

## HOW A GIRL SHOULD DRESS.

By "NORMA."

IN the fashions for the coming winter I am glad to notice that in the tweed costumes and heavy cloths there is a marked tendency towards shorter skirts. Soft dresses of silks and *crépe* still have trains. For our English climate this tendency is in the right direction. How much better it would be to see well-hung short skirts than badly-carried trains! But in the winter, if our skirts are to be very short, do not imagine for a moment that a skirt which has once had a train can ever look smart or hang well by simply being denuded of its tail. A smart short skirt is cut upon an entirely different principle from the long clinging one. Americans have always been very sensible about having their practical tweeds and home-spuns made with practical short skirts; but let me emphasise the fact again that these short skirts were cut short at their birth.

I certainly think that the majority of English girls look much better in short skirts—by short I mean just clearing the ground—for the simple reason that not one in a hundred knows how to carry her skirt. Why is it that a little Italian or French girl, however poor, knows just how to

pick up her skirts? And why are their feet never dirty in the dirtiest weather? I have watched them long and often and practised their art until I have almost mastered it.

If your skirt is cut in the mode of this or last year, with a plain back and flowing out from the knees, put your hand right back to the placket-hole and take the two edges of the opening in your fingers firmly together—not a whole handful—and lift the skirt up on to the right or left hip according to the hand you carry it in; now rest your hand upon your hip, taking care not to turn out your elbow awkwardly. You will find, if you have understood me, that your skirt will be off the ground all round.

I wish English girls of any class carried themselves and their dresses as well as the poor girls of Italy and France. It is not conceded to be careful how you walk and carry your head, so do not be bullied into thinking so at school. When you are standing at ease, don't slouch, for it is not the least bit more restful to loll about. A well-bred horse never lets its haunches drop or sticks its head forward like a donkey. I firmly believe that the



THREE NEW TAILOR-MADE COSTUMES.

plainest girl can look attractive and smart if she will only be careful how she stands and walks, and if she wears well-made corsets. But English girls, I think, often pride themselves on their manly stride. It is no doubt capital for the golf-links and moors, but in the streets of a town it is provincial and bad form.

Speaking of stays, of course to dress well it is necessary to be well corseted; it is half the battle, and how comfortable and inexpensive these new straight-fronted stays are! By straight fronts I do not mean merely straight front-bones—these we have always had with us—the whole shape of the corset is different; the seams and whale-bones, of which there are delightfully few, come from under the arm towards the front bones, not straight down as before.

Another most important item in dressing well is care of one's petticoats; they should fit the hips as perfectly as the over-skirt and flow out from the knee in the same manner. It is quite impossible and absurd to wear the old full petticoats with the new tight plain over-skirts. I bought this summer some perfectly-fitting French print petticoats; they only cost three shillings and sixpence, and are exquisitely made. I mean to pick one to pieces and have it copied in black alpaca with silk frills for the winter. Well-shaped silk skirts are so expensive and do not wear well.

While on the subject of holding up one's skirt, I saw a pretty idea on a French girl the other day. She was carrying her blue serge skirt in the approved style. It was lined with blue alpaca, and on to the lining were stitched six rows of dark blue velvet ribbon about one inch wide and half an inch apart. This was to save the lining from the friction in walking, and at the same time to make the inside of the skirt dainty. I thought it a charming idea, and a much more practical one than little frills of cheap silk.

And now a word about hats. The French are still wearing them very flat and broad, and in some cases almost untrimmed. The flat black velvet bows, either right in front or touching the hair behind, are likely to remain in favour this winter. But the real sailor hat turned up all round, such as our Jack Tars wear, although they are *chic* and cunning, with a dainty piquant face below them, will not, I fancy, be popular with English girls. They give a curious Chinese look to the features if they are at all flat or the face is broad.

Almost all the winter tweeds and thick cloth costumes are to be brightened up with some sort of embroidered collars and cuffs, as eastern in effect as possible. One or two I have seen were cleverly manipulated out of handsome strips of Chinese embroidery, such as you see in almost any large draper's shop for 2s. 11d. each. One black face-cloth had collar and tight wrist-bands to the full undersleeves of blue Chinese embroidery, edged with black velvet ribbon about one inch wide. The effect was charming, for the embroidery had a touch of gold in it. Another beautiful brown dress was trimmed with scarlet eastern-looking embroidery.

There are plenty of places in London where you can buy Russian and Bulgarian hand-made embroidery, and it is quite inexpensive. Russian blouse-jackets look smart trimmed in this way for dull winter weather. Rough materials are to be trimmed this winter with fine stitched strappings of plain face-cloth of the same tone. And fine tucks are still to remain

as the principal trimming for soft material. As tucks only mean time and patience on our blouses at least, we should be thankful.

And now I must describe the artist's sketches.

We have two house costumes which could be very easily copied. The figure on the right wears a black cloth dress with a collar of black velvet, and trimmings of black and white silk; the skirt is shaped with three flounces. This particular skirt, very close-fitting round the hips with the graduated shaped flounces, is to be the most fashionable for house wear this winter. The second figure wears a pale grey costume with horizontal tucks and cream lace insertions edged with narrow black velvet on yoke and sleeves. This pretty style of dress would be most useful in black voile with heavy black lace. I saw one very like it worn with various coloured sashes for small evening receptions; it was very much admired.

Of the three tailor-made costumes I prefer the centre figure. It is made in the new leaf-brown tweed, heavily stitched, with a high collar and cuffs of sable fur. The hat is of velvet with a sable brim and feathers. It must be remembered that this style of tailor-made costume is only becoming to very slender, well-shaped figures, as it is a difficult style to wear with any degree of elegance. The



TWO HOUSE COSTUMES.

figure on the right is gowned in blue Amazon cloth, with collar and revers of a novel cut. They are made of finely stitched *glacé*. The sleeves are the smart new bell shape. The skirt is moderately full and trimmed with straps of *glacé* to suit the sack coat. The figure on the left does not require much description. It is simply a well-cut coat and skirt, trimmed with mohair braid outlined with a curl of Russian braid. The hat is of felt with ribbon and quills.

In my last article I promised to give a Yankee recipe for keeping *cris-blouses* (shirt-waists, as they call them) firmly and neatly fastened down at the waist behind. In the first place, I must explain that Americans always stitch their shirt-waists on to a band behind. They do not have them all loose as we do, and it is a much neater plan. Well, take the corset you are wearing, and just at the end of the eyelets, at the bottom of the corset, sew a loop, or inch-wide ribbon on either side. Now put on your shirt-waist, and with two small safety-pins, pin the belt of your shirt-waist at the back to the loop of ribbon as tight as you can stand it without being uncomfortable. Now take your hand-mirror, and turn round and look at your back, and you will see that you never got quite that flat effect before.

This is the dodge I learnt from my American friend, but if it is too much trouble and you do not care to stitch your shirt-waists on the bands behind, it is a very good plan to wear a band over your blouse of a piece of waist-webbing

with a buckle. After you have tied the ineffectual little pieces of tape which gather in your shirt-waist behind round your waist, put on the webbing, pulling it as tightly round your waist as the band of your over-skirt. When it is fastened, take your hand-mirror and pull the gathers of the shirt-waist into proper folds. Be careful to get a nice, narrow, flat line down the centre of the back.

A plain blouse well put on over a good pair of corsets looks a very different garment from the slouchy thing worn anyhow by anybody. It is just the same with a sailor hat. We cannot give them up because every girl in the street wears them, but we can dress our hair and put on our veils in such a way that the sailor hat will bear no relation to the one worn by the girl with an unbrushed dusty fringe.

But over and over again I would like to repeat that it is not so much what a girl wears as how she wears it that constitutes good dressing. Perhaps the most fatal mistake of all in dressing is to aspire to a very artistic style unless you are well enough off to have your ideas carried out by really artistic dressmakers who have made the study of dressmaking an art, for remember that bad art is worse than the most commonplace dressing. There is one thing I have noticed whilst I have been amongst French people this autumn, viz., that they have not adopted the low style of hairdressing which has had a certain vogue in England this season.

## WINTERING ABROAD.

BY EMMA BREWER.

"Holidays take every year a larger place in life, and the way they are spent is certainly one of the best tests of national progress."



WINTERING abroad was formerly the privilege of people with large means only, who, being delicate and ill, found strength and prolonged life in the warm and genial climate of southern lands.

Like the swallows, they left home in the autumn and returned in the sunny spring, thus avoiding the severe and unsettled weather which

so often obtains in England during the winter months.

At the time of which I speak these rich and delicate people had to rough it both in the matter of food and lodging, while the travelling was weary, cumbersome, and most uncomfortable, and in exchange for a balmy, sunny clime, so necessary for their health, they had to give up all their home comforts and luxuries.

Things have changed since then. The number of people who now winter abroad has increased to an almost incredible extent. It is not too much to say that to every fifty who travelled in days gone by, there are now at least two thousand who make their way out of England in search either of health, pleasure, rest or knowledge.

And for the advantage of these people who are able to winter abroad everything that the ingenuity of man and the wealth of nations can suggest is put into requisition. Their ease, comfort, health and amusement tax the energies and talents of the caterers to their utmost.

The actual travelling is more convenient, rapid and luxurious than formerly, and is much less expensive. The accommodation too is infinitely superior. Instead of small inns and cramped lodgings there are now hotels of monster size to be found in every sunny, healthy spot, and as an inducement to people to winter within them they are fitted up with everything that the heart of man can desire. All parts of the world contribute luxuries to tempt the appetite

and satisfy the most fastidious taste of those who dwell within them, and search is made in all directions for amusements which shall prevent dulness and fill the time pleasantly.

The old-fashioned diligence, formerly the only means of taking long journeys, is now almost a thing of the past, and its place is supplied by elegant carriages for such journeys as are not available by rail.

Everything has changed with the years, even the people in whose midst the winter residents settle. There are, of course, certain characteristics which still cling to them, but the visitors in many instances have taken from them their sturdy independence and kindly nature, all unconsciously perhaps, but the fact remains. Again, instead of the modest, picturesque peasant dress, the girls now often clothe themselves in the left-off fineries and fripperies bestowed upon them by the visitors, while the very pretty girls of the country villages are quite spoiled by the too openly expressed admiration of the strangers.

In a hundred ways the influence of visitors has affected them and their surroundings in a manner not calculated to advance their well-being, and this is the case not only in Southern Europe but in the far East.

Touching lightly upon each class of people who winter abroad we will begin with those who go in search of health.

The rich people with plenty of time and money at their disposal have no difficulty in going anywhere or in securing anything necessary for their sojourn abroad, but there are many compelled to leave home who do so at great sacrifice. It may be that the individual life of the sick one is very dear and valuable in the home circle, and that those left behind have cheerfully given up much to enable the journey to be taken; it may even be that the amount available has only been scraped together with the utmost pains and difficulty, and must be carefully laid out so as to procure the greatest benefit to the invalid and in the shortest possible time.

It is much less fatiguing and less expensive if the traveller can go at once into residence without waiting about in a strange place undecided as to what he or she can do.

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By "NORMA."

As the January sales will have commenced before my next article appears, I will give a few hints on the subject in this month's for my London readers. I have often been asked, "Do you believe in sales? Are they genuine?" I most certainly do believe in sales, and they are genuine if you seek your bargains in the very best shops; but I most certainly do not believe in sales at cheap shops where their profits all the year round will not allow any genuine reductions at such times. In the best London shops, where everything during the special seasons is sold at an extravagant price, for extravagant people, there are undoubtedly marvellous bargains to be picked up during their after-season sales. Personally, I am not ashamed to own that I often buy my summer frock in January and my winter gown in July, for I feel perfectly certain that the style which was the *dernière* mode for the luxurious in January will be quite smart enough for me six months later. In this way I secure a gown made of the very best materials and in the best style for half the price I should have to give for one in an inferior shop six months later. Fashions change gradually as a rule; they stay with us longer than six months.

There are two or three essential things to be remembered about sales. Firstly, to go to the very best shops;

secondly, if you cannot go on the first day, do not go till a fortnight later, for, as a rule, half way through the sales everything is reduced again. But of course things by this time are well picked over. Thirdly, do not go to a sale determined to find a wonderful bargain in some particular colour or material. I have often heard a customer come into a crowded sale-room and ask a busy attendant if she has a good bargain in a blue serge coat and skirt, or in a pale blue silk evening gown. The attendant says "No," and the customer goes away, saying, "You never find anything you really require at a sale." Now perhaps a rough blue tweed or a blue *crêpe* evening gown would have suited her requirements just as well if she had seen it, and someone else picks up a real bargain in such a gown five minutes later. Go into the show-room and look round yourself, and, when you see something you like, point it out to the pleasantest-looking attendant you can see. You need have no delicacy about doing this even in the most exclusive shops.

Good and expensive corsets are things to secure at sale terms. If you look over a basketful of odd-sized ones, you will probably be rewarded by finding a pair just your own number marked down perhaps from four guineas to a quarter of that price because the silk lace or the ribbon



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A NEW HAT.

bows are faded and the white lace a little soiled; none of these things matters. Look for a well-known make, and you cannot go wrong.

Fur is an easy luxury to keep your eyes open for, since with a little judgment you can often pick up a really excellent set of fur, collar and cuffs, on some old-fashioned jacket. These very expensive shops do not find it worth their while to pick even good fur off their old-fashioned jackets and opera-cloaks and remodel it to suit the style of the fashions they are creating. Never mind if the

jacket is of no use; someone poorer than yourself will value it.

And now about winter fashions. There surely never was a time before when individuals could be so individual in their style and still remain in fashion. Indeed, it would be very difficult at the present time to say which was the most fashionable style of dress either for day wear or for evening. In Paris you can see long clinging graceful skirts fitting the figure as closely as a *Suède* glove with not a scrap of fulness behind. One may be frilled at the foot with shaped flounces and long enough to rest well on the ground, while the next *chic* figure which comes along wears a skirt which clears the ground and is closely pleated all round the hips, but full and springing from the knees. Then there is the elaborate panelled skirt, and some even have short paniers on the hips, but this last style, let us hope, will not be popular in England. It is the same thing with jackets—every length and style is in fashion. You are quite as much in the mode if you wear a short fur jacket pouched in at the waist by a band of Oriental embroidery and with neck-band and tight wristlets of the same, as if you wear one of this year's latest productions—a cloth jacket closely braided, short in front to the waist and with long coat-tails behind. Then again there is the three-quarter-length jacket of velvet, much trimmed with applications of cloth and embroidered silk. But there is just one point upon which all leaders of fashion agree, that sleeves are the speciality of every gown and jacket, and it is agreed that they shall be worn tight and close-fitting as far as the elbow, while below that comes the test of the dressmaker's art and the good sense of the wearer. If you are *petite*, do not, for instance, be persuaded, because it is the fashion, to have long flowing arrangements of chiffon or lace reaching almost to the knees. Be mindful that all fashions are created for ideal heights and figures. One lovely Empire evening gown I saw on a slim elegant girl was made of some exquisitely light fabric, the tint of pink rose petals; a mere suspicion of a bolero or zouave, fitting over the top of the bust, glittered with silver embroidery; round the hem of the gown there was a design in silver tissue. With this perfect gown was worn an opera-cloak of grey panne lined with cloudy frills of pink chiffon; while a collar of chinchilla and old lace completed the delicious wrap. But a theatre-cloak much more easily copied was a circular one of grey cashmere lined with pink silk. It fitted the shoulders very closely and gave the sloping effect so much desired at present. A wide square collar just reaching the edge of the shoulders was

trimmed with heavy cream lace; long ends of pink chiffon with many little frills fastened this cloak at the neck. It had a demure becomingness quite suited to the girl who wore it. But to be quite in the tide of fashion, opera cloaks and carriage-wraps must look as Japanese as possible; the loose sleeves must be kimono-shaped.

