


MIRROR OF FASHIONS

THE COSMOPOLITAN
IN STYLE
FURNISHING

BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE
SPECIALITE OF FASHIONS.

PERFECTION
OF ARTISTIC
EXCELLENCE



We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

ALWAYS FIRST PREMIUM

CENTENNIAL AWARD OVER ALL COMPETITORS,
MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,
And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

THE question is often asked, why there are so many badly dressed women when the choice is so great in the selection of materials, and greater skill in the industrial arts constantly makes fabrics more beautiful. The answer to this question is to be found in the enormous choice, and this very variety which confuses inexperienced persons much more than it assists them in making a selection.

Taste, also, has improved with the development of true art in design, and the woman is now tested by far more rigid rules, so far as clothing is concerned than formerly. There was a time when ordinary dress was so simple, and so little diversified, that no more thought was required in regard to it, than to decide on the suitable material and color for the purpose for which it was required. But now colors have been multiplied and these again broken up into an infinite number of ones and shades; instead of the few standard fabrics, we count them by the hundreds, half at least being only an imitation of the original by whose name it is called.

Instead of the straight skirt, and plain tight body, we have complete designs in never-ending supply clearly outlining the form, and depending on little details of style and finish, and minute differences of cut for the wide distinction between elegance and crudity, if not vulgarity.

A knowledge of all this minutia presupposes time, and means sufficient to make oneself acquainted with the changes as they occur in every department of dress and fashion, and this, to the majority is not possible. The actual work of life absorbs all the strength, and most of the hours not spent in sleep, with the larger number, and their clothing becomes not a matter of selection, or the gratification of cultivated taste, but a concession to the law of necessity which compels the substitution of something new for the old, when the latter is worn out. What it shall be depends upon what is thrust upon the attention at the moment the new clothing is needed, modified by the length of the purse, and the concessions which have to be made to the existing state of the wardrobe.

The most of the clothing of women is bought

piecemeal, and this is why it so often happens that one part of it seems to bear no relation to the other. It is for this reason, also, that it is of great importance to ladies of restricted incomes, that they should adopt a few principles or permanent ideas, in regard to the material of their dresses at least, and stick to them. The dark colors, which have become fashionable of late years, and the long complete designs are a great advantage to all who do not wish to bestow much thought upon their dress. Given these two central ideas for a starting point, and the dress must be unobtrusive, and almost as certainly neat, and ladylike looking. Moreover, the difference of a few inches in the length of a skirt makes a sufficient difference between a plain walking, and more stylish indoor dress. Black, or wine-colored cashmere is not superlative fashion, but the wearer cannot help looking like a lady particularly if it is plainly cut, and allowed to fall with natural, and therefore artistic grace.

The peculiarity about the fashions of to-day is, that they may be made either very costly, or very economically. The fine soft woolen fabrics are no less desirable than the richest silk and satin. In fact, they are much more in demand by those who wish to realize pure art conceptions; the best dressing is not that which costs the most, but that which is most effective, and best suited to the age, means and requirements of the wearer.

The difference, in fact, between good and bad dressing is less a difference of individual taste than of fitness. The poor parade their one flimsy, showy best on all occasions. The rich can afford to dress suitably, and reserve their displayed toilets for occasions when they are demanded, and may be properly worn. All that ingenuity can invent money now can buy, and we are no longer restricted to one fashionable style, color, or fabric. It is difficult to make inexperienced persons believe that the deep Spanish lace collars, for example, have not superseded the plated ruffle, and the narrow rim of linen at the throat. It takes some time to learn that all neat, unobtrusive styles are retained for street wear, while whatever can lend a charm, or add to the picturesque effect, is pressed into the service of those who can afford to make themselves beautiful at home.

Models for the Month.

WE call the particular attention of those ladies who are interested in the designs for elegant reception toilets to the illustrations of the new and beautiful costumes in the present number.

The "Adrienne Princesse" dress, for example, is so exceedingly graceful and effective, that the small amount of material for which it can be made, can hardly be credited. The train is as long as can be conveniently worn, and most gracefully draped. The simple opening of the front of the skirt, and throwing them back in the form of *renvers*, adds wonderfully to the effect, and affords an opportunity for a novel arrangement of sashes upon the tablier. Without the extra plaiting this dress is made entire out of thirteen yards and a quarter of material, only twenty-four inches wide, while for the cascade and edging of daisy plaiting four yards of the plain material is sufficient.

This dress may be made in plain wool delaine in pale blue, cream or other light color, and trimmed with woolen or silk brocade. Or, it may be made in plain faille, and combined with velvet; or in satin faced *faille* with satin brocade.

The "Minerva Princesse" dress is less elaborate, but quite as stately. It is a beautiful model, for a combination of velvet with brocade or satin, and brocade or rich figured damassé, with plain satin, to form the vest and panels. The more fashionable combination, however, would be plain velvet, satin, or faille, with brocaded vest, cuffs and panels, the ribbon bows combining the colors of the brocade. This distinguished design has a basque front, over a draped apron, the back being cut a close *princesse*, with plaited train. It is very graceful and stylish, and suited to a matron. Less than twelve yards of material is required, and two additional for the ruching.

Those who prefer the trimmed trained skirt with basque, to the *princesse* dress, will find a very elegant design adapted to many different materials, in the "Varina" train. This may be used for silk or woolen, for light or dark, and for thick or thin fabrics. It would be handsome in black or white, in a solid color, or with the ribbons and ruchings arranged in a combination of

several different colors. It is a very suitable design for an evening dress, either in silk, satin, or fine woolen delaine, or tarletan, for a young lady. With it might be worn the "Marjolaine" basque, a quaint design, very effective, and very becoming, and the straps replaced by loops to match the skirt. Fourteen yards of material would be required for this dress, and nineteen to trim it complete, without the ribbons.

The polonaise is by no means discarded. On the contrary it is more universally used than ever, as a part of ordinary every-day attire. The adoption of the short dress has somewhat interfered with its popularity for the street, but in the present graceful designs, it is considered particularly desirable as part of the indoor dress, as one polonaise of good design enables a lady to wear out her old demi-trained skirts, which otherwise she could not employ to advantage. A great many ladies also admire the polonaise for its susceptibility to artistic effect and ornamentation, and our model, the "Renira," furnishes a fine example of a style in mastic-colored wool, with a speckle of darker shade, enriched with an embroidery in crewels, and bordered with a fringe combining the different colors.

The basque and overskirt are still in favor; for thin evening dresses especially, such as black net, tarletan, gauze, gaseline and the like, an overskirt is almost indispensable, unless the dress is made over silk. The "Ellana" is particularly adapted to soft diaphanous materials. The draped apron, the graceful fall of the drapery at the back, and the side ornamentation of hanging loops, and ends of ribbon, adapt the design particularly to dressy purposes. The band at the bottom also, which should be made full, must be of a light fabric, though it may be silk, and in a contrasting color; because if heavy, it would overweight the upper part of the skirt and draw it out of position.

The "Nadina" basquine is trimmed in the same manner around the bottom as the "Ellana" overskirt across the front. It is a novel method, and very pretty, yet perfectly simple. The collar, which also forms a long pointed plastron, is trimmed on and really forms an additional, and very effective trimming. The cuffs should be of the same material as the collar.

The "Rhodella" paletot, gives us one of the present fashionable forms of outdoor garment, which combine a vest after the style of Louis XV. with the cut of the morning coat worn by the modern gentleman. The collars are cut deep and round, as they are at present worn, and the style is as remarkable for its absolute simplicity, as for the distinction of its effect. The under-collar should be of the same material as the vest. The design would properly complete a combination suit, or it may be made in thick furry or woolly cloth, and plain velvet.

Indoor Dress.

CHARMING new wrappers for indoor wear are embroidered up the front, and upon the cuffs and pockets with stalks and leaves, executed in the shades of old, pure and ordinary gold, and have tiny golden butterflies or other small insects with expanded wings, poised upon a leaf or stem. These cannot be bought, but ladies of artistic tendencies embroider them at home, and the composition mentioned is the latest and most approved of all those which have originated from the London School of Art.

OUR NEW SERIAL STORY of "Elizabeth," by the author of "Strangers Yet," "Mlle. Marguerite," and other popular works, begins in the present number.

Description of Steel Plate.

FIG. 1.—Reception toilet made in pale blue silk, and cream-colored gauze, having plush-like stripes of dark blue and pale pink, outlined by gold threads. The train skirt is made of blue silk, and is bordered with a deep flounce of the gauze, made the straight way of the material, and edged with a "marguerite" plaiting of blue silk. It has sections of shirring, so arranged as to form small puffs, which alternate with plain spaces that are ornamented with bows of Pompadour satin ribbon, pale blue on one side, and cream on the other brocaded with garlands of bright-colored flowers.

The "Renira" polonaise is made of the gauze, trimmed on the bottom with a rich fringe in which all the colors are combined, a band of embroidery on *tulle* of bright-colored blossoms forming the heading. The middle of the front is filled in with very fine plaitings of pale blue silk, and is further ornamented with bows of Pompadour ribbon matching that used on the skirt. Bands of embroidery sustain the drapery at the sides, and a large bow ornaments the middle of the back. The sleeves are of the gauze, trimmed with plaitings of blue silk and white *crêpe lisse*, and bows of ribbon. *Crêpe lisse* frill at the throat; pale blue lace mitts. The polonaise is illustrated separately elsewhere. Price of pattern, thirty cents each size. Pattern of skirt, thirty cents each size.

FIG. 2.—The "Minerva" princesse dress, made in old-gold colored silk, with the vest and side trimmings of pale blue silk brocaded with rosebuds in natural colors. Scant ruchings of *point appliqué*, held in place by a band of embroidery in which the colors in the dress are combined, outline the side trimmings and the vest. The bows are of double-faced satin ribbons, pale blue and old gold, and old gold and cardinal. *Crêpe lisse* frills at the neck and sleeves, and a bunch of pink and red roses at the left side of the waist. The dress is illustrated among the separate fashions. Price of pattern, thirty cents each size.

Fashionable Gloves.

THE fashionable glove for the street this season is undressed kid—fine, soft, flexible, and the color of roasted coffee. This is the shade *par excellence*, but the delicate mastic shades are also in favor, and for ladies in mourning, it is a mark of the highest distinction to wear white undressed kid—the dull whiteness being considered more elegant, even in deep mourning, than the gloss of black finished kid.

All the finest dark shades in fabrics are reproduced in French kid, and the velvety softness, the cut, the finish, the flexibility, which adapts itself to the hand as if another skin had grown upon it, are perfect. But they are absolutely plain,—even a little leaf of embroidery in two shades of the self-color, which is sometimes introduced upon the back, being considered out of place by those who affect fastidious care in the minor details of the toilet.

Mitts still hold their place, and are worn at the opera, and particularly for afternoon and evening receptions at home. The most elegant are very long and fine black and white Chantilly lace. These cost from \$25 to \$30 a pair. More popular styles are the "stocking mitts," made of white spun silk with fringed tops and in the fine open-worn patterns in which thread stockings often appear.

Lambskin gloves, a new article of American manufacture, have been introduced this Fall, and are said to fit well and to wear well. They are cheaper than French kid, and, therefore, find purchasers.

Dogskin gloves, which have for a long time been favorites with English ladies, especially those who live in the country and ride and walk a good deal, are beginning to find recognition, here also. They are not so fine and soft and perfect in their fits as French kid, but they are warmer, more useful and more desirable. Very warm winter riding and walking gloves are of English calfskin, plush lined and fur tipped.

Bridal Dress and Reception Toilets.

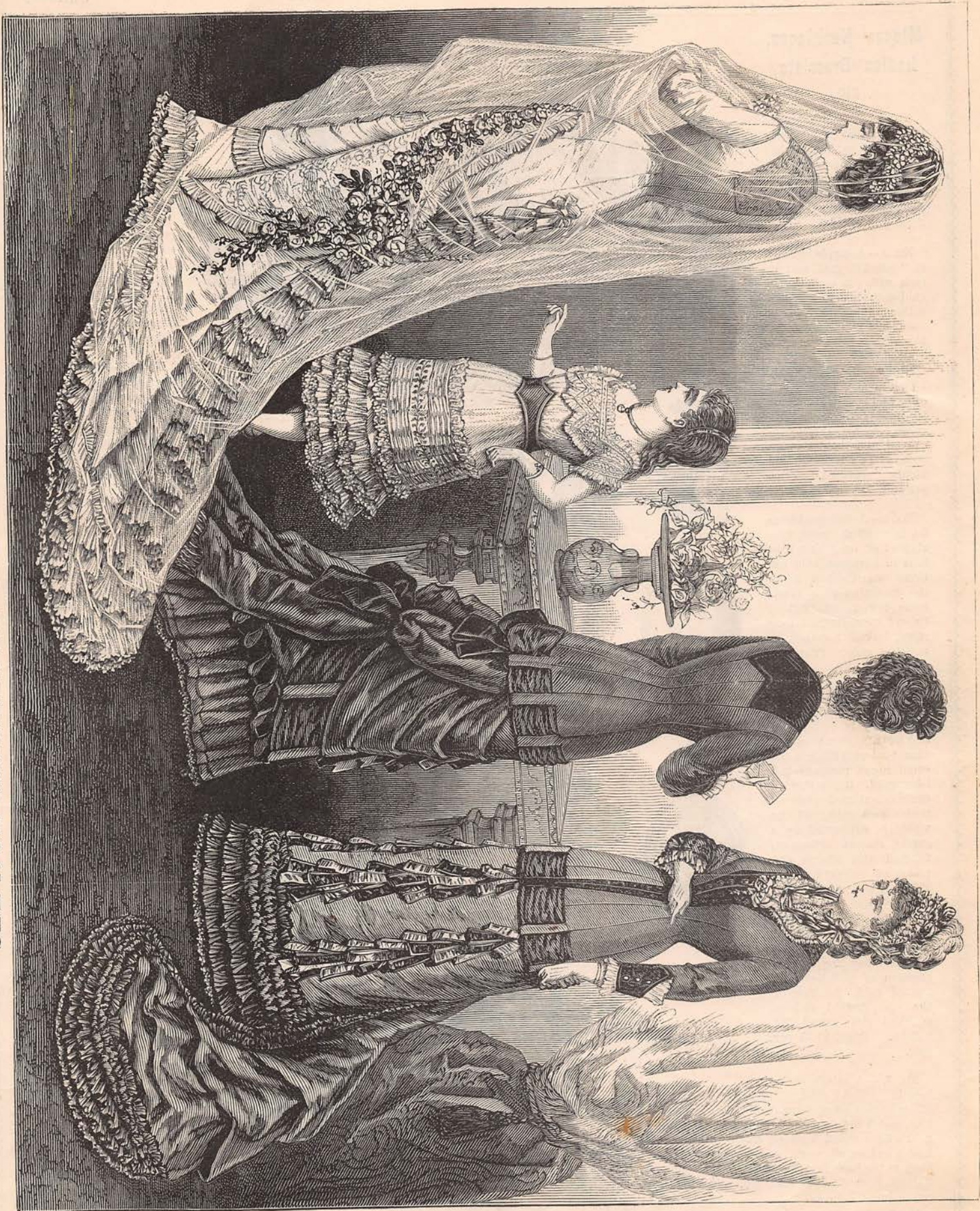
FIG. 1.—Bridal toilet made in white satin and brocade. The design is the "Adrienne" princesse dress, with the dress made of white satin, and the *revers*, sashes, collar, and sleeve trimmings of the brocade. Fine plaitings of satin are used to trim the edges of the *revers*, and the bottom of the skirt, and are disposed *en cascade* up the middle of the back and surmounted by a bow of satin ribbon. A garland of Christmas roses and orange blossoms commences at the right side of the waist, and is carried across the *revers* on the left side and finished at the middle of the back. A bunch of similar flowers is on the front of the waist, and a wreath to match ornaments the hair. Long veil of white *tulle*. The double illustration of this design is shown separately elsewhere. Price of pattern, thirty cents each size.

FIG. 2.—Toilet of white organdy, trimmed with Valenciennes lace and insertion for a girl of six years. It has a gored skirt, and pointed yoke waist, worn over a plain waist and skirt of pale pink silk. The *ceinture* is of plain silk, finished in the back with a pink sash. Pattern of waist in sizes for two and six years of age, price, twenty cents each. Skirt pattern in sizes for from four to fourteen years, price twenty cents each.

FIG. 3.—Toilet made of black silk and satin. The train skirt is bordered with a deep flounce disposed in broad box-plaits, the heading corded with gold-colored silk, and faced with satin, and having the plaits turned down at the sides, thus giving a very full effect. The overskirt is the "Ellana," made of the silk, the bottom of the back trimmed with a plaiting of silk, the drapery sustained by bows of silk and satin, lined with gold color, the lower part of the front finished by a sash of satin run through straps corded with gold color, and the right side ornamented by a cascade of loops made of double-faced satin ribbon, gold and black. The "Nadina" basquine is made of the silk, the *plastron*, collar, and cuffs of satin, corded with gold color, the bottom of the basque finished to correspond with the front of the overskirt, and having large loops at the back of satin and silk, lined with gold color. *Lingerie* of Irish point. Pattern of basquine, twenty-five cents each size. Overskirt pattern, thirty cents; skirt pattern, thirty cents each size.

FIG. 4.—Reception toilet made in garnet silk and velvet. The "Varina" train is made of the silk with a very full trimming of plaitings and puffs on the front, the back having a narrower, but similar trimming which is carried up the sides to the waist, thus giving the effect of a court train. The front is trimmed with three cascades of ribbon loops, garnet velvet faced with pink satin. The basquine is the same design as that shown on Fig. 3—the "Nadina"—and has the sash, *plastron* and cuffs of velvet. *Lingerie* of Mechlin lace. Bonnet made of garnet velvet trimmed with white tips and pink roses. The skirt and overskirt are both illustrated separately elsewhere. Pattern of basquine, twenty-five cents each size. Skirt pattern, thirty cents.

BRIDAL DRESS AND RECEPTION TOILETS.



Misses' Necklaces, Ladies' Bracelets, etc.

No. 1.—A stylish bracelet in "rolled" gold, five-eighths of an inch wide; the body is incrustated, and the design on both sides is engraved, and in front enriched with black enamel. Price per pair, \$15.

No. 2.—A simple bracelet in "rolled" gold, half an inch wide; it is Etruscan gold entirely satin finished, with scroll on the front in burnished gold. Price per pair, \$9.

No. 3.—A particularly handsome bracelet of "rolled" gold, one inch wide; the body is incrustated, beautifully engraved, and the design on both sides is alike, and highly burnished. Price per pair, \$18.

No. 4.—A *distingué* bracelet in "rolled" gold, five-eighths of an inch wide; it is in Etruscan gold, entirely satin-finished with the exception of a handsome raised ornament in front consisting of four rings, linked together, in polished gold. Price per pair, \$12.

No. 5.—These ear-rings are in "rolled" gold. The body is bell-shaped and of Etruscan gold, ornamented with filigree, and small round plates of polished gold. Below this is a diamond-shaped plate of polished gold, and the whole is supported by a shield-shaped ornament, finished with filigree and plates of polished gold. Price per pair, \$1.12.

No. 6.—These graceful ear-rings are in "rolled" gold, and represent Roman vases. They are a combination of polished and fretted gold, the base of the vase fretted with a polished rim round the middle. Price, \$1.75 per pair.

No. 7.—A miss's necklace in "rolled" gold. The design is composed of numerous small burnished links very closely knit, and it is finished by a medallion of polished gold with a raised head of real coral, incrustated leaves and scroll work, and a single pearl. A hook at the back furnishes support for a pendant, if one is desired. The neck chain measures eighteen inches. Price \$7.

No. 8.—A child's necklace in "rolled" gold

with a small medallion. The design is flat and double-faced, and has a raised, burnished design on a surface of dead gold. The medallion is of polished gold, richly chased, with a small cameo head in the center, and having two pendent ends below. The neck chain measures seventeen inches. Price \$5.

No. 9.—A miss's necklace in "rolled" gold.

The design is flat and double faced, with the ground of polished gold engraved. The medallion is of polished gold, with a raised head of real coral, and is finished by two tassels of dead gold with polished balls at the ends. The chain measures seventeen inches. Price \$6.

No. 10.—A stylish sleeve-button in "rolled" gold, suitable for a gentleman. The design is round and dome-shaped, and is entirely burnished. The same design can be furnished in Etruscan gold. Price for either, \$1.25 per pair.

No. 11.—These novel sleeve-buttons, suitable for gentlemen, are an imitation of a hematite intaglio. They are almost black, with a Roman head cut out instead of being raised like a cameo. The setting is a square of polished gold. Price per pair, \$1.67.

No. 12.—A small oval locket, in "rolled" gold, the body in Etruscan gold, with a raised rim highly polished; and the center ornamented by a branch of lilies-of-the-valley with silver bells, gold stems and colored gold leaves. It opens on the side, and contains a place for a picture. Price \$4.

No. 13.—These stylish ear-rings are in "rolled" gold. The design represents a globe in Etruscan gold, finished with filigree, a small round plate in polished gold in the center, and several others around it. This is supported by a shield-shaped ornament in Etruscan gold, finished with filigree and tiny plates in polished gold. Price \$1.87 the pair. The same design, a trifle smaller, costs the same price.

No. 14.—An oval medallion in "rolled" gold. The body is in Etruscan gold, ornamented with filigree, and the edges are finished by small polished balls. The center can be raised, and contains space inside for a picture; it is ornamented with a raised design in polished gold, and a perpendicular raised bar in the middle, set with five pearls. Price \$6.50.

LOOK OUT FOR THE FEBRUARY NUMBER, it will contain a charming picture of "Cupid sharpening his Arrows," copied for us from the original by Correggio, in the Borghese gallery in Rome.



MISSSES' NECKLACES, LADIES' BRACELETS, ETC.

ACTUAL SIZES.

Hair Dressing and Ornaments.

THE present style of dressing the hair in Paris shows two extremes. One of these carries it up to the top of the head, leaving the back of it flat, as was the style seven years ago. The other style, adopted by the *élite* for receptions at home—such as we give here, but always in the evening—shows the hair laid flat against the back of the head and neck in what are called "Oriental braids" of many strands which are held down by ornaments, some plain and others sparkling with jewels. One of the new styles of braiding is called the "Egyptian," and is as follows: You divide the hair as for the Gretchen braid; you then take the three strands which compose that braid and you twist each one as though you were making a tight curl. The three twisted strands are then plaited together which makes a very glossy, elegant and firm braid, precisely like those seen in ancient Egyptian figures. This *coiffure*, however, requires a great deal of hair, and, when arranged does not show the profusion required to advantage; indeed, its recommendation is said to be its compact yet elegant effect and the fact that it cannot be made rough by dancing, by the ornaments placed in it, nor by readjustment. These Egyptian braids coiled round a comb ornamented with *scarabæi* have a beautiful antique effect, but the present whim demands that they shall be worn pendant.

It is very certain that the stretching the hair off the face at the temples has gone out of favor abroad. Very stylish people have been seen to wear the undulation which begins at a central part over the brow and ripples over the ear to join a knotted mass of rich, full "London" curls at the back of the head. Thus, after ransacking the headdresses of France, Italy, Germany, and Spain for styles French women seem now to be imitating the English "Books of Beauty," and reviving from them the luxuriant ringlets and the *bandeaux*. But, as yet, no curls fall over the face and no *bandeaux* come very low over the ear, or are puffed out which last was always an unsightly fashion.

An unornamented *coiffure* is hardly to be seen abroad. Independent of the comb is the bow, band or jewel, but bow, band or jewel—one of which appears on every head—are each and all very novel and many really beautiful. One of the

handsomest clasps for confining the Oriental braids is of gold, and on it, in its center, is a small parrot's head in bright enamel with a diamond set in the distended beak.

