coat is the most liked, and there is also a semi-fitting coat with a short basque, and a sac-backed one, both of which look very well, and these are generally faced at the fronts and collars with some contrasting fur, chinchilla being a favourite, and seal coats being often faced with caracul.

Muffs are very large in size, and seem to be in universal use; but people who cannot afford it do not use fur ones, but replace them by very pretty dressy muffs made of velvet or velour-du-Nord, the latter being the



Tailor gown of winter cloth, strappings of stitched cloth, waistcoat of striped panne.

Empire coat of box cloth, collar edged with fur.

Gown of blue frieze, with black stitchings, and flat strappings of silk.

THREE WINTER TAILOR-MADES.

best material and the most durable for the purpose. These muffs may be plainly stitched, or they may have ruchings at the edges of ribbon or chiffon, and the top finished with a bouquet of artificial flowers and a knot of ribbon. A velvet muff seems to me preferable to one of cheap dyed fur, especially as it is not easy for people of moderate means to have their furs all to match, and nothing else will do nowadays. Very large boas are seen, of black and silver fox, as well as of other furs, and they are furnished with a multitude of tails.

For the millionaire the most beautiful Empire coats and capes are provided in fur, which are made of sable, seal, or caracul. Some of these cost hundreds of pounds, and will require the greatest care to preserve them against moth in the future. I often think that these expensive furs are more of a trouble than a pleasure, but they are often stored at a furrier's, where cold storage is to be had for them.

The Empire band below the arms, and the Napoleon collar, which is very high, with a turned-down over-piece, are the two most remarkable novelties in the mantle department this season, and we also see that the old-fashioned Raglan sleeve has made its way, and appears on the most expensive jackets, with its oddly-shaped point running up into the collar from the shoulder. This is a survival from the Crimean War, and the well-known Raglan overcoat of that day. The two or three small-stitched capes on the shoulders are also new, and so are the side pockets set into the fronts vertically and not horizontally. Many capes are seen, those for travelling being all long, nearly to the edge of the gown; but the coat and jacket are the most youthful-looking without doubt.

The storm collar still holds its own, but it is far less stormy and important than last year, but it is too comfortable to be entirely left off. The buttons used on some of this season's coats are very handsome—jet edged with silver, old silver, old gold and paste—and much gilt is seen, and indeed the use of gold and silver braids is quite one of the season's novelties.

In the way of trimmings, tucking is quite as much used as in the summer; and, strange to say, it is as suitable apparently, to thick materials as it was to thin ones, and we have seen how it is applied to the thick friezes, that are quite as much worn now as they were last spring. The blue shades of this winter are rather deeper in hue than the lighter pastel shades of the summer, and the surfaces of the winter friezes are rather more rough and hairy. Greens, dark reds, and purples are all of them very handsome, and their roughness makes them warm and cosy-looking for the winter's use.

We notice that although the double sleeve is still seen on our winter blouses and gowns, it is not applied to the tailor-made, as you will probably have seen for yourself. In fact, the tailor gown of this winter has returned to its ancient severity of aspect, and seems to have ceased to be frivolous, as it has been lately.

The newest neck arrangement for evening wear is a band of velvet, to match the dress in hue, fastened in front with a little bow which is caught in the centre with some handsome jewelled ornament. A necklace may be worn also below it on the neck, if for full dress.

The dressing of the hair is at present one of the much-discussed topics, and it seems strange to say that no two people have the same ideas on the subject. People are tired of the Pompadour style which has become common and too familiar; but there seems to be no new fashion excepting that which entails parting the hair on one side, instead of in the centre, and waving the short side while the longer one is arranged in wide rolled waves, which look like curls, and there is a chignon at the back of the head. This

may be called the only novelty. Plain bandeaux, with a Greek knot low down on the neck, are also seen, the hair being waved and parted in the centre. Another style, which has been seen during the late autumn, was quite unwaved, but dressed over a cushion both at the back and over the forehead, and quite smooth and shiny. It was finished by a knot at the back of the head. This is, perhaps, the most popular arrangement of the hair just now and it looks well in front, but very ugly at the back. All the new hairdressing may be said to be rather round, not high, for that seems to be avoided by the best hair-dressers. Perhaps a good time is coming to us, when we shall all dress our hair as we like, and so perhaps we shall really make the best of our personal advantages.

The newest toques are very decidedly broader, and less elevated than they were in the summer, and have generally a flat look. Black velvet is in the greatest favour for making them, and they partake largely of the matador, or Spanish style. Hats are high in the crown, and are much trimmed with feathers and large bows of silk or velvet, while the brims are much bent about. In the way of cloth hats, we have a very decided novelty—the hat with two or three tiers of brims, which is gored in a remarkable manner. Pink, blue, and white cloth are all used, and also panne, the coloured cloths being generally trimmed with black. Feather hats have appeared again this winter, and are very becoming to their wearers.



IN THE WINTER GLOAMING.

Indoor gown of brown homespun, or cloth, with stitchings, and bands of tomato red, sash with fringed ends of the two colours, under-vest of guipure over red silk.

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THE first figure (on the reader's left) is a model costume in fawn-coloured cloth and dark-brown velvet. It has small straps of the latter material, and tiny bows fastened with diamond buckles.

The central figure wears a new kind of coat and skirt walking costume; the collar and cuffs are faced with *moiré* lamb. Those of the third figure, to the right, are of such a description as I have notified as suitable for the cold and the rain also, for those who feel in very undress attire when wearing a waterproof covering. In our illustration we represent the coat as trimmed with sable or mink, but as these furs are expensive they may, of course, be substituted by others more within the attainment of the less wealthy.

Supplementing my notice of tailor-made gowns, I may say that, as usual, cloth, serge, and homespun are all in request, the only novelty consisting in their structure. For these ordinary gowns the linings are loose, and they

also have the popular box-pleat at the back of the skirt, which fits smoothly round the hips. Some are trimmed with coarse lace or with glacé silk. Of course, the lining of the bodice is close-fitting. The box-pleat at the back of the skirt appears to be continued up that of the bodice, also of the same width at the waist, but widening out towards the neck and shoulders. They have revers collars of silk, and the neck-band likewise, which is pleated and stiffened with buckram. The sleeves are bell-shaped and hang a little over the hands. It will take about seven and a half yards of material to make the dress, supposing it to be of forty-four inches in width, and perhaps one and a half yards of silk for the trimmings, of twenty-two inches in width. I name all this for the benefit of those who find it less expensive to put them in the hands of an ordinary dressmaker, or to obtain help to manufacture them at home.

Strapped effects are still approved, and ornamental



TAILOR-MADE COSTUMES.

stitchings. The bands at the edge of the skirt have proved a pretty finish, and a bright plaid silk to form the vest. The Russian coat, belted, and the wrists banded with black velvet, with frills of silk; the black velvet setting off the colour of the dress of serge, or cloth, as will be observed in our illustrations.

A pretty practice to which the Duke and Duchess of York gave prominence a few months ago, was shown in ordering from Ireland a sufficient length of tweed to make both a complete dress for Her Royal Highness and a suit of clothes for the Duke. In the holiday season, men and their wives very usually wear much the same sort of fabric, viz., striped or plain flannel, serge, tweed, duck, or drill. Their head-gear might also match, especially if of the stitched linen description now so popular. Any dressmaker could concoct a linen hat for her lady customers to match the dress she made them. The best shape to select is the Alpine, or the French sailor, the only trimming required being a stitched band of linen, a knot on one side and two donkey-ear upstanding ends. But of hats in general we shall speak presently.

With a view to evening dress, a cursory inspection of the best shop windows makes it evident that satin is in special favour. Light blue, and pale green, and mauve are very prettily trimmed with either cream-coloured Valenciennes lace of about half an inch wide, and bodices have white lace insertion, such as worked only in little holes, through which narrow gold braid and black velvet are threaded; also alternate stripes and tucked white chiffon fill in a square-cut bodice neck. The upper parts of the sleeves are pagoda shape, ending midway between the elbow and wrist. Some of these coloured satins have a shaped flounce on the skirt, which is eight inches deep in front and about double that depth at the back. Very narrow tucks are run in this flounce, but sewn at half an inch apart. Nearly all the skirts are made with a graduated box-pleat at the back, which is sewn in on to the skirt at some eight or nine inches from the waist, and the train from it rests on the ground at a length of several inches.

We may congratulate ourselves that the comfortable "storm collar" lingers on—that valuable screen from draughts at railway stations and in the carriages, where a certain class of persons insist on opening the windows on both sides, let the day be ever so gusty, and the wind so sharp and biting. But the newest collar is the "Napoleon," which is a turn-over, double and high, such as men now wear. The coat has buttons in front, and is corded, and rejoices in possessing a number of *aliases*.