Evening gowns of heavy cream or white lace made over *glacé* silk very much flounced at the foot are made distinctive by a *chou* of black net fastened in the front of the bodice. For street gowns grey is the tone which is finding most favour with Frenchwomen this year—a grey material as hairy and soft as the coat of a prize Skye-terrier. A gleam from old silver buttons or a buckle of the new art enamel should catch the eye, but the *tout ensemble* is at once grey and warm.

It is impossible to describe the very flat hat which is so fashionable in Paris just now. It is made of two flat plates of felt or hairy cloth of any delicate shade, scarcely trimmed at all, but twisted and curved into the most becoming outlines; sometimes the dents in the brim are held in place by straps of black velvet which meet in the centre of the crown and are finished with a small ornament. But you cannot be long in Paris without noticing that velvety Edelweiss or chrysanthemums (not much differing from each other, the Edelweiss is so large) is the one trimming above all others for hats—fur hats, chiffon hats interlaced with



TWO CHARMING FROCKS.

strips of cut cloth, pale blue or pink cloth hats, or indeed any kind of hat so long as it is flat. The flowers must be laid perfectly flat on crown or brim, and when wings of birds are used they should follow the outlines of the hat on the brim. One word about materials. The hairy Zibeline certainly comes first for street wear, but for smart toilettes, and for those who can afford it, velvet is the correct thing.

I think our artist has been most happy this month in the sketches of tailor-made costumes; they are *chic* and elegant as well as seasonable. What could be more tempting than the gown of light green Zibeline on the figure on the right hand? It is trimmed with straps of dark brown velvet; the bolero is effectively finished with *l'art nouveau* buttons. The centre figure has a coat and skirt with extremely smart-shaped revers and basque, and

double-flounced skirt. Very many stitchings are used and narrow straps of deep sapphire velvet to match the blue frieze of which the costume is made. The figure on the left hand wears a sacque coat and skirt of deep soft Tabac cloth trimmed with double straps of darker silk, stitched, with brass buttons and deep sable collar, cuffs, and muff.

In the other page of illustrations the figure on the left side wears a short coat of caracul, with revers and cuffs of sable, and a caracul and sable muff, a brown cloth dress with velvet bow and insertions. The hat is of dark brown velvet with pheasant breast plume. The figure on the right wears a grey cloth pelerine trimmed with chinchilla, a skirt of grey cloth with satin bands, a grey felt hat with ostrich feathers and rosettes, and a boa of mink fur with long ends.

## A CORNER CUPBOARD.

I DARE SAY many of my readers have seen those coal cabinets, the front of which let down, somewhat as in my sketch, when the coals are wanted. The article I have designed, and which, so far as I know, is original, is intended to fill a corner close to the fire-place. In fact, in rooms where there is a chimney breast this corner coal-cupboard could be stood in the angle made by the chimney

breast and the wall. Another one for other purposes—boots, etc.—could occupy the other corner. Corner cupboards were very popular in the old days, and are still often to be met with in cottages, and where space has to be economised there is much to recommend corner cupboards; moreover, they are picturesque in appearance.

Now as to their construction, which is very simple. First, get out the angle pieces, which serve for the bottom and top of the cupboard. The size will depend upon the depth of the cupboard, and will be in shape a right-angled triangle. These pieces should project some inch and a half or so beyond the door or front, not only for the sake of appearance, but in the case of the piece forming the base

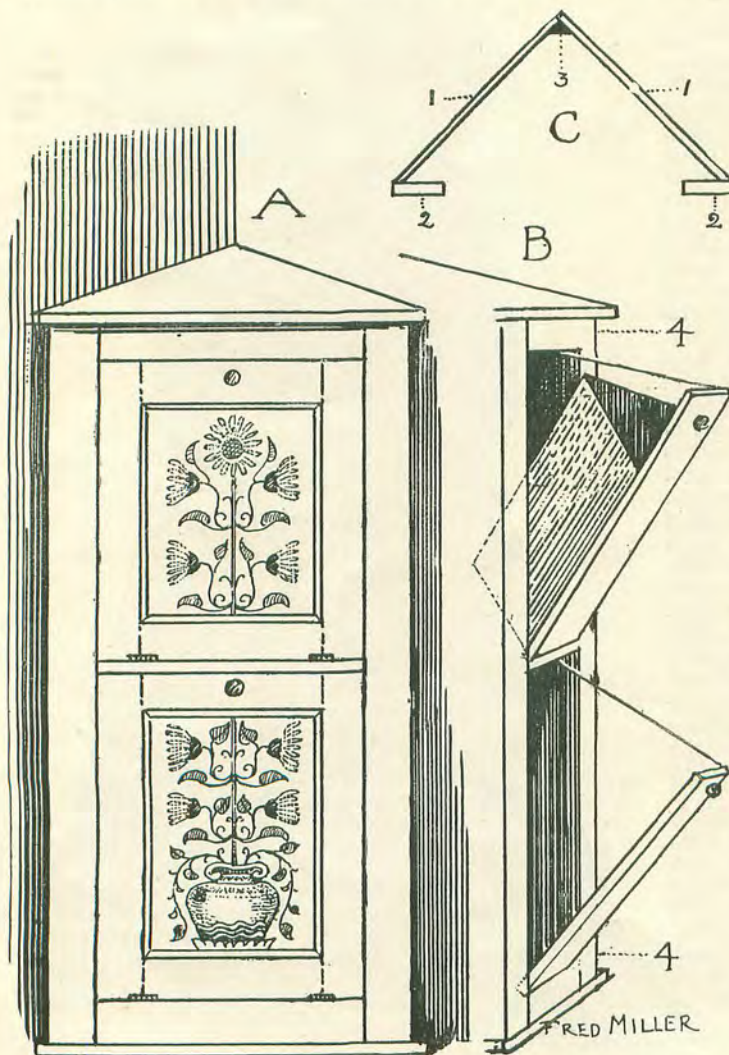
it will give rigidity to the cupboard, and help to keep it from falling forward.

The top might be half-inch stuff, while the bottom might be three-quarter. The wood for the back could be three-eighths inch (these measurements refer to the thickness of the wood), and if not got out in one piece, must be jointed with glue, or match-boarding which is ready tongued and grooved could be used. A reference to the plan C will make it clear how the woodwork fits together. The sides 1, 1, will be screwed or nailed to the top and bottom, and as the uprights 2, 2, have to fit against the sides 1, 1, they must have the front edges planed to the necessary angle, or they would only touch just at the corners, instead of the whole thickness of the sides.

The shelf or division in the middle of the cabinet upon which the doors work should be got out at the same time as top and bottom, but as it is not to project it must not be quite so large. This will materially strengthen the cupboard, as the sides can also be nailed or screwed to it. French nails, by the way, should be used, and holes made with a fine bradawl, so that the nails can be driven straight.

To strengthen the cupboard, angle blocks, 3, could be glued inside. See that your glue is boiling hot, or it will not stick properly.

The strips at top and bottom (4 in Fig. B) can be glued and screwed in position. See that they are correctly got out, so that they fit close to the uprights in front and don't yawn. The doors should be panelled as in a room door, but this is a complicated piece of joinery, so, for those who want



A CORNER CUPBOARD FOR COALS AND LOGS.

## HOW A GIRL SHOULD DRESS.

By "NORMA."

By January winter fashions have reached middle age. What we now see worn are the accepted styles which must content us until the brighter days of spring bring forth fresh temptations. If you spend an afternoon in the West End of London, and possess a woman's eye for the beauty of other women's gowns, you carry away a very luxurious impression of hairy zibelines, royal ermine, and slender waists clasped with flashing belts of gold (cloth of gold), or encircled with deep silk elastic belts studded with steel points. These deep elastic belts look charming on very round slender figures. A particularly fresh type of English beauty wore one to perfection the other day at Prince's Skating Club. Her blouse was pale blue silk, a high white satin stock suited admirably with the very wide white silk elastic belt, which was richly studded with gold points and clasped with a handsome gold buckle. In her toque—which was made of ermine—there were some pale pink roses, which matched the bewitching fairness of her skin. Alas, that healthy pink-cheeked type of English girlhood grows scarcer and scarcer every year in London, and I would not advise one of the more picturesque but rather too emaciated types I see more often now to purchase one of these deep elastic belts.

Belts of every variety and design form one of the

distinguishing features of this season's dressing. Perhaps the most becoming and popular shape is three strips of gold or silver braid, plain or flowered, held in the form of a Swiss belt behind by a deep buckle, and graduating into the width of only one of the bands in front. The buckles on these belts are often exceedingly beautiful, especially those which are made in Italy and France. In Paris plain black patent leather waist-belts are very much worn with coloured gowns of every variety. I remember possessing one of these very belts in my pinafore days, and I have never seen one since, until I noticed those that were the chosen thing with the plainly-dressed smart Parisiennes.

Red certainly has made a braver and more determined fight to stay this year than usual. Every year I notice we are told in the early autumn that "Red is to be much worn this winter"—but poor red never is. I think the reason is this, that the reds we have had forced upon us, and rejected until this year, have always been the strong hot reds, which only suit very pale dark women. This year the reds are all softened to suit a blonder tone of complexion. There is a surface bloom of pinky-white on these reds which renders them quite delightful to the eye when trimmed with any of the rich furs which are so lavishly used for trimming this year.



TAILOR-MADE COSTUMES.



OVER THE TEACUPS.

But how to dress one's neck nowadays is surely the one subject of garmentry which makes all womankind kin. For months and months past I have longed for the return of the white linen collars, which went on so quickly and always looked fresh and neat; to my surprise I found that they were the thing in Paris. In the smartest shops where cravats for the neck began in price at 25 francs, white linen golf collars were displayed in their select windows. They are just the same as those we wore three years ago, only they fit more closely and are rather higher. Soft black silk scarves are worn with them or long fancy ribbons tied in a sailor knot close to the throat, and again knotted lower down and fastened to the blouse or dress with a quaint ornament. A piece of neck-gear I fashioned for myself from the designs of Mother Necessity is most satisfactory. I possessed an enamel buckle of rather quaint design. It is about an inch and three-quarters in depth, and two inches wide. It is flat and even-edged, very much the shape of the empire buckles our grandmothers wore on their bracelets of black velvet. I fastened the buckle at each end to black velvet, and stitched the velvet to the neck of my blouse. When the blouse is on, I have only to clasp the buckle in front. It is simply a waist-band adapted to the

neck. To my surprise this simple idea has found favour in the sight of my friends, who have proved their admiration by copying it. Perhaps you will say, why not brooch the velvet, but a brooch is not the same thing at all; it requires the height of the buckle to keep the velvet up round the throat. Another article of neck wear I have just completed is a cravat made of black glacé silk cut on the cross about three and a half inches wide, and two and a quarter yards long. I stitched the cravat twice round with white silk, and the pointed ends, which should be carefully cut and stitched, I embroidered with white silk dots. These cravats when made at home, out of good silk, cost about half what they do in the shops, made of inferior silk. A join in the silk does not show the back of the neck, so that about three-quarters of a yard makes a cravat.

I have a blouse in the course of construction, which is also to be embroidered with these silk spots. I will describe how it is made. As the cookery book says, you take your plain material, pink or blue cashmere for choice, and tuck it in sets of three, small and close, to form a saddle. Graduate the lengths of the tucks according to the depth you wish your saddle. Make your three longest tucks first, starting them about an inch and a half from the



edge of the material. This is to allow for the buttons and button-holes. Start your next set of tucks about three-quarters of an inch from the first set, and less than a quarter of an inch higher up on the stuff; go on doing this until the width of your material is all tucked (half the width of ordinary cashmere will do). Do both sides in exactly the same way, measuring very exactly the length of all your tucks. Now lay your simple shirt-b blouse pattern on the tucked material, and cut it out like an ordinary blouse. After it is cut out, and before you tack it together, take some white embroidery silk, and in between the sets of tucks make little white silk spots, stopping them just before the end of the tucks. The effect of this simple trimming is much prettier than it sounds in the description. The little front stud or button strap should also be embroidered.

As this is the time of the year for gossiping over the fire at night in a cosy dressing-gown, let me advise any girl who wants one to make it for herself from a paper pattern of the new *kimono* shape, which folds over in front and does not require buttons, or hooks and eyes. This shape is very easily made, it has so few seams, and there is not much fitting required. Make it in pale blue Saxony flannel, trimmed all round the neck and down the front (*kimono* fashion), and round the wide sleeves, with a deep band of that oriental muslin, which glitters with gold and is a confused mixture of bright flowers and conventional designs. I envied a garment made in this way in an expensive shop in Paris. I did not purchase it, and my virtue was rewarded by finding a paper pattern in London of the very same design. Made of the best flannel, it has only cost the

moderate sum of fifteen shillings. White silk makes a pretty border for the front and sleeves, but oriental muslin is more uncommon and looks bright and pleasing in the winter. While the sales are on, there are wonderful bargains to be had on remnant day which would be exactly suitable for such things as dressing-gowns and under-skirts.

Cashmere, be it remembered, is one of the correct materials for blouses this winter, and very pretty it looks trimmed with delicate cretonne insertion of flowers. The two figures which our artist has sketched over the tea-cups have both on gowns which would be equally suitable for demi-evening wear, or for afternoon "At Home" gowns. The figure on the right wears a grey spotted dress, a black velvet bolero with handsome lace trimmings; the skirt and full white sleeves are fastened with bands of black velvet and the yoke is transparent. The figure on the left wears white *mousseline de soie*, with applications of lace a little paler in tone than the yoke and ribbons of lemon-coloured satin. In the gowns of tailor-made costumes, we have on the left a long coat of fawn box-cloth, with wide-stitched straps with *l'art nouveau* buttons, collar, revers, and turned-back cuffs of white brocade, edged with stitched fawn cloth strappings. The centre figure wears a full length coat of dark grey frieze, strapped with black glacé silk stitched; collar, yoke, and cuffs of the glacé silk, heavily covered with white cloth *appliqué*. The young girl on the right wears a coat and skirt or light green frieze, strapped and stitched, with collar, pocket flaps, and cuffs of velvet to match.

## A FOG PARABLE.

BY LILY WATSON.



HE stood in Trafalgar Square, gazing with wide-open, mildly sorrowful eyes upon the murky scene. He offered a strange contrast to the unlovely forms that hurried along the slimy pavement. A soft radiance stole from his face and from his raiment, which, of some clinging material never sold in Bond Street, hung in graceful folds like the Greek dress of old. He might have been a statue of the young Alcibiades come to life, but his face had in it more compassion and tenderness than distinguished that Athenian youth.

"I must have been mistaken," he murmured softly. "Poor, poor folk! And poor beasts that struggle through the mirk!"