A superb clasp has a small dragon's head in the center with scales of green and gold, and with a carbuncle between the enormously distended jaws. At each end of the clasp is a pendant ball of green and gold. Another clasp has a row of cherubic faces in delicate enamel and at each tip a little wing. With the clasp is worn a band having a face of enamel similar to those on the clasp, and which comes directly over the brow.

Never was the crescent used as now for an ornament. It is to be found even in bonnet-ornaments. It appears in brooches, ear-rings, belt-clasps, hair-clasps, bracelets, and even on shoe-buckles, the shape being one which beautifully displays the luster of the jewels set in it. It is amusing, it must be said, to see the crescent worn as an ornament with the points turned down instead of up, a sight calculated to make a European, or, indeed, almost any foreigner, and particularly a native of the East, smile and stare.

An exquisitely beautiful braid-clasp has two tiny birds, with spread wings, holding the chain of jewels in their beaks.

Renira Polonaise.—A particularly graceful polonaise, having the drapery very high up at the sides, and the back *bouffant*, and falling in two points at the bottom. It is tight-fitting, with the usual number of darts in front, deep darts taken out under the arms, and side-forms in the back rounded to the armholes. The sleeve is very peculiar, being cut all in one piece, and having a short seam in the inside from the elbow down, one side of which is gathered, to accommodate the elbow. The design is appropriate for all kinds of dress goods, and is very desirable for a combination of colors or materials. The trimming can be chosen to suit the material used. The front view of this polonaise is illustrated *en costume* on Fig. 1 of the Steel Plate. Price of pattern thirty cents each size.

Adrienne Princesse Dress.—Especially elegant and graceful, the "Adrienne" is tight-fitting with the usual number of darts in front, side-gore under the arms, and side-forms in the back extending to the shoulder seams. A wide collar outlines a Pompadour neck in front, inside of which the fronts may be cut out, if the toilet is for dressy wear. Below this, the fronts are fastened diagonally from the lower end of the collar on the left side, to the middle just below the waist line, below which they are turned back from a skirt ornamented with sashes, and form *revers* at the back, over the extremely long, rounded train, that is trimmed down the middle with fine platings disposed *en cascade*. The sleeves are three-quarters in length. The back view of this design is illustrated on the full-page engraving. Price of pattern, thirty cents each size.

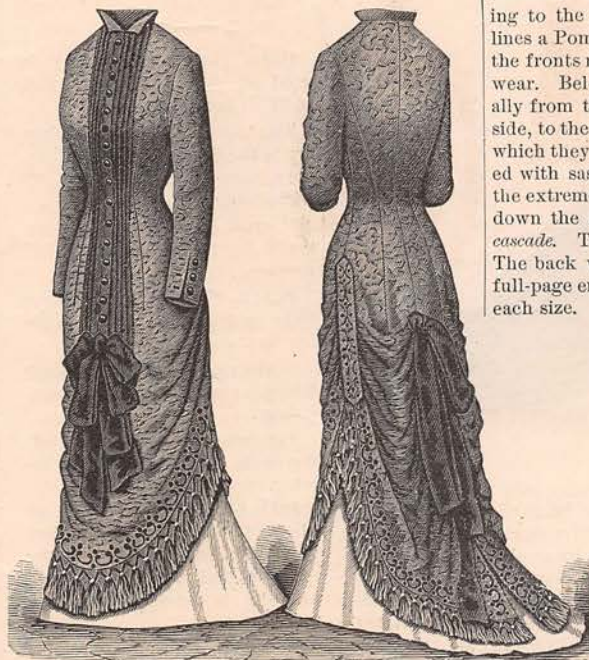
Latest Styles in Jewelry.

THE majority of the new articles of jewelry are fine in quality but simple and unostentatious. There are eccentricities, such as ear-rings set with stones of a different color, and bracelets which look like manacles studded with large colored stones instead of nails. But these are exceptions. The principal efforts seem to be to keep jewelry out of sight, or, at least, to make it as little conspicuous as possible. The heavy gold chains and pendant lockets have been discarded, and the newest sets consist of a tiny bar with perhaps a tiny padlock suspended from the center, the earrings corresponding, only small.

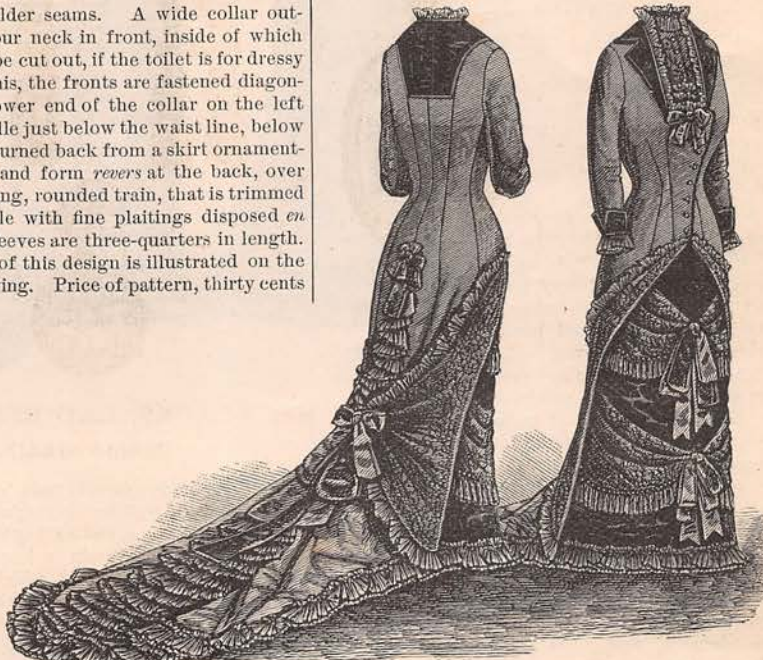
The form of the brooch is that of the pretty lace pin which has become so popular because it is found so useful, and the new shapes take on the quaintest forms—such as a tiny ox-yoke, a well curb with the basket, a rake and hoe bound together a pair of tiny oars, and a miniature broom, from which a golden mouse is suspended. In fine gold, these pins are accompanied by ear-rings, but in silver or enamel, the pins can be obtained separately, and are, therefore, inexpensive. They have taken the place of the formidable breast-pin and heavy pendants for street wear, while for more ceremonious occasions, a necklace of pearl or a single strand of fine gold or amber beads, is sufficient and much more distinctive than more elaborate styles.

The new ornamental comb made from original designs by Tiffany consists of three parts, or pins, which can be used singly or together, and arranged in different styles and forms, thus: Straight, obliquely, in a half circle, or a single one can be placed in one position and two in another, higher or lower, upon the head. These ornaments are made in shell and silver, and one of the favorite forms is the four-leaf clover for "luck."

FOR OUR CHRISTMAS OR NEW YEAR'S PRESENT, we ask only of our readers their own name and one additional, and we would guarantee to make them better satisfied with their outlay before next Christmas comes around, than with any other that they will make in the interest of Santa Claus.



RENIRA POLONAISE.



ADRIENNE PRINCESS DRESS.

Winter Furs.

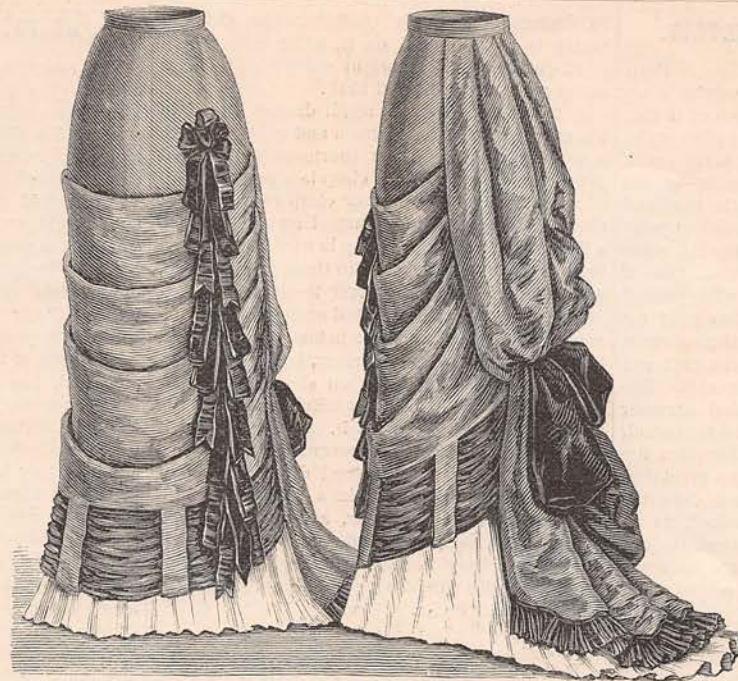
For some years past, there has been a steady growth in the prestige which attaches to furs and fur-trimmed garments. The forms have changed, so that many persons suppose furs to have been gradually going out of fashion; but, though the boa is disappearing, and deep cuffs and collars have long ago been buried from human observation, yet we really wear more furs than ever, and the furred garments, cloaks, *sacques*, and wraps, are those to which is accorded special distinction.

A grand display of these was made recently by C. G. Gunther's Sons, 184 Fifth Avenue. The name of Christian G. Gunther has been associated with fine furs in New York City for half a century, and though the honorable position which he acquired as a merchant, resulted in his leaving the business to become the mayor of the city, yet his sons are worthy successors of their father, and the house has gained rather than lost in reputation. This affords a sufficient guaranty for the style and character of their goods, which are always of the best quality, finished in the latest style, and possess all the new features.

The long, high cut, seal-skin *sacques*, for example, are remarked at once for the density of the fur, and the dark richness of its color. The collars are broad, the cut close, the shoulders high, the quilted lining of brown, satin-finished, twilled silk, which is handsomer and more durable than plain satin, for this purpose. At the edge of the garment, the skin is turned up over a cord, and faced upon the lining, which takes away the flat appearance, and makes it handsome, as well as more durable. The fastening is effected with lined seal-skin straps, to which are attached loops of *passenterie*, and they are usually double breasted.

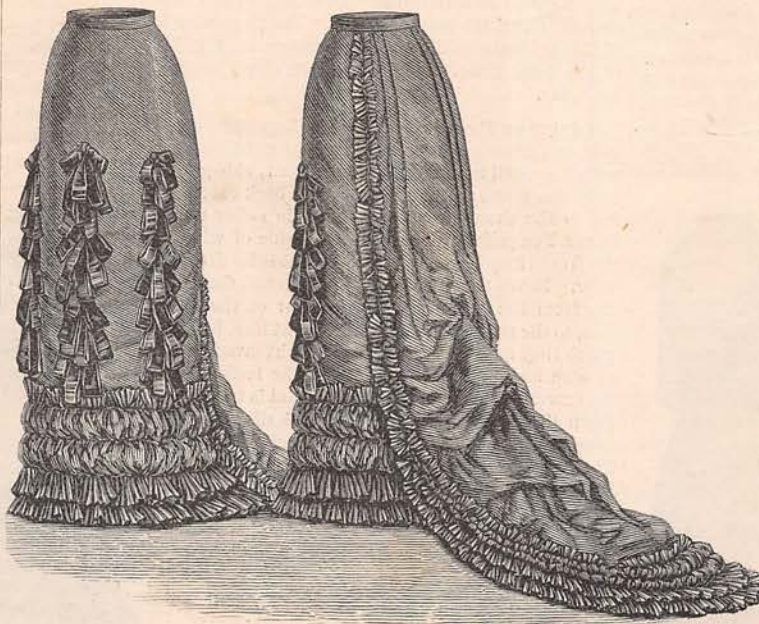
Some of the richest fur cloaks were brought from the Paris Exposition, and one took the medal there. They are all very long, and usually dolman-shaped, slenderly outlined, and having graceful hanging sleeves.

The fur-lined cloaks are more popular, and can be purchased at much less prices. It is not economy, however, to buy a cheap fur-lined cloak, for they are so convenient and desirable, that a good deal of service is required of them, and a poor silk, if it does not crack, soon wears shiny and shabby. Armure silk is the best for cloaks, with whole squirrel linings, as this fur is the cleanest, and most durable. Sicilian circulars are very handsome, and with a lining of



ELLANA OVERSKIRT.

Ellana Overskirt.—Very long and particularly graceful, this design has the apron laid in a succession of deep plaits, and the back slightly *buffant*, ornamented with a large bow, and falling long and square below the apron. In the illustration the bottom of the apron is trimmed with a width of the goods passed through narrow straps, but any other style of trimming can be substituted to suit the taste. The design is appropriate to a great variety of dress goods, and is especially desirable for a combination of colors or fabrics. The back view of the "Ellana" is illustrated on Fig. 3, of the full-page engraving. Price of pattern, thirty cents.



VARINA TRAIN.

Varina Train.—A particularly graceful train for evening wear, having the front and side-gores cut a comfortable walking length, and the back abruptly lengthened in a rounded shape back of the gores, and having the trimming carried up the sides, giving the effect of a court train. The train is looped at intervals down the middle, and is trimmed to correspond with the front, which is bordered with plaitings, surmounted by full puffs. Above the flounce are three cascades of ribbon, reaching from about the depth of a basque, to the top of the flounces. The design is appropriate for a great variety of materials, but is especially desirable for dressy fabrics. The trimming can be chosen to suit the material used. On Fig. 4, of the full-page engraving is shown one view of this train. Price of pattern, thirty cents.

imperial ermine can be purchased for \$125, a style which formerly cost \$250.

The scarf of fur is a novelty. It is a sort of fichu or deep collar, with long narrow ends, and is very dressy, in blue or silver lynx. A set, consisting of scarf and muff, costs from forty to fifty dollars. These sets are also made in silver beaver, chinchilla, and the fur of the black monkey which has long hair. The latter is considered distinguished, although the cost is only from thirty to thirty-five dollars.

There are very pretty sets of natural fur, which can be purchased at very low prices. Such, for example, as Alaska seal, and black marten, or Alaska sable. These are not dyed, are pretty and pleasant to wear, and a very good set can be bought from ten to fifteen dollars.

Fur trimmings are more fashionably used than ever, and are broader than ever. Castor beaver is a great favorite, and with the white hairs sewn in, which gives it so dressy an appearance, is three dollars per yard. The single broad border is the style most in vogue, and is much more effective than two or three narrow ones. Fur trimmings begin at fifty cents per yard, very narrow, of course, and cut from cony skins, that is, the skins of the pretty brown, or white rabbits, and travel up to the cony gray lynx, which in fine light shades is eight dollars per yard. Silver fox bands are very handsome, and so is black fox. Both are equally expensive, but the gray fox is much more reasonable in price, and makes a much more reasonable trimming.

GOLD thread embroidery is used on the vests, *revers*, and cuffs, of handsome dresses.

The newest bouquet holders are in the designs of butterflies, glow-worms, bees, and birds, set with diamonds.

SCOTCH plaid stockings are made to match Scotch plaid dresses.

BLACK dresses for evening wear are trimmed with jet, *marabou* feathers, etc.

SCARFS of chenille with deep fringe, are used for bonnet strings.

FRENCH *moiré*, with very small waves is much used for trimming.

Pekin is used for trimming all kinds of costumes made in plain goods. It has alternate stripes of satin and velvet, or velvet and silk, in usually contrasting colors.

FOR indoor dresses, vests of plush are trimmed with Breton lace.

Winter Bonnets.

THE most fashionable winter bonnets revive very old styles, shapes worn at least a century ago. They are high and quaint, and very narrow across the back, which has no cape, but is finished only by a straight band. The brim is small and worn close to the head, or there is none at all, only a straight band which is covered by a band of feathers, or flowers, or leaves, and fits the head like a seal-skin cap. The crown stands high, and the trimming is massed in front, or upon it.

Felt bonnets look at first very plain as well as small, in the absence of brim as well as curtain, a very narrow rim occupying the place of these constituents. The trimming consists of a group of loops with buds, or an Alsatian bow of satin ribbon upon the front, and a narrow strap of satin ribbon placed across the back and fastened down with metal, or enameled ornaments, generally in the form of an insect.

The fashionable colors of the season in bonnets, are garnet, red, and a sort of mastic white, which is usually combined with gold. Very charming *capotes*, or soft-crowned baby bonnets, are made of garnet satin, trimmed with white lace and garnet feathers. Others, of a mixture of gold with garnet, are ornamented with chenille flowers of the garnet shade, and gold veined leaves.

A reception bonnet worn recently was of the white mastic, or pale putty colored satin. The trimming was narrow satin ribbon of the mastic shade, with gold upon the reversed side, and a profusion of marabout feathers, tipped with gold. Across the front was laid a scarf of pale Spanish blonde, exquisitely embroidered with fine gold threads. This could be fastened at the sides, or under the chin, or in any way to suit the wearer's pleasure and convenience.

A pretty costume bonnet is of dark blue satin, with an interior ruching of red, and red satin bow upon the front. With this is worn, a costume of dark blue velvet with a red satin vest, and one graceful *cordons* of long red satin loops, in the drapery at the back. A costume of invisible green may be arranged in the same way.

The flaring hats are less popular than last year. Young ladies seem to prefer the English walking hats, and the small bonnets, which are so dainty and *distingué*. There are some bright, piquant faces, however, to which the large hats are decidedly becoming—the irregular faces with low brows, bright eyes, curling hair, and greater breadth than length of feature.

A stylish addition to these hats this season consists of the black sweeping plumes, gracefully arranged upon the interior of the broad brim, where it is thrown back from the face. Black ostrich feathers are always becoming, and the somber character of these hats in all black, is well relieved by the inexpressible softness which these drooping plumes impart to the face.

GET THE BEST.—There is no satisfaction in the possession of an inferior article. The possessor is always trying to make up for its lack, by supplementing it with something else, which costs money, but brings little increase of pleasure. Our advice, therefore, to "get the best" is in the interest of our subscribers as well as our own. By getting the best at first, they will ensure permanent satisfaction, and save money and trouble in the end.



MINERVA PRINCESS DRESS.

Minerva Princesse Dress.—Exceedingly graceful and very *distingué* in effect, the "Minerva" is tight-fitting, with a basque in front over a skirt having a draped apron, and the sides ornamented with "panel" trimming; and the back strictly in "Princesse" style, and falling in a long, square train. It is fitted with the usual number of darts in front, has side-gores under the arms, and side-forms in the back rounded to the armholes. The design is most appropriate for dressy fabrics, and is very desirable for a combination of colors or materials. It can be trimmed handsomely or simply, to suit the material used. The front view of this dress is shown on Fig. 2, of the Steel Plate. Price of pattern, thirty cents each size.



RHODELLA PALETOT.

Rhodella Paletot.—Simple, but very stylish, this garment is long and partially fitting, with a "Louis XV." vest, side-gores under the arms, and side-forms in the back rounded to the armholes. Two deep collars, wide cuffs, and pockets, add to the general stylish effect. The design is appropriate for all the materials that are usually selected for out-door wear, and is very desirable for suitings, or a combination of colors or materials. Price of pattern, twenty-five cents each size.

PANELED SIDES TO DRESSES are very fashionable, and very effective.

IT IS QUITE COMMON for ladies to arrange their toilets after the model of some old picture, and thus invent most charming and artistic costumes.

SHORT PRINCESS DRESSES for indoor wear are made of crimson flannel, and trimmed with white torchon lace.

A LOVELY PARASOL and bonnet at the Paris Exhibition were made of white downy feathers, in which nestled small brilliant green enameled bugs.

WINTER WALKING DRESSES are made with a jacket bodice and vest, over a skirt with triple folds in front, and slightly draped back, bordered with a deep kilt plaiting. The dark Scotch tartans make charming dresses of this description, and also the plain wool suitings in dark shades of green, plum, and navy blue. All these have only the stitching upon the material for trimming, and small silver or gilt buttons. The street garment worn with them, is a long closely cut jacket of furry cloth, with broad velvet collar and cuffs.

Mourning.

THERE is a great deal of discussion, and much uncertainty now-a-days, in regard to the subject of wearing mourning for deceased relatives, not only in this country, but in England. The absurdities which had crept into mourning fashions are responsible for much of the annoyance and disgust which have been excited in regard to mourning itself.

Most persons feel somewhat like expressing the sense of loss, which they feel in the death of a near and dear friend, by suitable attire. But when they find lavender flowers and glittering jet paraded as mourning, in conjunction with frail and expensive *crêpe*, the whole subject begins to look farcical, and the quiet and sensible take refuge in any dress which is plain, simple, and unobtrusive. In reality, gray is the most desolate and woe-begone in its sentiment of all the neutral shades, and a plain, untrimmed gray dress is more expressive than the deepest trimmed black, of the desolation of a heart.

Taking these things into consideration, it is beginning to be considered truer mourning to wear soft, plain black, or white untrimmed and lusterless than any amount of fussy *crêpe*, plaited and ruffled, and jetted in the latest fashion.

White Chuddah wool is now commonly worn by ladies in mourning for house dresses, and long white undressed kid gloves, as we have stated in a previous number, are better worn than glossy black ones.

The question of mourning, in fact, has arrived at the point where women, as well as men, may follow their own convictions in regard to it, without remark or criticism from any but the ignorant. The best authorities agree with us in considering plain dull black or white materials, softly outlining the figure, unobtrusive in appearance, and made up in simple, graceful fashion, as the best and most unobjectionable mourning.

New Year's Reception Toiletes.

WHAT is suitable for a New Year's reception toilette depends very much upon who is to wear it. A quiet little lady, in a modest house, or the little parlor of a pretty flat, will be quite sufficiently dressed in a black, or dark silk, with a finish in the way of a lace-set, or fichu, such a dress for example as the lady occupant of a splendid up-town mansion sits down to dinner in every day, and does not consider "dress up" at all. For her, therefore, are the richer robes of embroidered satin, lace-trimmed, the trained velvet, with its sparkling ornaments, and the delicate fron-frou of intricate combinations which required the practiced eye and the trained hand to venture upon.

A novelty which is very effective is of soft, rich, mastic colored silk, made in the princess style, and opened in front over a petticoat bordered with a plaiting, and tied across with ribbons. The sides of the front are thrown back faced with satin, and upon this satin are painted convolvuli in different colors, and in the most natural style. The ends are tied at the back over the train, which is ornamented with a cascade of narrow daisy plaitings, down its entire length—the colors of the ribbons, which are satin, matching the colors of the painted flowers.

A pretty wine-colored dress of satin is shirred all over, excepting the back of the trained skirt, which is very slightly and gracefully draped. The puffing, which is straight, is divided lengthwise by bands of velvet, matching in shade, and the costume is finished by collar and cuffs of antique lace.

A stylish, and most effective black dress is of very rich black faille, with a princess polonaise draped very low, with long loops and ends of crimson satin ribbon over a demi-trained skirt flounced. At the neck and wrists is a wide ruffle of fine real Valenciennes lace thrown over as a falling collar and cuffs, and under it, at the throat, a single row of small, round, real gold beads are worn.

A very stylish dress of black satin has a draped front, and elbow sleeves of white satin striped with velvet, the latter trimmed with beautiful white lace. A little black satin cap, edged with pearls, and ornamented with a bunch of violets, was made for this dress, and was almost in the form of a small royal crown. It is a pretty fashion, and very much admired, a revival indeed of one that flourished thirty or forty years ago, with this difference, that then the little Polish forms were the rage.

A lady who closes her house, and has her reception-rooms lit with gas throughout the day as well as evening, has had a magnificent dress of white and gold brocade made, with a white satin *tablier* and lace sleeves, both covered with a network of pearls. Of four young ladies who receive with her, one will wear evening pink, the other evening blue faille, the latter embroidered on a rose-bud pattern, and the former trimmed with fringes of acacias over white lace. A third has a dress of black Brussels net over white, and ornamented with black and white lace, and parted blush roses. The fourth dress is tea-rose silk, trimmed with white lace and tea-roses, with dark, shaded foliage.