It will be a convenience to many to be able to wear different kinds of furs in combination, and even cut up as trimming on the same mantle. There are new fur blouses in Moujik shape, without the usual basque; these are becoming, excepting in their sleeves, which are too big for the style of the Moujik and of the bishop order.

Sashes appear as substitutes for belts. They reach about a foot below the waist.

The winter's blouses will be very generally of velveteen, and usually to match the dress; but often of black in preference to colour, and trimmed with cream-coloured lace, or with deep collar and cuffs of the latter. But the blouse will be seen in spotted flannels, trimmed with narrow black velvet ribbon, and of Paisley flannels also, being made up, so far as already seen, with much good taste and care.

Our dress illustrations for the non-tailor-made gowns must have a few words of explanation. The sitting figure wears a jacket trimmed with two kinds of fur, which like that on the tailor-made example, is of a costly kind, that is to say, of either sable or ermine, the latter having returned to favour, and the muff is required to match in this costume. But less expensive furs may be substituted with excellent effect. The skirt has a shaped flounce with satin bands.

The standing figure wears a salmon-pink bodice, suitable for evening wear. The skirt is partly covered with point-lace (or any delicate make), which is shown to advantage by a foundation of black velvet.



A WALKING COSTUME.

AN AFTERNOON DRESS.

Walking costume of brown cloth, with daffodil taffetas bands, and seal and ermine trimmings. Afternoon dress of silk with French lace appliqué, and trimmings of ribbon velvet.

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It may be well to commence my notes on the dress of the present season by explaining the illustrations attached to them. To the useful tailor-made frocks I give precedence. The centre figure represents a three-quarter-length coat of ash-coloured faced-cloth, having new triple revers, and high collar with French enamel clasps. The figure standing rather above the first-named (on the spectator's right) shows a coatee of soft green box-cloth trimmed with the revers. The collar and cuffs are of sable, and it is decorated with military braid. The figure to the left of the full-length central one (touching her shoulder) wears a short jacket of black cloth with deep fold-over collar,



which is of a dark-red geranium colour, and spotted. The figure below this last-named wears what the sailors call a "stole-fronted" new bolero coat of Venetian-red cloth. It is stitched in self colours; the collar is turned over, and shows a lining of black satin or watered silk, with eight oxidised silver buttons. The last figure (on the opposite side) is a semi-fitting coat of purple frieze with a trimmed collar, cuffs, and front. The basque of the original had stitchings of mauve silk; the collar and cuffs were of a faintly-patterned silk of that colour, and the buttons were of steel. So much for the popular tailor-mades. The illustration of a single standing figure shows a winter gown of thick cloth trimmed with fur and velvet, the latter laid on in strappings and finished at each point by a fancy button.

There is little to note in reference to our gowns either for day or evening wear, since our winter clothing came in, as already described, nor of our head-gear, excepting that tall silk hats have much superseded the very undressed-looking "bowler" for riding wear. The length of the habit remains unchanged, but the coat is long, and nearly covers the saddle, and has a velvet collar; and the material of both coat and skirt generally is a dark grey or brown whipcord.

For skating and other sports, a short Norfolk or reefer coat of hard serge with velvet collar seems most in favour. Also, I observe, for a sports costume, striped or black and white checked flannels are worn, the white collars being hemstitched and turned over a soft folded stock (for the throat is still much swathed), a small bow of black Oriental or glacé silk being tied under the chin.

The change which has appeared in the style of hair-dressing is a circumstance which ought to be noticed, the Pompadour having been exaggerated in an absurd as well as unbecoming manner, and vulgarised by its adoption by multitudes of ill-dressed persons, unacquainted with its original characteristics, and the dress that would be in keeping with it. Naturally, if this latter consideration be not adhered to, a patchwork and bizarre appearance must be the result. We are all tired of extreme fuzziness, and a gooseberry-bush or bird's-nest appearance. The top of the head is less weighted and increased in size than it was, and some portion of the central parting in front is visible, which has a pretty and more natural effect. So many who wear a mass of tangled hair under a net, on that part of the head, have the concealment of semi-baldness in view. Back from this little parting, the hair is slightly waved. Then, with reference to the back of the head, the hair is dressed over a cushion, and at the top of this roll, a coil of hair is twisted—made behind, not the top. Breadth, rather than height, is now the hair-dresser's object, and the top of the head is left completely flat. The hair is slightly and smoothly waved, so as to look shiny, as in nature, not rough as before affected; thus its colouring and natural beauty will be seen, and it will be cleaner, and no longer a dust-trap which could not be brushed out so as to look glossy and attractive.

As the toques and hats of this winter have increased in width in front, this broadening of the style of hair-dressing will suit them, especially as so many are now of the Spanish toreador shape. Well-dressed people no longer attire their heads in the jam-pot crowned hats. These ugly things offended the eye of any persons of artistic taste. In their place we have the low, flat, and wide crowns that fit the head far better, and the brims correspond with them in their increased breadth, and are often bent and curved in and out. Some have flat bows and feathers laid flat likewise, and many have wreaths of flowers.

Hats of felt and stitched cloth are popular, the cloth matching that of the dress. Trimmings of many kinds are to be worn—panne, velvet, and satin-antique; and as an unwonted variety, leather also is to be seen with cock's feathers *à la Savoyard*, and painted quills. Cloth hats are sometimes piped with leather and velvet in sections, before being made up.

Here I cannot refrain from giving a word of warning to the wearers of veils, a very sensible and serious notice having recently appeared on the subject in one of our contemporaries, and headed "Sight Traps." Nothing could be more injurious to the eyes than the spotted and even still worse figured veils, now and for a long time

past, so generally worn. It is not only here, but in Paris also, that the question has lately been under serious debate. Beware especially of white net with black spots—all the more harmful if of chenille or with a pattern. If you elect to wear a veil to preserve your eyes from dust—especially when the trying east winds of March set in—let it be of fine unspotted gossamer.

To sum up a good deal in as few words as possible, I will observe that muff, both of fur and other materials, are of the inconvenient size described as the "Granny." That, excepting for evening wear, mantles are almost exclusively worn by those advanced in life. That, while for evening dresses, we see the double sleeve, before mentioned, and the Marie Antoinette with a deep fall of lace from the elbow,



WINTER GOWN.

In cloth, velvet, and fur; the velvet is laid on in strappings finished at each point by a fancy button.

tea-gowns and blouses have, usually, a tight waist-band, confining a bishop's sleeve. Of the pocket-handkerchiefs of the present season a few words may be said. They are very pretty. Some dress ones are of gossamer-lawn, linen threads in stripes traversing them, or in squares, in various pale shades of colour. For use by day, some have white centres and a coloured border with a hemstitch, and others are of plain white, with a narrow edging of good, hand-made lace.

Shoes appear to me to be less injuriously pointed, and I should be glad to see the more natural shape of the "Bective," with moderately square toes and a straight inside (with no big protruding joint bulging out with vulgar obtusiveness) far more generally adopted.

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AFTER having given various notes and suggestions in my last dress article in reference to our winter clothing of the present season, including a few on the subject of evening dress, there seems rather less to indicate now in the mid-winter, stay-at-home weather. Still, there is something left to be said, that I hope will prove of use to our readers.

Our illustrations for this month represent useful tailor-made gowns, always in request, in both summer and winter, for sports, travelling, and warmth, and such as might suit girls who do not need what we may distinguish as society dresses. I do not mean to imply any depreciation of tailor-made gowns, for persons of the highest position and the longest purses are their patrons.

Fig. 1 is a smart tailor-made gown in olive-green frieze, having stitched straps and *appliqué* trimming. The coat is finished with old silver buttons. I may here remark that the latter, in filigree, and every kind of material and design, are greatly employed this season. Fig. 2 is a very elegant long coat, in light beige faced-cloth. It is stitched and strapped, and has revers and collar of fawn and rose-

coloured panne. Fig. 3 is a costume in automobile-red serge. The coatee has the new tiny basque, strapped and stitched, and the yoke is of white and black brocade. The buttons are of silver and enamel. I greatly admire the central figure, although I should think it an improvement if, being a coat, it were not as long as a dress skirt, and lying on the ground out-of-doors. But this could be altered according to individual choice.