The omnibus and cab horses were dimly to be seen, and the other side of the way was not visible at all.

Neither, strange though it may seem, was the luminous Being visible to the passers-by—people with comforters occasionally tied over their mouths, and umbrellas held over their heads. It was scarcely raining, but all the air there was, was a wet compound of damp vapour, dirt and soot, and the umbrellas were irrationally held up as a protection against it. Here and there a yellow gleam showed where a lamp struggled with the gloom.

It was noon on a November day, and this was a London fog.

The bright, invisible stranger watched the joyless procession with pity, that deepened as he heard the frequent hoarse cough and marked one and another victim of the weather, struggling to and fro upon his daily business.

"I wish someone could see me," he breathed. "I should like, before I depart, to be told into what circle of

the Inferno I have fallen, or into what part of Hades, and perhaps I could then be directed to the happy country of which I have so often heard in my distant Star."

Even as he spoke he saw his wish was granted. A tall, thin lady in a fur cloak, elderly, and of cheerful, resolute appearance, with a small black bag, marched swiftly towards him and stopped short.

"This is quite irregular!" she exclaimed. "I shall complain to the police. We have enough of sky signs and the rest of it without being startled by advertisements of luminous paint."

Even as she spoke, a frightened look in her eyes showed she was only half convinced of what she said. Two or three people turned and stared at her as if she were crazy.

The stranger laughed musically, took her by the hand, and led her, too paralysed to resist, into the vacant space by the fountains.

"I am not what you call me," he replied.

"No, no! I see you are not!" cried the lady, breathing in a short and hurried way. "My gift of second sight has at last come into use. I'm a Scotswoman by birth. . . . Who and what are you? I hope you are not come to call me away from life."

She looked wildly around, but the fog closed her in.

"Reassure yourself," observed the stranger. "I am come from the star Rephan, which I would point out to you if we could see aught beyond this darkness. In our distant Star we have heard of the fame of the Earth and of England; one of the greatest English poets has sung of our Star. I am come to see for myself of the wonders of his country. For even yonder the name of Browning has reached us, and we know of the Hades of Virgil and the Inferno of Dante. But I have missed my way; I have fallen into the limbo of some such place of sadness as those I name. Tell me then, you who alone of all these miserable wretches have some look of hope, where I am, and where I can find the Earth-Star of which I am in quest. And why say you, 'You hope I have not come to call you away'? If you answer my

## HOW A GIRL SHOULD DRESS.

BY "NORMA."

CORONATION robes are the subject of the greatest moment in the ambitious West-end business houses. After seeing some of the models of the robes to be worn by peeresses only, I came to the conclusion that these exalted ladies are not to be envied over these particular gowns. The scale of precedence in these robes is very amusing. A duchess, for instance, may have a train two yards in length, and she only is privileged to have a page to carry it, and her white fur cape may have four rows of ermine. A marchioness must be con-

tented with one-and-three-quarter yards of train and no page. A viscountess has one-and-a-half yards, while a baroness comes down to only one yard and only two bars of ermine on her white fur cape. I imagine that even a peeress must grudge paying one hundred and fifty guineas for so heavy and unbecoming a gown. These robes are composed of velvet of a particularly dull crimson tone, white satin and ermine fur. The model gown I saw, had a sharp-pointed court-bodice of velvet with a vest of white satin. This vest met the panel of white



TAILOR-MADE COSTUMES.

satin which was introduced into the skirt. The bodice was, of course, *décolleté* according to court requirements. Hung from the shoulders behind is a little cape of white fur which is trimmed with ermine at the bottom, in numbers of rows, according to the rank of the wearer, so my informant told me. For a June day this dress does not sound inviting, but no doubt *en masse* on the great occasion the *grandes dames* will look regal and a fine mass of colour.

It will be a trying moment for the peeresses when they have to don their coronets after the King is crowned. They must all do it at one time. It is no easy matter putting on one's hat straight without a looking-glass, and coronets look wobbly things.

But to get to humbler affairs. I noticed the other day at a large American gathering a dress worn by a young girl of which I at once made a note for my readers. It was inexpensive in material and very dainty. The skirt, which was long and full at the feet, was made of fine but very close blue nun's veiling, and was trimmed about one inch above the broad hem with two cross-bar folds which resembled two inch-wide tucks; these folds are much more easily managed than real tucks of which they are, of course, the outcome. The bodice was chiffon, exactly the same shade as the skirt, made quite full over a close-fitting slip of blue silk. The trimming, which was the making of the dress, was very French in idea. A deep Vandyke collar of thick *écru* coloured lace was stitched down to the chiffon to resemble a round yoke; the points just reached the shoulder seam. The high neck-band was made of folded black and white satin ribbon, and stitched down over it was a piece of lace with Vandyke points so carefully put on to meet the plain edge of the lace collar-yoke, that it seemed to be part of it. The points of the lace, of course, went upwards round the neck-band, allowing the black and white of the ribbon to show in between them and about a quarter of an inch above the lace; the full sleeves were caught into wrist-bands of the ribbon covered with lace; round the waist there was a band and bow of black and white.

One is often at a loss to know how to finish off frills on evening frocks made of nun's veiling, voile, gauze, or net. The raw edges are simply whipped very loosely with chenille of the same colour. Chenille is the latest thing. It has a pretty soft fluffy effect. A pale pink net gown I saw trimmed with narrow frills edged with chenille was one of the daintiest frocks worn at a large party of half grown-ups I went to this winter.

But the effect most to be desired in evening gowns is "shimmering." The new small gold *paillettes* are dull and shimmering, not sparkling and metallic as they were in the first days of the bright sequin. A thin black gauze powdered with these tiny gold *paillettes*, which are put on in showers rather than following any definite pattern, would make a very beautiful dress representing Night for a dark-haired girl. When I saw a model gown made of this newest of new materials, I at once thought how much it resembled a very star-lit sky. A crescent moon worn in the hair would complete the effect. But for young girls soft silks or *crêpe de Chine* are more suitable. On a white Liberty silk, I admired a long sash which was quite the feature of the dress. It was double and made of two shades of chiffon, the one a deeper coral pink than the other. Being double it did not hang in a wisp as chiffon so often does. The ends were rounded, and on each side of the sash all the way round there was a ruching of chiffon. When the sash was tied the effect was charming.

In more elaborate evening gowns applications of all sorts are the special feature of trimming. Butter-coloured lace gowns have applications of coloured flowers which have been cut out of handsome brocaded silk. Sometimes these flowers trail up the

skirt, tapering towards the waist; or they are put on separately, large roses or chrysanthemums, encrusted with tiny *paillettes*. Then again black lace gowns have applications of white lace heavily encrusted or outlined with velvet chenille, or tiny wreaths of different coloured flowers outline the bolder pattern of the black lace.

For young girls white net dresses can be made most becoming and exquisite with applications of pink roses and pale blue flowers in very transparent silk. These flowers look as if they had been blown on to the gowns; they can be bought quite ready for sewing on in almost every variety of colour and size.

I have one very useful idea to give to golfing girls this month. It is a new idea in blouses. I admired one I saw at an autumn meeting, and I was puzzled to find out what it was made of, and what do you think it was but



MORNING DRESS OF LIGHT GREY TWEED.

ordinary house-scrubbing flannel, the plain white kind which costs one shilling a yard. It was made Russian blouse fashion, with big pearl buttons fastening it down one side; the neck and waistbands were trimmed with Russian embroidery. Russian I call it, but it was really English cross-stitch done in Russian colours. This cross-stitch is done on soft canvas tacked down on to a strip of the flannel. When the pattern is finished, the canvas threads are drawn out and the pattern is left. I think one might easily go further than the wearer of that most fascinating blouse and have a skirt made of the same material. Short and well-cut, it would look very smart for spring, and we have the guarantee that it will wash like a rag.

The newest day-sleeves are closely stitched above and below the elbow, allowing the full material to bulge out in the form of a tiny puff at the elbow. A pretty trimming for the back of a bodice—which is, I find, always one of the points in which a dressmaker fails for ideas—is to have three stitched straps down the centre of the back meeting at the waist and projecting beyond the short bodice. The little ends form a sort of tiny coat-tail, which is a modification of the very fashionable long tails which are only becoming on slim well-made people. Speaking of day dresses generally, they cannot be strapped or stitched too much—yokes formed of straps, revers formed of straps, and panels formed of straps form an important part in all outdoor gowns. It is a difficult time for girls to dress well who have to have their dresses made at home. For everything at the present is most elaborately designed. The cost of the material is nothing compared to the making of a gown.

In one tailor-made costume, which our artist has sketched for us this month, we have a very small covert coat and skirt for a young girl with the new vertical pockets, and an exceptionally elegant tailor-made coat and skirt suitable for the coming season. This Newmarket cut, as it used to be called, in this particular three-quarter length is very popular at present. The straight-cut, double-breasted coat in fawn cloth, with strapped seams and lapels, is a useful coat for driving or country wear generally.

The costume on the dark figure of the two sketches of house gowns is of ruby cloth trimmed with cream silk braiding, and ruby velvet bands.

The light figure wears a morning dress of light grey tweed with black braid piped with white, a vest of grey silk with black silk tassels.



HOUSE GOWN OF RUBY CLOTH.

## A FEW NICE MOULDS

AND HOW TO MAKE THEM.

A MOULD is usually associated in most people's minds with that product of culinary art—a concoction of cornflour and milk, bearing a beautiful impression of the vessel into which it has been poured, and tasting nice enough, if properly prepared and floured. But something different and a little more dainty may be managed with as little, if not less, trouble, and be pleasing to the eye as well as nice to eat in weather that makes one feel one needs something tempting to induce one to eat at all; for vegetables, unless carefully cooked and served *à l'Italienne* or *à la Française*, are not interesting, and the customary joint jars, rather than invites one to partake of it, at any rate more than once.

All departments in the chemistry of cooking demand care, from the boiling of a potato to the baking of a wedding-cake. The chief point, of course, to be rareful about in making a mould, sweet or savoury, is that it should end in being just the proper consistency, not too solid, but stiff enough to prevent it from tumbling to pieces. *En passant*, it is well to always keep moulds, whether of metal or crockery, turned downwards, otherwise when required for use they may be troublesome to wash quickly.

### MOULD WITH CHERRIES.

Stew one pound and a half of ripe black cherries, making a thin syrup of loaf sugar and water before putting the cherries into the pan—an aluminium "stew" or "omelet" pan is convenient—and stewing them until quite tender. Put on to simmer all but a pint of new milk, with sufficient loaf sugar to sweeten, and two thin strips—free of the white—of lemon peel to flavour. Mix in a basin one dessertspoonful of ground rice with a drop of cold milk. Beat up in another basin two new-laid eggs, and when the milk is hot take out the peel and pour gradually to the eggs, stirring vigorously the while, and return the whole to the saucepan. Boil

—and stir rapidly—until rather thick, rinse a mould out of cold water and fill with the mixture. It will set more quickly if left to stand in water and packed round with salt. Serve in glass dish with cherries round. The addition of cream to the milk and eggs will make a richer mould. Made of cream instead of milk it will be nicer still.

### MILK JELLY.

Milk jelly may be made with remarkably little trouble, and served with stewed raspberries, strawberries, or French (dessert) plums slowly and thoroughly stewed will be found an agreeable variety. *Ingredients*—One pint of new milk, half a pint of cream, one ounce of clear, Italian thin "sheet" gelatine, a small piece of vanilla pod, loaf sugar.

Put the pod and the milk into an enamelled or aluminium pan; bring slowly to the boil. Melt each sheet of gelatine

## HOW A GIRL SHOULD DRESS.

By "NORMA"

IN the world of dress there is still very little change in fashions. The March winds make it necessary to cling to our furs and warm wraps. For the favoured few who can afford to go to the Riviera in search of sunshine, some delectable costumes are being created, but even these are copied from the same models as we have seen all the winter. With slight variations, which depend altogether on the originality of the dressmaker, the styles are quite unchanged.

But, for the wealthy and elegant, real winter garments are, at any time, rather a thing of the past, except in the case of furs, which are more than ever extravagantly luxurious.

Take, for instance, the calling costume of a Society woman of the present day. It is mid-winter, but the trained skirt is composed of pale pastel blue cloth, very full and spreading at the feet; the blouse is an indescribable mixture of heavy white Irish crochet and fine twine-coloured lace; a string of fine pearls acts in lieu of a collar, a cloak of sable reaching to the knees, and an immense grannie muff lined with pastel grey satin; a white cut-felt hat, trimmed with black velvet and real lace, gives a *chic* finish to the costume. When the sable cape is thrown off in a warm room, the toilette looks perfectly suitable for a garden party in July. Yet I must admit that the combination of colours is



TAILOR-MADE COSTUMES.

delightful, and much more becoming than the dark stuffy dresses of years gone by.

But what I should like to impress upon my readers is the fact that this luxurious mode of dressing is only becoming and ladylike when it is worn in suitable surroundings. The wearer of that particular costume drove away in a perfectly-appointed brougham. Imagine this style of dress imitated in cheap blue cloth, a dyed cat-skin jacket, and a hard white-felt hat, with a blouse made of cheap Nottingham lace! Yet this is the style of dress which one sees, alas! almost every day on young English girls whose income will not admit of a more luxurious mode of travelling than a penny bus.

My advice is, to girls who desire above all things to look ladylike, and distinctly apart from the lower and flashy class, Don't attempt cheap luxuries; poor imitations of good things are, and always must be, vulgar and common. In the country English girls of the middle class still look ladylike, and are suitably dressed. Unfortunately this cannot very generally be said of girls of the same social standing in London.

Fashions have never been more luxurious or less serviceable than they have been during the past year, in spite of the fact that England has had to bear a heavier burden of expense than she has done for many years. Undoubtedly dress has reached a far higher pitch of artistic beauty, for the simple reason that the best dressmakers have sought their inspiration from old pictures, and taken many ideas from the old masters. This is, of course, charming when the idea is carried out by a modiste worthy to copy the draperies and lines of a Sir Joshua Reynolds or a Gainsborough; but when an inexperienced and ignorant dressmaker is told to make a dress, the original of which her customers had perhaps seen on some society dame who had had it copied from one of Romney's portraits, the result is of course disastrous.

A white muslin frock with a fichu and blue sash sounds delightfully artistic, and if worn simply, and without any attempt at picture effect, it will always look fresh and girlish; but I have seen muslin dresses which were such ludicrous miscopies of old-world costumes that I have longed to envelop the wearer in an honest shawl.

Be careful in your scheme of colour; buy everything with a view to how it will blend with the other garments in your wardrobe with which it will have to be worn. I know one well-dressed girl who dresses almost always in grey; this allows her a fine range of colours for her blouses, scarves, or bows on her hats, for almost any colour goes with grey. A grey tweed, or zibelline skirt and bolero bodice, for instance, looks charming with a touch of emerald green; a little three-cornered grey felt hat, with a green panne bow in the front, and a soft lace scarf folded round the brim, looks smart. This particular girl in grey

of whom I am speaking, wears grey in the evening as well as in the daytime. I think grey is neglected as an evening colour. With old lace, or a Puritan fichu of grey chiffon, it always looks distinctive and ladylike. I think this idea of keeping to one colour is rather a charming, as well as an economical one. If you should make brown your colour, it must be chosen with the greatest care, for remember that a cheap brown material will fade almost as quickly as mauve. Browns with a touch of yellow in them are seldom becoming, whereas a fair girl dressed in a complete suit of sable-brown always looks her best. It is difficult for dark people to wear brown; they look better in blue. I have been told upon excellent authority that alpaca is to be very fashionable this season.