White should only be worn by gaslight, not in the cold light of day, unless it is to be displayed in a brilliant room, warm with red lights and upholstery, only relieved by the white lace of the curtains, and the gold of the Parisian chairs. A white dress in a cold-looking room on New Year's day is enough to give the guests a chill. Much more effective would be a dress of warm garnet, even if it were composed of plain wool.

No OTHER MAGAZINE can compete with the attractions we are prepared to offer during the ensuing year, especially in Art Pictures.



NADINA BASQUINE.

Nadina Basquine.—In cuirass shape, and extremely long, this stylish garment is tight-fitting, with the usual number of darts in front, side-forms under the arms, and side-forms in the back extending to the shoulder seams. The plastron and deep collar can be omitted if desired, but will be found very becoming. The basquine is trimmed around the bottom with a width of the goods passed through narrow straps, but any other kind of trimming can be substituted if desired. The design is appropriate for all kinds of dress goods, and is especially desirable for a combination of colors or materials. The trimming can be chosen to suit the material used. This design is illustrated on the full-page engraving. Price of pattern, twenty-five cents each size.



MARJOLAINE BASQUE.

Marjolaine Basque.—The "Marjolaine" is tight-fitting, with a vest that is fitted with the usual number of darts on each side, and outer fronts cut-away and having a single dart on each side. It has side-gores under the arms, and side-forms in the back rounded to the arm-holes, and the skirt portions of the side-forms and back pieces are turned up on the inside to form two loops. The design is appropriate for a great variety of materials, and is especially desirable for a combination of colors or fabrics. The trimming should be simple and in accordance with the material used. Price of pattern, twenty-five cents each size.

Winter Cloaks.

THE cloak is now reinstated in its old position, and this season has seen many that were very rich in material and ornament, as well as stately in design. All the more elegant and costly outdoor garments partake more or less of the dolman style. But they are cut long, as well as close, and have the most graceful sleeves, which hang deep, and pointed, or fold over the arm so as to give the effect, without interfering in the least with the sleeve or the dress. These gorgeous garments may be of fur lined with silk, or quilted satin, or of heavy faille, or Sicillienne fur-lined, or of rich repped satin, or velvet, but if of the latter fabrics they are always almost covered with embroidery, fringe, and *passementerie*.

The beauty of the fringes is a great addition to the elegance of the cloaks for which they are principally employed. The soft feathery appearance of the crimped strands—which fall as thickly yet as lightly as if they were black snow—imparts a wonderful grace to what is otherwise somewhat straight and conventional. The long, seal-skin saques receive attention in another place, under the head of Winter Furs, and so also of the popular fur-lined cloaks. But we may say a word for the plain but stylish double-breasted paletots which are so fashionable for young ladies, the paletot with long vest and double collar, an illustration of which is given in the present number, and the many varieties of the ulster.

A novelty in these is made in Scotch plaid, with a loose sleeve for slipping over a costume. There are others also with double riding collars, and Austrian knots arranged as ornaments upon the back.

A new idea in button-holes is to cut them diagonally in cloth, as it is said the buttons lay more flat, and are less liable to work out.



Elegant Evening Gloves.

THE most admired gloves for dressy day and evening wear are the "Prévost," a new development of the well-known glove house of Harris Brothers, 877 Broadway, New York. This glove is cut to button on the side, and just under the arm, rendering the fit most perfect, and concealing the fastening almost entirely, for the buttons are scarcely perceptible, even when the arm is raised. For brides no others are used in the highest circles, the kid being very soft, fine, and flexible, and the finish so perfect that the frequent accidents which overtake the inferior gloves are not possible. The reputation which this house has established in its lower grade gloves is so well known that it serves as a guaranty for any new departure in their finer manufactures. The fact also that gloves are the specialty of the establishment, gives it a great advantage over houses in which they are only an item, both in quality and price.

THE MOST COSTLY PARASOLS seen at the Paris Exposition were of old gold satin, covered with rare lace (*point à l'aiguille*), and having handles encrusted with gems.

A PATENT HAS BEEN taken out in Leipsic for making up furs without sewing. The furs are spread out on a table of hard wood, and a solution of india-rubber and benzine is applied, after which the material is passed between heavy rollers.



Breakfast Caps, Collars, Etc.

SEE DESCRIPTIONS ON NEXT PAGE FOR PRICES.



MID-WINTER COSTUMES.

Breakfast Caps, etc.

(See Page of Illustrations.)

No. 1.—A handsome set—collar and cuffs—made of *crêpe lisse*, and rows of Valenciennes lace. It is to be worn close around the neck, and the cuffs over close-fitting sleeves. Price \$3.75 the set.

No. 2.—A jaunty cap, made of a linen handkerchief, embroidered in blue and white. A bow is placed in front, and one to match at the back. With the embroidery on the handkerchief in red, blue, or white, and the bows of double-faced satin ribbon of any desired colors, this can be furnished for \$2.50.

No. 3.—A youthful set—collar and cuffs. It consists of ruffles of finely plaited *crêpe lisse* edged with Valenciennes lace, and it is finished with a bow of *gros-grain* ribbon, which can be of any desired color. Price \$3.75 the set.

No. 4.—A turban-shaped cap, made of fancy striped silk, in light or Persian colors, having a large Alsatian bow of the silk in front, and the edge finished with a *crêpe lisse* plaiting. Price \$2.25.

No. 5.—These show the back and front views of

a very becoming cap, made in white organdie, trimmed with Italian lace, narrow velvet ribbon run through beading, and bows of striped satin ribbon, garnet and cream color. Made in the above style, and trimmed with satin striped ribbon, in colors to suit; this can be furnished for \$2.50, or trimmed with *gros-grain* ribbon, of any desired color, for \$2.

No. 6.—A very stylish shape, having a high crown, and a cape at the back. This is made of white organdie, trimmed with Italian lace, and bows and strings of double-faced satin ribbon, cardinal, and old gold. With ribbon of any desired colors, this costs \$2.50.

No. 7.—The back and front views of a simple, but very stylish cap, made of white organdie, and trimmed with narrow velvet ribbon run through beadings, rosettes of the velvet, and a plaiting of organdie edged with Italian lace. Price \$2.

No. 8.—An exquisite *jabot* of pale blue *crêpe de Chine* and Pompadour lace, which is embroidered in different colored silks. Any ordinary lace pin can be used to fasten it. It can be furnished in any desired color. Price, exclusive of the pin, \$2.75.

Mid-Winter Costumes.

FIG. 1.—The "Chauncey" suit, made in dark blue Melton cloth, for a boy of eight years. Derby ribbed woolen stockings of the same color as the suit. Soft felt hat. Pattern of suit in sizes for six and eight years of age. Price thirty cents each size.

FIG. 2.—Dress made in dark blue serge, and having a short skirt, trimmed with a scantily gathered flounce. Over this is a "Thekla" redingote, made in dark blue *matelassé* cloth, trimmed with silver-pointed beaver fur. This garment is half-fitting, with the capes extending only to the side-form seams in the back. Bonnet of gray felt, trimmed with blue velvet. Blue tips and a cluster of pink roses. Pattern of redingote, thirty cents each size. Skirt pattern, thirty cents each size.

FIG. 3.—The "Godfrey" suit, made in dark brown fancy suiting, and plain brown cloth, for a boy of four years. Seal-skin turban trimmed with otter. This suit is illustrated separately. Pattern in sizes for from two to six years. Price twenty-five cents each size.

FIG. 4.—Costume for a miss of fourteen years. The "Rena" skirt has a draped apron in front,

and the back kilt-plaited and ornamented with a sash; and is made of "Prince Charlie" plaid, made up bias, and trimmed with bands, bows and sash of blue silk. The "Ninon" jacket is made of blue fancy cloth, with the vest, collar, cuffs, and revers of blue velvet. Blue felt hat, trimmed with blue and plaid velvet, and a natural feather. Skirt pattern in sizes for from ten to fourteen years, price, twenty-five cents each size; pattern of jacket in sizes for from ten to sixteen years, price twenty cents each.



ANICE DRESS.

Anice Dress.—A jaunty costume, arranged with a long, cut-away jacket, having a deep vest, and a skirt that is plaited in the back and at the sides, but left plain in front. The jacket is tight-fitting, having a seam down the middle of the back, and the side-forms are rounded to the arm-holes; and the vest is fitted by a single dart on each side. It can be appropriately made in a great variety of goods; the vest will look well if made of a contrasting material. The trimming should be simple and in accordance with the material used. Pattern in sizes for from six to twelve years, price twenty-five cents each size.



GODFREY SUIT.

Godfrey Suit.—Stylish and becoming, this suit represents a kilt skirt, and a long, half-fitting jacket, with a vest in front, side-forms in the back extending to the shoulders, and short back pieces that are finished by a plaiting. It can be suitably made up in all the materials used for small boys, not excepting washing goods, and should be trimmed simply and in accordance with the material. Pattern in sizes for from two to six years, price twenty-five cents each size.

Children's Fashions.

It used to be considered necessary to select light or bright colors for children for winter as well as summer; but this is now quite changed. Dark colors are selected for little girls as well as for grown women, and it must be said with quite as good results. There is a quaintness about the dark shades of brown, gray, blue, and olive, as used for little children, which is particularly attractive, and the fitness is quite as obvious for ordinary wear as in the clothing of their mammas.

A charming fancy is that which dresses girls of from two to six in outer garments of one solid color, garnet, crimson, brown, or navy blue.

The coat may be of cloth, silk-lined and quilted, or velvet. The bonnet will be a pretty knitted hood of the same kind, lined with silk and finished with ribbon bows to match. The relief to the costume will be found in the deep Belgium or Spanish lace collar, and the mittens of white knitted wool.

A brown dress would be accompanied by a brown seal-skin sacque, which reaches nearly to the edge of the skirt, and a little bonnet of brown velvet, or cap of seal-skin, to match the sacque, ornamented with a small brown ostrich feather. With such costumes are worn hose of the same solid color, and high cut boots. But excepting in the case of very young children, no leggings. The woolen underwear which now reaches quite to the top of the boots, and is composed of a single complete garment, obviates the necessity for such clumsy additions to the covering.

The Scotch plaids, in very small checks and dark shades, are also in high vogue for the complete dresses which are the fashion for little girls. These may be trimmed with velvet, or simply finished with a stitching and small gilt buttons.

A charming design for a suit for a girl of ten years is the "Anice." It is a very stylish little costume, cut to form a long, slightly cut-away jacket, vest and kilted skirt, the front of which is left plain and then finished with loops of ribbon. The back is overlapped, and trimmed with three rows of buttons. The amount of material required is seven yards in the ordinary width, and the trimming is quite optional, only buttons and ribbon loops being really required.

A pretty suit for a boy of four years, before he begins to put on pants is the "Godfrey." This is particularly effective at the back, where the short center-piece shows a row of buttons as a heading to the kilt plaiting which surmounts the skirt. The front gives the long jacket and vest effect, which is the novelty in all costumes, and as quaintly becoming to the little folks as to their progenitors.

The "Elissa" polonaise is a stylish design for a girl of sixteen, very suitable for a spring costume or as a design for school wear. It is especially useful and desirable, because it is arranged to give the effect of a jacket, and is adapted to skirts cut walking length. It has very little drape, yet is not flat, and is therefore suited to a simple class of materials, while it may be very stylishly made in richer ones.

The "Ninon" jacket is a dainty design, very prettily made in dark blue cloth, and trimmed with small flat gilt buttons. The vest may be brocade, or white piqué and the facing of the jacket ribbed or armure silk or velvet, as suits the fancy. But it must be the color of the cloth, while the vest may form an absolute contrast. It is a good style for the street over a walking skirt, and may be used for early spring suits in warm latitudes.

No WOMAN who wishes to keep up with the times can afford to be without DEMOREST'S MAGAZINE.



NINON JACKET.

Ninon Jacket.—In the same style as the "Directoire" jacket for ladies—this stylish design is tight-fitting, with one dart in each side, both in the outer front and in the vest. The short fronts are lapped from right to left, and are very much cut-away, showing the vest above and below the waist. Short side-forms in the back are rounded to the arm-holes, and the necessary length is added by a skirt, which is attached to the bottom of the outer fronts and side-forms, a few inches below the waist. This design is appropriate for most of the fabrics that are used for out-door garments, and if desired it can be made to match the rest of the costume. It is especially suitable for a combination of colors or materials. Two collars and wide cuffs constitute the only trimming required. Pattern in sizes for from ten to sixteen years, price twenty cents each size.



ELISSA POLONAISE.

Elissa Polonaise.—Novel in design, this stylish polonaise is tight-fitting, with a cut-away jacket, over fronts that are fitted by a single dart on each side. There are side-gores under the arms, side-forms in the back rounded to the arm-holes, and short back pieces to which the necessary length is added by a gathered breadth tied back with a sash. The fronts are slightly draped, and are ornamented by a box-plait down the middle. It can be appropriately made up in a great variety of dress goods, and simply or elaborately trimmed to suit the material selected. Pattern in sizes for from eight to sixteen years, price twenty-five cents each size.

MIRROR OF FASHIONS

BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE SPECIALITE OF FASHIONS.

THE COSMOPOLITAN IN STYLE FURNISHING

PERFECTION OF ARTISTIC EXCELLENCE



We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

ALWAYS FIRST PREMIUM

CENTENNIAL AWARD OVER ALL COMPETITORS,
 MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,
 And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

THAT America should become the home of art and fashion, as well as practical ideas has scarcely yet dawned upon the imagination of the world. Yet, that it is already exercising an influence in these directions, and is destined to greatly enlarge the sphere of its activities in these, as yet, but little worked fields, cannot be questioned.

It is true that the Paris Exposition contrasted with our own Centennial Exposition to our disadvantage in precisely these directions. It is true that the aggregation of centuries of experience and of the untold wealth of the skill and genius of the past garnered up and revealed to eyes accustomed only to look upon the results of the busy present, made many of us painfully aware of the crudity and short-comings of that part of a nation's achievements which depend upon time for their greatness and perfection. But, on the other hand, in every department of ideas America stood in the front rank, in fact in advance of all its contemporaries, and even in art, in those departments in which practical industry aids its development, the evidences of attainment were such as to excite astonishment, silence cavaliers and justify the anticipations of the most sanguine believers in the destinies of the Republic.

It is this capacity which has grown out of practical necessities, and which amounts to genius, that invests whatever it touches with such abounding life and vitality that, like the famous wand of Midas, it turns everything it touches into gold.

The dress of women abroad is in precisely the same condition as everything—it belongs to, and borrows all its glory from the past. It is to the past that its illustrators and exponents go for ideas and for the changes which capricious fashion demands. It has become a common saying that every style that has been worn reappears within a quarter of a century, and the reason is because they are brought round and round in a sort of treadmill routine, the difference between one period and another being that things past and present become mixed up in a tangle and confusion which is hopelessly perplexing to those who have no clue to the labyrinth.

The success of American ideas in dress and fashion, as in other practical details of modern life, is due to the fact that out of the conglomeration, the best features have been taken and combined with what experience has shown to be the best methods of meeting the modern exigencies in regard to clothing.

Dress has become a different thing to-day, for women, than it was fifty or a hundred years ago when their experience of life was mainly confined to indoor routine, and their occasions for formal dress limited to the social gatherings of the neighborhood or the assemblages at the meeting-house. Then a short gown and petticoat at home, a decent suit for church-wear, and one dress of ceremony was all that was actually needed.

Now, women, from the highest to all but the lowest, are engaged more or less in business affairs. Their activities are great, and many-sided, and their dress requires special adaptation to their different needs. It must be like the modern woman herself: simple, yet stylish; elegant, yet useful; free from superfluity of all kinds, yet ready at a moment's notice to perform all sorts of service. These manifold requirements demand much thought, much care, much judgment, and an experience of needs which they endeavor to fulfill, and it is the at least partially successful effort to embody these ideas in the modern dress of women, which has struck the key-note for the whole civilized world, so far as they have penetrated, and brought about curious spectacles of Europe dressing after designs from uncivilized America.

It is but a few years since vast numbers of intelligent people abroad believed that the Indians, with tomahawk and deer-skin, roamed wildly about through the streets of New York, and, as ideas travel somewhat slowly in European towns, and even in the cities, it must surprise the inhabitants somewhat to find their jackets and polonaises, their basques, and even their Princess dresses, cut after American styles, and bearing the imprint of that unknown Western region, which they had supposed to be still largely monopolized by the hunter, or which had only exchanged the tomahawk for the bowie-knife.

For those reproductions of the marvelous styles which belonged to antiquity, or to the eras of

the great painters, we must still look to Paris and other great centers of art and fashion in the old world. But these models are rapidly taking their proper place, as special productions, suited only to special purposes, and entering only in a very unimportant degree into the actual life and demands of the present. To revive the mere absurdities of those times, and incorporate them into the texture of our modern life, is what so many old world fashion-makers are constantly trying to do, and it is no wonder the results are fantastic, and absurd, and wasteful, and unsatisfactory.

What is required of women, nowadays, and above all American women, is that they shall look at dress from a reasonable and sensible point of view, as they would upon any other question in which they are vitally interested. They must learn not to accept, as authority, that which simply announces itself as such, but judge, compare, and decide for themselves, with the help of tested counsel, as to what is best for themselves, in dress, as in other matters. In this way, the dress of the modern woman will be worked out of her advanced conditions, and become the result, as well as the evidence of her taste, sense, judgment, intelligence, and practical wisdom.

Models for the Month.

No better design for the present month could be presented for the guidance of our lady, and particularly our young lady readers, than that of the "Carita" Princess dress. It is, in its way, as nearly perfect a model of a useful and sensible walking dress as can be found, and requires so little in the way of expenditure, that there are few but will find it within their needs. It requires but ten yards of material twenty-four inches wide, and may be made in any dark shade of camel's hair, or other all-wool material, of a dark, solid color, and mounted with velvet. Vest, collar, cuffs, and side bands of the same shade.

Less expensively, and still very stylishly, it may be composed of the dark, invisible tartan checks and plaids in all wool, and be finished by stitching

and buttons alone. The side plaits, which form the back of the skirt, are kept in place by two rows of tapes sewn underneath. This is all there is of detail which is not visible in the illustration.

A jaunty little jacket, the "Atheline" for example, would finish it for the street, and make a suit of most stylish and elegant appearance at very small cost. The little vest and standing collar of the jacket would not be needed for wear with the "Carita," but it should be made separate, so that it will be used for other occasions and for other costumes.

The "Lucinde" polonaise is one of the fashionable novelties of the season. It is really a Princess overdress, cut away from the front and draped in a *bouffant* manner at the back. The costume is formed by a combination of two fabrics, a black and white striped satin, for example, and plain black satin, which forms the solid part of the toilet. The drapery in the front may be of some lighter material, such as black gauze, and the cascade of loops and bows at the sides is composed of a mixture of narrow ribbon in black and white satin.

Of the designs for basques, we give the "Theana" and the "Pamela." The first-mentioned is adapted to a combination of rich fabrics, plain and brocaded or figured—the second to a material combined with velvet or heavy silk. They are both conspicuous for simplicity of design and elegance of effect, and may be used with safety and certainty as to their permanence.

Overskirts are less in demand since trimmed skirts have so largely superseded them. But there are still purposes for which they prove desirable, if not indispensable, and we suggest the "Clemence" as one of the most recent, graceful, and adaptable of the later designs. The draping of this overskirt is effected at the side, and with so little superfluous material that the effect is as close as that of a trimmed skirt.

Quite as much so is that of the "Evadne" demi-train, whose shirred front and graceful sash, which drapes the lower part of the tablier, gives striking character to an entire costume. This demi-train is exceedingly well adapted for use in

conjunction with the "Theana" basque, the *revers* at the side affording an opportunity for the use of the contrasting fabric which forms the vest, faces the collar, and trims the sleeves of that very effective design.

The most stylish variation from the round silk cloak, fur-lined and finished, is the long dolman-

The "Adele" sleeve is tight fitting, and one of the best and most stylish models of the strict "coat" style. The doubled cross-cut folds turned up over the elbow impart a look of quaintness quite in accordance with the tendency of prevailing fashions, while, notwithstanding its plainness, the addition of a deep cuff of lace gives to the "Adele" at once an air of distinction which a more elaborate model would lack, and which no accessory could supply.



LADIES' COIFFURES.

shaped garment, a distinguished example of which is given in the "Vincenia" cloak. Its graceful sleeves and strict outlines form an admirable basis for rich and tasteful decoration, while its ease and adaptability render it useful to widely different occasions, and a favorite with ladies of an age to wish to combine comfort with dignity and elegance.

weighs but a few ounces. The artistic merit is considered so great that the cost of the ornament is more than if it were of gold.

THE BEST GIFT to your wife or daughter—a year's subscription to Demorest's Monthly Magazine.

Mother-of-pearl Jewelry.

It becomes a matter of surprise on looking at the few and rare novelties in mother-of-pearl that a material so exquisite should as yet have been so little used by artificers of ornament to produce objects such as will gratify the craving for the new and untried in that line. The wonderful beauty of the colors of mother-of-pearl, its ever-varying surface, its delicacy, make it fascinating to contemplate. One wonders what strange caprice of shading will next appear. But great as is the artistic merit of the caskets, the fans, and other articles of like kind which have reached us from foreign houses, none can approach the articles for personal wear which are now sent from abroad, among the most beautiful of which is a small wreath in coronet-shape of passion flowers, each blossom of which is a marvel of manipulation. The colors do not absolutely render those of the flower which it imitates, but they are equally rich and peculiar in tone. On one side a few tendrils curl, and surround a seed-pod, on the other is a cluster of leaves, and in the center are two large blossoms, yet the whole

Novel and Beautiful Styles in Jewelry.

The present display of jewelry in our stores comprises so many novelties that it is difficult to determine where to begin their description.

A certain inconvenience attending past shapes for brooches, is, I am told, the reason for the adoption of the "slide-pin" or "lace-pin" which is so popular owing to its convenience of adjustment that it is worn by fashionables, not only to fasten lace bows and ties, as the name implies, but to attach the collar and *fichu*.

The former style of brooch, whether oval or round, was almost invariably in the way of the chin, either because it was too large, or, as a rule, carelessly adjusted. The lace-pin, long and narrow, requires only to be slipped into the fabric it fastens, and, even if not perfectly straight, is neither annoying nor unbecoming. It would seem that fancy had endeavored to exhaust itself in the graceful and beautiful designs for this pretty ornament.

One of the most novel of these is a bar on which lies a round, open fan. Through this—gold on gold with silver tracing—a mouse has nibbled a hole, is reaching through, and, to all appearance, interviewing another mouse as to the difficulties of his ambitious attempt. Another pin has two mice running over a golden griddle, which, by the adjustment of glowing topazes of extreme smallness, and garnets equally small, looks as though heated, which would argue a certain recklessness, to say the least, on the part of the mice in question. Still another pin has upon it a horrid little deathhead in white enamel in which very diminutive points glow behind the hollow sockets of the eyes, and, upon examination, prove to be two lighted cigars of ruby. It is hardly necessary to say that this design is French, for their mockery of all that belongs to death is known to all the world. The above paragraph has perhaps prepared the mind of the reader for the description of a fourth pin on which a golden skeleton adjusted by invisible wires jerks at every motion of the wearer. And here let me say that there is a certain fascination about these weird pins that gives one an unaccountable desire to possess them. Pin fifth has two skeletons dressed in the masquerade dress of "Pantalon," of the ballet, and with their caps set jauntily crooked over their sightless eyes.