For driving we have very generally adopted long fur or, at least, fur-lined coats. But as they are too heavy for most pedestrians, excepting when walking short distances, fur jackets, reaching only to the waist, are much in use, and look well. The sleeves vary as to shape, to suit the fancy of the wearer. Some are fairly close-fitting over that of the dress ones, but are well-shaped at the wrist. The collars are high, and a lace jabot makes a pretty decoration, lace and fur being much worn together at present. As a trimming attached to the fur it seems very incongruous, but as a separate adjunct to the costume, it is at least as reasonable, and really as elegant, as the lace frills and



FIG. 1.

GOWN OF OLIVE-GREEN FRIEZE.

FIG. 2.

LONG COAT OF LIGHT BEIGE FACED-CLOTH.

FIG. 3.

AUTOMOBILE-RED SERGE COSTUME.

ruffles worn with steel armour in the olden days. Gowns of grey cloth, and hats of felt, of a colour to match the skirt, look very pretty, especially when the small jacket is of chinchilla fur. Some of the long coats are of velvet, and others of plush—rifle-green being a popular colour—and cloth and satin-cloth in brown and fawn-colour are also patronised. At the exhibition of pictures by deceased British artists at Burlington House, the costumes which appeared on visitors to the private view were curious and somewhat quaint. But although we write for high and low, rich and moderately endowed with the essential wherewithal, we do so chiefly for the great majority who may be classed amongst the last-named, so we need not waste time over descriptions of dress, which are beyond the means of that greater number to obtain.

I have seen a pretty golf cape of double-faced blue cloth. The long inner cape was surmounted by three short shoulder ones and a high flaring collar. The plaid lining was to the face in full view; the upper and smallest cape was of the plaid, inner side of the cloth; the next small cape was of the blue side of the material, and the lower one of the plaid, the corners of all three being rounded. This design may be adopted for cheviot, broad-cloth, serge, and any other kind of warm material of any colour. I should have thought that a warm jacket-coat would have been

more suitable for a golfer, or for wear in any kind of sport, as giving freer action to the arms; yet such is the garment called.

For young girls in their teens, I have seen a very pretty Russian blouse-jacket in velveteen (or plush). The overlapping front continued the whole way down, buttoned back on the left shoulder. The collar was *deep and turned* over (flat). The sleeves were rather loose, and rather belled at the wristband. The latter, the collar, and the lapping front were trimmed with a broad decorative braid.

I do not see anything specially characteristic of this mid-winter season in our exhibitions of bonnets and hats. The varieties are very great, but the fancy for any particular style does not seem very marked. One little recent improvement, which may be regarded as a boon, in the way of securing a hat or bonnet from the intrusive attentions of the winter winds, appears in the form of what has been called a "slim hat-pin." Why "slim?" my readers may ask. I cannot tell. I can only describe its advantages. It has no point, by which our heads are so often wounded, and it always remains in the head-gear; thus the latter is not torn and filled with holes, as in the use of the ordinary pin. This little appliance was recommended to me a few days ago, and with much approval, and I hear it may be obtained from any draper.

SOME GIRLS I HAVE KNOWN.

By AN EDITRESS.

PART II.



HERE is one beautiful trait in English girls that is noticeable wherever our language is spoken, in America as well as on our islands. When misfortune unexpectedly comes upon the family, it is invariably the girls who are the first to pull themselves together and energetically seek a means of making money. The boys—well, very often they prove themselves noble and manly, as we believe every Englishman should be, but sometimes they fail hopelessly at a crisis, or, at best, look mainly to their own well-being and grumble generally, while the

girls put on a plucky front and work to very death itself. This, I am sorry to say, is one of the tragedies of life that I encounter most frequently in my daily work. The result is that one is besieged by girls who are suddenly thrown on their own resources—splendid, loyal girls who will not let the smallest complaint pass their lips; only the misfortune is they have received no adequate training for the work they want to take up, and alas! in the great whirl of modern life there is no place for "second-rates."

Speaking of the skeleton that is sometimes hidden away in the cupboard, I am reminded of another girl who asked very urgently to be granted an interview. Her errand was a pathetic one. We had just published in our magazine a photograph of some royal procession—I think it was at the Jubilee time; naturally an immense crowd was included. In the very foreground of the picture was a shabby-looking young man, merely one among the crowd, but he had evidently turned and looked at the photographer, as his features and every detail about him were wonderfully distinct.

"That is my only brother," said the girl. He had left home some time before, having had some disagreement with his father, I imagine. At any rate, they had heard nothing more from him, though they had advertised repeatedly. And here he was, dejected and down-at-heels, yet the same brother this girl was longing to find. Could

I tell her how to find him? Of course I could not. It was cruel to be so near him, and yet— As I explained to her, there were tens of thousands in that crowd; no one could be traced on so slight a clue. The original photo was much larger and clearer than the reproduction; having a duplicate, I asked her if she would like to have it. "Oh, thank you," she said. "How my mother will value it!"

Quite as pitiful was the case of a girl who wrote, enclosing another letter which was addressed to a member of our staff, asking if we would forward this without delay—"I saw a story in your magazine by a Mr. —, and I feel sure he must be my father, whom we have heard nothing of for fifteen years." I handed the letter to Mr. —, who happened to call an hour later. I knew he was not the father she was seeking, because he was only about twenty-five years old himself. His name was not an uncommon one, though less plentiful than "Smith," for instance; but I suppose the poor girl could associate it with no man other than her father. After reading the letter, Mr. — handed it to me. A lump came in my throat as I read it. The girl was convinced she had found the right man. She told him how they had struggled during those years, heart-breaking things that I do not repeat, as they were written in confidence; but I was touched by one sentence, "If you will only let us see you again, that is all we want. We shall not be any expense to you, as I am now in a good situation, and so is Kitty, and we can keep ourselves, and even help you if you need it. Mother is dead. Of course Kitty doesn't remember you much, but I do. I am always thinking about you, and am sure I should know you anywhere." Her disappointment, when we proved to her that our Mr. — was not her father, was terribly keen.

With regard to a name, a funny little episode occurred not long ago. A clerk came to me and said, "A Miss Jones has just called about a MS. she sent in some time ago, as she has heard nothing more about it."

"Can't you turn it up in your books?" I asked; because a record is kept of every MS., drawing, and letter that is received by a well-organised magazine. The title, author's name and address, date of receipt, and, if returned, by whom and the date, are duly entered in a book.

"She doesn't seem to know what she wants," he said, looking most perplexed. "I can't make head or tail of it all."

HOW A GIRL SHOULD DRESS.

By "THE LADY DRESSMAKER."

OUR great national bereavement fell upon us just after the dress article for February had gone to press. But the shadow of that sorrow had already darkened the near approaching future, which made me careful as to what I should recommend. Much was of black material, and as to style and form, it could all be adapted to suit mourning attire.

The latter part of March will see a lightening of our sombre hue; greys will appear and white and black. For such a change, the preparation may be made; for, in the matter of dress, the run upon our dressmakers' time, and the great slowness of some of the craft, make it necessary to think out and procure what we shall require.

With this point in view, the accompanying illustrations are given.

The left-hand figure in the picture on page 409 wears a cashmere over-skirt and Bolero. The bodice is full, and the under-skirt is of striped black and white silk, and the trimmings of black satin ruching.

On the right the dress worn is of black corded silk, trimmed with purple ribbon-velvet. The boa is of chiffon, and black velvet bows, and the hat is black, with white plumes.

Our illustration on page 408 shows a tailor-made frock (on the reader's left), a young girl's walking costume of box-cloth, with straps of white satin cross-stitched in black, with revers and cuffs of grey panne, and buttons to match. The second figure (on the right) wears an outdoor costume of grey faced-cloth, with narrow black satin straps. Of course, this cannot yet be worn, but will be suitable when the prescribed period for mourning permits of the "half mourning," to follow the present unrelieved black.

The tea-gown is a garment that looks its best in black. I saw one the other day of which the front fell straight down from the yoke, in finely accordion-pleated folds of black silk muslin. The yoke was of guipure, embroidered with chenille and placed over a transparent foundation of net. Women who are going abroad are ordering white more than black, as in dry climates the dust is so great. In the south of France, if black continued to be worn, there would have to be white dust-cloaks. The gowns we have seen for Nice, Cannes, and Monte Carlo, have been of cloth, serge and flannel, usually white, but with an admixture of black, with silver and black trimming. The hats were large, and as a rule black, with a little relief of white.

I think I may say that the materials most seen at home are black satin-faced cloth, Indian cashmere, Ghibelline fine serge, poplin, and figured *glacé* silk, which will precede the lighter materials, such as mohair, grenadine, black and white fine canvas, and printed delaines, the grey and mauve. These are very early days for mooted the question of muslins, yet such are exhibited, notably those in black, with a white spot, having trimmings of lace insertion, and frills of the same material.