Without wishing to weary my readers upon the subject of the ubiquitous blouse, I will just describe two home-made ones I saw the other day. One was made of Oriental panne which only cost one shilling a yard; the entire front of the blouse was box-pleated so closely that the pleats almost touched, but not quite; the sleeves were very tight as far as the elbow, where they widened, and were rolled back with a deep band of black velvet, kimono shape; the inner sleeve fitted very closely from above the elbow to the wrist, where it was finished with a slashed cuff of velvet. The other blouse was made of dark green tartan with a



TWO HOUSE GOWNS.

thread of gold in it, the fronts were very full and cut on the cross, a little saddle was formed of stitched straps of graduated lengths with mitred ends laid on from the shoulder seam into which they were inserted; small gold buttons finished off each strap and also fastened the bodice down the front. It is needless to say that this blouse was French, for if every woman who wears a red dress in France is dubbed English, I think we might pretty safely say that tartan (of no particular clan, of course) is the distinguishing feature of the Frenchwoman. Tartan is always fashionable in France, either for much-befrilled petticoats, to be worn beneath dull-coloured tweed skirts, or for collars and trimmings on house dresses.

For our summer blouses, perfectly-fitting corset covers are essential; in these dull months it would be wise to get some in hand. The seamless corset cover is so easily and quickly made, that no girl who takes a pride in her figure should be without four at least, for her summer outfit. Each cover requires only one yard and a half of stout cambric or lawn, and sufficient beading to go round the shoulders and waist. The only seams are on the shoulder straps, the very slight fulness of the waist is eased into the beading about one inch wide, which has a washing-ribbon run through it. This is, I think the ideal corset cover—it fits the figure perfectly and lies so flat that through the thinnest silk no creases or seams are seen.

I think the fashions our artist has sketched us for tailor-made costumes have never been more charming. The figure on the right wears a belted coat and skirt made in brown cloth with white silk collars and cuffs embroidered in gold; the double-breasted jacket is fastened with gilt art buttons. For early spring wear this is an ideal walking costume. It would look equally well in blue serge with an emerald green collar. The hat, too, is charming. The centre figure is an exceedingly smart and useful style of dress, for it is suitable for almost any occasion (for town wear); it is made of pale fawn or grey cloth with pipings. The silk revers are trimmed with guipure lace. The third figure wears a spring paletot in pale grey, suitable for young girls of almost any age, or for ladies. A smart race coat could have been made from this design.

In the two house costumes we have one of olive-green panne with cream spots; the tabs on the shoulders and on the short habit, and the shaped flounces, are edged with silk of the same tone of olive-green. The cream silk vest is embroidered with roses. This is not an easy style of dress to carry out successfully at home, but if it were well made it would be exceedingly artistic and beautiful. The other dress is of fawn cashmere with bands piped with white satin. The bodice is also made of white satin striped with rows of narrow brown velvet.

## IN THE TWILIGHT SIDE BY SIDE.

By RUTH LAMB.

### PART IV.

#### OUTSTRETCHED HANDS.

"Is my hand shortened at all, that it cannot redeem?"  
—Isaiah l. 2.



WONDER if you, my dear girlfriends, have ever thought of the many and varied feelings that may be symbolised by an outstretched hand. In reading the Bible you must have been struck by the frequent mention of God's hand and of the many feelings expressed in connection with it.

I think we shall all be interested in looking first at the Divine side of the outstretched hand, then at the power which God has given to these comparatively frail hands of ours.

Both sides of the picture will stir us to wonder; that which relates to the hand of our God to awe, reverence and thankful, adoring love.

Whenever the right hand is mentioned, it is specially symbolical of favour, power and strength. The stretching out of the right hand suggests the putting forth of the full strength and doing the most perfect work. To be placed at the right hand is to be given the post of honour.

The outstretched hand of our Father-God speaks many languages. It tells of the Divine wisdom, as well as of the power it exercised "in the beginning." Note these striking words: "I have made the earth, the man, and the beast that are upon the ground, by My great power and My outstretched arm, and have given it to whom it seemed meet unto Me."

It speaks of deliverance. When the Israelite of old went to make his offering of firstfruits, this was the form in which he confessed his indebtedness: "The Lord heard our voice and looked upon our affliction. And the Lord brought us out of Egypt with a mighty hand and with an outstretched arm."

The outstretched hand of God told at the same time the story of Divine judgment and wrath against Egypt—punishment to the oppressors and relief for the oppressed were concurrent.

The outstretched arm was, in its effects, like the pillar of fire in the wilderness which, though a guiding light to Israel, was cloud and darkness to the pursuing foe.

God's outstretched hands are inviting hands, calling us to come to Him. Oh, what a tale of unfailing love and patience is told in those words "I have spread—or stretched—out my hands all the day unto a rebellious people"!

"All the day"! Is there not a whole volume in these three little words? Have not many of us been conscious of those inviting, patient, outstretched hands, and of the everlasting love which kept them always ready to clasp with ours?

Yet, too often we have seen as if we saw not. Our hands have hung listlessly down, or been busied with things of little moment in comparison with our eternal well-being. We only needed to meet the invitation of those outstretched hands with thankful acceptance, and to hold out in turn the hand of faith to clasp that of forgiving love.

Have we not often acted like some wayward child who has strayed beyond the bounds of safety and is proud to assert her brief independence? Knowing that she has done wrong, she trembles in the midst of her childish triumph, but totters onward and will neither heed the call nor turn to see the outstretched arms of the mother inviting her to a precious haven of rest until—

It does not take long to teach such a little runaway the need for a protecting and guiding hand. So small a traveller sees danger ahead, after the first few tottering steps, and turns back, tearful and troubled, to find shelter, safety and comfort in her mother's arms.

We are often slow to learn the lesson of our own weakness and insufficiency. The little child who misses so quickly the protecting arms of the mother is more apt than we are, for she turns at once to the unfailing source of strength—the only one she fully understands. What a mercy it is, and what a sign of the wondrous long-suffering of our Father-God, that He stretches out His gracious hands "all the day," and does not withdraw them in anger, even

## HOW A GIRL SHOULD DRESS.

By "NORMA."

I DO not think that the shops have ever been more tempting than they are at the present time. Things are so dainty and fresh and spring-like. It is comforting to reflect that it is easier to be well dressed in the summer than in the winter. When one looks at the flowered muslins and the almost gauze-like delaines, one feels envious of the country girls who can afford to wear them; for the muslins are prettier than ever this season, they are so fine and soft, and even the inexpensive ones have the appearance of being hand-painted. Though April is still early to think of muslins, it is really advisable to buy them now, as one gets such a much larger choice. One charming combination I advise is plain biscuit colour trimmed with a very transparent flowered muslin on a white ground. The particular

gown in my mind's eye had pink roses on the white muslin which formed the deep yoke on the tucked biscuit-coloured blouse bodice. On the skirt there were three wide bands of the flowered muslin inserted between three heavy tucks of the biscuit-coloured muslin. A dress like this which was really picturesque, as the roses looked as if they were real, could easily be made at home for thirty shillings. These flowered muslins cost about eightpence halfpenny a yard. Care should be taken to select one with clear distinct flowers. A black coarse straw hat of the new turban shape simply trimmed with black velvet would go well with this frock. A black hat always looks smartest with a light dress which has any patches of colour about it.

Whilst on the subject of hats I may mention that flowers



*On the left.*—A simple tailor-made gown in fawn cloth and stitched straps. *In the centre.*—Costume in pale green with braided silk revers, and a single braid in centre of strap round revers, belt, cuffs, and down skirt. *On the right.*—The new Russian coat costume, to be worn open or closed; any skirt can be worn with the coat, which is a particular feature of the coming season.



and lace will be the two features of millinery this season. In fact, it will be a very flowery season. Lace of almost any kind used in almost any manner. A pale blue satin-straw, for instance, of the plate shape which still holds its own, will have dainty application of *écru* lace stitched on to the crown and brim. A bow of soft blue ribbon mingled with tiny rosebuds completes the trimming. I would always advise a girl to buy a good straw; it requires very little trimming, and looks smart to the end. There are great contrasts in hats just now. Some straws are so rich and beautiful that they are not meant to be trimmed at all, but what will the milliners say to this? Others which are meant to be worn on the same occasions are completely composed of flowers and leaves, on moss held together with fine ruchings of chiffon. The other feature about hats is the extraordinary popularity of rough, almost gold-coloured straw. Hats of this particular tone are trimmed either with broad black velvet or with applications of black straw. Coarse straw hats trimmed with contrasting colours of straw are new to this season. Turbans are the most popular shape; the smartest have the crowns almost hidden by the high brim which dips down on the forehead into a boat shape. The turned-up sailor hats are still to be with us; they have quite replaced the old sailor. For early spring wear these rough straws trimmed with black velvet are most suitable; the flower hats look a little out of place until June.

The changes in the fashions of skirts and bodices are still very slight, and for this we should be thankful. In the evening, Empire gowns are certainly gaining ground, but they are not suited to quite young girls. A pretty evening gown, which I saw being packed and sent to Canada, to a charming brunette, was made of very pale fine pink spotted net over silk of the same colour. At the foot of the skirt there were some tiny frills edged with black *bébé* ribbon. From the frills to the waist the skirt was trimmed at intervals of about nine inches with two rows of *bébé* velvet set about half an inch apart. The feature of the dress was the circular black lace applications about the size of a penny which were stitched on to the black velvet



Light figure wears chinchilla grey dress, with revers, epaulettes, and flounce of point lace; strappings piped with ivory satin, vest and puffs of sleeves of same; Bolero is the new shape. Dark figure is dressed in black velvet, Directoire bodice, revers and cuffs of Irish lace, chiffon boa, primrose satin vest, and hat trimmed with primroses.

bars like notes of music, about six inches apart. The bodice was trimmed in the same way, but not with little frills. I particularly mention this as the one idea a provincial dressmaker seems to possess for trimming an evening bodice for a young girl is frills round the shoulders! The shoulder straps were of black velvet. Another dress which accompanied this one to Canada was of fine white spotted net; the numerous frills were edged with ruchings of black net, and applications of black lace butterflies were scattered all over the gown. A pale blue band made of three straps of silk elastic was to be worn with this gown.

A very charming tea-jacket, or bedroom sacque, for an invalid can be made out of accordion-pleated white Japanese silk. A demi-fitting lining should be made of white nun's veiling reaching to the waist only. The accordion pleating is stitched neatly down to a little yoke of silk and left to hang loose; the sleeves should be very full, reaching only to the elbow, where they are gathered into a fine beading. A wide sailor collar folded across the neck like a fichu of spotted net (string colour) is edged with a closely-kilted frill which is fastened to the collar with a narrow beading; the sleeves also are finished with a frill of net. A rose pink jacket made in the same style would look very charming. I did not know until the other day that there are ladies' repairing shops in London where they also do pinking, and kilting, and accordion pleating at an absurdly low price. The depth of the tea-jacket—which, of course, was sacque shape—would be just the width of the silk.

A useful front which I watched my American friend constructing out of an old blouse, is worth noting. The entire front, which was full, and long enough to bulge over the waist, was composed of little tucks with one wide box-pleat in the centre. A piece of lace, with a pointed edge, about a quarter of a yard in width, was gathered up at one end to half its width and inserted in the shoulder seam near the arm-hole. It was then sewn round the front of the arm-hole as far as the side seam where the end of the lace was inserted plain into the side seam, not gathered as it was on the shoulder seam. If my readers have gathered my meaning, they will see that a little lace zouave was thus formed. It would be well to tack the lace lightly down here and there at the points of the lace which formed the zouave. The collar was made of tucked silk and lace insertion.

I wonder if any of my readers have tried the following plan for making best summer petticoats. Make the skirt of coloured batiste and have deep flounces of white muslin and lace to button on just above the knee. These frills can

easily be taken off and put on to different coloured skirts, and they can very well be washed and ironed at home. The batiste skirts should, of course, have a frill at the hem. White book muslin with black spots also makes charming under-skirts; the frills should be edged with black lace, and little knots of pink *bébé* ribbon set at intervals on the frills gives a French touch to the garment.

I have purposely left the subject of complete costumes alone, as our artist has supplied us with illustrations which are charming examples of the most popular styles.

In the tailor-made costumes we have one very simple gown of fawn cloth; the *chic* of this suit entirely depends upon the cut and the exquisite stitching of the strappings. The bodice is exceptionally neat and good style. The centre figure wears an elegant gown of pale green with braided silk revers, and a single braid in the centre of the strap round the revers, down the front of the skirt, on the narrow belt and on the cuffs. The sleeves of this costume are very fashionable. Instead of the braid on the silk revers, applications of black guipure lace might be substituted, as these light silk revers always require changing before the dress is worn out, and the braiding would not be so easily replaced. Braid, by the way, is to be one of the smartest trimmings this season; while boating flannels, and white alpaca gowns trimmed with thick white woollen braid put on like wide tucks will be very modish.

It is the Russian coat on the third figure which the artist calls our attention to. It can be worn open or closed. This smart little coat is an ideal garment for spring wear; it can be worn with any skirt. The two more elaborate toilettes, although they appear more *luxurious* and further from our reach, would, as all women know, not cost so much. Fathers and husbands never understand how much it costs for a woman to be tailor-made. The figure seated on the right is gowned in chinchilla grey with revers and epaulettes of lace; the strappings on the skirt—which, please observe, do not go all round, but start from the left hip where they almost lap over each other and spread out round the front of the skirt—are edged with white satin. The vests and puffs on the sleeves are also of satin. The Bolero jacket is of the new shape. Personally I avoid white satin on a day dress, or use it very sparingly. I would prefer this gown if it were all in grey, except for the lace and perhaps a grey chiffon front edged with white ribbon. The jacket should be velvet of the same tone of grey. The dark figure wears a Directoire jacket of black velvet, the revers and cuffs of point lace, a chiffon boa, a primrose satin vest and a straw hat trimmed with primroses.

## QUESTION AND ANSWER.

EMIGRATION TO SOUTH AFRICA. — *I should be grateful for any information you could give me upon the above subject.*—M.F.