A beautiful design is a bird balancing itself upon a silver-barred fence, and holding in its beak a spray of coral berries. Another equally pretty, has two unfurled fans at the ends, and in the center a "carbuncle-stone."

One of the most curious and most costly, and most difficult to keep from injury—owing to its mechanism—is a slide upon which are set two jeweled eyes imitating human eyes, shaded with lashes and eyebrows of enamel, and which move from side to side by a tiny spring that the motion of the wearer stirs. The effect is odd, and is that of rolling rather than simply turning the eye from side to side, yet the exquisite beauty of the crystals colored to represent the ball, iris and pupil is a triumph of the jeweler's art.

A very handsome pin has a Turk's head with a superb oriental turban. The care of selection of the tiny, many-hued jewels that make up the stripes and *agrette* of the turban must have been toilsome, but the effect is singularly good. An odd pin has two heads of negro children in black enamel with diamond eyes and grinning mouths with teeth of ivory. Still another is a domino-section with a "lucky number" in black and white enamel mounted on silver. A brilliant af-

fair is a parti-colored enamel pin with several spread cards held in a man's hand.

For gentlemen, the scarf-pins are as novel in design, and as handsome in execution as the above described. One, especially pretty, has a horse-jockey in blue and white, and balancing in a circle of gold. Another has a graceful greyhound's head. Another has a rat-terrier upsetting a barrel. Another has a preternaturally grave cat grinding a surprisingly diminutive hand-organ. A pointer holding game in his mouth is a fifth handsome design, and a gloved hand holding a mask is still another. A singular scarf-pin has a hand holding a dueling-pistol.

To return to the ladies, however, I must not fail to describe the *aigrettes*. This word, properly speaking, should be applied only to an ornament placed above the brow, and used to fasten the center of a turban, but it has been adopted to designate the elegant ornaments for the hair which are usually worn on the side of the head, back, just above a line that would end at the further corner of the eyebrow. This description gives the artistic rule of the French for calculating the exact present position of the *aigrette*.

One of the most elegant of these has a pheasant's body with the lyre-shaped tail outspread. This is tipped with parti-colored jeweled stars. Another has the small body of a bird, and on its head a crest of blazing diamonds. The principal idea of the *aigrette* is to give an ornament that projects and quivers, an ornament that, however beautifully the hair may be dressed, adds something of effect to its symmetry, and, it must be said, that except for the low *coiffure*, the *aigrette* is a desirable ornament to own and wear. Dinner dress gains by it, and, richly jeweled, it is indispensable for the ball, except for young ladies as yet unmarried.

The fashion of braceleting the upper arm just below the sleeve, has shown that American women have gained of late years as to the development of that portion of the frame. I have seen a pair of bracelets made to order for a lady which were so large that they looked like small belts. I suggest stopping American arm-development just here!

But the bracelets are handsome in design, some of the more elegant ones having a beautiful adjustment of stars of small diamonds, and separated bars of gold united again by links of jewels. I especially remark the prevalence of small designs employing small stones of all kinds and colors. More elegance of workmanship can thus be displayed, and, however beautiful the luster of large stones, there is and always will be something barbaric in their display.

But let me not neglect to speak of the beautiful "head-bands" of jewels which are coming so rapidly into fashion. To possess these, in fine and lustrous stones, is, of course, the fortune of the favored few in our country, but, fashion having taken up the idea of the "head-band"—a name used as if in contradistinction from coronet or diadem, which these bands do not resemble, being flat—they are much sought, and it must be admitted, are very elegant even in steel, tortoise-shell, and coral.

The flat band of black velvet with its three diamond stars is superb, but not so new as various other designs, some of which I will enumerate, pausing only to say that the black velvet star-studded band was lately worn by a noted fashionable abroad.

A beautiful band has a pendant row of Eastern coins forming a word in oriental letters. The first of these ever seen in a fashionable *salon* was worn by a lady of rank, who had it of a Zitana as a charm against ill-luck. Its charming effect, laid low over jet-black hair and above dark, speak-

ing eyes, caused it to become the fashion at once, and of this we now have several imitations, some in silver, some in gold, and some in jewels imitating plain drops instead of coins, as, for example, a band from which fall topazes hanging from a tiny chain, or pearls. Of these last the effect is remarkably good on a dark person. The duskiest brunette brow the fairer the pearls and the more brilliant the eyes below the pearls.

Bands have long been worn, but the *flat* band I describe is a novelty.

In rings, the *marquise*, always a favorite abroad, is much more fashionable now than it has ever been before with us. It is a hoop on which the stones are set up and down instead of being set across. Some of these rings are sharply pointed at the tips of the crossing piece, but, owing to the inconvenience of the points catching into lace and other trimming, some imported rings of this style have been reset at our jewelers after being worn for a time. The blunter cross-pieces are not open to this objection.

An elegant ring is a love-knot of gold and enamel with turquoises. Another has an exceedingly small crest. Another has a lizard twining round the finger and with diamond eyes and tongue. Another has three serpents' heads set on a band of black enamel. Black enamel rings without ornament are worn simply to set off the hand, and are not considered to be mourning rings. The same caprice has suggested bracelets of black enamel, especially for the upper arm, but these have an outside band of gold. Silver bracelets, rings, combs and bands are much sought for, and silver-wire nets as well as gold ones are now decorated with small enamel flowers at each section.

Jewelry.

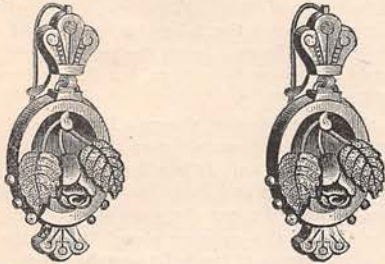
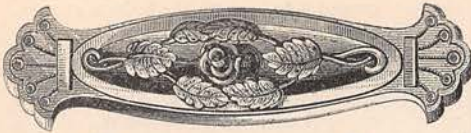


A VERY handsome set consisting of a brooch medallion, and ear-rings in "rolled" gold, set with cameos. The design is shield shaped, the body in Etruscan gold, finished with filigree and round plates, and a parallel bar ending in two balls, all of polished gold. The cameos are set in a raised rim of polished gold. Price \$10.75.

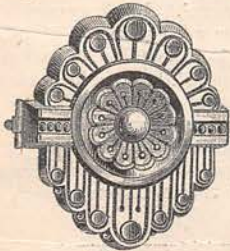
Seal Rings.

SEAL rings have been worn for several years by young men of fashion as well as those who make no attempt at style, and this for the reason that they are useful, for, even if sealing-wax is not used, the wafer may be impressed through the paper by the design upon the ring. But fashion constantly changes the mottoes and designs for the use of those who prefer not to carry a family crest upon an article of jewelry so constantly displayed.

Of these, one is: "Better than my fortunes," and has a noble, but sinking ship upon the engraved portion. Another is: "Even unto Death," and has a seal, upon the back of which an eagle has set his talons. The waves have drowned both the tenacious eagle and the poor seal, but the former has not let go his hold. A third is: "Where are the snows of yester-year?" and represents a flower budding from a snow-drift, as if in answer to the question. A fourth is: "Of those chosen," and represents a knight stepping up to the queen of the tournament to be crowned victor. A fifth has: "I hide my thoughts," and for design a masked face over the legend.



A handsome set consisting of a brooch and earrings in "rolled" gold. The oblong brooch is in Etruscan gold, finished with filigree at each end, and small plates of polished gold. A polished gold ring encircling a real coral rose surrounded with leaves in colored gold, in the center. The ear-rings are similar in design, with the addition of a polished gold ornament from which they are suspended. Price \$8 the set.



This handsome set consists of a brooch and ear-rings in "rolled" gold. The body is in Etruscan gold, ornamented with filigree and round plates of burnished gold of different dimensions, which give the effect of fringe. A burnished gold ball is in the center of a concave ornament of Etruscan gold finished with filigree, and surrounded by a ring of burnished gold. Price \$5.50.



A very neat set of brooch and earrings, suitable for a miss. It is of "rolled" gold. The body is satin finished, and is ornamented with filigree and large polished balls. The brooch has in addition a polished bar running through the balls, and a raised bar across the middle. Price \$2.75.



This set comprises a brooch and ear-rings in "rolled" gold. The body is in burnished gold, and is concave, and a rose of real coral and two chased leaves in colored gold are placed in the hollow. The scroll work at the top and bottom is in filigree Etruscan gold, ornamented with small plates of polished gold. Price \$8.



THEANA BASQUE.

THE front view of the "Theana" basque, made in moss-green silk, with the vest, revers, collar, and trimmings on the sleeves, and back, made plush a shade lighter. Lingerie of Mechlin lace, necktie of rose-colored satin ribbon, combined with *frappé* velvet, dark green and gold. Bow to match in the hair. Another view of this design is illustrated elsewhere. Price of pattern, twenty-five cents each size.



ADELE SLEEVE.

Adele Sleeve. — Close-fitting and of extreme simplicity, this sleeve is cut with the under side very narrow, and the outer side is carried around to meet and gathered in to accommodate the bow. Three doubled folds, each inch and a half wide, ornament the part just above the elbow. Linen or lace cuffs can be worn at the wrist and turned upward on the outside. It is adapted to all kinds of dress goods, and is very suitable for a combination of colors or materials. Price of pattern, ten cents.

THE DEMAREST JOURNAL OF FASHION for 1877 will be enlarged to sixteen pages, double its former size. The price will be only 15 cents yearly. Postage paid.



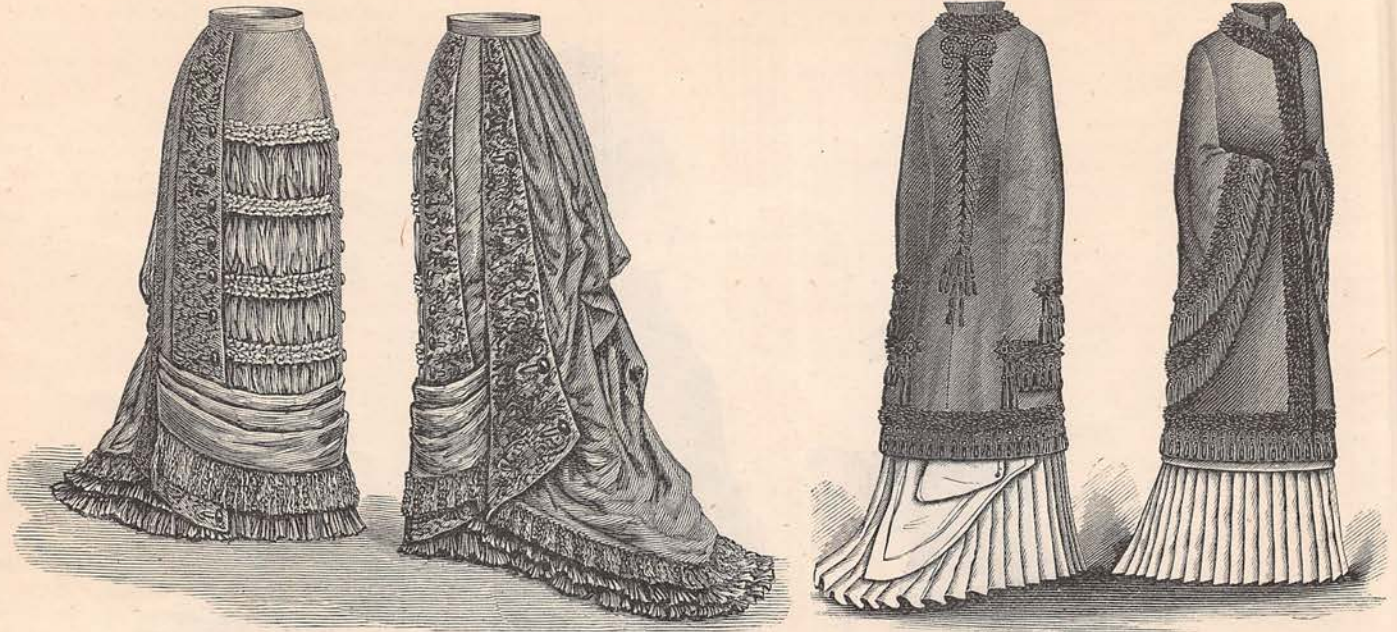
VISITING TOILETS.

FIG. 1.—Satin-finished *gros grain* of a seal brown color, and *pékin* of the same color, velvet and satin stripes, are used in combination to make this stylish toilet. The designs used are the short walking skirt, and the "Lucinde" polonaise. The skirt is bordered with a plaited flounce, trimmed with a band of the *pékin*; and the polonaise is made of the silk, with the vest, collar, and tops of the sleeves made of the *pékin*, and a band to match finishing the edge. The costume is completed by

a long sealskin sacque, lined with satin. Bonnet of brown velvet trimmed with brown satin ribbon striped with gold, the edge finished with a gold and chenille cord, and the left side ornamented with a fancy breast. Skirt pattern, thirty cents each size. Pattern of polonaise, thirty cents each size.

FIG. 2.—Toilet make in black silk, satin and velvet. The "Favorita," demi-train has the foundation of velvet, the front and sides trimmed by

sashes of silk and satin, the drapery on the back of silk with bows of velvet and satin, and edged with a rich fringe. The "Vincentia" cloak is made of black satin, trimmed with a deep, rich fringe, intermixed with jet. A handsome *plaque* of velvet and jet *passenterie* down the back, and large *brandebourys* on the front. Bonnet of black velvet, trimmed with a profusion of cut jet, and ostrich tips. Skirt pattern, thirty cents. Pattern of cloak, thirty cents each size.



EVADNE DEMI-TRAIN.

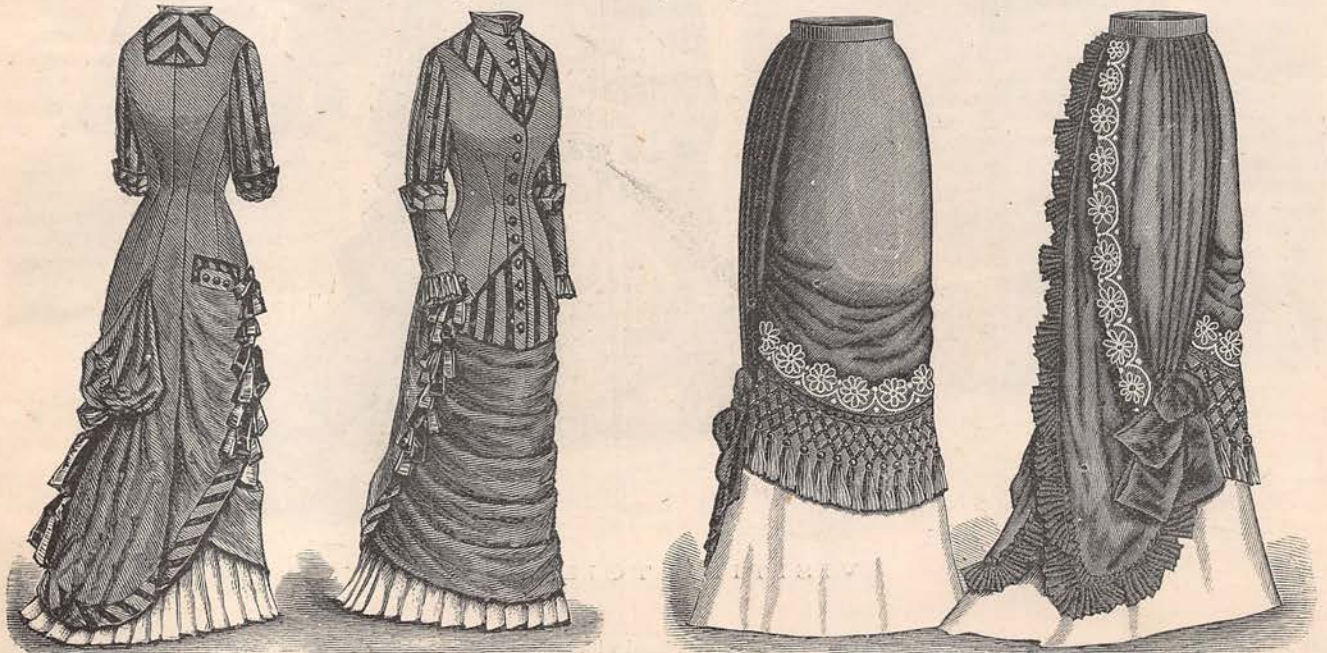
Evadne Demi-train.—Particularly graceful and stylish, this demi-train has the apron trimmed with a very full shirring, a long *révers* on each side of it, and the whole crossed low down by a wide, draped sash. The drapery in the back falls in a deep “burnous” plait on the right side, and the left is ornamented with a wide *révers*. The skirt is trimmed all around the bottom by two rows of side plaiting, each five inches deep. The design is appropriate for a variety of dress goods, and is especially desirable for a combination of colors or materials. The bottom of the sash, and

the bottom and right side of the back drapery are trimmed with fringe, but any other suitable style of trimming can be chosen to suit the material used. This skirt is illustrated in combination with the “Theana” basque on the single figure representing a reception toilet. Price of pattern, thirty cents.

VINCENIA CLOAK.

arms, wide back pieces joined by a curved seam down the middle, and wide sleeves inserted in dolman style. The sleeves reach nearly to the bottom of the garment, and the under parts hang several inches below the outer parts at the bottom, giving the effect of double sleeves. The design is appropriate for all kinds of fabrics used for out-door garments, and the trimming can be chosen to suit the taste and the material used. The back view of this cloak is illustrated on Fig. 2 of the large engraving. Price of pattern, thirty cents each size.

Vincenia Cloak.—This stylish garment is long, and in sacque shape, with loose fronts, slightly double-breasted, side gores under the



LUCINDE POLONAISE.

Lucinde Polonaise.—Very novel in design, and *distingué* in effect, this graceful polonaise represents in front a cut-away jacket over a vest, and an overskirt laid in folds, while the back is peculiar in cut, though simple in arrangement, and falls full and round, *bouffant* in the center, and the sides hanging plainly. It is tight-fitting with the usual number of darts in each side in front, both in the vest and in the outer fronts, the latter hav-

ing, in addition, deep darts taken out under the arms. The side-forms in the back are rounded to the armholes. The design is appropriate for all kinds of dress goods, but is particularly desirable for a combination of colors or materials. The trimming should be simple, and selected in accordance with the material used. On Fig. 1 of the large engraving, one view of this design is illustrated. Price of pattern, thirty cents each size.

CLEMENCE OVERSKIRT.

Clemence Overskirt.—Decidedly novel in effect, and although apparently complicated in design, this overskirt is yet easily arranged. It has a rather short, draped apron, *bouffant* side pieces, and the back pieces draped across each other, and falling deep, in pointed shape. The design is especially appropriate for dressy fabrics, and can be trimmed to suit the material used. Price of pattern, thirty cents.

Newest Styles in Hats and Bonnets.

At this season there is nothing new in the shape of head-gear. What we are to wear so far as form is concerned, for several months at least, is settled before the autumn glories have faded into winter snows, and this season, as a change from the somewhat pronounced though handsome and fascinating Gainesboroughs, Rubens, and the like, the majority have retired quietly back upon a quaint little bonnet, severe in its coil-like simplicity, and presenting as marked a contrast as possible to the *riant* styles of last season, which, of course, have not wholly disappeared, especially among young ladies.

The later feature of the winter hats and bonnets, particularly the former, has been the rough exterior. Beaver has been revived as a material, and a long-haired felt used, a "furry" felt, which is well adapted for those modifications of the Gainesborough styles which droop low on one side, but present a small upward brim on the other which is picturesquely lined with velvet, and shaded by a softly falling plume.

There are also small bonnets of beaver, which are almost as distinguished as those composed entirely of feathers. Neither require much trimming; just a band of satin ribbon faced with another color, or rather with a reversible side, placed across the crown or below the crown, and either forming the strings or fastened to them by burnished metal ornaments, and a cluster of ostrich plumes supported by satin bows, and massed upon the top. Some elegant bonnets have also been made in red or dark plush, but the first of these were for evening or reception wear, and the last to match costumes of which the exterior jackets were composed of the same fabric.

The most striking hat of the season is undoubtedly the "Beefeater," in black beaver, and a profusion of black ostrich plumes. The most effective bonnet for evening wear, the capote of red satin, trimmed with white lace and red feathers matching in shade. The majority of ladies manage now to have at least three hats and bonnets in wear, made or trimmed with reference to different costumes and uses, and if they go much into society, they must have in addition one dressy white bonnet for wear at day receptions, and upon those occasions when a street costume would be out of place, yet upon which a bonnet is desirable.

Reception Toilet.

AN especially stylish toilet, made in pruned-colored silk and *frappé* velvet of the same color.

Some Luxuries of Dress.

ONE of the charms of rich dressing is dainty underwear, and it really imparts much more pleasure and satisfaction than any amount of outside dress, because it depends less upon a mere change in fashion for the pleasure it gives than upon the

delight of contact with softness, delicacy, light, warmth, and color.

All these make the charm of the under-vests of spun silk in cardinal red, which may be put down among the choicest of the luxuries of dress. Over these are placed the embroidered corsets of satin, and over these again, a princess suit, consisting of waist and short skirt cut in one, or waist, and drawers, cut in the same way, of soft India twilled silk, trimmed with torchon or Breton lace.

The under drawers would be of wool, fine as gauze, or of soft cashmere flannel pale blue, or pink, drawn into an embroidered band, and trimmed with an embroidered ruffle, rather scant, and sometimes showing a second one of Breton, or Valenciennes lace above the flannel.

Flannel skirts to match the drawers are made in the same delicate shades, of the same fine, pure quality of wool, and trimmed with ruffles embroidered exquisitely with white, or shaded silks in the color of the flannel. They have even the lace ruffle added sometimes, though this is a most unnecessary addition, as the garments are really in better taste without it.

Quite as pleasant to the eye, and in the sense, is the silken hosiery which has only very recently become a luxury within the reach of the middle classes. Formerly silk stockings ranged from six to ten dollars per pair, and were so fine and light of texture, as to have very little wear in them. Now we have the English "spun" silk stockings, which are fully as handsome, and much warmer, and more serviceable. The most desirable of these are broadly ribbed, in solid colors; cardinal red, black, brown, gray, and navy blue. There is also a more expensive kind, in which a stripe of open work about the width of a "rib," alternates with one of rich embroidery executed in the same color. The cost is from three to six dollars per pair. Beautiful hosiery has been lately received from Ireland. It is made of unbleached thread, and also of thread dyed in dark solid colors, and is embroidered most effectively in contrasting colors.

More costly and more luxurious than any other, however, is the silk hose into which ovals of real lace are inserted, which extend over the instep. These are from fifteen to twenty-five dollars per pair, the stockings being the finest made, and the lace most beautiful in pattern and execution. Moreover, the ovals are expressly made for the purpose, the patterns being designed for them also.

Not the least among modern luxuries are gloves of really fine and delicate style and quality. There are gloves and gloves, and the wearers of rough cloth and common cotton or leather know little of the beauty and charms of the long, fine flexible, daintily tinted hand-covering of modern times, which draws slenderly over the white palm like another skin, and closes over the round whiteness of the arm, as though both were made



RECEPTION TOILET.