It will be the fashion, though not *de rigueur*, to wear half mourning, now a novelty, far into the autumn,



WALKING COSTUME OF BOX-CLOTH, LIGHT GREY.
(TAILOR-MADE.)

WALKING COSTUME OF BOX-CLOTH.
(TAILOR-MADE.)

and *crêpe de chine* will be a favourite material. It is one of the most graceful fabrics, and is suitable for any season of the year. In black, it makes one look slim, and suggests mourning without excessive gloom. In white, it is very picturesque, and can be used with most kinds of trimmings, and considering its light texture it does not wear badly.

Another favourite material is the Henrietta cloth, which wears exceedingly well. Though thin, it is more substantial than *crêpe de chine*. It has a dull smooth appearance and drapes beautifully.

In Paris flowers are much in evidence, and there seems to be a great revival in the manufacture. Some of the floral hats appear to be wholly composed of them, the entire crowns being of flat leafless roses; and sometimes the brims are covered with rose-petals of velvet or silk. Brims that are trimmed in this way may be purchased separately, so that they may be laid either upon or under that of the hat.

Violets, though always popular, will be in still greater demand, and will appear in many forms, being made of velvet, chiffon, silk and panne, also embroidered in silk. They will be worn much on day-dresses, to relieve the black, and also to trim those for evening, as also in millinery to trim hats, bonnets and toques.

Black *glacé* coats are smart, and look exceedingly well with the black frieze skirts that are just now being worn so much. These coats are made in the Eton shape, with many variations, and large jet buttons are used. The sailor blouse is still holding its own, and is a general favourite. In a short time the smart gold braiding, which was lately used so much, will probably be seen again.

Lady Isobel Margesson's new invention must not be overlooked, as it will be a boon to many. It is an apron-fastener, the two sides of which hook like a belt-clasp; the other sides are clipped on to the waistband of the apron, and the cross-bands of the bib pass under two little gilt oak-leaves, and are secured by a spring.

The question of furs cannot be passed over at this season, yet some are unavailable for shallow purses, which compose the majority. For the owners of such amongst our girls we recommend the popular silver-pointed fox, with silver and dark-brown hairs here and there, which is now in great demand, being comparatively inexpensive. Silver fox is pretty, and a favourite for necklets. But I much object to the head of any animal being worn with the skin. It is a painful idea, and the destruction of the little animal for our clothing grates on our feelings, although we have the divine warrant for their use. Broadtail, caracul and astrachan are always popular, and are not too expensive for young people. It will be a convenience to many, who began to use muffs in November, to find that ready-made linings can be had which they can sew in themselves, without difficulty, and at trifling cost.

I may here make a little note on the subject of fans, an adjunct to our evening attire with which we cannot dispense, excepting in the home

circle. They answer the purpose of the cane which, according to military regulations, must be carried by officers and petty officers to occupy the hand. But the fan has other uses, as a screen from fire, draught and light, though, as at present worn, it is too small for any purpose but that of the soldier's cane, and is also very transparent. Those most in use are hand-painted, and have a number of gold tassels hanging from the handle of irregular lengths.

There are several important mental notes which we may make with advantage towards our dress of this spring. One is, that brown holland has come to the fore again, and that summer costumes can be made of it; coloured linens, also, are much worn, especially greens, and I have seen several red ones which looked very well with white muslin blouses. Piqué seems also a safe choice. Jackets to any of these washing skirts appear to be very useless to most girls; but perhaps some form of Bolero or Eton might be worn. White serge was much in favour last year, especially for mourning, and is liked better than cream; the coarser makes are the most popular, and nearly all the best white serges have been mounted on white silk. Both alpaca and mohair were successes last year, and will probably reappear this season.



CASHMERE OVER-SKIRT AND BOLERO.

BLACK CORDED SILK.

HOW A GIRL SHOULD DRESS.

BY "THE LADY DRESSMAKER."

THIS month our readers are supplied with illustrations, shown on the following page, of three useful tailor-made costumes. The first is a smart costume carried out in blue cloth and silk, laced in front with silk cord, suitable for a young lady of eighteen years. This little bolero is a capital idea for summer cycling, as it can be worn over any shirt or blouse, either opened or closed. The central figure is a model of the latest swallow-tailed coat made in powder-grey faced cloth. The revers may be faced with panne *glacé* silk, finished with a number of stitchings, or else braided. The third figure may be found useful to some of our younger girls, for whom we do not often suggest anything specially suitable, say, from fourteen to eighteen years of age. The small straight open coat, with long roll lapels, is graceful and peculiar to this style only. It makes a good school or walking costume, and is well adapted for cycling.



TWO NON-TAILOR-MADES.

Two examples are given of dresses non-tailor-made. The figure sitting down wears a violet satin-cloth gown with a vest of mauve silk, which appears through slashings in the bodice. Also, there is a panel of mauve silk on each side of the skirt, and deep cuffs of the same. The revers are small and of *écru* lace, the cuffs being trimmed with the lace. The hat is of black lace, and decorated with pale roses. The girl shown standing wears a pale grey costume dress. The bodice is trimmed with grey satin ribbon, and *écru* insertion. The sleeves are half bishops', with puffs of grey chiffon down to the wrist. The vest is of the same. The skirt is trimmed with vandyck points, underneath which the skirt is tucked.

Whatever may be the forecasts as to our summer weather, we may all rest assured that our purchases for the winter, made prior to the adoption of mourning, will be found very useful, if not seasonable, for many a windy, rainy day in the late spring and early summer. I refer to the friezes and homespuns now hidden from view in our wardrobes. So various are the styles in which all dresses are now made that a month or more will not relegate them to any vanished fashion. It is said that the old polonaise, opening over a trained underskirt in front, will be much seen for afternoon and evening wear. In fact, we have little restriction in reference to the cut and style of our attire, and no hard and fast rules obtain, nor will they in the early future.

Of course, there are many who for considerations of economy must wear out the black dresses, or, at least, the skirts, with which they had to supplement the stock already laid in of coloured attire purchased at the sales. To these it will be satisfactory to know that, should they wish to prolong the season of half-mourning, blouses in soft silks—striped, spotted—plaids, of large or shepherd's dimensions, and, like many made into dress skirts, cut on the bias—will be, and already are, in much favour.

The Duchess of Cornwall and York has set a good example in having her outfit made up of British manufactures. The so-called *crêpe de chine* used for her white blouses—specially for wear in the tropical regions—as well as for some of her evening dresses, was English-made. Black velvet ribbon and black Chantilly lace were used to trim the boleros. I may here observe that the latter are made rather long in front, the points being rounded.

In our headgear we seem to give the large wide black toque much preference over other forms, and they are certainly becoming. At the present moment, white trimmings are mixed with the original black, which looks like the return of spring and first step towards colours. But all our colours for this summer will be of the softest and most delicate shades. No full, bright hues will be popular.

As to dress materials, French cashmeres, poplins, brocaded and *glacé* silks, *crêpe de chine* and satin Duchesse will all be fashionable. Flannel blouses,

striped, spotted, and in single colours, will be much used for morning wear by our younger girls, over a dark or black skirt of any material, which will give it a little contrasting brightness, after it has seen its best days. Reverting to our headgear, hats composed entirely of foliage are coming in; at present they may be seen of frosted grey leaves, and later on we shall have rose-petals, and shades from bronze to green interspersed with entire flowers. A hat has already been shown of which the entire crown was composed of one poppy or rose.

With reference to our out-door jackets, as more genial weather may necessitate a lightening of our coverings, little black *glacé* silk coats will be specially in favour. Black alpaca, smooth-faced cloth and voile will be worn under them.



THREE TAILOR-MADE COSTUMES.

HOW A GIRL SHOULD DRESS.

By "THE LADY DRESSMAKER."

THE illustrations supplied for the month of May consist of five figures: three of them represented in tailor-made gowns, and the other two in dress attire.

The first figure (on the spectator's left) wears a French tailor-made gown of pearl-grey faced-cloth, trimmed perforé, with a vest and inner sleeves of orange-coloured panne. The central figure wears a smart Eton jacket and skirt of black serge, the vest being of eau-de-nil silk. The third is in a tailor-built costume of fawn-coloured

cloth, trimmed with the new triple collar of satin, all stitched, and the skirt is flounced.