At the moment when we write the prospects for women emigrating to South Africa are not good; but at any time, should hostilities cease, a favourable opportunity might occur for women to go out. Workers of most kinds, both men and women, are badly wanted; so badly indeed, that it is difficult for the few to begin their enterprises until the many appear to assist them. For instance, we have read recently that hotels can hardly be run because hotel servants are so scarce, and that first-rate dressmakers and tailors often find themselves at a standstill for want of assistants to do the plainer parts of the work. The chief demand for women is, of course, still for those who will act as servants. Wages are high, and much help is given by the black "boys," so that the conditions of domestic work are in many ways made both easy and remunerative. In the future women will doubtless be wanted to undertake the management of creameries and to help in the business of fruit farms; but for such undertakings the time has not yet arrived. And we feel bound to point out that women do not get away from domestic work by undertaking duties which are not in themselves domestic; for they will still

find that, as servants are so scarce, they must do their own cooking, baking, and sewing on very many occasions. Turning now to the arrangements for emigration, it is necessary, so long as martial law continues in force, that every emigrant should obtain a permit enabling her to land in Cape Colony. The applicant must either possess £100, or prove that she is in a position to maintain herself in South Africa. For these permits application should be made (if possible, in person) at the Permit Office, 39, Victoria Street, London, S.W. Assisted passages are not granted to women going to Cape Colony, but to those proceeding to Natal, if they are relatives of resident colonists or domestic servants. The fare to Cape Town, third class, is from eleven to seventeen guineas. Young women wishing to go out should consult the Secretary of the United British Women's Association, Imperial Institute, Kensington, London, W., or, on landing, should apply at the new Hostel, Rosebank, near Cape Town, which has been established by the South African Immigration Association, or to the Young Women's Christian Association, Long Street, or at the Home of the Girls' Friendly Society, 55, Strand Street, Cape Town, where girls can lodge at a cost of from 17s. to 20s. a week. In our opinion, however, any girl wishing to go out to South Africa would do wisely to wait for at least a year.

## HOW A GIRL SHOULD DRESS.

By "NORMA."

THE choosing of one's new spring and summer gowns this year is indeed perplexing; there are such innumerable tempting materials and such a vast range of colours. The only thing to do is to fix in your mind pretty definitely what manner of garment you most require, and what colour is most becoming to you, and to stick to it. Then look about for the most charming material and prettiest shade. If you do not determine on the colour or on the nature of the material, but just go out to seek a new frock, the chances are that you will purchase some charming, but extravagant and wholly unsuitable material, for the light dainty fabrics this year are most tempting, and for the time being it is easy to persuade yourself into the belief that a snow-flaked mauve voile with applications of lace, embroidered with the palest pink, will suit your purpose just as well as a biscuit-coloured hopsack.

In our climate it is almost impossible to get through the late spring and summer months without a smart tweed suit of some sort. I should therefore advise the purchase of one of the new grey snow-flaked tweeds, and let the bolero jacket be faced down the fronts (which should be made to wear open or closed) with cream satin, with applications of cream lace and pink flowers. Pink and grey and cream are becoming colours to most people. This tweed gown need not cost more than four guineas, if the dainty applications are bought with care and put on at home

after the gown is made. The tweed will clean well and will serve for a winter gown with a black fur boa and muff. Have it made large enough to allow a warm blouse to be worn with it. There is one comfort at least in the fashions of to-day that nothing is considered *chic* if it fits the figure very closely except at the hips.

I should also advise the girls whom it will suit, to choose for their smart summer gown a deep rose voile frock made very simply, the over-skirt tucked in groups of threes about two inches apart, the tucks running down from the waist to the hem. These shaped flounces finish the bottom of the under-skirt. The loose bodice should also be tucked in the same manner, and with it should be worn a waist-belt of black and white satin striped ribbon with narrow but distinct stripes, pulled through a deep pointed buckle at the back; a collar of Irish crochet gives a charming finish to the costume; the rose-pink voile skirt could be worn with a pink chiffon evening blouse. You see I am adhering to my scheme of keeping as much as possible to one colour, for this pink bodice could be worn with the grey coat and skirt. Then I should choose for a summer high-necked evening gown, a spotted net blouse with a deep yoke of coarse lace, and a completely tucked net skirt. This spotted net is very expensive, a shilling a yard, I think, double width, and it washes beautifully. You can buy net blouses ready made for almost as little as you can make them at home, but it is



*First figure (on the left).—Russian coat of dark grey frieze, with stitched belt, cuffs, basque and revers, which are edged with a broad band of white cloth, strapped black bébé-velvet, with tiny enamel buttons. Second figure.—Soft purple hopsack coat, with large revers and cuffs of Irish crochet. Third figure.—A coat of soft blue cloth, all stitched, with antique paste buttons. Fourth figure.—A coat of brown box-cloth, trimmed with black silk guipure with satin on the revers, and large l'Art Nouveau buttons. Fifth figure.—A coat of pale green zibeline, with double basques; revers of darker green, overlaid with silk appliqué continued on the cuffs.*

not always easy to match the tone of the cream net for the skirt. Besides, a blouse made well at home always fits better than an inexpensive one ready made. The tucks should be put on to the skirt in the nature of inch and a half folds overlapping each other, as it is almost impossible to tuck trained skirts much above the knee and wider than half-inch tucks. Have the under-slip made of cream; do not be tempted to wear the net over a colour. A *chou* of pink or blue silk fastened on to the blouse just at the edge of the deep yoke gives a *chic* appearance to this very simple but modish frock. One decided touch of colour on a dress is so much more effective than snippets here and there. These three gowns ought to carry a girl well through the spring and summer months with the addition of home-made muslin blouses and the skirts she has on hand. The present fashion of trimming flannel blouses elaborately with lace is very absurd. Surely flannel was invented for warmth. This being the case we rob it of all its purpose by giving the blouses transparent lace yokes and insertions on the sleeves. But we must own that dress is not sensible at the present time, and it is very difficult to make it both fashionable and serviceable. Long lace sashes are going to be very popular on light voile and crepon and silk gowns; they are not to be tied in bows or even to go round the waist, but merely to hang as long streamers from the under waist-band to the hem of the skirt behind. A pale blue silk *crêpe de chine* trimmed with deeply-pointed insertions of cream lace, a lace yoke, and lace sash, made a pretty bridesmaid's dress I saw at a fashionable wedding. A large black picture hat was worn with it, and a huge bouquet of white stocks and double pink tulips.

It is difficult to say which colour is the most fashionable this season; for the moment I think aloe-green. I wonder if my readers know this particularly delicate green. It has a white bloom over it, such as one sees on hot-house grapes. It is not reseda green. I saw a sweet gown made of voile in this cool colour, with a deep pointed waist-belt of the very tint of a copper beech leaf. The effect was novel and most charming.

I must try to describe very carefully a black chiffon blouse, which was unpacked just as it arrived from Paris for my special benefit. The under-slip of black silk was tight, and cut very low round the shoulders; this was covered with black accordion-pleated chiffon; over this about an inch apart were straps of black ribbon velvet, left loose, merely stitched at the waist and at the top. The very thick lace yoke which came down in deep points on the shoulders, and fell over the full elbow sleeves, was stitched on to the top of the blouse just at the edge, allowing about one and a half inches of the lace to hang over the chiffon. Close round the throat the lace was cut in a tiny square, which was edged with narrow black velvet ribbon. The novel effect of the blouse lay in the loose velvet straps and the deep close-fitting transparent yoke sloping off the shoulders in deep points. These lace yokes and callars of almost every design and

colour, and pointed waist-belts can be bought all ready to fix on to blouses. Also complete sets of lace for trimming dresses.

For the wealthy, cut cloth gowns are to be the thing this season. They are quite senseless and woefully extravagant, but really beautiful. I saw one in putty-coloured cloth cut to look like lace right up to the waist in front and half-way up to the long train; it was really a wonderful piece of work. Lattice-work also is one of the most fashionable trimmings; *écru* lace gowns and blouses trimmed with insertions of pale blue velvet lattice-work are most exquisite, but these things are for the luxurious, or for the clever-fingered girls who do not mind bestowing both time and brains on their garments. One charming white silk blouse, which would suit a dark-haired girl, had scarlet



Principal figure wears steel grey dress of soft woollen material. Front and wrist puffs of tucked silk of opal shade. Frillings of bolero lined with same. Hat of grey lace straw with ostrich feathers to match.—Second figure wears primrose and white lace hat trimmed with flowers of same shade embedded in chiffon. Maize colour bolero and white lace front.

silk laid below the transparent applications of cream lace which were scattered between the narrow tucks on the front of the blouse and on the cuffs. This could be very easily done at home.

Hats are getting more and more flower-bedecked and fairy-like in structure. What time and patience must have been expended by someone upon the making of some of the most elaborate! Sometimes it seems as if bees and not human hands had built these fashionable headgears. They are not so pretty really as some simpler hat, with bolder lines and more definite trimming, but they are fashionable because certain people like to wear things which look expensive. These chiffon and moss and flower hats mean, to the most ignorant eye, "money," for such wonderful work could only be done by capable hands.

Our tailor artist has sketched for us this month a number of bolero coats. The first one, beginning on the left side of the group, is particularly smart and very fashionable. It is a Russian coat of dark grey frieze with stitched belt,

cuffs, basque, and revers, which are edged with broad bands of white cloth, strapped with black *bébé* velvet, with tiny enamel buttons. Coat No. 2 is made of purple hopsack with large revers and cuffs of Irish crochet. No. 3 is of soft blue cloth, all stitched, with antique paste buttons. No. 4 is of brown box cloth, trimmed with black silk guipure, with satin on the revers, and large *l'Art Nouveau* buttons. No. 5. is of pale green zibeline with double basques; revers of a darker shade of green overlaid with silk *appliqué*. The same style of trimming is continued on the cuffs. In the two calling costumes the principal figure wears a steel grey dress of a soft woollen material, the front and wrist-puffs are of tucked silk of opal shade, the bolero is lined and trimmed with the same silk. The hat is made of grey straw trimmed with cream lace and ostrich feathers to match the straw. The quarter-length figure wears a primrose and white lace hat, trimmed with flowers of the same shade embedded in chiffon, the dainty little bolero is of maize colour outlined with white and black.

## THE FIDELIO CLUB.

CONDUCTED BY ELEONORE D'ESTERRE-KEELING.

BEETHOVEN, SONATE IN D MINOR, OP. 31, NO. 2.

(Asked for by Madame Navarro and "Marie Ailande.")

THE first part of this beautiful Sonata was analysed in the second paper of the Fidelio Club (December No. "G. O. P."), and I want all my Fidelians to read again what I said there about the conception of the Sonata as a whole before beginning the study of the last two movements.

We found that the principal characteristic of the first *allegro* is agitation. The *adagio* opens with a long-drawn arpeggio in B flat major, which seems at first to promise peace; but after a struggle so intense peace must be reached gradually. The shuddering triplets beginning at bar 17 tell of pain. It is only at bar 32, with the modulation into F major, that consolation is near. And now observe how exquisitely Beethoven prepares the way for this song of comfort. Laying a gentle hand on his triplets (bar 28), he smooths them into even notes, changes the sad minor for C major, and then leads in his song.

But sorrow still lingers within call. At bar 39 the shuddering triplets in the bass are again heard, and this time they are not soothed away. At bar 52 the wailing first motive appears in a new form, accompanied by a mournful figure which, starting in the treble high over the melody, creeps slowly down. Hope would ascend: this passage means despair. At bar 74 we again feel the gentle influence of the song of comfort, now in B flat major. Its preparation is the same as before; the triplets are smoothed into even notes. These are only passing rays of sunshine; the tone of the *adagio* on the whole is sad, and the little coda which begins six bars before the end, though it leads to B flat major, has only resignation, not joy, to tell of. It is as if the sufferer had fallen asleep with the tears yet wet on his eyelashes. What led him back to life? What roused him from the contemplation of his infinite sorrow? The answer is given in the last movement, this bright *allegretto* which puzzles so many players.

At the open window of his room, overlooking the high road that led to the little village of Heiligenstadt, sat Beethoven, listening to those harmonies which existed for him only in the phantom-like creations of his brain. Think for one moment what this means. Fancy this wealth of tone heard only in imagination, all round the silence of death.

A light breaks in upon his darkness. The canter of a horse is heard—an actual, audible sound. The deaf man starts up and looks from his window, but he closes his eyes. He does not want to see the horseman passing by; he wants to revel in the music of sound heard—sound which had opened for him the gates of hearing and let in the gladdest music earth had to offer. The ecstasy of that moment is enshrined in the *allegretto* which closes the D minor Sonata. This is the galloping horse—



The story was told by Beethoven himself. I have only pictured the scene as it must have happened. His deafness at this time was intermittent. It was in one of those rare moments which united him—the most sociable of men—with the outer world that he conceived this burst of gaiety which forms so pathetic a close to the soul-portrait given us in the D minor Sonata.

Now a few words of advice as to the execution of these movements. The time for the *adagio* is  $\text{♩} = 50$  (three beats in a bar). The first arpeggio is a long, slow one beginning with the lowest bass note alone,

the six notes following one another without any break (see answer to "Lynette.") The little phrase



must be played with great delicacy, like a sigh. The crotchet chord ending bar 2 is held for its full value, but well separated from the minim. Play the notes of all chords exactly together—they are not arpeggios. The demisemiquaver triplets beginning at bar 17 must be as soft as a sob. Hold the hand quite flat—they should sound mysterious. They come like Wotan's ravens, to foretell disaster. Let the soothing influence of the smooth couplet be felt at bar 28, and play the melody at bar 32 with a full, rich tone, soft, yet luscious. The only real difficulty in the movement is in the accompaniment beginning at bar 52. This needs practising separately, for it must be so perfect as to call no attention to itself. All the mind should be filled with the song which floats above it. The change of fingering given in Cotta's edition to the octaves six bars before the end is, of course, utter foolishness. The adoption of it would make the breaks between the upper notes horribly apparent. The passage can only be played correctly by dragging the hand from one octave to the next, as in *glissando* movement, and by a very careful use of the pedal. The two B flats at the end of the movement should be so light as to suggest that they have floated into space. Realise here that moment of silence which preceded the awakening tramp of the galloping horse.

The time for the *allegretto* is  $\text{♩} = 80$  (one beat in a bar), but count three quavers, and on no account let the rhythm degenerate into two triplets. The accentuation throughout the piece is



Let the motion be light and springy. At bar 30 the position of the parts is reversed, the treble takes the accompaniment, and the galloping motive is in the bass—



At bar 43 there begins an episode. Play the mordentes so—



Sixteen bars after the double bar the galloping motive is again in the bass. At bar 24 the treble has it. At bar 32 it reverts to the bass. At bar 40 it is in the treble. Whichever hand plays this theme must be brought well forward, the other keeping discreetly in the background.

SCHUMANN, CARNEVAL, OP. 9.

(Asked for by "Sapho.")

This brilliant and witty composition is called "Scènes mignonnes sur quatre notes" (little scenes on four notes). To understand the story it is necessary to give the notes their German names, as these combined

## HOW A GIRL SHOULD DRESS.

By "NORMA."

FOR everyday summer wear there is nothing young girls look better in than Irish linen and what we used to call print dresses. I noticed last summer in Italy how very smart and dainty young American girls looked in the most simply made cotton frocks—an unlined well-cut skirt, for instance, of butcher-blue and white check, trimmed at the foot with three narrow frills, and an American shirt blouse of the same material, a waist-band of plain blue, and a soft blue silk necktie. It is so much smarter and far more becoming to the figure to have the blouse and skirt of the same material. Red and white checks, with red silk waist-bands and neckties, always wash well and look fresh and bright. These print dresses made of good French cambric are so much more uncommon nowadays than the more elaborate flowery materials; and be advised, if you wish to look different from the ordinary crowd, do not trim them with cheap lace—it looks common and ugly directly it has been washed. Make the simple blouse, cut from the American pattern, fit perfectly at wrists, waist, and neck;

see that the skirt hangs evenly round the hem, and that it fits the hips like a glove, and you will find that your simple blue and white, or pink and white, cambric is a much more charming gown than the ready-made muslin your friend bought for twenty-nine shillings and sixpence, which has neither fit nor style, but is a wretched copy of a more expensive thing.