The "Evadne" demi-train has two broad *revers* at each side of the velvet, the remainder being made of the silk, the bottom finished with two very fine plaitings of silk, the drapery for the back, and the broad sash on the front, edged with garnet fringe made of silk and chenille. The "Thelana" basque has the vest, *revers* on the front, collar bands on the sleeves, and the deep bands on the back made of the *frappé* velvet. Both the basque and skirt are illustrated separately elsewhere. *Lingerie* of "Breton" lace. Price of skirt pattern, thirty cents. Basque pattern, twenty-five cents each size.

finer by the contact. None of these gloves are made with less than four buttons, and they go up to twenty-four, though this we consider an exaggerated and inconvenient number. Up to ten or twelve, however, they are not too long for ceremony, and for wear with the "elbow" sleeves, and in mastic shades which are now so fashionable, from dead white, to coffee brown, are a luxury to the sight, as well as the touch.

rials, such as silk and velvet, etc., but it can be made in any one material if desired. A plain cuirass basque will be obtained from this model by simply cutting off the extensions on the side forms and back pieces, cutting the back pieces the same length as the side forms, and omitting the long tabs. This design is illustrated *en costume* elsewhere. Price of pattern, twenty-five cents each size.



PAMELA BASQUE.

Pamela Basque.—A modification of the Louis XV. style, the general effect of this basque is exceedingly *distingué*. It is tight fitting, the fronts having the usual number of darts, and ornamented with broad *révers*; there are side gores under the arms, and side forms in the back extending to the shoulders. The design is suitable to all kinds of dress goods, and is especially desirable for a combination of goods or colors. Price of pattern, twenty-five cents each size.



ATHELINE JACKET.

Atheline Jacket.—Novel and stylish, this jacket is three-fourths tight, and below the deep collar is slightly double-breasted to the waist, below which it is cut-away. It is fitted by a single dart in each front, and has side forms in the back extending to the shoulders. A wide, falling collar, and long cuffs, add to the general stylish effect. The design is appropriate for all kinds of cloths and a variety of suitings. This design is illustrated *en costume* on the plate of "Street Costumes." Price of pattern, twenty-five cents each size.

Street Garments.

As the long silk fur-lined cloak has been so largely adopted by matrons, the graceful and now close-cut seal-skin paletôt has naturally fallen to the lot of young ladies, for whom seal-skin fur is especially suited, and to whom it is particularly becoming.

Among the prettiest street costumes, are short dresses of brown camel's hair of the Princess Carita style, a long, close-shaped seal-skin jacket, and seal-skin cap, or walking hat of brown felt, trimmed with raw silk, the brown of which is brightened with dashes of gold and crimson.

A more dressy effect than that which can be imparted to a round cloak is given to the long dolman shaped garments, whose wide clinging sleeves form a graceful drapery, and add to the possibilities of rich decoration. An example of these designs will be found in the "Vincentia" cloak, illustrated in the present number. It is really simple, requiring a very small amount of material, yet so graceful in its outlines, that in a rich fabric, and with handsome trimming, it is unsurpassed for elegance and effectiveness.

The ulster has established itself as an indispensable part of a lady's outfit. Instead of a hood, it is now finished almost invariably with a double or triple collar, cut after the style of that of an English riding coat, and is furnished with an abundance of pockets which have undoubtedly assisted to preserve its popularity.



MYRA BASQUE.

Myra Basque.—This becoming basque is tight fitting, with a front describing a vest trimmed with plaitings, and a belt. It has side forms in front extending to the shoulders, side gores under the arms, and side forms in the back rounded to the armholes. It can be fastened either in the back, or on the left side in front, if desired, by simply allowing the required lap and hems at the desired place for fastening. It can be appropriately made up in almost every class of dress goods, and is a very desirable pattern for a combination of colors or materials. The trimming should be simple and in accordance with the material used. Pattern in sizes for from twelve to sixteen years, price twenty cents each size.



THEANA BASQUE.

Theana Basque.—Stylish and becoming, this basque is tight fitting, with a vest in front that is fitted with the usual number of darts, and outer fronts also fitted with two darts in each side. The outer fronts are closed at the waist line by a short belt fastened by two buttons, above and below which the vest is visible. There are side gores under the arms, and side forms in the back rounded to the armholes. A large falling collar, and long tabs in the back add greatly to the general stylish effect. The design is especially appropriate for a combination of two shades or mate-



BARBARA JACKET.

Barbara Jacket.—This stylish jacket is long and partially fitting, with a "Louis XV." vest, side gores under the arms, and side forms in the back rounded to the armholes. Two deep collars, wide cuffs, and pockets, add to the general stylish effect. The design is appropriate for all the materials that are usually selected for out-door wear, and is very desirable for suitings, or a combination of colors or materials. Pattern in sizes for from eight to fourteen years, price twenty cents each.

THE diamond button is a novelty for evening toilets.

It is now stylish for brides to wear a crown of blush roses.

PLUSH, otter and down are used to make *plastrons*, vests, collars, *révers*, cuffs and trimming bands on costumes.

Children's Hose.

The latest styles of hosiery for children are available over the knee, and for winter wear, are offered in darkest wine-color and garnet red.

Children's Fashions.

WHILE the Gabrielle styles are by no means lost sight of, rather more variety has been introduced into the designs for children, especially for misses of from ten to sixteen years of age. The basque, or jacket, and trimmed skirt, afford a pretty variation to the Princess dress, without

ten years, when the form among girls changes rapidly, and the different stages of growth are marked by equal advancement, it is rare to find garments that would fit, and most discouraging to think of cutting up new and handsome materials, which will shortly be rendered useless, and the time and money which have been expended upon them wasted. It is at this juncture that

the making-over process becomes most desirable, and the very pretty and effective styles which we illustrate for the present month show designs, especially adapted to this purpose, but without any appearance of piecing, or patch-work. In fact, they are styles of the most decided elegance, such as would be selected for rich materials, and if they can be utilized with somewhat less of expense for growing girls, the effect is none the less charming and graceful.

The "Dita" skirt is a pretty example of a complete skirt to be accompanied by a basque, the "Myra" for example. The combination makes a really beautiful costume, and suitable for two materials, or two colors, or shades of color.

The "Elfin" overskirt has a draped apron, and is sufficiently long to constitute a trimmed skirt in itself with the addition of a couple of narrow flounces, mounted upon a lining. It may be accompanied by the "Alma" basque which forms a jaunty

little coat with vest-collar, and single lappel. The vest may be composed of silk or velvet, such as is used to head the ruffles upon the skirt, and the front of the cuffs, the collar, which only extends to the shoulder, and the buttons, are faced with the same material.

The "Barbara" jacket for the street furnishes an excellent design for spring wear. The long vest is simulated in a plain material, the same as

Street Costumes.

Fig. 1. — The "Barita" princess dress, and "Atheline" jacket, made in dark blue and green plaid for young lady's street costume. The bands on the skirt, the bust, and collar of the dress, and the trimmings of the jacket are dark blue velvet. Buttons of polished wood, faced with gilt. Muff of blue velvet, trimmed with tips of the same color, a fancy breast, and a cluster of pink roses. Light blue gauze veil. Muff of monkey skin. Pattern of dress, thirty cents each size. Jacket pattern, twenty-five cents each size.

Fig. 2. — Miss's costume made of garnet velvet, and a light quality of silk and wool *matelassé* cloth. The gored skirt is of velvet, trimmed with a narrow scantily-gathered flounce. The overskirt is the "Elfin" made in the *matelassé*, trimmed with plaatings of garnet silk, and bands of velvet; and the "Barbara" jacket is of *matelassé* with velvet vest, cuffs and pockets. Collar and muff of chinchilla fur. Gray felt hat, trimmed with garnet velvet, tips to match, and gilt cord. Skirt pattern in sizes for from four to fourteen years, price twenty cents each. Pattern of overskirt in sizes for from ten to fourteen years, price twenty-five cents each. Jacket pattern in sizes for from eight to fourteen years, price twenty cents each.



STREET COSTUMES.

that of which the under cuff, the second collar and the flap of the pocket, are composed. This contrast, together with the stylish cut, and the buttons, furnish all the features necessary to render it highly effective, although, of course, the richer the materials, the more distinguished it will be.

An improvement lately introduced into children's hosiery consists of double knees, which are found preventive against the quick wear and tear of that part of children's hose. The colors in which these stockings have been imported are confined, as yet, to the darker shades of wine color and garnet, which are the most fashionable this season, but they will doubtless shortly be universally introduced.



ELFIN OVERSKIRT.

Elfin Overskirt.—A dressy design, having a draped apron, the side gores plain, and the back falling gracefully in natural folds. It can be made up in all kinds of dress goods, and the trimming can be chosen to suit the material used. Pattern in sizes for from ten to fourteen years, price twenty-five cents each.

Fashions in Dress from the Earliest Times.

BY CECILIA CLEVELAND.

"COSTLY thy habit as thy purse can buy,
But not expressed in fancy rich, nor gaudy;
For the apparel oft proclaims the man."

Burdon! Woman-like, I make a statement only to correct it. I have styled this little sketch *Fashions in Dress from the Earliest Times*. By that title I convey a wrong impression. I by no means intend to go back to the primitive costumes of the Garden of Eden, nor to that almost equally remote period when our ancestors, female as well as male, were clad simply in the skins of wild beasts—and sadly unbecoming they must have been. Then there was no possibility either of *princesse* dresses or kilt suits: the materials used were much too heavy to admit of draping gracefully, or hanging in the plaits now so fashionable. The only means of fastening them was by the use of thorns—and woe betide the hand that arranged them carelessly or hastily! The savage belle had no endless rows

of velvet, *gros grain*—or metal buttons to adorn her dresses; and pins and needles had she none. What can a woman have done *pour passer le temps* in those days? No *Fashion Journal* with its romantic stories and dainty poems to read: no *gravures de modes* to look at—how she must have suffered from ennui.

But to leave the realm of speculation for that of fact, let us see what history has left to us of the women of early days—their ways of living and characteristics generally, and at the same time try to obtain some idea of their tastes and habits as exemplified by their dress. Taking England as the representative nation, she being nearest allied to us both by blood and a common language, we will commence with a description of the costume of one of her earliest sovereigns (Boadicea). We all remember that

"The British warrior Queen,
Bleeding from the Roman rods,
Sought with an indignant mien
Counsel of her country's gods."

In what style of dress did the Queen of the Iceni array herself for the grand ceremonials of her tribe? According to the earliest authorities her royal outfit was quite elaborate for those days. One old Latin writer describes her as arranged in a robe of coarse stuff, and over it a tunic of many colors, fastened by an ornament. Her luxuriant fair hair fell over her shoulders, and she wore about her neck the British torch or *dorch*—a necklace of twisted wires of gold, and a symbol of rank and authority, evidently typical of the modern crown. Indeed, the women of those early days were very fond of such ornaments as the times afforded, and rough necklets and bracelets of iron and bone, and even of a sort of coal were gladly worn by those to whom gold and silver were unattainable luxuries.

Under the *régime* of the "Roman rods" (commencing A.D. 78), the sons of British chieftains, to borrow the words of the immortal Tacitus, "began to affect our dress," and with their daughters it was very much the same. The costume most in favor was a modification of that worn by Roman matrons, and was composed of two tunics. The lower one covered the ankles, like the *trattoir* suits of the present day; the upper tunic was a loose garment with open elbow sleeves, and was sometimes shaped by a belt into a sort of blouse waist. When thus confined, it was called in British *patois* a *gun*—evidently the origin of our word gown.

During the three hundred or more years of the Roman occupation of Britain there was little or no change in the style of dress, nor indeed was any marked change perceptible during the earlier period of the Saxon rule. With the eighth century, however, both linen and silk were introduced into the island, ornaments of gold and silver and even jewels became generally worn among the richer classes, and very brilliant colors were popular. Stockings, which were now universally adopted, were usually blue or red, and indeed so great was the liking for what artists call *tone*, that many of the belles of those days thought to heighten their charms by changing the hue of their hair—not, however, to the blonde shade that has been so much the rage among us, but to a vivid blue, deep orange, or emerald green! A picture of Eve painted in some old MSS. of the seventh or eighth century, and carefully preserved amongst the curiosities of the British Museum, represents that lady with flowing tresses of bright blue—from which we infer that blue must have been the shade of hair most fashionable at that period.

What will not women endure to be *à la mode*? Tight gloves and shoes, tight corsets, a weight of false hair and other miseries—we have all suffered from them, but our ancestors were even more

courageous, for they cheerfully submitted to having their skins tattooed. In vain was a law passed against it; Britons, women as well as men, found the fashion delightful, and clung to it so persistently that two centuries later we still find mention of "designs upon the flesh in different colors." But their time was not entirely taken up with coloring their hair and tattooing their arms. Already the British women had commenced to show a taste for embroidery and weaving, and as early as the seventh century they had learned to "handle the needle and nyse thread with such skill that their work was in general demand, and the highest praise that the continent could award to a piece of embroidery was to call it '*Anglicum opus*.'"

In the later portion of the eighth century the dress of the Anglo Saxon women was composed of long loose garments covering the feet and variously styled tunic, *gunna* or gown, *cyrtle* or *kyrtle* and mantle. The head-gear at that time was not a confusion of flowers and feathers, but a long veil of silk or linen draping both head and shoulders; this, however, was only worn when out of doors, for the arrangement of the hair was a matter of almost as much importance in the eighth century as in our modern days. We learn that at that early epoch the use of curling tongs was already known; indeed, a bishop of the time, in writing of a prominent woman, says that "her twisted locks were delicately curled by the irons of those adorning her."

Dressing was rapidly becoming more and more elaborate, and was extending even to the cloisters. Nuns were constantly admonished to "spend their time in reading books and singing hymns, rather than in wearing and working garments of empty pride in diversified colors." If, however, we may judge from a picture still extant of Etheldrytha, a princess of East Anglia as well as a nun, the counsel was but little heeded, for this "sainted abbess" is represented in a sumptuous tunic of cloth of gold, with veil and shoes of the same costly material, and over all a scarlet mantle richly embroidered.

Jewelry was now universally worn, and we read of golden bracelets, neck-bands, head-bands, earrings, crosses and ornaments in the shape of flies and other odd designs, beautifully finished with precious stones.

Although pictures of funerals are to be found in old MSS. of the times, the mourners are not yet attired in any distinctive dress.

With the Norman conquest, the changes introduced were rather in name than in style. The *gunna* was now called *robe*, and the veil a *couvre-chef*—modernized in our times into kerchief or handkerchief. It is true that the *robes* were no longer worn so loose as under the Saxon rule, but were now tightly laced: however, under the reign of Henry I. both sleeves and veils were so long as to necessitate tying them in knots to avoid treading upon them, and the trains of the robes lay in immense folds about the feet. In a MSS. of the close of the eleventh century a very satirical artist has painted the devil in female attire with both train and sleeves carefully knotted.

During the reign of Richard Cœur de Lion, the sleeves were abbreviated, and ended in cuffs much like those of modern times. Queen Berengaria is represented with a rich belt, and depending from it we see something that was very familiar to our eyes a few years ago—a small *aumônière* or *aulmônière* as it was then written. Tightly-fitting winter dresses called *pelissons*, and richly trimmed with fur were now introduced, and our old friend *couvre-chef* reappears under the very Saxon-sounding name of *wimple*. The wimple was usually made of silk, and was bound across the forehead by a golden or jeweled band or *fillet*. The nuns, whose taste for the vanities they had forsworn seems to have ac-

compared them through several centuries, were soon forbidden to wear costly wimples and fillets, and were ordered to have them made of the plainest of cloth and linen, which style is still preserved in the convent at the present day.

Daintily-embroidered boots were now much in vogue among the court ladies and others who could afford such luxuries.

"Under the reign of Henry III. we meet for the first time with the word *peplum*, but instead of being an overskirt, as it was with us some dozen years ago, it was merely a new name for the wimple. The *peplum* was now made of gold tissue, or richly embroidered silk, and over it was placed a garland or diadem or sometimes a small cap or hat.

Cloth stockings embroidered in gold were now worn at court.

During the reign of the first Edward, the brilliant colors and long trains still worn by women of fashion, excites the displeasure of a court poet, who very ungallantly compares the fair wearers to peacocks and magpies. "The pies," he says, "naturally bear feathers of various colors: so the ladies delight in strange habits and diversity of ornaments. The pies have long tails that trail in the dirt; so that the ladies make their tails a thousand times longer than those of peacocks and pies."

In the days of Edward III. extravagance in dress became so great, not only at court, but throughout England, that the king was obliged to restrain the recklessness of his subjects by sumptuary laws. From this time, the use of ermine and pearls—unless a small number of the latter were used as ornaments for the hair—was limited to the royal family, or those members of the nobility whose incomes exceeded one thousand pounds. Knights and ladies who could afford to spend more than four hundred marks (about thirteen hundred dollars) a year, were allowed to indulge their fancy in cloth of gold or silver embroidered with precious stones, but those below the rank of knighthood, or whose lands did not exceed two hundred pounds in value, were woefully restricted in their expenditures. To such unfortunate beings all silks and embroidered goods, jewels, buckles, and even ribbons were denied; and in order to enforce this law, any one who was found evading it was punished by the prompt confiscation of the "forbidden fruit."

During this reign we hear for the first time that the mourners at a funeral are attired in black.

Queen Anne of Bohemia, the first wife of Richard II., introduced the use of the side-saddle into England (about 1385-90), and made horseback exercise very fashionable. The riding habit of the period was, however, far removed from the severe, almost masculine style of dress that is now popular, for we learn with some surprise that the court ladies when mounted upon their ambling palfreys, wore kirtles of blue and white, richly embroidered, and the beaver of the present day was replaced by a small gold coronet. A tiny sword or dagger ornamented with precious stones completed this strange riding outfit.

The head-dress of ordinary life was worn extremely high at this period, both in France and England—so high, indeed, that when Queen Isabeau, wife of Charles VI., visited Vincennes, the doors of the palace had to be removed in order to admit her Majesty and her ladies of honor.

A Norman knight who compiled a work upon dress, about the beginning of the fifteenth century, has left us some amusing stories *à propos* of the extravagance then prevalent. One of the anecdotes he relates is about a knight who, having lost his wife, consulted a holy hermit respecting her soul; was she happy in Heaven, or had she, alas! gone in another direction? The hermit, after prolonged prayer, had a vision. The lady's

soul was being weighed in a balance; on one side were her good, and on the other her evil deeds. The Archangel Michael presided over the good side, while near the other were piled up the costly gowns and jewels she had worn during her lifetime, and beside them stood the devil. Lucifer said to St. Michael: "This woman had ten diverse gowns and as many coats, and you well know that with the mere waste cloth in one of them she might have saved wretched men and women from starving and perishing with the cold," so picking up her gaudy garments and jewels, he flung them into the side containing her evil deeds. Down went the scales with such force that the Archangel retired immediately from the scene, and left the unhappy soul with her worldly tastes to the keeping of the devil.

Another story will, perhaps, be more interesting and applicable to our young ladies.

"A nobleman who had two daughters, had, as was customary at that time, betrothed his eldest child to a young knight who had never seen her. When the day was appointed for the introduction, the *fiancée* made a beautiful toilet to receive her lover, and well adapted, as she thought, to display her delicate form to the best advantage. The day however was extremely cold, and as the heavy furred garments usually worn at that time would have made her waist expand beyond the desired number of inches, she presented herself before her lover in a tightly-fitting summer gown, and with her pretty face blue with the cold. Meantime, her younger sister who had nothing to gain by a shapely form, was presented in her ordinary fur garments, and so blooming did she look, that the knight instantly declared his preference for a *sensible* bride, and changing his allegiance at the moment, the elder sister was left to shiver in single blessedness."

During the reign of Edward IV., the steeple head-dress grew higher than ever. Addison, speaking of it in the *Spectator*, says: "The women might possibly have carried this Gothic building much higher, had not a famous monk, Thomas Conecte by name, attacked it with great zeal and resolution. This holy man traveled from place to place, to preach down this monstrous *commode*, or tower, and succeeded so well in it that as the magicians sacrificed their books to the flames under the preaching of the Apostles, many of the women threw down their head-dresses in the midst of his sermon, and made a bonfire of them within sight of the pulpit. However, we learn with regret that when the excitement of the preacher's presence was gone from among them, the women returned to their high head-dresses, or in the quaint words of a French historian, 'the women that, like snails in a fright had drawn in their horns, shot them out again as soon as the danger was past.'"

At the close of the fifteenth century, the funerals of the nobility were conducted on so magnificent a scale, that an edict was issued, limiting the expenses to a certain amount, and restricting even the length of "traynes to be worn by women in the tyme of their mourninging."

During the reigns of the six queens of Bluff King Hal very rich gowns were worn, and far better taste was shown in dress by those unfortunate ladies than was displayed in later years by his eldest daughter. Queen Mary, whose name has come down to posterity with so unpleasant a prefix, "Bloody," is described as very faulty in taste, and dressing most indifferently: indeed, upon the occasion of her marriage with Philip of Spain, she spoilt the effect of her wedding-dress by adding a black scarf and scarlet shoes. Of this extraordinary combination, a writer of the times remarks dryly that it was "worse than burning Protestants."

We are all tolerably familiar with the giant ruffs, the long stomachers, and expansive vardin-

gales or hoops of the Elizabethan period, the hair arranged in countless curls, and adorned with jewels and feathers. In the second year of this reign, lawn and cambric ruffs were first introduced at court (they had previously been made of Holland), and some Dutch women were imported to starch them. Among them was a Mistress Van der Plesse, who gave public lessons in the art of starching, her price being five pounds for each pupil, and an extra pound for teaching them to prepare the starch. A writer of the time looks with great displeasure upon this liquid matter, wherein the devil has taught them to wash and dive their ruffs, which being dry, will then stand stiff and inflexible about their necks.

In the time of James I., and Charles I., the vardingale continued in fashion, and an amusing story has come down to us of the impression it made upon unaccustomed eyes. The wife of the British Ambassador to Constantinople was presented with some other English ladies to the favorite Sultana of the *Grand Seigneur*. She received them graciously, but soon inquired with accents of pity concerning the singular development of their hips;—was it possible that such an expanse was common to all English women? The shocked Ambassadors hastened to inform the Sultana that the expanse that so surprised her was entirely artificial, and not a physical deformity peculiar to her countrywomen.

What a change in costume we find between the reigns of Charles II. and William and Mary! Under the first mentioned monarch, female dress was characterized by a studied *négligé*: the hair fell over the shoulders in a profusion of curls, with perhaps a single flower to adorn it, and the *corsages* were cut so low, as almost to fall off the shoulders of the court belles. During the reign of William and Mary, no such indelicacy was tolerated: the hair was once more piled up with stiff bows, *à la Giraffe*, and the waists were cut with true Dutch precision, the arms being carefully veiled from sight by long gloves.

Queen Anne brushed out the powder from her abundant hair, and wore it in graceful curls; although some of her court ladies continued to appear in snowy locks. During her reign, the riding habits, though still of bright colors, assumed a more masculine cut. A lady is described as wearing a blue coat and waistcoat, trimmed and embroidered in silver, and a petticoat of the same material which alone gave the clue to herself, as she wore a man's powdered wig and a beaver hat with a long drooping plume, like any young nobleman.

The reigns of the Georges fetch us so near our own times that we will pass them over, merely remarking, what is probably not generally known, that the color of navy uniform was set by a lady. Before the days of George II., the British sailors had worn scarlet. One day that monarch met the Duchess of Portsmouth in a riding habit of deep blue, faced with silver, which so pleased him, that he ordered the navy uniform to be at once changed to those colors. So, whenever we look at a "jolly tar" in his dark blue jacket and many buttons, let us remember that it was suggested by a woman's tasteful dress.

LEATHER belts are worn with Spanish buckles of iron, inlaid with gold and silver.

BLACK kid gloves, embroidered in silk to match the dress, and with several rows of buttons, are the most stylish gloves for ceremonious toilets.

PERFUMED gloves are worn with elegant toilets. Their odor is delicate and lasting.

MIRROR OF FASHIONS

BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE SPECIALITE OF FASHIONS.