The group of two figures shows suitable afternoon and visiting costumes. The standing one wears a dress of camel's-hair cloth, buff-coloured. The bolero is trimmed with white lace and the collar and waistband are of pale pink silk, with puffs of the same on the ends of the sleeves. Passementerie may be seen running down the centre of the skirt at the back from the waist. The hat is of crinoline,



TAILOR-MADE GOWNS.

and is trimmed with spotted pink gauze and crimson roses. The sitting figure wears a pale grey cashmere dress, the vest and half sleeves being of striped grey silk. The skirt is trimmed with *écru* silk braiding, and so is the bolero. The hat is trimmed with grey gauze and large mauve flowers and green leaves.

There is a slightly new variety of the bolero coat which hails from Paris. It has long-hanging fronts. If of cloth, it is strapped with silk, and if of the latter material, it is machine-strapped with bands of cloth. The sleeves are cut in the shape of an over-sleeve without any band at the wrist and that of the blouse beneath them, as they are rather short. The new satin-face cloth will be much employed. But if one of an ordinary quality be selected, it is a good precaution to sponge it all over (with a damp sponge or cloth) in the piece, before sending it to a dressmaker, as this will prevent any injury to its appearance by rain spots. Small shoulder-capes will be worn, with a high collar turned over, and the whole of the cape bound with coloured velvet, and a broad band of lace appliqué encircling the shoulders; lace scarf is much used in millinery. Anyone with a little taste, agile fingers, and with observant eyes, could easily trim a hat with one of them, needing only a silk rosette or pretty buckle, and perhaps a few flowers under the brim.

I have already noted how much ribbons are in requisition, and the new varieties are exceedingly pretty. But old ribbons, if not crushed, appear to be more appreciated for the manufacture of blouses and bodices, being sewn alternately with strips of lace insertion.

Outdoor costumes seem to be of simple character, comparatively speaking, while those for evening wear are quite the reverse. The hair, worn high under the toque or hat, is coiled quite low at the back of the head in evening toilet, and the costumes appear to be made up of lace, frills, flounces, flowers, and chiffon. Transparent yokes are much in favour, and seem in some cases to form an excuse for wearing bodices cut far too *décolleté* for good feeling and taste. Evening skirts will be very long, and those for day-wear will be too much so for comfort or cleanliness; they will be plain, and fall at the back. Mauve and grey will be favourite colours, and black and white combined, for some months to come. A large black "Duchess of Devonshire" hat, with two ostrich feathers lying along the wide brim, and some black tulle lightly twisted round the crown, and made into a rosette in front or at the side, would prove becoming to most people, and cost little in expense, or in trouble to make up. Elbow sleeves appear to be in general favour, *i.e.*, transparent ones falling from the shoulder. Cloth costumes will be more elaborately trimmed than they have been hitherto. Spangled black lace will still be fashionable, embroidered all over with beads of metallic



AFTERNOON AND VISITING COSTUMES.

shades of blue and of silver, as well as of other colours. This embroidery is not confined to the skirt, but tapers upwards upon the bodice. Black net, trimmed with chenille, would be equally fashionable; and square-cut bodices, as much so as those *décolleté*, which proves a great comfort to many, and essential to persons of middle age, as well as to younger women, who are too thin to look to advantage if the dress be cut otherwise.

VARIETIES.

A TENOR SOLO.—Some tenors soar into a thin squeak. During a song by a vocalist of this description, in a Dublin hall, a boy in the gallery called out, "Is it the gentleman or is it the gas?"

IDLENESS.

An idler is a watch that wants both hands,
As useless when it goes as when it stands.

Cowper.

BEWARE OF FLATTERERS.—"Trust not the flatterer; in the days of sunshine he will give three pounds of butter, and in thy need deny thee a crust of bread."—*Chinese Saying.*

EXCELSIOR.

Peopled and warm is the valley, lonely and chill the height;
But the peak that is nearer the storm-cloud is nearer
the stars of light.

HOW A GIRL SHOULD DRESS.

BY "THE LADY DRESSMAKER."

THEIR Majesties, we are all aware, are anxious to spare any loss to the trade in every way connected with dress, although desirous that the utmost respect should be shown to our late much-beloved Sovereign in the wearing of

mourning attire. They are also kindly considerate for the interests and wishes of young people, and desire that a fair amount of quiet entertainment should be carried on, for which evening dress will be required. For all occasions,

however, black, white, grey and mauve, and combinations of these hues, will be most seen in fashionable life, although the majority will suit their personal convenience and taste in the wearing of soft delicate shades of other colours. Mohairs and alpacas—more silky and soft than heretofore, and in greater variety of colour—will be much in favour, viz., in pale blues, mauves, greens, as well as in white and ivory. Perhaps white will be more especially seen.

We give three examples of tailor-made dresses. One shows a neat costume of thin white serge, the collar and cuffs being elaborately stitched, which decoration is carried down the skirt with thick pale-blue sewing-silk, and the buttons of paste and turquoise. The central figure shows a bolero costume of white linen, the tucking on the sleeves and skirt being very effective. The bolero is edged with a band of Japanese embroidery. We also give an E' gown, which is of white flannel with pale green stripes, with a collar, bow, and strappings of pale green *glacé* silk.

Besides these examples of tailor-made gowns, we give two illustrations, one of day and the other of evening costume. The former (standing on the spectator's right) shows a pale grey muslin dress with mauve flowers, cream-coloured lace trimmings, flounces edged with narrow mauve satin ribbon. This figure wears a hat trimmed with mauve chiffon and tea-roses. That on the left wears a white foulard dress trimmed with *écru* lace, a blue satin sash fastened at the back, and a vest and yoke.

The description of dress which appears to be the most in vogue is the Princess. No doubt it is most graceful, and one



TAILOR-MADE COSTUMES.

in ivory-white mohair was described to me as a very good example. The seam in the centre of the back, which takes its course from the neck downwards to the hem of the skirt, was stitched, and the bodice was open and full of white lisse; a long sash of black velvet depended from the waist the full length of the skirt. But there is some difference between the cut of the new gown so named, and that to which we have hitherto been accustomed, at least, so far as the skirt is concerned, for it is fuller towards the lower end, and spreads out in fan shape.

Strange to say, there seems a probability that dresses will be worn low in the neck by day, that is to say, that high bands which have been so universally worn round the throat as much by young people as well as by older folk will not be general. In the early part of the Victorian reign, semi-low bodices were worn even out of doors. Alas, for the necks thus exposed to wind and sun, not to speak of the mosquitoes and tormenting midges! But apart from these all-sufficient objections to such a fashion, it seems a somewhat indelicate exposure to the eyes of the world in general, and in the glare of the outside daylight. Transparent yokes are likely to be seen, indeed, have made their appearance, and I have heard of dyed necks, and patterns and coloured designs left on the skins of those who have worn them when exposed to the heat of the sun!

Light materials for summer wear are much frilled and flounced upwards to the knees, a flounce being attached to the inside of the skirt to look like a petticoat frill. Such an arrangement would preclude the necessity for wearing any petticoat of substantial material; and a cambric or very slight silk one would suffice to fill up the wide-spreading fan-like skirts from below the knee. Batiste petticoats may be had in every hue and of delicate shades with accordion-pleated frills, and at very low cost. Coloured linens have to a considerable extent superseded the drills and piqués so much worn for outdoor games hitherto. Gowns of these materials are cut to a walking length, barely, if actually, touching the ground at the back. For home dinner dress black lace boleros will be found very convenient, especially when a light-hued soft silk begins to look a little shady, or when a chilly evening makes any slight extra covering an acquisition.

Tussore silks are favourites, and they need a simple trimming only. Revers, collars, and cuffs in colours and slightly embroidered set them off greatly. They seem much in favour for picnics, tennis, boating, as well as for ordinary afternoon wear.

One of the new silk materials, known as Louisine, is likely to be a great favourite, it is so soft and shiny. Some of them are printed, and for tea-gowns they will be found specially suitable and pretty.

Equestrians in the Row still wear a correct costume, including a silk hat. It is a pity that the increasing heat of approaching summer will bring in a so little becoming undress on horseback, and we fear that sailor hats, blouses, and loose jackets of any and of nondescript shades of colour will shortly appear. The special

dignity of the orthodox riding-habit—tight-fitting bodice, skirt of the same cloth and colour, and tall silk hat—is lost in the negligent-looking equipment of the "country cousin," who turns out for a trot through the home park and lanes just as she worked in the garden and conservatory, perhaps in a fawn or tan-coloured serge or homespun, and the jacket hanging loosely from the figure. Such a costume would, however, do very well for riding on mule-back on a mountain excursion, when correct riding attire would be quite out of place and look ridiculous.

The hair is much worn at the back of the head, which suits broad-brimmed shady hats. Large Leghorn hats, with a delicate wreath of roses round the crown, are specially pretty and becoming and good for the eyes, so grievously tried by wearing spotted veils. These latter have been stigmatised as "death-traps" to them, and with good reason.