A Delft-blue Irish linen dress looks charming, with a wide white Irish linen sailor collar edged with heavy twine-coloured lace—not ordinary thin lace, but heavy coarse lace with a bold design; the lace should be about two and a half inches wide and be stitched on the collar about an inch in. In Irish linen I am particularly fond of lettuce-green, it looks so fresh and cool mixed with white. I do not like dark skirts with light blouses, so with white blouses, either of muslin or thin silk, I should advise a lettuce-green Irish linen skirt, or a pale grey linen one. Few people, I think, know how charming grey Irish linen can look, and how becoming it is trimmed with white. White collar, cuffs,



*On the left.*—Grey tweed gown with fine stripe running down. Lapels, belt and skirt faced with silk. *In the centre.*—A dress for maid of about 16 or 17 in pale grey cloth and black glacé ribbon. The collar and yoke are of white tucked silk. *On the right.*—A new gown in dark blue with white silk undersleeves and embroidered collar and lapels also in white silk.

and strappings on the skirt make a grey linen gown smart enough for a garden-party; pink roses should be worn in the hat, which would, of course, have a black velvet bow and long streamers at the back. These long black velvet streamers on hats for young girls are most becoming. While hair is still bright and glossy, black velvet looks charming on it; besides they are quaint and picturesque.

Collars are more than ever a feature of smart dressing. Some of the daintiest gowns I have seen this season at private views and in the most expensive shops have been wonderfully simple to the careless eye, the one elaborate feature being the collar. All the same, on these apparently simple gowns there is an absurd amount of labour expended. The tucks on the full-hanging skirt are nearly always hem-stitched by hand, and every conceivable strap and rever is covered with the finest feather-stitching. A most artistic dress of this sort was of pale mauve voile; the skirt hung in full soft folds to the feet, it was without frill or tuck, but the hem was elaborately hem-stitched. The white collar, which was so large that it was almost a shoulder cape, was of Irish hand-embroidery on muslin, edged with Irish crochet. Fastening this collar in front, about three inches from the waist, there were two rosettes of *crêpe de chine* crushed together, one of pale blue and the other of a mauve pink. The three colours blended together as deliciously as the buds of a forget-me-not.

Canvas is one of the most original materials in this season's garmentry. Everything is made of canvas. Collars of butter-coloured canvas, lightly applied with sprays of flowers, are greatly in favour on dark jackets. Black or buff-coloured canvas jackets, both long and short canvas capes, canvas gowns, light canvas applied on to dark materials, thin canvas, thick canvas, meet the eye everywhere. Long coats of butter-coloured canvas, lined with Chinese tussore silk, with collar and cuffs of the same silk, look delightfully cool and serviceable to wear over light dresses in dusty weather; the ordinary dust coat is a terrible despoiler of beauty. I wonder if my readers know what a wonderful thing "Lux" is. I had never seen or heard of it till a few weeks ago, when a friend of mine volunteered to wash some lace for me and a coloured blouse, which I was afraid to entrust to the ruthless hands of an English laundress. Lux costs a penny a packet, and half a packet is sufficient to wash two blouses. You stir up the shredded soap

in warm water until it looks like a soapy lather, and then add tepid water to it; of course lace and delicate materials should never be rubbed, only squeezed. Lux keeps the colour in the material, and prevents lace from becoming close and shrunken in appearance. While on the subject of taking care, I think very few girls nowadays put away their best clothes and hats with sufficient care. The sleeves of bodices, for instance, should always be filled out with soft paper, and the bodice itself stuffed out to keep the trimming from falling into creases. After a hot day's wear the insides of white collars and wristbands require rubbing lightly with benzoline on a clean linen rag. French women—who are the mistresses of true economy—never hang up a dress unbrushed, or with the neck and wrist-bands soiled with the friction of the skin.

English women are certainly the most extravagant dressers; they do not give such big prices for their gowns as French women do, but they take such poor care of them that they are worn out in half the time.

The majority of English girls are careless



Standing figure wears dress of dark pastel blue cashmere trimmed with deep cream lace over black velvet. Waistband and cuffs of black velvet, vest of soft cream silk, flounce of same over black velvet. Sitting figure wears dress of fawn cashmere tucked and trimmed with insertion lace. Bolero and folds round flounces of light brown silk. Vest of cream spotted muslin.

also about their boots and shoes; they like them to be smart and pretty, of course, but they do very little to keep them so. Directly one's boots or slippers are taken off they should be treed; boot-trees are so inexpensive now a days and so quickly adjusted that there is no excuse for any girl who takes an interest in her appearance not having at least two pairs. If you get into the habit of putting in the trees when you take off your boots, it is surprising how much longer a dainty pair of shoes will look new and shapely. The 3s. 6d. screwing kind are the best.

The fashion for over-trimming things with lace, and wearing everything as transparent as possible, has surely reached its height; the tide always turns when any fashion has reached an extreme pitch in cheap clever imitations. I have seen blouses made of flowered muslin with a bountiful supply of lace insertion trimming on sleeves and neck and fronts at 1s. 11d., but if this tawdry grandeur makes girls who have small incomes determine to dress more plainly and in better style, it will have done some good. At the present time, if you have a limited dress allowance, do not buy poor copies of expensive gowns and blouses; show your individuality by dressing with extreme simplicity and almost severity. Have your linen dress, for example, trimmed with white braid in place of lace, let your linen be of the very best, not the thin crushable stuff which is less than one-half pure linen. Do not wear cheap lace collars, make the collars for your blue serge gown at home, of

hand-tucked mauve batiste, or of the finest *écru* lawn; machine-stitched tucks are extremely ugly on thin materials. There is so much fine hand-work worn on blouses and dresses at the present time, that a clever-fingered girl can make a most simple frock seem expensive and original.

In our artist's sketches this month we have three charming tailor-made gowns. The figure on the left is made of grey tweed with a fine stripe running down it, and the lapels, belt, and skirt are faced with white silk. I think the design of the coat is particularly smart, the little basque is such a becoming shape. The centre figure shows a very suitable style of dress for a girl sixteen years old; it also is of pale grey cloth, trimmed with black *glacé* ribbon; the yoke and collar are of white tucked silk. The third figure wears a charming new gown of dark blue face cloth, with blue and white striped silk undersleeves and vest and waistband; the embroidered collar and lapels are of the most fashionable design, the long stole ends are quite a novel feature on short boleros; they are very becoming. This seems to me quite an ideal costume to begin the season with. In the other illustration the standing figure wears a dress of dark pastel blue cashmere trimmed with deep cream lace over black velvet, with vest of soft cream silk, a flounce of the same over black velvet. The one sitting down wears a gown of fawn cashmere tucked and trimmed with lace insertion; the scalloped flounces are edged with light brown silk; the vest is of cream spotted muslin.

## THE FIDELIO CLUB.

CONDUCTED BY ELEONORE D'ESTERRE-KEELING.

It gives me great pleasure to announce that twenty-two of my Fidelitys have voted for a Fugue paper. Six of these chose the "Chromatic," two chose the E minor, and the others left the choice to me.

The second largest number of votes fell to the "Appassionata." It will therefore be my principal piece next month, and, if I have space, I will then also give Mendelssohn's "Andante and Rondo Capriccioso," and Paderewski's "Nocturne," as these came next on the list. I do not think that some of you realise that I have to send my paper to the printer a full month before you can get it. It is therefore very important that you should write early if you want your letters answered early.

I hope that my paper on Fugue will stimulate many of you to earnest study of this interesting form of composition. I would recommend all of you to get Novello's primer on Fugue, by James Higgs, price 2s., and to make a chart of the Chromatic Fugue in the manner described by Higgs at page 85. Any charts of this fugue sent to me I will correct and return. Order the "Chromatische Fantasie und Fuge," by Bach, edited by Bülow, from your own music-seller, who can obtain it, if not in stock, from Augener & Co., 109, Regent Street, London, price 1s. 8d. It is published by Bote und Bock, Berlin.

### CHROMATIC FANTASIE AND FUGUE BY SEBASTIAN BACH.

(Asked for by *Toccata, Excelsior, Sylvain, Chiny, Animato, Oxoniensis, Emtor, Brandane, A Scots Thistle, Waldstein, Fidèle, Pianoforte, Lynette, Waveney, Lullaby, French Horn, Vectis, Valeria, H. W. M., Evelyn, Sigrid, Phæbe.*)

In playing the compositions of the old Masters, the first point to be considered is the instrument. Pianos like ours were unknown to Bach and his contemporaries (both Bach and Händel were born in 1685). The first pianofortes were made about 1700, but naturally they were very imperfect, while their predecessors, the clavichords and harpsichords, had attained their highest development. The harpsichord, which was Händel's favourite instrument, resembled a grand piano in shape, but in nothing else. The clavichord, for which Bach chiefly wrote, was like an old-fashioned square piano. There were no pedals to either of them.

In order to understand the peculiarities of these instruments, I will ask you to make a few experiments on the piano with me. Those of you who have upright pianos must take out the front as the tuner does.

You will see, lying along the strings, a row of padded wooden blocks. These are the dampers. When you strike a note, the damper belonging to that note is lifted up and remains suspended as long as you hold down your key.

Beneath the strings, or, in an upright piano, behind the strings, is a row of felted hammers, each one of which is connected with one key. When you press down a key, its hammer jumps forward and strikes the string above or in front of it; the hammer then falls back into its place, but the string sounds on until you let up the key, when the damper falls back and stops the tone.

Now take the loud pedal without touching the keyboard, and see what happens. The whole row of dampers is lifted off the strings, and while

the pedal is down the dampers are up, and every note you play sings on lustily until its strength is expended.

Now the harpsichords and clavichords managed their damping in quite a different way. Hammers and dampers like ours they had none. Connected with the keys of the harpsichord, spinet and virginal were wooden pegs called "jacks." Projecting from the side of each jack was a sharp, short spine or crow-quill (hence the name spinet). A little lower down the same peg was a tiny cloth damper. When a key was pressed down, the jack jumped up (as our hammers do), the little crow-quill plucked the string, the little damper followed and stopped the vibration, and the short life of the tone was over. Now you will readily understand that music played on the harpsichord was not *legato*, it was clear and glittering. By means of stops certain effects could be produced, and on two keyboards the player could play loud or soft as he pleased.

The gentle clavichord was a much simpler instrument, but it was capable of much greater expression. Instead of hammers which strike or jacks which pluck, its keys were connected with metal tangents which pressed the strings. The tone thus produced was exquisitely pure and delicate, and could be sustained to a certain extent. By pressing the finger on the key, as a violinist does on the strings of a violin, a peculiar quivering quality of tone was obtained, which was called *Bebung*.

The tone of the clavichord is unlike that of any other keyed instrument. It is too faint for a large space; but in a small room it is delightful—sweet, pure, and dainty.

This, now, is the instrument for which Bach wrote, and nothing can be more unsuitable or vulgar than to play his music as if it were written for an orchestra. It is just the merit of the piano that, under skilful hands, it can reproduce the quality of tone of almost any instrument. Let it sing now like the gentle clavichord. The question of pedalling is a moot point. Some rigorous pietists say, "Bach had no pedal, we should use none." The people at the opposite extreme say, "He would have used all our resources if he had had them, and consequently we should use them." The safe course is probably in the middle. I would not double or alter one note for the sake of effect; but we cannot get exactly the peculiar tone of the clavichord, and, if we could, it would no more suit our large rooms than the tallow candles of Bach's time would light them. When, therefore, the harmony demands it, I would use the pedal, always remembering that the object of the pedal is not to make more noise but to intensify and sustain the tone.

There is even a greater hue-and-cry from the pietists at the suggestion of using the soft pedal, because it is a still more modern invention than the other. But this is foolish bigotry. The soft pedal only shifts the keyboard and causes the hammers to strike one string instead of three strings, and the tone produced thus is naturally much nearer to the clavichord's tone.

In the "Chromatic Fantasie" one has the feeling that Bach must have had a presentiment of our pianos. We know that he tried those just made for Frederick the Great at the Palace of Potsdam, and that he did not like them. But he was then an old man, and had not the energy to set about learning to play on a new instrument. His son,



## HOW A GIRL SHOULD DRESS.

By "NORMA."

As July is the popular boating month, one's desires in dress naturally turn to drills and flannels or suitable serges. Butcher blue linens have quite a novel trimming this year; French knots in black, orange, white, or darker blue. These knots are embroidered on to the narrow strappings on the collars and sleeves and on to the inner projecting pieces down the front of the open bolero. A coarse butcher blue I admired had a wide sailor collar strapped with white, embroidered with black French knot. A poppy-coloured drill had brown holland strappings knotted with black, a dark green linen looked well with orange and white knots on black strappings.

But linen and drill gowns have reached a wonderful pitch of perfection this summer. They are tailor-made and cost as much as a tweed or face-cloth costume. We can, however, steal a few hints from these ultra smart gowns in the way of effective combining of colours and novel strappings.

Hand-embroidered collars of every kind form the chief features of every dress. The linen skirts are severely plain and perfectly fitting, the seams of the many gores are, of course, overlaid and beautifully stitched. Of all the trimmings worked by hand, however, I think French knots and flat embroidered spots are the most popular.

Yet another idea for a useful linen dress caught my eye the other day. It was a dark blue Irish linen with a rough, undressed surface. The skirt was plain and plentifully gored; the blouse-bodice fastened down the back under a wide box-pleat; on the plain front, which fitted the upper part of the figure perfectly, was embroidered in white flourishing cotton a spray of wild roses. The petals of the flower were made of white Irish linen applied down with the cotton. Red is particularly effective on the river, and I think it is a happy idea to trim our red spotted cambrics or drills with grass lawn. A last year's red cambric spotted



*On the left.*—Costume of white serge strapped and finished with a bow of white silk. *In the centre.*—Costume of navy blue serge, strapped white silk showing inner sleeve of white chiffon, with silk waistcoat vest. *On the right.*—Gown of pale blue canvas; bolero shape fastened across with straps of same material, edged tiny grey strap, showing three-quarter length sleeve with turned-back cuff, edged grey strap.



Sitting figure wears dress of silk and wool material of a soft shade of rose-pink, with strappings of velvet of a deeper tint of same; bolero sleeves and skirt tucked in groups; trimmings of deep ivory lace. Standing figure wears dress of tucked dove-grey voile; vest and under-sleeves of soft muslin, frilled and edged with narrow lace; collarette of lace, and flounces edged with same; lappets inside collarette, and waist-band of grey silk.

with white was wonderfully smartened up by a dainty grass lawn collar embroidered with black spots. Red muslins are very pretty and last a long time clean. Another remodelled gown I saw worn by my clever American friend was made of pale pink delaine. Where the lace insertions had been last year she had cunningly inserted fine cream-coloured canvas; on these narrow insertions were embroidered black silk spots, a wide canvas collar was edged with black satin ribbon. Although this was a last year's gown, it is quite one of the most effective I have seen her wear.