THE COSMOPOLITAN IN STYLE FURNISHING PERFECTION OF ARTISTIC EXCELLENCE



We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

ALWAYS FIRST PREMIUM

CENTENNIAL AWARD OVER ALL COMPETITORS,
 MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,
 And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

WHEN a certain amount of progress has been made, it is very discouraging to the ordinary mind to find that the work supposed to have been accomplished seems in a measure to have been thrown away, and the forces formally existing, powerful as ever, to produce senseless and incongruous results.

It is in this respect with Fashion, as it is with everything else, that two steps backward appear sometimes to be taken to one forward, and yet looking at the whole subject of dress from the broad standpoint, and comparing the present with the past, we shall observe a vast difference, a great advance, and the best reason to hope for the fulfillment of the brightest promise in the future.

The way to accomplish this, however, is by the united intelligence of women in favor of the best ideas. No one individual, or small society of individuals can oppose themselves successfully to the general sense, or even want of sense, in a community. They may direct the steps of the great public in the best way, but they cannot oblige them to walk in it. The influences from other quarters—the prejudice, the ignorance, and the failure to appreciate the importance of right action, even in the matter of dress, all tend to confuse and differentiate the opinions and actions of persons composing the general body of either men or women, and the only hope there is for wisdom to gain ground and acquire strength, is in the aggregation of wisdom in the minds of individuals, and the conscientious exercise of it in their every-day affairs.

It has been the habit in times past to consider dress as quite independent of reason and common sense. The workers, those who earn their daily bread by labor, gave no thought to the subject. Generation after generation they wore the same hand-spun garments, made in the same straight shapeless fashion; the diversity, the fantastic ideas, the imagination being all expended upon the clothing of the fortunate few, whose wealth and rank enabled them to follow their own inclinations and gratify their caprices.

Present conditions, it is easily seen, have greatly improved upon "the good old times," and our

admiration for antiquities must fall short of the great gulfs which, in those days, separated one human interest from another. The republican freedom and humanitarian brotherhood of our happy country has bridged these chasms, and made of one blood all the people who possess thought, reason, intelligence, and capacity for action. Men have worked themselves out of their old dependence upon authority into a common-sense, but somewhat monotonous and unattractive, style of dress. Women are now engaged in solving the same problem, but they cannot do it in precisely the same way, and they have the basis of a much more beautiful and diversified field to work upon. It is quite time, however, that every woman and every young girl thought upon the subject for herself, and felt able in her own mind to decide upon the merits of whatever is submitted to the verdict of her opinion.

It is no longer possible to say that *this* is Fashion, and *that* is not Fashion, for almost everything is Fashion that can be gracefully or picturesquely adapted to the time or the occasion. What is needed is to bring sense, as well as ideas of art, and somewhat arbitrary taste to bear upon given questions, and each one decide them for themselves, as it is quite impossible to reduce all to one common level, and thus decide by authority for others. What is proper, and suitable, and fashionable for one, is not, any of these, for another; for Fashion now consists more than anything, in adapting the costume to the occupation, the time, and the circumstance, and in exercising individual taste in the seclusion of home life, and on those brilliant social occasions when splendor is enhanced by diversity, and picturesque effect by original invention. A toilette which is only worn once or twice, and which is surrounded by others no less marked by individuality and costliness, may display features which would be utterly absurd and incongruous if applied to the simple dress, which must be worn at all times, in season and out of season, and upon the most diverse and opposite occasions.

It is not safe, therefore, to accept a fashion simply because it is fashionable. It is of the first importance that it be suitable as well as harmonious with the general style and character of the wearer and the rest of her attire.

Models for the Month.

OUR illustrated designs for the present month embrace several styles that will be of use to ladies who are already engaged in the preparation of a spring wardrobe, or in the remodeling of half-worn dresses for present use. The "Directoire" jacket furnishes an excellent design for a spring costume, with a trimmed skirt or overskirt like that of the "Frida."

The "Directoire" is composed of two materials, one plain, as camel's-hair cloth, or any other solid fabric, and silk, or figured Mexican, the contrasting goods forming the vest, the falling collar, and the cuffs. The style is a variation from the coat, fashionable during the reign of the first Napoleon, and is cut away in the jaunty fashion especially becoming to young ladies.

The "Frida" overskirt is very graceful and stylish in arrangement. The diagonal folds which form the tablier are ornamented upon one side with bows, and concealed under the drapery, which forms two shawl-shaped points at the back. The amount of material required is very small, only six yards and a quarter (twenty-four inches wide) for the effect produced, and less than four yards of fringe is needed to complete the design as illustrated.

The "Zophie" overskirt is one of the most charming of the recent models. The front is thrown up diagonally *à la* washerwoman, and caught together with the plaited drapery at the back with long loops and ends of ribbon. It is a pretty design for summer fabrics, for thin materials in wool, cotton or silk. The underskirt should be plain; the fold and side drapery, striped or checked, and the remainder solid. Of the striped, checked, or figured goods, one yard and a quarter is desired, and of the plain, five yards and an eighth.

The "Melanie" is a pretty basque, which can be used as an accompaniment to this, or a trimmed skirt. It can be used for linen, and for thin as well as thick materials. It is handsome also in silk, with collar, belt, and cuffs, of satin, velvet, or brocade.

The "Lamballe" polonaise is a charming design for solid materials, upon which embroidery can be

executed. It has been beautifully made in rich black silk, the design executed in different sizes of gold braid; but it is also adapted to woolen in mastic and other shades, ornamented with embroidery in wool, executed by hand, and ladies who wish for an elegant garment at small cost, should at once put such a piece of work in hand, and may confidently rely upon it that they will be well repaid for their labor. The "Lamballe," with other designs suited for spring walking dresses, will be found mentioned under the head of "Spring Walking Costumes," and we refer to this for a more extended description of styles suited to the present month.

Ladies' Scarf Pins.

No. 1.—A stylish lace pin in "rolled" gold, representing a jockey whip, with a polished gold handle, a chased stick, and an incrustated gold lash, and a horse-shoe highly burnished. Price, \$3.

No. 2.—A handsome scarf-pin in "rolled" gold. The body is in Etruscan gold, ornamented with filigree and a cluster of polished gold balls at each end. The center has a raised, concave ornament, finished with filigree and a large polished ball. Price, \$1.25.

No. 3.—This design is the same as No. 4, with the addition of parallel filigree bars on each side, connected by five balls of dead gold, and finished at each end by filigree scroll work. Price, \$1.25.

No. 4.—A stylish scarf or lace pin in "rolled" gold. The body is of Etruscan gold, ornamented with filigree, and with balls in highly polished gold, placed in groups and singly. Price, \$1.12.

No. 5.—This stylish scarf-pin is in "rolled" gold. It represents five oblong squares, placed slanting, in Etruscan gold, ornamented with filigree and connected by spaces of polished gold. Price, \$1.25.

New Combs.

THERE is an entire change in the style of combs. The present idea seems to be that the comb shall merely push forward the superabundant ornamentation of the head—it is superabundant though of light and fluffy structure, being crimped puffs and feathery curls, or narrow, flat, many-stranded braids—and that it shall lift away from the nape of the neck all floating ripples. The comb is not worn, or rather is not, by fashion, intended to be worn with any low coiffure. The very nature of its design, as at the present issued, shows this. The highest mode gives a narrow, three-forked, ball-headed affair, and the poniard with one ball or a cross-shaped hilt carries out the same idea. The poniard, however, is not inadmissible with the low coiffure, though heavy so to carry. It finishes a high head-dressing with fine effect. So long ago as when Rachel was in this country, it was *la haute modé*, and the great *tragicienne* wore at a dinner a poniard of gold in her jetty hair in which were set three diamond *solitaires* as brilliant as the eyes that already flamed with the death-light of incipient consumption.

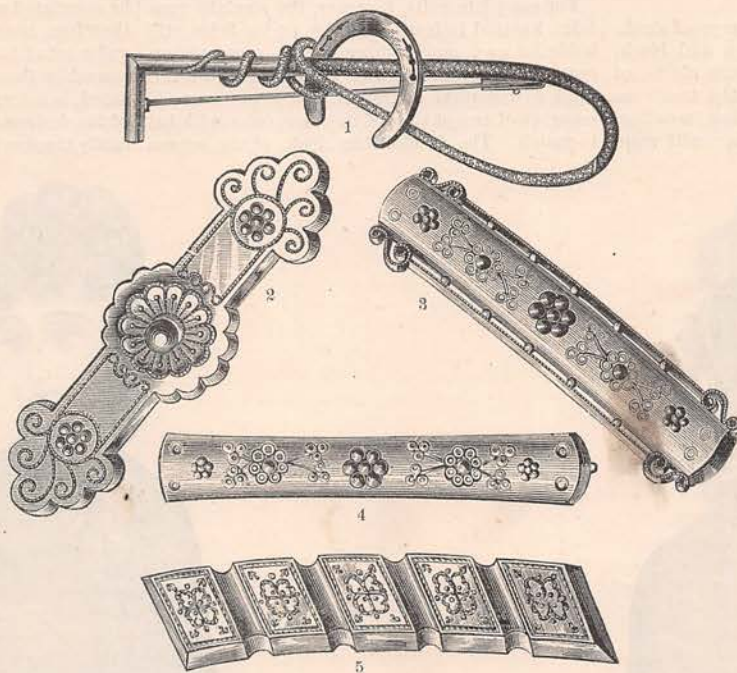
Latest Designs in Jewelry.

THE newest and prettiest in ear-rings gives an egg, represented by a large pearl, out of which a wasp is emerging, a very beautiful and unique design. Another pair has a small oval plate of gold, upon which is an emerald "in the rough," and having with it a piece of the rock upon which it is naturally incrustated.

Still another design has a tiny fan, from the lower unfurled edge of which slides a still tinier coral rose-leaf, as though some invisible fairy had shaken a falling rose-fragment from her airy bou-

permeating them—is the name bestowed upon a novelty which bids fair to be much worn, as the effect is that of very choice *bijouterie*. Whole necklaces of "inter-colored" crystals, halved and apparently self-colored, are worn, and instead of being strung, like Roman pearls or corals, these crystals, because of their peculiar iridescence, are mounted, and in gold or silver.

The lover's knot bangles is a Neapolitan affair, and the drooping coin alternates on the major band with lover's knots dexterously twisted. The minor band is simply an imitation of a lover's knot so arranged as to encircle the wrist below the first. It is a design much liked.



LADIES' SCARF PINS.

quet. The fuchsia design, with a diamond hanging from the center of the flower and four projecting spirals of gold, is not new in point of fact, the design having been issued at the time of the marriage of Alexandra to the Prince of Wales; but it is new to America, and extremely beautiful in idea as well as execution.

In sleeve-buttons a novel design is two lions' heads of the finest enamel. The jaws are distended and show teeth of silver. The eyes are of ruby. Another pair, with a tiger's head, is, by some strange freak of fancy, of green enamel, the eyes being diamonds.

A singular pair of sleeve-buttons has within a *casque* the model of the plaster cast of the face of the dead Charles XII. The corpse-like face, with the bullet-hole and the military head-gear, is assuredly a strange fancy for an ornament to be frequently worn and looked at. The head is ivory, and the *casque* is pale gold.

Colored Crystals and the Lover's Knot Bangles.

INTER-COLORED crystals—which are crystals that appear to be colored "in body," but merely receive a beautiful reflection from a substance introduced between double pieces of crystal without

The Hat of the Season.

"*La Surprise*" is a hat upon the wearing of which only the ultra-fashionable will venture. It is only suited to carriage wear. To walk the street with it would be hardihood indeed, and this, not because either its material or trimming is eccentric, but because of the adjustment of the feather, which adjustment gives its name. This feather is three quarters of a yard long. It is attached to the forward part of the brim on the right side, and purely and simply hangs from that "proud eminence," curling down upon the shoulder. The effect is that of its being detached by a high and highly unreasonable wind from the main body of the hat, and of its hanging thus almost apart from it without the wearer's knowledge. A more eccentric mode has not yet appeared. The plume is white, or light; the hat, of the "*mousquetaire Louis XIV.*" shape, either garnet or navy-blue velvet. As associated with a suit

of gray silk, trimmed with either garnet or navy-blue, its effect is good, or would be, could the eccentricity of the feather be lost sight of.

The Spring "Portfolio."

THE "PORTFOLIO," containing all the new designs for spring and summer costumes for ladies and children will be ready on the first of March, and every lady who buys patterns, or has her dresses and other garments made by them, should have one, in order that she may judge by comparison as to what is most suitable and best adapted to her material, style, and purpose for which the model is required.

The "Portfolio" gives each class of designs in collective groups, and each design clearly, in enlarged form, so that in whole and in parts it can be seen and judged with the utmost accuracy, and its effect, its suitability to special or varied purposes decided. There is no longer any necessity for wasting time and money in purchasing the wrong pattern, but by simply referring to the "PORTFOLIO," the requisite knowledge is at once obtained, and many mistakes saved. Price 10 cents.

Address, MME. DEMAREST,

17 E. 14th Street, N. Y. City.

Outdoor Garments.

ULSTERS still hold their own as most useful traveling and riding cloaks, and are now made in a much larger variety of materials than when first introduced. Instead of the straight baggy garment, belted in at the back, they are now shaped to the figure; and instead of the ugly hood, which was of no sort of use, for it was never used as a covering for the head, a small double or triple collar or cape is added, which is buttoned on at the neck, and may be removed at pleasure, but which adds a certain style and finish that is becoming, and gives the garment more or less distinction.

In addition to the improved waterproof cloakings in dark-gray, navy-blue, brown and black, ulsters are made in long-haired mastic cloths, of different shades, and furred upon the inside, so that they are suitable for the coldest weather, and as the warm weather approaches will reap-

pear in mohair, alpaca, and in summer silk, and in all gray shades of linen. More dressy garments partake still of the dolman shape, although they are cut very close to the form, and remind one very much of the "Visite" of twenty years ago, of which they might be called a graceful modification. Unless the garment is cut in the same material as the dress, there is little variety in color or fabric. The soft camel's-hair cloth has superseded the *drap à l'été*, and the trimming of rich *passementerie* and crimped fringe, which falls from the upper side and has no apparent heading, is the most used, and decidedly the most graceful of textures.

For complete suits, however, the straight mantelet, knotted in front, and the pretty fichu, still holds its own, and nothing can be more picturesque to a street costume than a finish of this kind to complete a dress which is of one solid color, or of two shades of the same color with hat to match. The fashionable shade of the season

for these complete costumes is no longer the pale mastic, but a deeper shade, verging to coffee-color, and fawn is also considered very distinguished.

Painted Buttons.

A NOVELTY in trimming consists of painted buttons for dresses of black or white silk, satin or velvet. These are painted in sets by competent artists, each button differing from the others. In this, not only skill, but attention to proportion is necessary, as it would be absurd for a tiny bird to be associated with a large butterfly. Each button, therefore, must properly accompany the others, and a set of forty, fifty, or sixty of which no one resembles the other, and all alike are well executed, is a decided improvement to a dress. Some of the designs are intended to imitate most accurately the fine mosaics.



ZOLINE VISITE.

A GRACEFUL and very becoming design, especially appropriate for a spring garment. It is in circle shape, almost entirely loose, with a slightly curved seam down the middle of the back, and armholes formed by curved slits which are concealed by the trimming. The extra fullness is taken out of the bottom by seams extending from the armholes, and the shoulders are fitted with deep gores. The illustration represents it made in black *drap à l'été*, trimmed with French lace, plaited very full; a rich silk fringe, intermixed with jet, and heavy jet *passementerie*. Pattern in two sizes—medium and large. Price, thirty cents each size.



HENRIETTE BASQUE.

THE illustration shows this becoming basque made in dark blue cashmere, with the trimmings of *frappé* velvet of the same color, to complete a costume made of the same materials. The double illustration, among the separate fashions, shows the arrangement of the back. Price of pattern, twenty-five cents each size.

GOLD AND SILVER thread has largely taken the place of beads in rich embroidery.



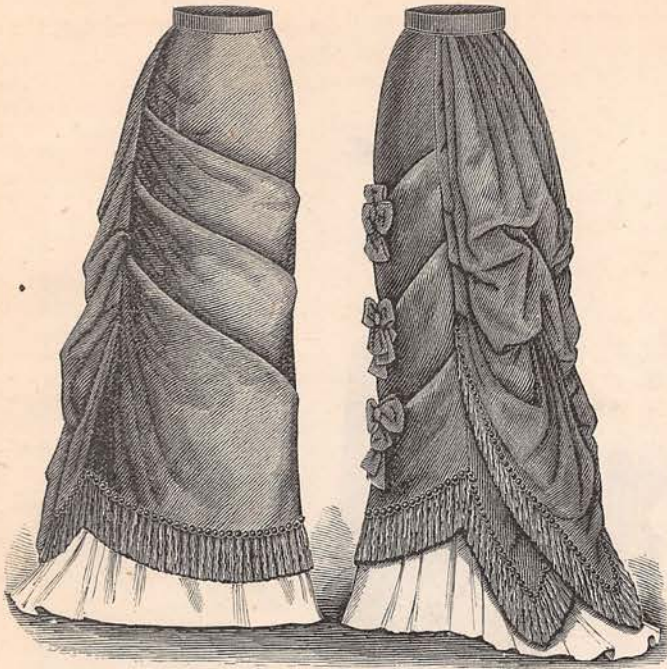
STREET COSTUME AND HOUSE TOILET.

FIG. 1.—Street costume made of India serge, a dark *mallard* blue, with the accessories of silk of the same color, brocaded in a small design with old gold color. The skirt is walking length, and is trimmed with broad double box-plaits of the serge, alternating with bands of the silk. The “Zophie” overskirt is made of the serge and has broad *revers* on the front and back made of the brocade material, and the “Directoire” jacket has the vest, collar and cuffs of the silk, and the remainder of the serge. Both the overskirt and jacket are

illustrated separately elsewhere. Bonnet of light gray felt, trimmed with double-faced satin ribbon—*mallard* blue and green—and a fancy bird, in which the same colors are combined. Skirt pattern, thirty cents each size. Pattern of jacket, twenty-five cents each size. Overskirt pattern, thirty cents.

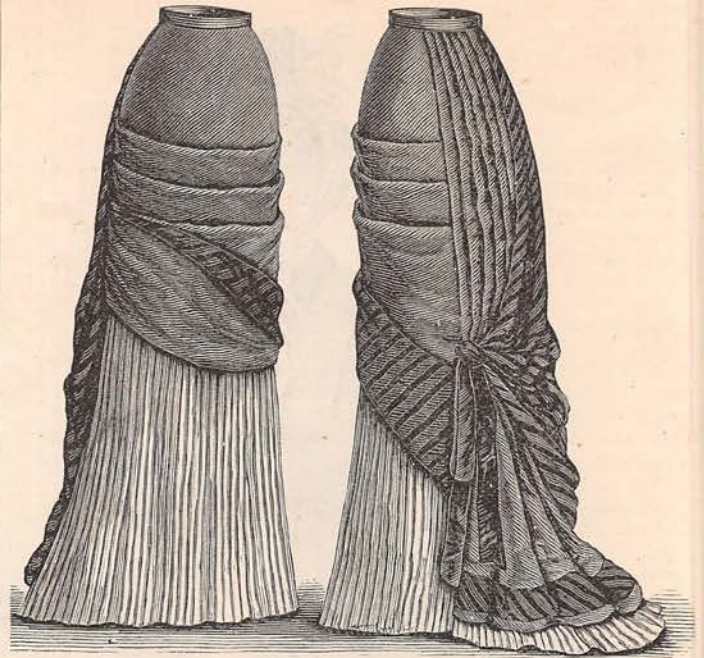
FIG. 2.—House toilet made in plum-colored silk, combined with *pékin* and velvet of the same color. The demi-train skirt is made of silk, bor-

dered with a plaited flounce headed by fine shir-rings. The “Frida” overskirt is bordered with a rich silk and chenille fringe, headed by a bias band of the *pékin*, and ornamented with bows of the velvet and *pékin* combined. The “Melanie” basque is made of silk, with the trimmings of velvet and *pékin* combined. Both the basque and overskirt are illustrated among the separate fashions. Basque pattern, twenty-five cents each size. For prices of skirt and overskirt patterns, see previous description.



FRIDA OVERSKIRT.

Frida Overskirt.—Extremely stylish, and very novel in design, this overskirt has the right side of the apron crossed diagonally from right to left by three large plaits, which are met on the left side by three other plaits passing diagonally from left to right, thus forming three points which are ornamented with bows. The disposition of the drapery in the back is essentially graceful, being slightly *bouffant*, and falling in two deep points, one over the other. The design is appropriate for all classes of dress goods, and the trimming can be chosen to correspond with the material used. The back view of this graceful overskirt is illustrated *en costume* on Fig. 2, of the full-page engraving. Price of pattern, thirty cents.



ZOPHÉE OVERSKIRT.

Zophée Overskirt.—Irregular in design, but very novel and graceful in effect, the "Zophée" has a short apron laid in deep plaits and turned up *à la Laveuse* on one side, and down on the other like a *revers*. The back is long and laid in a series of plaits, and a long *revers* is draped partly across it, on the right side. The design is appropriate for all kinds of dress goods, but is especially desirable for a combination of colors or materials. The trimming should be simple and selected to suit the material used. The front view of this overskirt is illustrated on Fig. 1 of the full-page engraving. Price of pattern, thirty cents.



MÉLANIE BASQUE.

Mélanie Basque.—A novel design, and especially desirable for slender figures, this basque is tight-fitting, cut with side forms in the back extending to the shoulders, side gores under the arms, and the front of the waist like a blouse, below which the basque portion fits smoothly. The belt extends from the side seams across the front only. The pattern can be made up in a variety of materials, and is especially appropriate

for a combination of colors or fabrics. The "Mélanie" basque is illustrated on Fig. 2, of the full-page engraving, in combination with the "Frida" overskirt. Price of pattern, twenty-five cents each size.



HENRIETTE BASQUE.

Henriette Basque.—This stylish and becoming basque is tight-fitting, with the usual number of darts in each side in front, both in the vest and in the outer fronts. It has side gores under the arms and side forms in the back rounded to the armholes. The outer fronts form two points below the vest, and are very much cut-away over the hips; the back forms coat-tails, and the effect of a round basque is imparted by a plaiting which fills up the hollows on the sides, and reaches from the coat-tails to the points of the outer fronts. A wide belt beginning under the arms is fastened in the front, while the back is left plain. The design is appropriate for a great variety of materials, and is very desirable for a combination of colors or fabrics. The trimming should be simple and in accordance with the material used. The front view of this garment is illustrated separately elsewhere. Price of pattern, twenty-five cents each size.

"What to Wear" for the Spring and Summer of 1879.

"WHAT TO WEAR" is exactly what its name indicates. It does for the busy wife and mother what she has not time or perhaps opportunity to do for herself, "think out" the whole subject of the wardrobe; the making over, as well as making up, the preparation of school and home as well as dressy costumes, and tells in detail how and what to buy, as well as what to wear, and how to wear it. It is clear, comprehensive, practical; leaving not a chord of the gamut untouched, but solving doubts for brides, clearing the path for the young mother, and showing the young woman, obliged to act for herself, and the elder, who is obliged to act for others, how to put time, money, and resources to the best possible use.

Already "WHAT TO WEAR" is so widely known that we need say but little except call attention to its appearance.

This season, however, it presents itself in vastly improved form; its columns have been widened, its typography improved, and its range made to include everything of practical interest and importance in regard to ladies' and children's dress. Orders should be sent at once, as a hundred thousand copies are required to fill the demand on the first edition.

Send orders to MME. DEMAREST,
17 E. 14th Street, N. Y. City.
Or any of the Agencies.