In reference to hats, a very becoming "Tricorn" may already have been observed, considerably larger than what was at first produced of that form. These are of chip or straw instead of felt; the brims have a lining, and they are trimmed with tips of ostrich feathers, which depend over the left side. They should be worn with a tilt over the forehead. Those who prefer a flat Lamballe hat should, on the contrary, wear it rather off the face.



MORNING AND EVENING DRESS.

HOW A GIRL SHOULD DRESS.

By "NORMA."

To be suitably dressed is perhaps the most essential part of being well dressed, for, however charming a frock or hat may be, if it is worn on the wrong occasion, it scores against the wearer's reputation for being a well-dressed girl. August, for the majority of girls, is, I think, the month which requires most forethought about dress. For this reason: many girls are away from home in August, either visiting in country houses or staying at the seaside. In fact, it is the holiday month. In this treacherous climate of ours, with which we get what our American cousins call samples of weather and no climate, it is quite a puzzle to know how to provide oneself with garments suitable for its freaks without taking one's whole wardrobe

away on the holiday. For the girl who is going to Scotland the selection is comparatively easy, for it is seldom too warm in the North to wear a tailor-made gown of some light but warm material. A smart tailor-made, made to order, should not cost a girl more than four and a half to six guineas. Worn with pretty blouses and carefully-chosen belts, it is quite dressy enough a garment for best every-day wear in the country. In the second and even third year of its service it will just be in the comfortable condition to wear on the moors, or for visiting the stables and playing with the dogs, which always forms a part of the morning's pleasures in a country house. And let me beg of you when you are expending your money upon a tailor-made gown,



FIG. 1.

FIG. 2.

FIG. 3.

Fig. 1.—White piqué costume with square collar and flounced skirt. The double-breasted Bolero coat is beautifully cool and light. This dress is very useful for girls of any age. *Fig. 2.*—The new flannel sacque coat, made either in plain white, or blue or striped serges, and also in piqué or holland. *Fig. 3.*—A new summer dust costume in dark blue or black alpaca. A white strap adds a very pretty effect upon the dark blue or black ground.

which is the most expensive item in a girl's wardrobe, to try to get one that is *chic* and elegant. The ordinary coat-and-skirt by which Englishwomen are known in their tramps abroad and which calls forth the word "Shockin'" from the French, is not an economical garment, for it is never smart enough to wear for best. A tailor-made has to be worn so long and so often that it is worth while taking pains to get a becoming one.

A pretty garden-party frock is necessary if we are going into the country for August, and nothing is prettier for a young girl than a muslin; and a muslin frock need never be expensive, for muslin adapts itself so kindly to the figure, and it is so easily pressed and stitched that every girl who is clever with her needle and can instruct a

sewing-woman should be able to make herself a dainty muslin frock at a very small cost. It is always useful to have two bodices to a muslin frock, as one with a transparent yoke and sleeves does duty for a quiet evening dress.

The sketches of the two muslin frocks would do equally well for country-house garden-party wear or for afternoon toilets at fashionable seaside resorts.

The dress on the figure sitting down is made of the fashionable clear white muslin with black pin-point spots. It is trimmed with black lace and has the becoming bell-sleeves, which are finished with black velvet. The full under-sleeves are trimmed with close bands of *bébé* ribbon velvet. Nothing is so useful as black and white, for it



Figure sitting.—White muslin dress with black spots, black lace trimmings. *Figure standing.*—White muslin dress trimmed with white lace frouces and white insertion, and a great deal of tucking.

comes out a new frock to most people when varied with different coloured waist-belts and collars, which are easily made of silk cut on the cross and take up no room in one's box. The other muslin is an ideal frock for any girl to possess, for it will serve many occasions. It is made of white muslin with soft lace flounces separated by bands of fine tucks and lace insertion. I can answer for the becomingness of the *fichu* which gives the bodice such a pretty finish, for I saw one just like that worn by the beautiful Princess Colonna at a bazaar in Rome. Her dress was made of grey voile *en princesse*, devoid of any trimming except for the *fichu* which was fastened round her dainty shoulders. The *fichu* was pale blue chiffon edged with real lace, through which black velvet was threaded in and out.

For a third holiday dress, I should advise a good flannel (not a cheap one). Flannels are useful for yachting, tennis, seaside wear and for careful country wear.

The three sketches of tailor-made gowns suggest just what girls want for this season. Fig. 1 would look *chic* in a delicately-striped flannel on a self-coloured linen. The artist has sketched the gown for *piqué*, but *piqué* to be really smart must be chosen with great care; one seldom gets a good *piqué* in England.

Fig. 2 would be an ideal gown for Continental travelling if it were made in one of the new closely-woven uncrushable alpacas. It would come out a self-respecting garment after a day and night's journey to Switzerland. And take the advice of one who has travelled, and do not wear your oldest garments for a long journey. Only a well-built skirt will stand the severe test to its constitution that travelling involves. Englishwomen are so often the laughing-stock of the smartly-dressed foreigners who watch their arrival at the hotels abroad.

Fig. 3 is also an alpaca gown. The jaunty little coat and elegant skirt would look well in almost any material, but dark blue with white is, as a rule, becoming and looks well during the boating season.

Girls who have to be careful of their dress allowance should be able to make their own blouses, for there is no item of dress on which there is such an enormous profit as blouses, when we buy those that are well made. During the sales last month, you have doubtless picked up sufficient materials at very little cost to make enough blouses for the next six months. Blouse-making is a pleasant and suitable

holiday work, for as they are fashioned nowadays they look like some dainty fancy-work, and a whole blouse can be stowed away in a small work-bag. Sitting in a punt, or on a lawn, the tucks are rapidly done. Cut out your blouses at home, and make them on your holiday at leisure.

A smart ruffle at the neck gives the up-to-date finish to every well-dressed girl one meets. Here again at the sales were excellent opportunities for picking up remnants in net, and gauze, and chiffons of all sorts to carry with us into the country, or to the seaside, to make into ruffles, for salt air and Scotch mist soon make a net ruffle look like an uncurled fringe. That reminds me of another important piece of advice. Do study the shape of your head and the cast of your features before you adopt the latest fashion in hair-dressing. Also be sure that the hat which suits your full-face is adapted to the hair dressed low in the neck. I dislike to see a gap between the hat and the hair. A pretty coil of hair resting in the neck is very charming, but it has a dire effect upon collar-bands and neck chiffons. Changing the mode of your hair often means changing the fashion of your hats and neck-wear. So think twice before you leap.

I envied the costume of an American friend of mine who came to call upon me the other day. It was bitterly cold, and yet it was midsummer. She was dressed in a thick soft white flannel coat and skirt, striped with delicate seagreen. The lines were very close and fine, so that the effect was a pleasant blue. The coat, cut like the one in Fig. 3, was lined with rich white satin. She wore an enormous ruffle of pure white net on her shoulders, not close enough to her head to bury it or to hide the slender throat swathed in soft lace, which, without any seam, appeared to be part of her full waistcoat. Long black velvet streamers fell from the ruffle to her knees. Her hat was a delicate confection of white veiled with black lace, and somewhere I caught a glimpse of pink roses. She looked snug and warm, and yet she suggested a July of blue skies and blush roses. She has just the sort of beauty which would look pinched and dashed in a thin summer gown.

It is not necessary to have many dresses to be well dressed. Two good ones with a liberal supply of fresh veils, clean gloves, and pretty ruffles, will make a smarter girl all the summer through than the possession of half-a-dozen cheap and tawdry gowns, with no funds left over to expend on dainty feminine trifles.

A SCOTS THISTLE.

BY LESLIE KEITH, Author of "Lisbeth," "Cynthia's Brother," etc.

CHAPTER XVI.



It came with such swift unexpectedness that Beth could never afterwards quite remember what had happened until she found herself in the presence of her stepmother and sisters in the dining-room.

The room had the bare chill look of a place where the family life never centres except at meal-times. She could recall its aspect vividly in later days. The raw, spring morning looked in coldly through the venetians on the chairs set in a formal row against the deep red wall, all but the one which Mrs. Bethune had dragged out of its place and occupied tragically; on the bare shiny expanse of table and the sideboard with yesterday's dessert and yesterday's flowers huddled upon it. For, little as she guessed it, when she ran down at

Ball's summons, it was to a hall of judgment Beth came, a tribunal where she was already condemned and sentenced.