In my last article I spoke in praise of grey and white. I must give another example of how *chic* it can look. One of the best dressed girls at a garden party of some importance wore a soft grey muslin gown very simply made. The loose blouse-bodice had a deep collar edged with coarse linen lace insertion; it was a clever imitation of the old Italian linen lace, which really is not lace at all but pulled linen. The long pointed vest was a wonderful piece of hand tucking on white nainsook. Yet another grey muslin as fine as gossamer sprinkled with wild pink roses had its many tiny frills edged with black *bébé* ribbon velvet; the long loops and flowing ends of the dainty bows were a happy mingling of black and pink. This was cleverly achieved by stitching pink and black *bébé* ribbon of the same width together. The stitching was of white silk exquisitely close to the edge. It is certainly one of the novelties of this season's muslins, the use of black *bébé* ribbon velvet instead of lace. Indeed it is in the matter of embroideries and stitchery that the difference lies between this year's and last year's gowns, the actual styles are quite unchanged, although Empire gowns for evening wear are perceptibly gaining ground.

Our thick tweeds and serges are all to be trimmed with insertions of bright flowered *chine* silk. I saw a lovely aloe green treated in this way. The silk insertions must be very narrow and inserted between strappings of tweed and serge. Blouses this summer are *tours de force*; many of the hand-embroidered nainsook ones trimmed with real Irish lace cost from eighteen to twenty guineas. Less expensive ones, but still costly enough, are made of fine lace trimmed with very narrow strappings of spotted foulard much stitched. One of deep cream lace had strappings of red foulard, spotted with white; one made of white lace had black silk spotted with white; but these blouses are beyond the dreams of most young girls. *Crêpe de chine*, however, which is not expensive and tucks beautifully, looks charming trimmed with lace insertions of the new tone of cream. The lace cuffs and collars should be trimmed with white satin ribbon embroidered with French knots of the colour of the blouse. But all these dainty, expensive blouses are expensive simply because they are all made by hand; it is the exquisite stitching which is bestowed upon these blouses which makes them so bewitching. I am making, with the help of my American friend, a satin-faced foulard blouse of pale mauve. There is to be a cream-coloured collar made of fine piece lace trimmed with tucks of white satin ribbon embroidered with fine French knots in mauve. The silk only cost 5s. 6d. at a silk sale, the lace collar once made big sleeves to an evening gown, the ribbon cost 4½d. per yard. So you see this blouse, which promises to be most fascinating, will not cost many shillings.

Hats are fast losing their three-cornered pointed appearance, and we are beginning to have a peep at the crowns

again, which are often composed of roses without any leaves; the leaves are utilised to cover the brim if it is upturned. But the newest shape is much dashed up at the back and wide and round and almost shady in the front. One smart dark blue straw in this style had for its only trimming a narrow band of dark green velvet round the low crown and a most natural-looking bunch of tiny oranges on the dashed up part behind. Oranges are excessively popular this year, and so are cherries. The latter only look well, I think, on coarse burnt straw trimmed with rich red or brown ribbon velvet. My soft, pale blue satin straw is a great success. I bought a lace scarf (which will do for neck wear when it has grown tired of being on a hat), and folded it softly round the deep upturned brim; tiny pearl pins fasten it on in place of stitches, and the ends just drop over the hair. My big, blue turquoise hat-pins act as part of the trimming. This hat I closely copied from a French model which was a wicked price. My straw cost 6s. 11d., the lace scarf 10s. 6d. and the pins 3d., the head lining 6d. For home millinery these ready-made head linings are the greatest boon.

Tulle ties tied in a short smart bow are much worn again, and white veils with large black velvet spots with white edges.

Putty-coloured gloves are smarter than dead white, and a good deal less perishable. White serge coats, with loose sack backs held in at the waist with a stitched strap and one large button, are perfect things for the river. One I saw (made at home) was lined throughout with white satin which had once done service for a ball-gown; the wide white satin collar was beautifully embroidered with mauve violets, the coat was big and comfy-looking, reaching quite to the knees. It looked a most expensive garment, but only cost the wearer two pounds, including the making. She had used it as a theatre coat during the winter.

I think I preached upon the subject of petticoats in one of my last articles, so forgive me if I do so again; but do try the deep yoke shape, they fit the hips perfectly, and do not show a single crease under the finest muslins. The slightest gathering at the back of one's waist nowadays is quite fatal to smart dressing.

Our tailor-artist has sketched us this month three yachting costumes. The young girl's dress is of white serge strapped and finished with a bow of white silk; here again the *chic* of the costume depends upon the perfection of the strapping and the dainty finishing of the sailor collar. The centre figure wears a navy-blue serge strapped with white silk, with inner sleeves of white chiffon and a silk waistcoat vest. The third figure shows a gown of pale blue canvas. The coat is bolero-shaped, fastened across with straps of the same material edged with narrow grey straps. The smart sleeve is three-quarter length with turned-back cuff strapped with grey. This combination of pale blue and pastel-grey is very smart. In the other sketch, the seated figure wears a dress of silk and wool material of soft rose-pink, with strappings of velvet of a deeper rose-pink; the sleeves and skirt are all tucked in groups. The lace round the bolero and on the shoulder cape is of deep cream. The figure standing wears a gown of tucked dove-coloured grey voile; the vest and under sleeves are of soft white muslin frilled and edged with narrow lace. The collarette is of lace, and the tucked overskirt and wide flounce are edged with lace. The waist-band and revers are of grey silk.

## VARIETIES.

WEDDINGS IN SAXON TIMES.—On the occasion of a wedding in far back Saxon times, after the ceremony the bride's father, or guardian, gave the bride's shoe to the husband, who touched his wife on the head with it as a sign that he claimed marital authority over her, and that he took her future maintenance and guardianship on himself. This explains the origin of the custom that we still retain of throwing old shoes on the wedding-day after the departing couple.

THE RIGHT SORT OF GIRL.—When everything is said, one of the most admirable beings in the world is a girl who has good sense and uses it.

POVERTY.—“All the arguments,” says Dr. Samuel Johnson, “which are brought to represent poverty as no evil, show it to be evidently a great evil.”

THE MAGNIFYING-GLASS.—Every time a girl looks at another girl's faults she uses a magnifying-glass.

## HOW A GIRL SHOULD DRESS.

BY "NORMA."

FOR August there is very little new to say about dress; what was good for July must serve the average girl for August. The far-seeing and wise amongst us, of course, will have picked up during the sales wonderful bargains in remnants for blouses. These bargains are easier to find

this year when such very short lengths are sufficient to make a blouse slip, if the collar, vest, and under-sleeves are made of a different material. Pale pink and pale blue blouses, for instance, look delightfully cool mingled with *écru* net; the net collars should be edged with a frill of



*On the left.*—Smart tailor-built gown of rather bright blue cloth, piped in white on skirt and coat, which has also a short basque; the vest is of pale green linen. *In the centre.*—An effective gown of biscuit-coloured canvas, trimmed triple pleating on skirt and bolero, with *appliqué* of dark-blue cloth; the vest is of white cloth, with gilt anchors and buttons. *On the right.*—A simple costume of navy-blue serge, trimmed with white cloth straps, spotted with black braid spots.

lace and strapped with pink or blue. Almost any sort of trimming can be utilised nowadays, the odder the better, so we must look well over our drawer of odds and ends before we start out to pick up our bargains. As it is correct to have very deep lace or embroidery yokes on our blouses, it takes much less of the material, so that it is not necessary to reject a remnant because it is not the regulation blouse length; scarcely any blouse is made of one material just now.

I always envy the fortunate possessor of a thoroughly smart dust-coat; a pretty girl I noticed at Ranelagh the other day looked charming in one made of pale blue Sicilian alpaca. It was demi-fitting and double-breasted with wide bell-shaped sleeves, the seams were all strapped, and the little shoulder cape was edged with wide black velvet ribbon. It was a perfectly simple garment, and could not cost more than 25s. to make at home. It



Figure to the right wears dress of soft material, cream-coloured, trimmed with lace and satin ruchings, bodice and skirt tucked; straw hat with feather and lace rosettes. Figure to the left wears cream-coloured cashmere, trimmed with bands of cream satin ribbon and cord, cream chiffon vest, lace collar and cuffs; black hat trimmed with spotted net.

was, of course, unlined. When I thought of the one which in a foolish moment I paid £2 for last year, which is neither becoming nor smart, I determined more firmly than ever to make these sort of things at home. Anything that is not close-fitting or made of a heavy material can be done under one's own guidance at home so much better and at less than half the cost. I know one dressmaker who charges 10s. a day for going out to ladies' houses, but then with the help of two clever daughters the woman can cut out, fit on, and set in order two dresses in five days, the daughters do the tucking and fine stitchery themselves; so that the dressmaker's expenses are 25s. for each dress, and I have never seen such dainty, well-fitting gowns made for that price by a dressmaker in her own establishment; but then these girls are Americans, and as I have said before, our first cousins—an ocean removed—are infinitely cleverer with their needle than we English are. They take much more pains with their dress and are never without some exquisite piece of embroidery or lace in their work-basket, which they out with at every spare moment.

I saw a table-centre the other day, worked by an American lady who had suddenly been left very badly off. It was made of chiffon embroidered with large wild roses. It was so perfect in colour, and so natural-looking that one's first instinct was to smell the roses. Of course she found immediate sale for it; there is always a sale for the best thing of its kind; it is the mediocre work for which there is no demand, and I am sorry to say very few English girls are more than mediocre in most things. The way American girls make their underlinen was a surprise to me when I first visited America—the exquisite sewing and the perfect fit of every garment—and they generally use linen except for evening chemises and corset covers. Quite young girls have stores of exquisite undergarments, like a trousseau, which they acquire by gradually adding piece upon piece and always having a new article of some sort on hand to work at in odd moments. I think it is a pity English girls do so little really good "white seam," as it used to be called. Americans sew as exquisitely as though they had all been reared in convents.

How very fashionable vivid green is this summer! I saw a very smart evening gown made of emerald green chiffon; there was no trimming on it except some very old lace which fell in points over the shoulders; the skirt was full and gathered in with many ruchings at the knees. This parakeet green is very prominent on hats, too, but it is not helpful to every complexion. Spotted net is quite the latest things on hats, and as it is so easily arranged we ought to be thankful. Birds and wings are, alas! very *chic*, and aigrettes, which were quite laid aside last year, are more fashionable than ever. They are worn standing straight up from the upturned brims of turbans. It is impossible to touch the hearts of milliners on this subject, but I never see a beautiful woman wearing a fine aigrette without feeling that she has not a beautiful nature. A very celebrated lady novelist wore a large one in her hair at a party at which I was present; I am a great admirer of her writings, but I shall never feel that the pathos in them is quite genuine again, for there is not an educated woman in England to-day who does not know that when she is

wearing an aigrette she is adorning her person at the expense of terrible suffering to lovely birds. Ruffles are worn much flatter round the neck, and frilled on the shoulder they resemble the old pelerine. They are quite satisfactory to make at home, and they are a great addition to a dressy gown. White net with tiny ring spots, edged with black or pale blue or pink velvet ribbon, makes very becoming ones; I do not care for the very elaborate ones made entirely of rose petals, or net covered with little bunches of artificial rose-buds. These flower-bedecked ruffles are more suitable for opera wear than for promenade toilets in our climate. But as the season has advanced, everything has become more and more flowery; indeed with the ultra-smart, flowers have formed quite an important feature in dress trimmings; opera cloaks have their lace or chiffon flounces edged with rose-buds, and ball dresses of net or tulle are wreathed with the daintiest flowers of every description. Artificial flower-makers have never had such a good season before. Evening boleros are made entirely of rose-buds, and at the opera, flowers and diamonds make the scene a vision of beauty. Hand-painted flowers and roses made of chiffon also play their part. For garden-party wear, some of the large picture hats, draped with lace scarves and wreathed round the brim with nodding roses, are very bewitching when the wearer is young and if her type is picturesque, but I have seen these picture hats of very extreme proportions worn by girls who would have looked their best in a hard sailor and a good covert coat. It is so much more essential to study one's style than to study the latest fashion.

Skirts continue to cling, and they cannot fit the hips too closely. They still have fishes' tails, but they do not lie on the ground quite so long as last year. A fashionable and *chic* trimming for a blue serge gown is strappings of butcher blue linen, and white serge looks well with blue linen also. These linen trimmings are charmingly effective, but they so soon soil that they rob a blue serge of half its utility.

In the illustrations by our tailor artist the centre figure wears an effective gown of biscuit-coloured canvas, trimmed with triple pleating on skirt and bolero, with *appliqué* of dark blue cloth; the vest is of white cloth with gilt anchors and buttons. This is a charming design, and might be copied in dark blue, with green *appliqué* on the bolero for a more serviceable gown. The figure on the right wears a well-built but simple costume of navy blue serge trimmed with white cloth straps with black braid spots on it. I think the little coat of this costume is very novel and smart. The figure on the left wears a gown of rather bright blue cloth, piped with white on coat and skirt. The coat has a short basque, the vest is made of pale green linen. In the other illustration the figure on the right wears a dress of a soft cream-coloured material trimmed with lace and satin ruchings (I may mention by the way that the old-fashioned ruching of twenty years ago is again with us very prominently); the bodice and skirt are tucked. The straw hat is trimmed with feathers and lace rosettes. The figure on the left wears a cream-coloured cashmere trimmed with bands of cream-coloured satin ribbon and cords. The vest is of chiffon, the collar and cuffs are of lace, the hat is black trimmed with spotted net.

## THE FAIR CAPTIVES OF CASTLE VUFFLENS.

A STORY OF LOVE AND LOYALTY. FROM THE RECORDS OF THE TENTH CENTURY.

### CHAPTER XIII.

HARDLY had Isaure dismounted than she hastened to find Elise, tenderly embraced her, and pressed Arthur's hand heartily. Observing that he wore Gizèle's ring, she smilingly related how he had been mistaken for Le Chevalier de l'Ourse.

"I could not have anticipated such happiness," he

replied. "But I had a mind to take my chance. All has gone well with me."

He could not help showing with what *impatience* he awaited the departure of the horsemen, so that he might hasten to Gizèle's side.

"Ah," he reflected, "how overjoyed I should have been had she cared to show that I was her first thought." It was perhaps necessary, he told himself, to show her

## HOW A GIRL SHOULD DRESS.

By "NORMA."

THE "pneumonia blouse," as a subject of conversation, may be said to be quite threadbare. There is not much of it at any time, and it is now—conversationally—a mere rag. Amusing and animated, almost vehement, has been the discussion on it in one of the dailies, and the "fors" and "againsts" have been almost equally balanced. The truth is the "pneumonia blouse," like many another good thing, can be made foolish by over-indulgence. If worn in accordance with common sense and a due observance of the

English thermometer, which has lately behaved by leaps and bounds rather than by degrees, it is one of the prettiest and most useful articles in a girl's wardrobe. With a cold north-east wind blowing, a transparent blouse of muslin and lace and no—or next to no—collar, is neither sufficient, appropriate, nor becoming. So keep your dainty pneumonia blouse for the hot sunny days, when we share the temperature of our neighbours on the Continent for so brief a time, and at such unexpected intervals, that



Figure on the left wears a dark cloth costume for travelling, fancy braid or pipings of silver cord. The centre figure wears a popular and useful travelling coat with fitting back and loose front. This coat is worn over blouse and skirt, and can always be worn open if necessary. The third figure wears a coat and skirt in regulation tailor-made style in the new striped flannel or cloth. If worn for the fall a velvet collar is admissible. This type of coat and skirt has always been favoured by Royalty.

we have never, like them, learned how to take the middle hours of the day with ease and dignity.