Cash's Patent Cambric Frillings, Embroidered with Colors.

CASH's cambric frillings have been a standard article for trimming purposes for many years, and can hardly be improved upon. Their perfect neatness, their durability, and the ease with which they are put on a garment, and regulated by the simple drawing thread running through the top, are features peculiarly their own, and which no others possess.

The house of CASH is the famous one of Coventry, England, where the manufactory is located, and from whence the products are sent all over the civilized world.

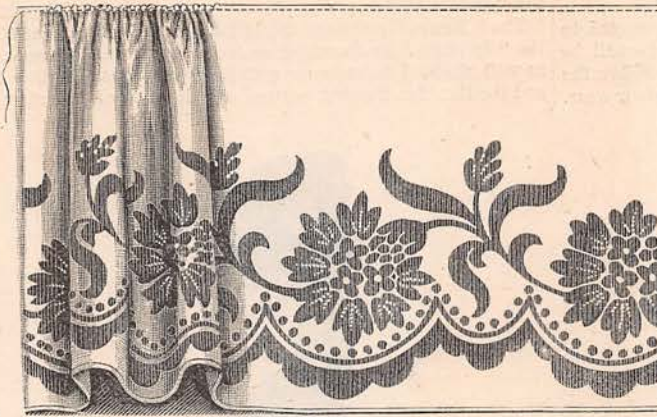
In addition to the plain white and lace-edged frillings in different widths, Messrs. Cash successfully introduced last spring frillings embroidered with colors, but otherwise preserving the same features which have made Cash's white cambric frilling so highly prized—that is to say, neatness, and beauty of design, fineness of material, and perfection of finish, including the invaluable running thread at the top, for drawing into small, even gathers, and regulating the amount of fullness without trouble to the seamstress.

Previous to Messrs. Cash introducing their goods, no colored embroideries were available, excepting in straight bands of unequal and uncertain quality; the reappearance of Cash's colored embroideries will, therefore, be hailed with great satisfaction by dressmakers, and ladies generally; the fine, finished edges, the soft fabric, the convenient drawing-cord, which is so beautifully even and can always be relied upon, for it never breaks, and the pure, beautiful, fast shades of color, furnishing a quick, and most attractive means of trimming ladies and children's dresses, wrappers, aprons, suits, sacques, and skirts. Ladies who wish to prepare themselves or their children early for spring and summer, may use this charming method of ornamentation with entire security, for it will be most fashionably and effectively used for the trimming of girls' dresses, and aprons, ladies' house-dresses, wrappers, and yachting suits, and girls' garden and croquet suits.

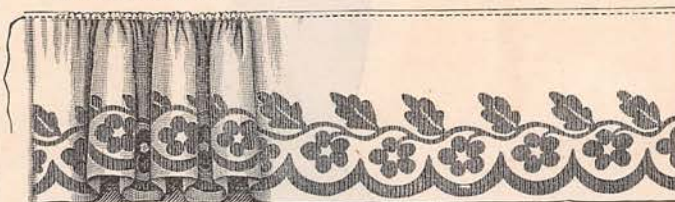
It is the cheapest trimming in existence, but its economy must not be measured entirely by its cost, though that is very moderate, but also by the ultimate perfection to which it has been brought, and the standard which it always sustains. Every piece of goods of the millions that leave the manufactory is subjected to a critical test, which if it does not stand, it is rejected.

There are several widths of each color, ranging from five-eighths of an inch to three inches, as well as all fashionable shades of color, in blues and cardinals. Blue and cardinal may be combined, or any other combina-

SAMPLE DRAWN UP.



SAMPLE DRAWN UP.



tion arranged that is preferred, or the decoration may consist of several rows of one solid color. The arrangement of different widths in separate masses of solid color is according to the latest and most approved ideas, and is capable of much greater diversity, as well as better effect, than mixed colors in a single strip or band. We recommend Cash's new departure to the attention of dealers, as well as ladies, who often have to wait for a good thing, because the local dealer does not understand its value, or fails to realize its importance. Every piece of Messrs. Cash's goods is warranted full twelve yards.



LAMBALLE POLONAISE.

Lamballe Polonoise.—Very *bouffant* in the back, this stylish polonoise has a basque in front trimmed to represent a Louis XVI. vest, and an apron with the drapery rather high at the sides. It is tight-fitting, with the usual number of darts in front, side gores under the arms, and side forms in the back rounded to the armholes. The design is appropriate for all classes of dress goods, and the trimming can be simple or handsome to suit the taste and the material used. Price of pattern thirty cents each size.

Our Purchasing Bureau.

THE advantages to persons living at a distance from the metropolitan center of direct communication with an intelligent representative of the best trade interests is too great to need discussion. All that we propose is to remind many of our readers who wish to establish such communication, of our claim to be a fitting and tested representative.

Our Purchasing Bureau has now been in existence for many years, has been widely tested, and is relied upon by many, including dealers, and ladies who are in the habit of ordering their wardrobes in New York, as equal, if not superior, to personal presence and selection. Long experience, the greatest possible facilities, an intimate acquaintance with every description of textile fabric and made-up garment, renders judgment easy, and affords all the advantage to customers of a knowledge which they themselves do not, perhaps, possess. There is also the security which attaches to established reputation, and the guarantee of prompt, honest, and honorable fulfillment of all orders intrusted to our care.

Millinery goods, including costume bonnets, and trimmed hats, are a specialty with us, and the cost of one made to order and matched to the dress, is no more than if it were picked up out of the miscellaneous collection which are to be found in most show-rooms. We also supply the most tasteful articles in *lingerie*, including the newest designs in mull and Breton lace, and furnish complete wardrobes and outfits for brides, infants, and mourning, at the shortest notice, and the lowest prices consistent with excellence of material and workmanship. From hundreds of letters we append the following for their brevity, less than the strength of their endorsement:

"DEAR MME. DEMOREST:—I have received the brooch of hair which you mounted for me, and now write to express my thanks. It surpasses my expectations, sanguine as they were; and were it not that I might appear tardy in my thankfulness, I would wait until after the morrow, that mamma also might tell you she was delighted. But of course the gift is concealed till the Merry Christmas.

"Very respectfully, A. J."

"MME. DEMOREST:—The wardrobe came to-day, and is in due season. Everything is very nice, and pleases me exceedingly. With many thanks, I am, Yours truly, F. G."

"DEAR MME. DEMOREST:—The goods arrived to-day all safe, in good shape, and give entire satisfaction. The same would have cost us much more here, in fact could not get so heavy a piece at all.

"Yours truly, MRS. E. H."

"TIGER" fur is the most distinguished novelty of the season for the trimming of velvet costumes.

Spring Walking Costumes.

One of the most important rules in regard to dress is this, that the out-door costume shall be adapted to its special purpose, and not follow the same models as those employed for in-door wear. The reason is that the absolute laws regarding one do not affect the other; as, for example, a street dress must be dark, short, and unobtrusive to make it suitable for walking in different kinds of weather, and in a crowded thoroughfare. These restrictions do not apply to a dress that is intended for the house, and upon which, therefore, taste, imagination, and much greater diversity of color can be expected.

This principle should be considered independent of fashion and its changes, for it will be as true always as it is now. The present styles of dress adapt themselves to every requirement of in and out-door life, and the best styles can therefore be relied upon for a certain degree of permanence.

The "Mathilde" walking skirt, for example, is more fashionable to-day than when first issued, and will be good for a year to come. The "Griselda" walking skirt is another excellent design for walking dresses, and either of these may be used for spring costumes with entire certainty that they will not be likely at present to lose their popularity.

With these skirts, which require but a moderate amount of material, and are exactly adapted to the all-wool materials, or the pretty mixed fabrics of silk and wool, may be employed the "Clementine," or "Pamela" basques, the "Cecilia," the "Diana," the "Melanie," or the "Balsamo." All these, with others that we have not mentioned, such as the "Surplice," the "Toinetta," and "Marjolaine," are in such entire accordance with the best ideas that obtain, with regard to the bodice, that they may be used with the utmost confidence in the satisfactory nature of the result.

Of course, all are not adapted to the same purpose, or to the same materials. The "Surplice" is best adapted to summer fabrics, foulards, linen lawn, muslin, and the like. The "Toinetta" is a charming basque for house or evening wear, also in thin materials. The "Melanie" is pretty, and youthful, very stylish for a combination of silk and wool, or wool and velvet.

The "Diana" is more a jacket than basque. It is half-fitting, with a long vest that is distinct from the jacket, and may be made of silk, white piqué, or of cashmere.

The "Princess" walking costume is a still excellent model, and forms a charming design for spring dresses for street wear, in conjunction with a long jacket, or fichu draped and knotted at the back, like the "Pelerine" fichu or the "Florence" mantelet.

For a particularly pretty and youthful looking wrap, we should select the "Isonde" visite, and for a cashmere mantelet, which in black, hand-

somely embroidered, may be worn with any dress, the "Hélène."

The "Renira" polonaise is stylish as ever, and the "Sylphine" as charming as last season, and as well adapted to summer materials, cambries, and the like, for croquet parties, and the wear of

young girls in country houses. The "Lamballe" also, which we illustrate in the present number, is a beautiful design for the coming season. It has a basque front trimmed to represent a vest, and a slightly bouffant back, which is draped low upon the skirt, and is held in by elastic straps upon the under side. The curved side form gives a very graceful outline to the figure, and is caught together at the side by a bow of silk or ribbon. This polonaise can be worn over a skirt of lining or a worn skirt of silk, upon which the richer material has been mounted in box-plaited flounces, spaced between.

For morning wrappers, and robes de chambre there is the "Watteau" the "Gabrielle" the "Carina," the "Saeque," the "Esma wrapper," and the "Duchesse Matinée." The latter is a long half-fitting saque with side forms extending to the shoulders; stylishly trimmed as represented in the cut which accompanies the pattern, it may be used in very pretty and delicate materials, and worn over a handsome skirt of silk, or white cambric trimmed with needlework. It is charming in pale pink or blue cashmere, trimmed with lace, in foulard, or in the soft India silks, in ivory white, or colors. It is an exquisitely pretty design for brides, in soft ivory silk, trimmed with Breton lace, and ivory gros grain ribbon.

The most fashionable ulster for spring wear is the "Carrick," and the prettiest design for a linen duster, the "Thekla" redingote, from which the ornaments on the side of the skirt may be omitted if desired.

The Mexican Opera Cloak.

THE *Serape* is a singular and beautiful opera wrap just introduced, and which imitates the Mexican cloak worn by both promenaders and horsemen. Like its original, it passes over the head with a very wide *coulisse*, which, drawn up, makes a rich shirring about the throat. The chest is thus perfectly protected from the chill of the corridors, and the shirring itself being richly decorated with gold thread and Indian beads, it serves to decorate still more a garment of which the deep border is a blaze of gold thread and beaded embroidery. Below this embroidery falls a superb fringe enriched by pendant tags of scarlet—the cloak is yellow-white—and of gold thread, terminating in small bars of filigree. The depth of the *Serape* is a yard and a half, and its form is circular. It is both rich and effective.

A YEAR'S SUBSCRIPTION to What to Wear, Port-Folio of Fashion, and Demorest's Quarterly Journal can all be had, postage paid, for seventy-five cents.



WALKING COSTUME.

In this stylish costume the "Lamballe" polonaise and a short walking skirt are combined, and made in plain gray cashmere and *damassé* camel's hair of the same color. The skirt is of the plain goods, bordered with a plaiting ornamented with *revers* of the *damassé* material. The polonaise has the vest and apron of plain material, and the rest of the *damassé*. A Jacquard galloon, imitating embroidery, is used for trimming the front of the polonaise. The double illustration of this design is given elsewhere. Hat of pale gray felt, and trimmed with pale blue and gray velvets, gray tips, and a cluster of pink roses. Pattern of polonaise, thirty cents each size. Skirt pattern, thirty cents each size.

House Dresses.

It is pretty well understood nowadays that street dresses must follow certain well-defined rules in order not to be conspicuous, or attract undue attention. Very little latitude is therefore afforded in their composition, but in the case of house dresses, these rules do not apply, and every lady is at liberty to select those designs, colors, and materials which are best adapted to her style, that is, so far as her means will permit. The short women can wear their skirts demi-trained and untrimmed. The plump woman can display her figure to advantage in a Princess dress, and the medium, slender figure indulge in delicate stripes and fabrics speckled or dotted by a figure. It is true the large woman, though tall in proportion, should never wear anything but solid fabrics—black or neutral in tint, and unbroken by line or dash, but she may revel in trimmed skirts, provided they are draped low, and by adding a few loops of crimson or gold satin ribbon to the folds at the back, where they merge into the train, will shorten her perspective, and sufficiently reduce her line of length to make it harmonize with the line of beauty.

All the soft materials in cotton, wool, or silk—and the two first have been so greatly improved that they are now equal in appearance, and more sympathetic to the touch than the last—adapt themselves to the graceful designs of the present day, designs which we ought to prize and cling to as long as possible, for we shall not fully appreciate them until we have permitted them to be superseded by something far less desirable, and whose stealthy approaches may be seen in the efforts to revive the panier, the short apron, and the grotesque conceits of Paris during the first Consulate.

Still these are to be considered more the vagaries than the real tendencies of the time. One step backward is always taken to every two forward, and the world does advance, notwithstanding an eternal effort on the part of some to bring about the retrograde motion.

Ladies who wish it, can revive, for house-wear, the French waist, with its belt and simple skirt, trimmed with two or three narrow flounces, and cut so as to clear the ground. This is really a

pretty dress, in delicate striped or checked gingham, for medium-sized, slender women, and very convenient for wear with aprons of silk or muslin.

Summer traveling dresses would also be usefully made in this way, as they can then be worn under a close-cut, linen ulster.

The yoked waist and basque is as fashionable as

especially by those whose means are limited, and who have to live much at home. It should be remembered that it is under these circumstances that the members of their family see them, know them, and remember them, and that a little care and trouble, a little time taken from other duties less important, would create associations of a much more attractive character than those which often constitute all the memory which a child has of its mother's appearance and personal habits.



MISSSES' COIFFURES.

ever, and especially adapted to Spring cambries, gingham, prints, lawns, and other fine washing fabrics.

There is always a tendency to allow the indoor dress to descend into the wrapper, or some other untidy substitute, for a neat, attractive costume, and this should be strongly guarded against, espe-

The subscription price is only fifteen cents per year, post-free, or the Port-Folio, and What to Wear, all three periodicals, for 75 cents, post-free, for one year.

Address,

W. JENNINGS DEMOREST,
17 East 14th Street, N. Y.

Lace Shoes.

"LACE SHOES" are of satin over which appears to be lace. The designs of *appliqué* and *guipure* are carefully imitated and superposed, to all appearance, on the main fabric. The form of the shoe is the "Pouignac," with the narrowest heel yet worn, a heel so narrow and so high that it requires practice to venture upon it. Some designs of these shoes imitate velvet with overlying lace. Some ladies having worn shoes upon which was set lace, the fancy was taken up, and hence this really beautiful shoe.

Spring and Summer Styles.

THE grand opening, March the 10th, of Spring and Summer styles, will be simultaneous at our Paris, London, and New York Houses, and all our Branches throughout Europe and America.

Demorest's "Ladies' Journal."

This is the cheapest and handsomest quarterly periodical in the world, and has a circulation of one hundred thousand copies. The March issue will be enlarged from its original eight to sixteen pages; it contains choice stories, and the freshest designs in costumes, with complete descriptions and information in regard to every detail of dress.

Dress Decoration.

This is the accepted term—after attaining to what seemed perfection in embroidered bands, now reaches out in the direction of a higher art and demands bands hand-painted on silk, satin, or white velvet. Costly as these necessarily are, their exquisite beauty is their *raison d'être*, one which no artistic mind will refuse to consider, and another plea in their favor is, that they may, if soiled, be restored. A certain preparation removes all soil with no deterioration to the design.

Some of these superb bands represent flowers of the most natural and beautiful hues; blossoms from the Orient, snow-flowers from the north. "Dress decoration" has never surpassed this, and when it is stated that whole dresses are being hand-painted, as brocades are embroidered with flowers, the item of cost may be imagined as one which even the pockets of their wealthy wearers may be supposed to realize. A magnificent specimen is a yellow-white silk, thick, rich, and somewhat stiff. The large design, covering the entire "tunic," represents poppies, blue corn-flowers, wheat, and pale-yellow butterflies, with black spots upon their wings. The gorgeousness of effect may be imagined. This splendid upper-garment falls over a *jupon* of white silk, having a deep painted border of the same flowers, scattered, as it were, by chance. No trimming accompanies the dress, excepting crimped, yellow-white tulle, beaded with seed pearls.

Painted white velvet bands for a dress of turquoise-blue satin, have a design representing the gold setting of a jewel. On this, *en embossage*, are white topaz alternating with topaz of a deep orange-yellow.

Splendid bands of black satin have brilliantly painted butterflies and humming-birds, which last are the more eagerly painted, as the species is said to be dying off from the face of the earth.

Bands of wheat and grasses, exquisitely painted, are ordered for a Watteau reception-dress of pale lilac, and, for a much-paneired black satin, "Lamballe" bands of shells, little lyres and flutes—an odd idea!—are being finished all by hand.

It is only necessary to examine the show-cases at our prominent jewelers' stores to discover that the statements of friends abroad as to the pitch of luxury to which the decoration of the garter has been carried of late, are strictly true. The most beautiful mosaic, enamelled, filigreed or en-crustated designs imaginable decorate garter-clasps, making them in every respect as handsome as the clasps worn on bracelets.

Some of these designs represent birds; some, female figures in relief; others have flowers; others bees. Then again there are *baroque* designs, Harlequin and Columbine, strange masked faces, sprawling and laughing Cupids, and many other fancies, mythological "notions" appearing to carry the day.

The bands to which these superb designs are attached, are merely curled silver wire, covered with silk or satin ribbon, which is usually, pink, white, or light blue. But the garter-band, richly hand-painted, has a plain gold or silver clasp, and the design is often in imitation of Greek "key-border" patterns. Some of these bands are red, some are black.

SHORT SLEEVES with high bodies have been revived for evening wear.

THE COAT BASQUE and separate vest will be very fashionable for spring costumes.

If you want a real gem for framing, see the Oil Picture of the Eastern Cross in our April Number.

Neckerchiefs and Collarettes.

New designs for fichus, handkerchiefs, and collarettes are of unequalled beauty, and show the greatest possible diversity in design and arrangement. The double neckerchiefs of silk, or *crêpe* are still used, but are gathered to the left side, and fastened with a long spray of roses or carnations.

The newer styles, however, are of soft mull, slightly gathered, and bordered with lace. These surround a high, or square neck, and fall in square tabs in front, or are carried in the fashion of a fichu to the waist. They are always caught at the left of the bodice, however, with one large rose, or a cluster of small ones.

There never was a time when the neck was dressed in so many charming ways. A coat bodice, for example, will be turned back from the front, and the neck filled in with soft plaitings of *crêpe lisse*, in which flowers always nestle. This decoration of flowers has brought back the fashion of wearing flowers in the hair, nor are they confined to full-dress. Lace bows and *jabots* are also decorated with roses, to which are sometimes added loops of pearls. There is nothing stiff, and nothing conventional in the arrangement of these accessories. The more graceful, and the more easy and natural they can appear, the better.



Eyma Sleeve.—This sleeve is moderately narrow, and is cut in squares at the wrist, under which a plaiting four inches deep is placed. A cuff with *revers* and a bow finishes it above. It can be suitably made in any dress material, and is very desirable for a combination of colors or materials. Price of pattern ten cents.

Charming Spring Suits

ARE in preparation in gray and fawn shades, and small designs which quite cover the surface. They are made short, with a draped polonaise, or deep, close basque, and trimmed skirt, the flounce being kilt-plaited or triple box-plaited, and spaced between. The sleeves are demi-long, and filled in with fine plaitings of *crêpe lisse*, and the garniture consists of a combination of blue and wine-colored ribbons, arranged with more or less profusion.

Glove-Stretchers.

GLOVE-STRETCHERS are convenient; of this there can be no doubt. But your glove-stretcher, if you are a man or woman of fashion, must be no longer a thing of ivory or sandal-wood, a mere perishable nothing, that might, by a little accident, vanish, and leave "not a rack behind." The new importations are gold, frosted with silver, or silver fretted with gold, and have at their two extremities, carbuncles, or topaz at the very least. Whispers of others for the wedding-gifts of the *haute noblesse* reach us and tell of the diamond and pearl set glove-stretchers. Even a plain gold glove-stretcher is a costly affair, but what of the others?

Shawl-Back Slides

ARE another and graceful novelty in lesser *bijouterie*. They are, in form, similar to lace-pins, but somewhat larger and of less fragile design and make. All are flat surfaced, as it would be disastrous to lean back and so crush the ornament which is merely intended to secure the shawl at the back, and to do away with any mode of adjustment which may disarrange the back hair. Designs for "shawl-back slides" are grotesque masks and faces, satyrs' heads, beetles, dragon-flies with spread wings, locusts—the back of these insects closing in the pin—medallions and plain gold slabs. The oxydised silver reappears in these pins as well as gold crystal, and enameled silver.



DIRECTOIRE JACKET.

Directoire Jacket.—Very *distingué* in effect, this design is a modification of the style worn at the end of the last century. It is tight-fitting, with the usual number of darts in each side in front, both in the outer fronts, and in the vest. The short fronts are lapped from right to left, and are very much cut away, showing the vest above and below the waist. Short side forms in the back are rounded to the armholes, and the necessary length is added by a skirt which is attached to the bottom of the outer fronts and side forms, a few inches below the waist. This design is appropriate for most of the fabrics that are used for outdoor garments, and if desired it can be made to match the rest of the costume. It is especially suitable for a combination of colors or materials. Two collars and wide cuffs constitute the only trimming required. The "Directoire" jacket is illustrated on Fig. 1 of the full-page engraving, in combination with the "Zophée" overskirt. Price of pattern twenty-five cents, each size.

Children's Fashions.

WITH the approach of spring, lighter colors and materials are in demand for children, especially for girls, and the same fashion for embroidery begins already to be manifested which was displayed so largely last season. Of course this embroidery is machine-made, and not hand-worked. But it is pretty, and produced in colors that will wash, provided the work is executed with due care.

The checked ginghams, which were a rage last year, have already made their appearance, and are trimmed with embroidered bands in pretty much the same style. But there are some pretty clouded and checked cottons, which will dispute the honors with them, and some novelties in linen which will attract attention as soon as the weather becomes warm enough to suggest the necessity for cool costumes for the little ones.

For spring wear there is nothing prettier than the all-wools in fine check, jasper, or undressed cashmere. The latter material is exceedingly fine and soft, but has a slightly woolly surface. It is well suited for spring dresses which can be made to serve for cool days in summer. These materials may be trimmed with flat braids, silk, contrasting check, or any flat trimming which harmonizes or contrasts well with the body part of the garment.

High colors and light colors are used for children, as for ladies, on occasions, but not for general wear. Party dresses and summer dresses may be light, but the ordinary wear of both boys and girls, is dark and nearly uniform in color. Even the white piqué suits and dresses, which are so useful that they still retain a place, are subdued by sashes or bows of dark ribbon, brown, garnet, or navy-blue.

Among the prettiest combinations worn by misses, are garnet and chinchilla, *écru* and chocolate-brown. But for spring wear, there is nothing prettier than complete dresses of one color, a shade of mastic, or *café au lait*, with stockings, vest, and hat-trimmings in a darker shade of the same color. The clocking upon the stockings is in the lighter shade.