She felt hostility in the air the moment she entered the room. She paused near the door, dismayed and bewildered. The silence was pregnant. Mrs. Bethune, her handkerchief pressed to her eyes, did not look up. Claire leaned an elbow on the mantelpiece, looking straight before her. Her little figure was rigid, her pale eyes hard. There was a brilliant spot of colour on either cheek and her lips were closed so as to make of her mouth a straight line. She was reining herself in, withholding some wild passion from breaking loose.

Jane's back was turned; she stood at the window.

"What is it?" asked Beth tremulously. Then, her nameless fear gathering force—"You have no bad news? It—isn't father!"

Claire gave a little harsh laugh. "Your father!" Then she turned to the prostrate figure in the chair.

"Here she is, mamma; ask her if it isn't true. You doubted my word a minute ago when I told you it was

HOW A GIRL SHOULD DRESS.

By "NORMA."

IN September, as there is little temptation to purchase new garments, a few hints about how to keep one's wardrobes fresh and smart till the end of the summer will, I think, be more useful than discussing the likely changes of fashions for the coming autumn.

One excellent hint I was given the other day by an American friend who is very slight, and who has mastered the difficulty of making the full fronts of her blouses and bodices stand out in the approved French fashion—the pouch front, in fact, which is so much the mode this year.



"THREE LITTLE MAIDS FROM SCHOOL."

The remedy is very simple. Sew on the close-fitting lining of the bodice numerous little frills of *glacé* silk, about two and-a-half inches wide; let the frills lap over each other, and make them pretty full. When they flatten a little, all you have to do is to ruffle them up, and shake them out.

The dress I saw this simple expedient applied to was made of exquisitely fine white soft silk gauze, with a chenille spot on it, a material so soft in texture that, on the tall and very flat figure of the wearer, the full bodice would have hung quite close to the tight lining, but for its inflation of



TWO CHARMING DRESSES.

ruffles. The difference between a pouch bodice which stands out in a self-respecting manner, and one which wears a limp and crushed expression, is amazing.

Another device for renewing the freshness of our summer blouses also came from America. I was annoyed to find that the pretty yellow tint had entirely disappeared from the lace insertion which formed the trimming of a very expensive white washing silk blouse I particularly fancied. It was the braces and the strap across the chest, being composed of yellow lace, which lent distinction to the blouse. After the first washing, it was quite a negative garment. An American friend worked magic on that blouse in one hour's time. She mixed a little saffron in clear water, and, when the blouse was laid flat on the ironing-table, she painted the lace insertion with the saffron mixture, and then ironed it carefully between two soft pocket-handkerchiefs. Great care must be taken not to let the saffron run over the edge of the lace on to the silk, but only delicate handling of the brush is necessary to make a thoroughly satisfactory job of it. If coffee-coloured lace or tea-tint is preferred the same thing can be done; but yellow is the mode this year.

Speaking of yellow, how popular it has been this season amongst the well-dressed French and Americans. At a smart gathering the other day, I saw several gowns of this golden straw-colour. One was made of coarse Russian net, spotted with the fashionable chenille, and made over a *glacé* silk of the same colour. It was trimmed with a soft silk fringe, which was put on like little frills all the way up the skirt. The bodice was a wonderful creation of coarse lace and net. The narrow band at the waist was of black velvet, and the colour of the coarse straw hat matched the colour of the costume exactly. The hat was trimmed with soft lace, and a bunch of cherries, tempting enough to bite, just touched the dark hair of the pretty brunette who wore it. But this was a dress which defies imitation. It was a costly creation of the dressmaker's art. I have always noticed that the colour most worn by the French or Americans at the end of a London season is the colour which will be popular with us the following season.

I wonder if most girls know how well chiffon washes—like a rag, in fact, which is the literal translation of the word chiffon in the French dictionary. The *chiffonniers*, or rag-pickers, are familiar figures in Paris streets in the early mornings. They rake over the ash-barrels for rags with their long wooden tongs. Rinse your chiffon in tepid water, squeezing it over and over again in your hands very tightly. Do not rub it, or it will have a pulled appearance. Iron it very carefully with a moderately hot iron, not pushing the iron but laying it down on the damp chiffon like a weight. A good many people nowadays, when they are visiting and staying in hotels, carry with them a small iron which they can fix on the gas-brackets in their bedrooms, so that quite on the sly chiffon ruffles and neck-ties can be washed and arranged without any expense. Our hats too we should re-trim in September. Do not wear faded roses when there are tokens everywhere to remind us that the glory of midsummer is past, that the month has again got an "r" in it, and that the glorious months from May to August, when "unconquerable hope" is still in our hearts, are things of the past. For roses substitute some grapes, or some autumn foliage, or a fresh ribbon bow. Nothing looks so tawdry in September as the faded remnants of a summer hat. I have seen girls faithful to cotton violets, bleached with the sun, until the end of August.

While the days, however, are still long (though September stands at the parting of the ways), and lamps are not lit until after seven, I would advise girls to do a little sewing for the winter. If your black evening dress requires remodelling for instance, why not embroider some lace with sequins, and get it in readiness for the dressmaker. Buy a couple of dozen yards of fine black lace insertion about one-and-a-half inches wide, and choose the tone of sequins which you think will suit you best. Rose-tinted are very smart on black. The pattern of the lace is then outlined with the sequins which, with a little practice, are quickly sewn on. When the lace is finished, get some velvet ribbon the same width, and join it to the lace in alternate strips of lace and velvet. When you have sewn the first two strips together, measure it to the width of ordinary silk, then cut them, but do not cut the rest of your lace and velvet into strips until each piece is stitched into its place, as you probably come out half an inch too short if they are cut first. This sequin lace and velvet makes a lovely zouave and sleeves for an evening gown, and it is really quite an inexpensive trimming if you make it yourself. If you are uncertain how much to make, choose any pattern of a zouave you fancy in some fashion paper which supplies a flat pattern, and it will tell you how much material is required to make a zouave. The dressmaker will cut the zouave out of the lace and velvet as she would cut it out of any other material.

I know an industrious girl who sequined the whole of a lace evening gown for herself in the holiday months. It was an inexpensive lace costume, and with a little patience and industry she converted it into a most enviable garment. I would not advise any girl to stay indoors in the summer months, when she might be out in the sunshine, for the sake of a sequin gown; but very often much fine work could be done while girls are sitting out of doors in the time which is given to profitless reading. In the old days before fiction was so cheap, girls made beautifully embroidered muslin collars which we are so eager to find in curio and old lace shops to-day. I am afraid the coming generation will not find much of our present day handiwork wherewith to make beautiful their gowns.

And now I must describe the dresses the artist has sketched for us. The dress of the figure sitting down is of pale fawn delaine trimmed with black lace. The bodice is very becomingly trimmed for a girl who is rather narrow across the chest, though it should be noticed that the *fichu* hangs well over one shoulder and is looped up on the other. This is delightfully novel and pretty. The hat is made of black lace wreathed with white roses. Wreaths are quite the proper trimming for shade hats this season. The gown on the figure standing up is of pale blue voile with a black spot. The frills on the skirt are graduated, and the elbow sleeves are finished with a deep soft frill to match the skirt. The little black vest and band give the finishing touch to this useful costume. The hat is of black crinoline, trimmed with white ostrich feathers.

The long coat on the centre figure of the three school-girls is made of fawn covert coating, quite plain, with stitching all round. The figure on the left is a coat and skirt of light grey Harris tweed flecked with green. Buttons of dark green enamel. The useful ulster cloak on the third figure is made of dark brown waterproof tweed, the collar of fawn and gold plaid silk. The cloak is finished with four rows of silk stitching.

VARIETIES.

IMPOSSIBLE MUSIC.—In a recent novel, a Scottish Highlander is described as sitting on the roadside singing a Jacobite song and accompanying himself on the bagpipes. This feat is scarcely as yet possible with the Highland pipes—except in a novel.

WOULD YOU BE HAPPY?—Character plays a larger part than intellect in the happiness of life.

A DOUBTFUL PRIVILEGE.—The woman who has lived for herself has the privilege of being her own mourner.

A GOOD CONSCIENCE.—A good conscience is more to be desired than all the riches of the East. How sweet are the slumbers of her who can lie down on her pillow and review the transactions of every day without condemning herself. A good conscience is the finest opiate.

HOW A GIRL SHOULD DRESS.

By "NORMA."