Dress in September consists more of echoes of summer styles and indications of autumn modes than in actual fashions. We have our summer dresses; it is far too early to think of winter, and even the excitement of "saling" is over. It is a time to enjoy life far away from the neighbourhood of shops, and to wear out. To buy a little at a time and to wear out is not in favour nowadays; nevertheless it is very sound advice, for fashions change so quickly that the girl who wishes to make the most of what she calls a moderate dress allowance—and what her grandmother considers wanton extravagance—will find herself much more up to date if she chooses wisely and really wears three dresses, and thus keeps abreast of her allowance, than the girl who is carried away by her

admiration for the modes of the moment and indulges in six gowns akin in style, and gets tired of them before they are worn out, and is thus confronted between laying them



Standing figure wears navy cashmere dress, tucked in groups, and trimmed with *écru* lace. Sitting figure wears gown of fine reseda cloth trimmed with bands of satin on bodice and skirt. Lace collar finished by satin bow.



on one side without having had their full benefit, and wearing them when the first gloss of fashion has departed.

Yet though September is essentially a month more for wearing out and meditating upon autumn garments than purchasing, there are certain additions always needed at the turn of the year, especially for those who are going to pay country-house visits, or spend holidays in travelling, or by the seaside.

And the first requisite is a new wrap. The characteristics of the newest wraps are their length and their general voluminousness. The new golf capes are well over three-quarter length. They give the tall slim girl the look of a champagne bottle, and decrease the apparent height of the short girl so much that she is wiser in selecting one of the straight full coats reaching to the ground, which lends her height and importance. The newest loose coats have their fulness strapped in at the back after the fashion of a military overcoat. This is a very pretty fashion, and likely to become popular. The graceful triple sleeve is also to be seen in every kind of wrap—for garden-parties, travelling and driving coats. It has not yet made its appearance on the mackintosh, but doubtless will, for the mackintosh is a poor garment with no originality of its own, but always cut and fashioned according to what is worn underneath. This is, of course, the case with most over-wraps, so as fashion decrees the continuance of the wide, gracefully-drooping sleeve, all coats and wraps have to follow suit, even the fur jackets.

The very newest development of the tam-o'-shanter for the moors is a very soft fluffy felt in exquisite shades, twisted into a Directoire, semi-three-cornered shape, turned off the face, with a bunch of quills settled in front. I say settled, not fastened, with intent, for anyone who has experienced the winds of Scottish and Irish moors will appreciate the difference in those words. To go out with quills fastened in a tam-o'-shanter is one thing, and to go out with them settled there is quite another. In the latter case you are at least sure of bringing them back with you.

The word fasten reminds me that a great many jackets and cloaks show a decided tendency to fastening on one side, invisibly, except for one charming ornament or buckle. This is a relief from the monotony of buttons at regular intervals.

The Russian blouse, like the Eton coat, has become a standard fashion, with variation. The latest variation takes the form of a short basque, which gives the excuse for the very smartest ornamental waist-belt, wide at the back and decreasing to vanishing-point in front, to give the long pouch look, which, to most English figures, is so becoming.

One of the prettiest linen gowns I have seen this summer, and quite suitable until the end of October, got into an omnibus with me from Waterloo the other day. I guessed that its owner was only up in town for a few hours from some beautiful spot on the river. The colour was a warm brick-red, and the skirt was made with five frills, widening as they neared the back, and piped. The pouched bodice opened over a full white vest, and had the smallest plain gilt buttons to edge it on either side. This dress was

simple enough to feel at home hay-making, and pretty enough to be noticeable at a regatta or a garden-party.

Silver and gold gauze, jet and crystal trimmings, are so invaluable for evening dresses that I hope my readers have been fortunate in discovering bargains of this kind in the sales. A little zouave of some iridescent material edged with narrow ruchings of chiffon or gauze, and a new pair of lace or chiffon sleeves, will make a black gown quite a stranger to itself. Very pretty too are the lace robes which were to be had so cheaply in the sales, made up over slips of bright silk. The beauty of these lace dresses lies in the pattern of the lace, which should be fairly large, and the absolute simplicity with which they are made. They do not require trimming and arranging; their aim is to give an appearance of lace over colour, and they should be cut as little as possible. While I am talking of evening dresses, let me remind my readers how charming pink can be made by the introduction of black—a little black. Black relieved by colour is more than commonplace, but colour judiciously relieved by black is *chic* and original. The black must be small in quantity and light in quality, not done in the *fashica* of long ago—small tight bows of black velvet plastered at intervals with no meaning upon a light gown, but contrived so as to look part of the scheme of the dress, and not an afterthought.

Concerning hats it is impossible to speak, for there is no change in them at present. The little bib of lace or velvet hanging down behind has been overdone and not likely to appear on autumn models, and the same applies to the lace arranged to droop over the brim in front like a veil. These are essentially French fashions, and do not particularly suit the English face. Let me use the little space at my disposal to beg girls not to wear Panamas unless they can buy really good ones, and not then unless they find them becoming. The Panama, and its cheap imitation, threatens to become as common as the sailor hat, and has not the merit of the sailor, which, on a well-groomed head, placed at the correct angle, was at least extremely neat. The Panama's chief merit is shade, and this can be obtained in many becoming straw shapes.

The outdoor dresses our artist has sketched for September are eminently practical. The figure on the left wears a dark cloth costume for travelling, with fancy braid of piping of silver cord. The centre figure wears a useful travelling coat with fitting back and loose front, which never goes out of fashion and can be worn open or closed at option. The third figure is in the regulation tailor-made suit in one of the new striped flannels. This is the style of fashionable simplicity so much favoured by our own Royal family, and far more suitable to the country and seaside than the voluminous skirt of voile. The house dresses are very pretty. The girl standing wears a very fine soft navy cashmere, tucked in groups and trimmed with *écru* lace arranged *fichu*-fashion over a yoke of the same, with vandykes of lace on the skirt. The girl sitting down has on a fine cloth gown trimmed with bands of satin of the same colour, the bodice finished with a lace collar and satin bow.

## OUR PUZZLE POEM REPORT.

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A. H. Fishe, Angaston, S. Australia.  
Mrs. E. E. Murray, Abbotsford, Melbourne.

## HOW A GIRL SHOULD DRESS.

By "NORMA."

I AM afraid, my dear girls, that I have nothing very startling to tell you for October, as it is early yet for winter fashions to have "set," but I have gathered a few hints from some of the best West End modistes, who always

profess to have this season's fashions, and the next ready for American customers. On one point they seem unanimous, that our sleeves are not to be pouched at the wrist, or at least that the pouching is to be very much



Figure on the left wears a light green box-cloth costume with basques, strapped with slightly darker cloth and brown velvet collar and inner sleeves. The centre figure wears a very smart stitched costume built in deep *tabac* cloth with three blue enamel buttons. The third figure wears a gown of palest grey box-cloth with habit basques and smooth ivory buttons; the collar is of rather deeper grey velvet.

decreased. I cannot help thinking that this prophecy will come true, as the fulness and the pouchiness seem to have reached the exaggerated limit, which means a turn in the tide of fashion. Hint number two is that basques are to be greatly favoured, entirely cutting out the long coat tails which have been with us all summer. These basques are *chic*, and are often three in number, the shortest and top one being very small indeed. They are shaped much like the frills round the bottom of the skirts, and only reach as far as the seams of the front width of the skirt. The reason for their stopping there is because in the smartest skirts the front widths are inserted almost as panels. These saucy little basques are very becoming to slim figures, but stout short-waisted girls should avoid

them. Hint number three — ruchings, shirrings and gagings are to be the new trimmings where embroideries are not employed; tucks have had their best day. Shirrings can, of course, only be successfully used on fine materials. A soft green Liberty silk, for instance, or a pale pink voile would be shirred round the hips to form a deep saddle, and again at the knees, where the fulness is allowed to spring out into a deep flounce, and trimmed with narrow cross-cut frills at the edge. The bodice must have a shirred yoke and shoulder caps and shirred wristbands. The old-fashioned ruchings are being used instead of strappings at the top of deep-shaped flounces.

Skirts are not to be plain, which is a pity for those who



Figure on the left wears a dress of chestnut brown cashmere trimmed with shaped bands of darker brown; pelerine collar of ivory lace; vest and puffs of sleeves of pale coral silk. Figure on the right wears dress of pale terra-cotta cloth, pleated panel in front; trimmings of black velvet covered with cream insertion, cream silk vest; felt hat same shade as dress, cream ostrich feathers.

have to make their frocks at home. If they are not ruched round the hips and full flowing all round, they are set into tight-fitting saddles reaching to the point of the hips, and no further in the front than to the front seams. The skirt is sometimes tucked into the saddle, the tucks continuing about four or five inches down the skirt and then allowed to flow; the front width looks like a narrow panel, and has a group of four narrow tucks on each side carried all the way down the skirt. Round the hem of the skirt, as far as the upward tucks which outline the front width, there is a group of tucks just the width of the ones running downwards. On the bodice there are tucks which look exactly as though the tucks on each side of the front width had been carried right up the bodice to the wide lace collar. On the subject of collars, even in winter we are not to be permitted to wear collar bands. Our throats are to be exposed to fogs and winds unless we have furs. It is considered very modish to wear heavy furs over the thinnest and most transparent blouses, and for those who go down to the West End in broughams, as Thackeray said, the idea is charming enough; but for the toilers in a penny 'bus, or for those who ride Shanks's pony, it is rather absurd. For rough tweeds, which will be more than ever fashionable this winter, strappings and rich oriental embroideries will have their modifications, their popularity will not diminish.

It is always difficult, I think, to make a black gown very smart if it is not to be very expensive. I have just seen one which would be more suitable to a young married woman than to a girl. It was made of the inevitable black voile, but it looked as though it were made of silk, for wide bands of silk were stitched on to the voile at each side about one inch apart. As the narrowest silk band was an inch and a half in width, and the widest one, at the foot of the skirt, about three inches, and as they were set on not more than an inch apart, the skirt naturally looked as though it were made of silk, for the bands were continued right up to the waist and only a peep of the voile showed. The skirt fitted the figure round the hips perfectly, just allowing the black silk bands to meet and hook with exquisite exactness. Of course, the skirt was made separate from the foundation. It is, I think, needless to remind you that this is essential with soft materials; they must always be quite free from the foundation slip.

A most difficult material to make up is tartan, and yet how smart it can look and how suitable it is for October wear. French women love all sorts and conditions of tartans, and Americans who visit Edinburgh in the autumn generally purchase a tartan suit to do their tramp abroad. I saw one fair daughter of Jonathan in a dark blue and green plaid with red and white lines strapped with dark blue cloth, and I assure you it was an exquisite gown. In point of style and fit it was perfect, and the way the white and red lines met and matched formed the real trimming of the costume. The skirt was severely plain but for these strappings of the dark blue, which, of course, only came round the skirt as far as the seams of the front width. This idea seems essential to make the front width distinct and very narrow.

The bolero coat was pouched and fitted into a shaped stitched belt; the sleeves, which were not too full at the wrist, were set into a tight wristband; the triple collar, which left an open V at the throat, was strapped with dark blue; the bolero fastened up the front as far as the open collar with dark blue horn buttons.

Here is a pretty idea for brightening up a dark blue serge or a dull coloured tweed gown, and one which is absurdly inexpensive. Round a blue serge sailor collar make a lattice-work of blue serge strapping in this way. Make your strapping about one inch wide, cut part of it into pieces of an inch in length, tack these pieces on to your collar about one inch from the edge, not more than an inch and a half apart—upright I mean, of course. Now take the remainder of your strapping and tack it on over the rough ends of the upstraps; the outer strapping will come to about an eighth of an inch from the edge of the collar. Now you will have formed a sort of lattice-work very similar to the braiding which we use for inserting our ribbons in our underclothing. Take some vivid green velvet ribbon and thread it through the openings and under the strappings and tie it in two long bows in front where the collar fastens. I saw this idea carried out on a poppy-coloured drill with a black silk ribbon. The lattice-work can be put equally as well round a bolero which has no collar but is cut in a point and low round the neck.

Long coats are to be longer still as the winter advances. You will notice that a fashion seldom lasts only one year; it goes through various modifications for about three seasons with the smart dressers if it is a becoming one, and dies a lingering death in the provinces in its fourth season. Hats made entirely of feathers are to be worn again this winter very much dashed up behind, and stitched cloth hats are among the newest headgear. Little felt hats like curates' wideawakes are just the thing at present for country wear; in black and brown they are picturesque and useful, but for seaside wear and on the water they have been more popular in pale blue and white. On large black felt or straw hats quite the smartest form of trimming is a ruching of bright-coloured ribbon standing up round the crown and one long drooping ostrich feather.

In our artist's sketches for tailor-made costumes we have two charming models with the new long basques and bell sleeves. One of them is made of light green box-cloth strapped with slightly darker cloth, a brown velvet collar and sleeves. The other is built in deep *tabac* cloth with blue enamel buttons. The third gown with the smart coat tails is of the palest grey cloth, smooth ivory buttons, with a collar of rather deeper grey velvet.

In our other illustration the lady holding the croquet mallet wears a gown of chestnut brown cashmere trimmed with shaped bands of darker brown, a pelerine collar of ivory lace. The figure on the left wears a dress of pale terra-cotta cloth with a pleated panel in front, trimmings of black velvet covered with cream insertions, a cream silk vest, and a felt hat the same colour as the dress with ostrich feathers.

## ANSWERS TO CORRESPONDENTS.

### STUDY AND STUDIO.

QUO VADIS.—There is certainly power in your distressing story of "Only a Baby." It is almost too harrowing for anyone to care to read it. Yet the sketch might find acceptance in one of the temperance journals, for we believe it is not at all an overdrawn picture of the horrors of drink. You must beware of such florid and commonplace comparisons as that of a star to the "watching eyes of ever-guarding angels." It is incorrect to speak of "figures" as anxious to return to their cosy firesides. These are faults of inexperience. We can encourage you to persevere, taking great pains with your style and studying good prose as much as you possibly can.

SNOWDROP.—For full information about emigrating you should apply to the Emigrant's Information Office, 31, Broadway, Westminster, S.W. We can only answer one question at a time, but at any post-office you could obtain details of the stock to be redeemed at a certain date.

PEARL.—We give the following literal translation of your lines—

Comme les flots que les vents chassent,  
Et viennent à mes pieds mourir  
Tout passe, tout s'efface,  
Tout excepté le souvenir.

"As the waves which the winds drive and which flow to perish at my feet, all passes away, all vanishes—all save remembrance only." Here is a free translation—

The gust-driven tide laps idly at my feet,  
Flows but to ebb again;  
So all earth's joys to nothingness shall fleet,  
But memory will remain!

ST. CLAIR.—You will doubtless be able to obtain a copy of Robertson's play from French, 89, Strand. If you write to him, he will send you a catalogue, and will also post you the play on receipt of its price (probably 6d.).