It is too early yet for any very decisive changes to have declared themselves in the fashions of our gowns for autumn and winter. But do not bear me any ill-will if I am the friend who is to tell you that the little bolero which has been so dear to our hearts for so many seasons, has heard its death-knell. It has been sounded in all the West End houses and from the holy of holies, the secret chamber of trade, where designers are busy creating models for the coming season. The secret has leaked out, boleros are to be killed. Between ourselves I think the reason is that these ministers of costume are determined that we shall not find it possible to wear our last winter's tailor-mades this year for best. There has been so little marked changes in the fashions during the past year, that last summer's gowns have not shown their date this year, which is surely a grievous sin against trade.

A charming directress of one establishment, where, if you can afford to place yourself and your purse at Madame's disposal, your gowns will be the envy of all your

female friends and the admiration of the opposite sex, gave me a piece of advice which I will hand on to my readers. Get all you can out of your gowns this year, don't save them, for next season being the coronation year, we mean to make an entire change in styles. It will not be a slight modification, but one which will compel people to replenish their entire wardrobes. "You see," she went on, "their Majesties rather favour the soft clinging gowns of the empire period, so we may expect a revival of that style in the coronation year."

Jaunty little jackets, very short behind but not quite flat, with the fronts tapering down from the hips into rounded points are to take the place of the dethroned bolero. But before we part with our waists, if Madame ——'s words are to come true, and we are to wear them *à la* Empress Josephine under our arms, we are to do everything this winter to make them as long as possible. With straight-fronted corsets it is certainly a very simple matter to elongate the appearance of one's waist. Americans do it to an



TWO NEW DIRECTOIRE COATS, AND A COSTUME OF GREEN CLOTH.

astonishing degree. But about making the waist smaller I have no council to give except Mr. Punch's on the subject of those about to get married—don't. Madame — also confided to me the fact that her smartest new models were in brown. "The sort of brown," she said, "which goes best with sable. Brown had a short run last winter before every one went into mourning, and it is to be revived again this year. It is a becoming colour to Englishwomen," she said, with a little sigh, "with their beautiful complexions and soft brown hair, but for the pale-skinned, dark-haired French woman, it is always trying. Black suits us better." As she spoke she picked up a sable collarette which was

wide enough to reach over the shoulders. It hung down in the front in two long stoles which reached to the hem of the skirt. The rich brown sable was lined with pale primrose tinted satin, and the high collar was softened with sumptuous old lace. "How perfectly lovely," I said, "what a tempting luxury, such a garment is beautiful enough to have been responsible for the return of sable-brown as the fashionable colour." "Ah," she said, "this was Chinese loot, it came over to England in the shape of a cross. There was a hole in the centre of the cross for the head to go through, and the four parts of the cross covered the back and front and two sides of the wearer."



BLACK SILK BOLERO.

GREY AND WHITE STRIPED COSTUME.

"Shades of mandarins," I said to myself, "fancy this sable cross, which has no doubt descended unaltered in shape or condition from father to son for countless generations being converted in London into a female frippery of the passing fashion of the autumn of 1901."

With all due apologies to Dame Fashion I intend purchasing not a brown dress, but a navy blue serge, for the early winter months, and if a bit of loot in the form of a sable cross comes my way it will go with it well enough. Not the inky blue of a cheap serge which has no colour in it, but the real true blue which looks so lovely with lilac. The skirt is to be severely plain with two strappings stitched one inch apart at the top of a shaped flounce, which is not really a flounce as there is so little fulness in it, but a something which gives a flowing appearance to the skirt. The strappings round the skirt stop at the front seams, where they are crossed by the straps which cover the two downward seams. The short jaunty jacket very well strapped is to be lined with white satin, which I do not mind owning will be cut out of an old evening skirt. But the becoming part of this costume is the delicate lilac hem-stitched Irish linen collar, which is worn turned out over the jacket. The particular lilac tone I mean is wonderfully effective with navy blue. The vest I have already much manipulated out of some fine old lace which has got its lovely colour from our old enemy Time. I do not agree that white and delicate pale tints are extravagant for lining our short winter fur coats and wraps even for London wear. For this reason. You can always pick up a remnant as a bargain, of satin or silk, sufficient to line a short jacket, and think of the saving of your best blouses and dress bodices. For even winter blouses nowadays are trimmed with, if not actually made out of delicate materials, and a black or coloured lining to a jacket ruins them directly. I know by experience that a pale mauve lining to a black fur jacket has proved a great saving to my best blouses, besides looking twice as smart as the black lining it formerly had. But do not be tempted into getting a thin silk, get thick satin. So well aware are the French women of this economy that even their big travelling cloaks are often lined with white. I saw a delightful one the other day worn by a chic Frenchwoman on a channel steamer. It

was made out of black face cloth, sacque-shaped, with the wide flowing, Japanese Kimono-shaped sleeves which are so much the mode for theatre wraps and cloaks just now. They were turned back at the wrists with deep cuffs of white corded silk. The whole coat was lined with rich white silk. When open the fronts rolled back and formed broad revers. A very small collar of sable brown velvet embroidered at the points with two gold bees, and long streamers of sable-brown chenille hanging from the cuffs, made the coat smart enough for a race-meeting. Yet when it was closed and the wide cuffs turned down it was simply a black satin-faced sacque coat. Another smart yachting coat or promenade wrap I determined one day to copy, was made of thick, soft, white serge. It fitted the figure loosely, and had two little straps at the waist behind, which buttoned in the fulness. It was lined as far as the waist with white silk, and had big cuffs and a wide collar of pale blue. This coat struck me as being the ideal wrap for taking abroad to Nice or the Riviera generally.

Our artist has sketched for us this month two of the new *directoire* coats. One is in navy blue serge, the revers, and cuffs, and inner collar being of white-faced cloth, the inner sleeves of sapphire velvet, and the buttons of antique silver. The other *directoire* is made of fawn tweed flecked with brown and yellow; the coat has two basques, one very short, the buttons are of plain brass. The third costume in the same group is of green cloth, the bodice piped with green velvet, the vest and inner sleeves of black and white checked silk, with buttons of chrysopease.

Of the two seated figures in the other sketch, the one on the right wears a grey and white striped costume of soft woollen material with a white embroidered silk fichu, finished with deep pointed lace falling over the shoulders. The figure on the left has on a black silk bolero with cream lace on the cuffs and collar. The bolero is finished round the waist with black velvet. The skirt is of brown satin cloth.

In my next I will give an excellent American home-made recipe for keeping one's skirt-waists—as our Yankee cousins call blouses—down behind. Americans have made this a fine art. I shall give American hints from time to time—American women are intensely practical as well as inventive.

HOME MANAGEMENT MONTH BY MONTH.

OCTOBER.

"Then came the autumn, all in yellow clad
As though he joyed in his plenteous store."

YES, the summer has gone once more and autumn is with us, and it behoves us to, in some measure, prepare for the winter which is almost at our doors, and preserve some of autumn's "plenteous store." So in this letter I will give you some hints on preserving autumn fruits in their raw state, and also some recipes for jams and jellies.

STORING APPLES, PEARS AND ONIONS.

In setting aside fruit or vegetables for storing, it is best to make two selections, first choosing all the perfectly sound and not over-ripe fruit, and discarding (for storing purposes) any which may be the least damaged, and then, from these choosing the larger fruits and putting them by themselves, and reserving the smaller fruits for earlier consumption.

Of course, in the case of apples and pears the fruit for eating should be kept separate from the fruit for cooking.

In storing apples, it is better if possible to put them in a dry loft or outhouse, they make a house smell very strongly if kept in one of the rooms.

The loft should be dry, and should have a good current of air through it.

Some rough shelves may be made, a few feet from the floor along the wall, composed of pieces of lath one or two inches apart. This allows a free passage of air. Over the laths put a thin covering of straw, being careful that the

straw is quite dry and fresh, otherwise it will give a musty taste to the fruit.

Many people store their fruit in hay, but I much prefer straw, as, being coarser, it allows a freer circulation of air, and also hay is liable to impart a slight taste to delicately flavoured fruit.

The apples should be laid on the straw, not touching one another, and they should be looked over from time to time, in order that any fruit which is over-ripe or rotten, may be removed.

Pears and quinces may be treated in exactly the same way, and I recommend that quinces should be kept quite separate from other fruit on account of their strong smell and flavour.

Onions should be tied by the stalks into long strings and hung in a dry place, or they may be hung up in nets (a piece of old garden netting answers the purpose very well).

Onions should not be placed on the floor, or in a dark place, the least moisture or lying in a damp dark place, where the air cannot penetrate, will either make them begin to sprout, or they will become soft and unfit for use.

They should be looked over occasionally, and those which show signs of sprouting or decay should be used first.

Onions are one of our most useful vegetables, and there are so many ways of utilising them that they repay any small amount of trouble we may take in storing them for use during the winter.

As October is a time when any apples, except those