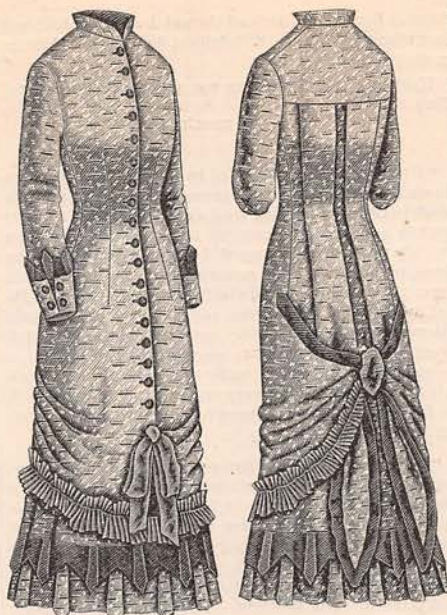
In design, the Princess styles still take the lead, their ease, grace, and convenience rendering them superior to any other. The straightness and uniformity are always broken by kilt-plaiting inserted at the back, by one or more flounces, and in some cases by the simulation of a vest cut very long and put on in a contrasting color or material.

The "Coralie" dress is a suitable design for a girl of twelve years, and combines the Princess cut, with the yoked and plaited back which is now so fashionable. The sides of the tablier are carried back and form the drapery, and, in fact, the front forms a polonaise over a gored skirt, without the waste of material which usually attaches to a polonaise costume.

A very pretty basque for a little girl of ten will be found in the "Alma," which forms a very stylish little coat, cut away from the front, and having a real vest and lappets at the back. Of course it can only be suitably worn with a trimmed or kilt-plaited skirt, and perhaps the latter would be the most effective.

A more elaborate but less masculine style of dress might be copied from the "Dita" skirt and the "Myra" basque. Together, these would make a charming costume in two shades of mastic, the darker shade being used for the bands in front, the vest, collar and cuffs. The two shades should be combined in the buttons.

Garnet is the most fashionable color that has been used for children during the winter, and the double-kneed stockings, which are the latest improvement in children's hosiery, were at first only imported in garnet and wine shades.



CORALIE DRESS.

Coralie Dress.—Novel and *distingué*, the Coralie, though in "Princess" style, is cut with a polonaise in front over a gored skirt, a yoke at the back to which the lower part is attached in two box plaits. It is tight-fitting with a single dart in each side in front, has deep darts taken out under the arms; and the fronts are drawn back and tied in a knot behind, with the ends left hanging. The design is appropriate to a great variety of materials, and can be trimmed to correspond with the material used. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.



ALMA BASQUE.

Alma Basque.—Decidedly masculine in effect, this stylish basque is tight-fitting, with cut-away fronts over a vest, square coat-tails in the back, and side forms in the back rounded to the armholes. The vest has a dart in each front, and side gores under the arms. The design can be made up in a variety of goods, and is especially desirable for a combination of colors or materials. The trimming, if any, should be very simple. Pattern in sizes for from six to fourteen years. Price, twenty cents each.

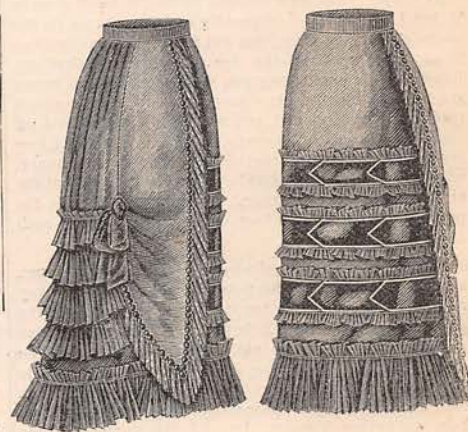
ADDING TO THE HEIGHT.—An agrette, a bow, or an ivory comb, placed high on the side of the head, so as to make a point of observation, adds considerably to the appearance of height.

Spring Underwear.

IN making up new underwear for spring and summer use, ladies will do well to examine their Portfolios for 1878-9 and see what are the latest improvements in the art and design of undergarments. The "Combination" suits are of recent origin, and are designed more especially for business and professional women, who require clothing in as compact a form as is compatible with neatness, and to whom good service and protection is more important than diversity and elegance. To many of these the "Chemise-drawers," and the "Improved Chemise," are a boon which the longer they possess, the more they appreciate. For young and more fashionable women, are the "Pompadour Chemise," the "Princess Underdress," and the trained skirt elaborately trimmed. The "Breton Nightdress" is suitable for any lady who will take the trouble to execute its delicate tucking, and can afford its fine needle-work. The "Yoke Underskirt," and the "Walking Petticoat," are equally adapted to diversified wearers. The "Combination" garments get rid of the necessity for a separate corset-cover, but those who still adhere to the old-fashioned chemise can make a selection from the "Lucia," the "Rhoda," the "French," and the "Plain Cover."

In making simple drawers, it is only necessary to have a good pattern, such, for instance, as 705, or 706, as the difference between them is simply that of quality of material, and quality and amount of trimming, as they may be finished with an edge and a little tucking, or enriched to almost any extent.

"GOLD-SILK TISSUE" is a new fabric, extremely elegant. It looks like water running over gold-leaf. It deceives and enchants the eye. It appears to be a double fabric, but is not. You turn it over and think that you will find either the ripples or the gold-leaf. You cannot find either. This costly material is intended for ball-dresses, and Titania herself might wear it.



DITA SKIRT.


Dita Skirt.—Novel and stylish in design, the "Dita" is a gored skirt, trimmed in front with three bands, edged with narrow plaitings, and each composed of four pointed sections overlapping each other at the sides, with drapery imparting the effect of an overskirt, and at the back by four rows of side plaiting above a deep plaited flounce that is carried all around the skirt. It can be appropriately made up in most of the materials used for misses' dresses, and trimmed with fringe or lace, or in any other style to suit the material used. Pattern in sizes for from ten to sixteen years. Price, twenty-five cents each.

MIRROR OF FASHIONS

BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE PERFECTION OF ARTISTIC EXCELLENCE

SPECIALITE OF FASHIONS.

We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.



ALWAYS FIRST PREMIUM.

CENTENNIAL AWARD OVER ALL COMPETITORS,
MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,

And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

THERE are decided indications this season of a return to the *bouffant* styles of twenty years ago, and a restoration of the hooped skirt, or something equivalent to support the mass of drapery, which is arranged in the form of *paniers*, and distribute the weight of the heavily trimmed skirts.

If this new departure prevails, form may be said to have again disappeared, and the artistic study of natural outlines will no longer find the place in the economy of dress design.

Short walking dresses hold their own, but are no longer so slim and straight as they were last year. On the contrary, they are covered with puffings upon the front, which are drawn into masses of drapery upon the back, or show overskirts, massed above the flounces in a series of broad puffs, or puffs and sash ends.

The new spring and summer materials enhance the effect of these elaborate designs, by possessing figures, and variations of color, broken dashes in light tints upon dark grounds, chintz colors are ranged in floral patterns upon grounds both light and dark, woody designs and fibrous patterns in which the irregularities of nature can be traced, rather than its set forms.

The styles are better suited to natural and unconventional outlines than to stiff models and elaborate masses of drapery. But there is not often much connection between the fabric and the form into which it is cut. It is not likely that the present summer would see a return to the actual distension of the skirts and the revival of the cages of twenty years ago. But the approaches that are being made toward this consummation, though very gradual, are unmistakable, and unless the artistic sense of a sufficient number is awakened to the possibilities, and unfortunately this is not likely to be the case, for with all our talk about art those who understand and know how to work out its principles are in a very small minority, no individual effort can prevent the temporary ascendancy of inartistic styles or the occasional return to unwise methods.

There are many picturesque features, however, which are retained, and some new ones that are introduced, which cannot fail to win approval,

and for the rest, it is easy to adapt dress at the present day to individual tastes, and to win the credit for originality which it is not always possible to gain for strict devotion to the changes and caprices of fashion.

The pretty jacket bodice and vest promise to be more popular than ever for months to come, while the trimmed skirts have shortened the garments for out door wear, and restored to us two of the prettiest garments that have ever obtained currency, namely, the "Visite" and mantelet.

Head gear is as varied and picturesque as ever. The introduction of so many beautiful and original forms in hats and bonnets of late years has discovered so many possibilities for stylish and becoming effect, that they are not likely to be relinquished. On the contrary, ingenuity is taxed to furnish ideas which can be employed in the arrangement of *coiffure*, and historical records and fast disappearing nationalities industriously searched for something quaint, yet appropriate to present forms and modified tastes. Pretty little caps of last summer, which figured at the watering places, have become the Oriental and Circassian headdresses of the past winter, and these graceful turbans and cap crowns have furnished a basis for some of the prettiest of the spring out-door styles.

In regard to the color, it must be understood that very little mixture is observable for ordinary street wear. Black costumes of silk or camel's hair are worn by the very best class of women, both young and old, and when they are not black for the street, they are in soft neutral shades of brown, ashes of roses, fawn and wood color, rather than gray. All the wood tints are stylishly worn, and the trimmings for bonnets are composed largely of lichens, leaves, fibrous stems, and weeds, with small natural flowers and blossoms, rather than the large and more elaborately cultivated.

Models for the Month.

THOSE of our readers, and this doubtless includes the majority who are interested in the making or making over of new and old dresses,

and in the preparation of a wardrobe for spring and summer wear, are directed to examine with attention the illustrations of new designs given in the present number as furnishing a reliable basis for operations.

For walking dresses there is the "Litta" walking skirt and the "Francesca." The former is well adapted for any plain material or fabric, such as silk, camel's hair, *beige*, wool delaine, grenadine, satin, or plain materials trimmed with silk or satin. The amount of material required is eleven yards of ordinary width, and allowing seven yards more for basque and *fiche*, or eight yards for basque and mantelet, gives an entire costume from eighteen to nineteen yards of material, twenty-four inches wide.

The "Francesca" consists of an over, as well as an underskirt, the former of which is made very *bouffant* at the back. This, therefore, requires twelve yards for the two skirts alone, without plaiting, which would need upwards of a yard additional. Twenty yards of material would therefore not be too much for a costume, for which this design is adapted. The style adapts it admirably to thin materials, such as grenadine, lawn, muslin, and *barège*.

A very stylish polonaise will be found in the "Laetitia" which combines a princess back with a very graceful, effective drapery, and coat and vest front, cut away from an overskirt, which is draped as a *tablier* across the lower part. This polonaise out of ten yards of material forms a really stylish dress, which a flounce alone is required to render complete. It makes up very handsomely in Mexican cloth, with facing and vest of silk or satin, in the ground color of the material.

The "Rosalind" train is an elegant design for rich black silk trimmed with beaded fringe. The design may also be applied to rich grenadine, arranged over *foulard* silk, and will then be not only graceful but light and charming in effect.

The "Désirée" basque is a very jaunty design, and can be applied to any of the spring materials, which are a combination of plain with striped goods. The soft puff of muslin in front is particularly becoming, and the strap which holds the jacket over the vest confines it neatly without the least affecting

the freedom and somewhat careless grace of the design.

The "Hilarie" jacket is deeper than the ordinary basque, and more severe in its outlines, but it is brightened and enriched by an embroidered vest from which the English collar is turned back at the throat, and from which the skirt is cut away below. The side-plaiting, and the over-lapping at

the back break the effect of rigid lines, and adapt it to suit materials which are dark and self colored. Nothing could form a prettier finish to a stylish walking skirt, than this pretty jacket, which if made in cloth requires no trimming except rows of exterior stitching, and buttons.

A mantelet suitable for cashmere, camel's hair, or black silk, will be found in the "Aretta." It

is particularly adapted to handsome black materials, and black costumes, but can be used for suit materials, and light cloths with equal propriety. Less than three yards of material are required, and the trimming, which should be of lace, fringe, and *passementerie* on a rich fabric, may be arranged to match suits, or adapted in color and style to any less expensive material.



NEW STYLES IN MILLINERY.

New Styles in Millinery.

(See Illustrations.)

No. 1.—A Leghorn walking hat, having a rather pointed crown, and a wide brim turned up on the left side and down upon the other. It is trimmed with a silver and gold cord which encircles the crown, a bunch of roses and leaves placed high on the left side of the crown, and a long yellow feather.

No. 2.—A sapphire-colored chip hat in gypsy shape, to be worn very much over the face. It has a low, flat crown, and a wide brim that is held down to the sides of the head by means of the strings; this causes it to flare in front and behind. It is trimmed with a pale blue ostrich tip, and a spray of dark blue crape leaves, and is held down at the sides by strings of double-faced ribbon, sapphire and pale blue, which are tied in a bow under the hair at the back.

No. 3.—A white chip hat in the Rubens style, with a moderately wide, flaring brim, and a low crown. It is faced with garnet velvet edged with gilt, and is placed far back on the head, a little on the left side. Two white ostrich tips fall over the brim toward the right side, and the back is trimmed with Lahore *damassé* in which garnet and gold are intermixed.

No. 4.—A small, close-fitting bonnet, covered with Afghan *mélange* which contains a brilliant combination of colors, in which gold is freely mingled. The front is covered with a mass of fine flowers and leaves with gilt tendrils, and the crown is puffed and secured in the center by a bow of satin ribbon, finely striped with colors to match the gauze, and sprinkled with gold. Strings of the same are tied in front.

No. 5.—An *écru* chip bonnet in *cabriole* style, flaring front, and fitting closely at the sides. It is trimmed across the crown in front with a large spray of pale pink roses, green leaves, and numerous pale blue forget-me-nots. Strings of pale blue satin, reaching from the crown, are brought down each side to keep the bonnet close to the head, and are tied in a bow under the chin.

No. 6.—A bonnet of fine black chip beaded with small *écru* beads. The crown is high and conical, and the front is slightly flaring. The front is filled in with *crêpe lisse* plaiting, and the crown is trimmed on the front with an *écru* tip, and an *écru* ribbon, woven with gold threads, encircles the crown and forms a large bow at the back. A handsome buckle set with Rhine crystals ornaments the right side. Black lace strings coming from the back of the bonnet are tied in front.

No. 7.—A close-fitting black chip bonnet. It has a rather high crown, a coronet in front, and a small curtain at the back. It is trimmed with a black feather across the top, a bunch of crimson roses and green leaves on the right side, and old-gold satin ribbon, edged on each side with black lace, and continued in strings that are tied under the chin in a bow. The curtain at the back is filled in with black lace and flowers to match those on the bonnet.

No. 8.—An evening *coiffure*, to be worn with

dressy toilets. It is made of embroidered silk gauze, trimmed with a spray of pansies, roses, and leaves, and plain white silk gauze, and is finished all round the edge with a close frilling of white Spanish blonde.

No. 9.—An evening *coiffure* for use with dressy toilets. It is made of white crape, with a bouquet of marguerites, buds, and leaves placed in front; and is finished round the edge with a close plaiting of Breton lace.

Stylish hats are furnished through our Purchasing Agency for \$8, upward, according to the materials. In sending an order, it is always best to state complexion, color of hair and eyes, the purposes for which the hat is to be used, and any preference in regard to color, etc.



RECEPTION TOILET.

THIS elegant toilet is arranged with the "Rosalind" train, and the "Désirée" basque, made in moss-green silk, with the vest, collar and cuffs on the basque of French *moiré* of the same color, a satin stripe alternating with a watered one; and the puffing on the front of white *crêpe lisse*. The fringe on the skirt is of green twist and *chenille* combined, the latter strands dotted with crystal beads. The *passenterie* ornaments on the front match the fringe. *Crêpe lisse* frills at the neck and wrists. Skirt pattern thirty cents. Pattern of basque, twenty-five cents each size.

"Lorraine," "Alsation," and "Normandy" Bows.

OF these bows for the *coiffure* the "Lorraine" is the newest. It is a still higher bow than the "Alsation" and "Normandy." It is more effective from the fact that it is narrower, and there is more of the butterfly form which the Alsation suggests. The Lorraine is of plain ribbon, two of its loops are black, and two are yellow, the cross piece being of both colors. It may be made of pink and black, or red and black. The lower "wing" of the left side is black and the upper wing of the right, thus giving the parti-colored effect.

The Alsation increases in breadth, brocaded ribbons being the favorites. It is a huge, double-winged butterfly bow, as broad as it is high, and, like the Lorraine, must be set directly above the brow in the middle of the head, and against the high *coiffure*, which alone is appropriate with the French *paysanne* bow. Brocaded ribbons are stylish for Alsation bows.

The Normandy bow ought to be black velvet, and that alone. It is either black velvet or black unfigured ribbon, as worn in Normandy, but the caprice of fashion fancying the shape has it now in ribbon of every hue and kind. It is lower and of narrower ribbon than the Alsation, and spreads out on the sides instead of rising a foot above the brow. Some Normandy bows have long ends, which, carried forward from the sides under the double loop, cross at the back, and hang half a yard below the braided hair.

Spring Styles in Ribbons and Garnitures.

It is now quite certain that the reign of ribbon will continue, and especially those styles in rich oriental hues. Rose-colored and white reversible ribbons, blue and straw color, lilac and French gray, "serpent" green and bluish gray, yellow white and flesh pink, all of these are still seen with the novel shapes, all of which tend toward an increase of sizes. The "Directoire" conical shape, which has been so much worn for the last few months, gives place to a style resembling the cottage shapes worn years ago. It is very certain that a desire for styles shading the forehead and eyes, rather than exposing them, is evinced. Straws alternately dark and light in their strands, are exhibited, and a polished gray straw, which shines like a mirror has been introduced, but will hardly become fashionable. Yellow-white straws, which trim well with all the delicate brocaded shades, are adopted, and chips, as well as the desirable Leghorn, appear in prevailing designs.

In hat ornaments there are found great changes this spring. Flowers are used in great profusion, preference being given to those large in sizes. On the hats and bonnets without flowers, there are braids of either gold or silver, broader and of a finer kind than those used for the same purpose last year. Nor will this style be confined to dark hats. Golden buttercups, silver straw, gold-centred white silk poppies, butterflies of mother-of-pearl, beetles with variegated backs, and little crystal lizards, will be worn extensively as ornaments and on light *coiffures*. A new *moiré* ribbon, called "mother-of-pearl ribbon," resembles that substance in its hues, its surface being satiny. Another very beautiful ribbon has lines like the tracings on a shell, while some are spotted like a tiger-lily, the aim of all manufacturers seeming to be to imitate something beautiful in na-

ture, and in such a way as to be recognizable. Report to the contrary notwithstanding, ladies of really fine taste do not subscribe to the mixing of feathers with flowers, as the custom has been of late years in the spring styles.

Silk Turbans.

It appears that the pretty silk turbans lately introduced, will continue to be worn throughout the spring, and at watering places. But there will be more significance in their styles, as, for instance, a Scotch-plaid turban is fastened with a silver thistle; a Turkish-red one with a golden crescent; a white one with a lily-of-the-valley; a Dubarry rose with a filigree Watteau fan, spread open and enameled.

A new style of these headdresses closely imitates the Phrygian cap. In red it is somewhat too suggestive of the first great Revolution. But these Phrygian-cap turbans are in all colors, the prettiest being the striped white and blue, and the spotted strawberry-color and white, called the "Fruit Gatherer." This last is fastened with an enameled strawberry flower.

Few styles have taken so quickly. Abroad, however, they are not worn so much at the back of the head as our fashionables set them.

The "République" Bonnet.

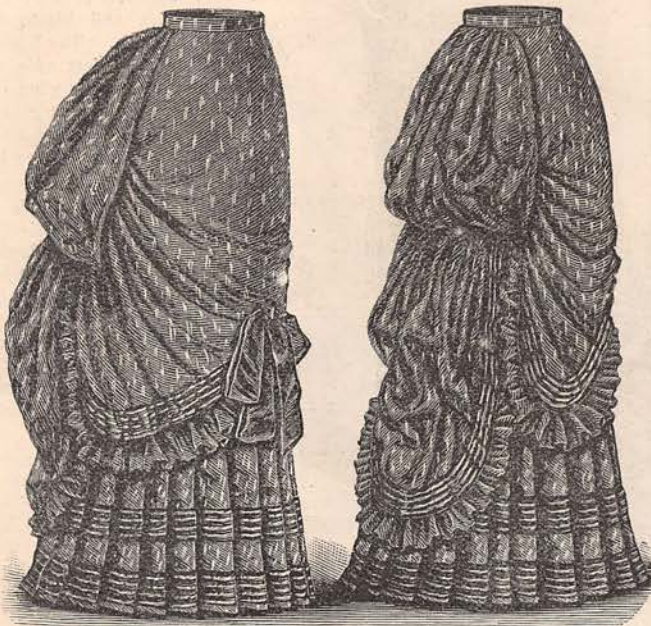
THE newest Paris spring hat is the "République." It is similar in shape to the Phrygian cap of the first Republic, and the arrangement of the silk with which it is trimmed simulates the peculiar folds of the liberty cap which it resembles. The upper portion falls over in the same manner, and, to make one, it is only to have the taste and power to imitate the headdress of the Goddess of Liberty on the old American dollar. The effect of this bonnet—for it cannot be called a hat—is very

good. It is becoming to the oval face especially, and suited to blondes as well as to brunettes. The pattern bonnet is, of course, red, and of a vivid shade, although it is meant to be worn throughout the season, but "République" bonnets will be worn in all colors, and many are white. The decided tendency to the Phrygian shape is noticeably in the bows, turbans, and general style of hat and bonnet trimmings, and is the natural effect of the present state of the French politics upon fashion. There never was a time when international tendencies and feelings were more in harmony than at present, or when the interchange of ideas was so thoroughly understood and appreciated on both sides.

Parasols.

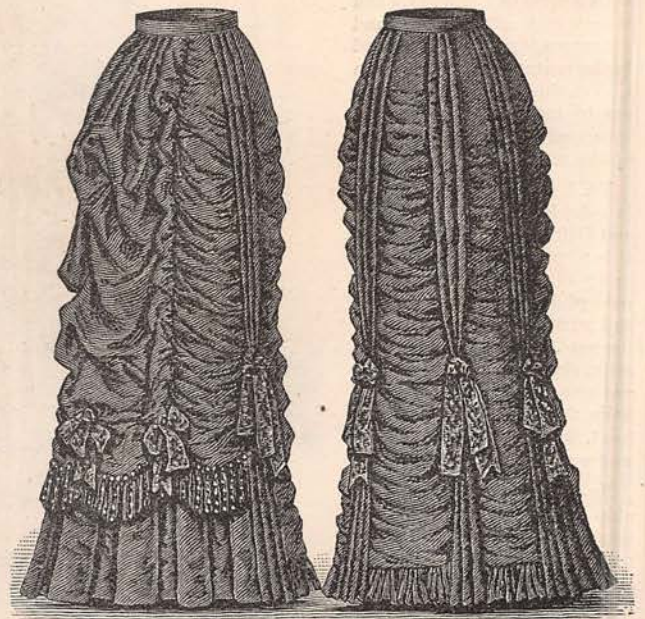
THE attempt made last year by a few ultra-fashionables, to introduce embroidered and hand-painted parasols, has led to the manufacture of some delicate-hued ones with a border of flowerets beyond the lace which decorates the edge. This deeply falling lace is the only style that will obtain, for the simple edge without border that will not afford shade to the face has quite gone out. Even beyond what appeared last year is the depth of the new "fall," and a lady may fairly bury her head and face in its protecting shadows.

Nothing can exceed the elegance of the handles of these parasols. Not content with gold tips, silver tips, superb mother-of-pearl and mosaic tips, some have amethyst set in the top, others topaz, and others carbuncles or carnelians. These parasols are a specialty of first-class jewelers abroad, and are now to be found at jewelers' establishments here. There is an appearance of extravagance in this at first sight, but so exquisitely are these handles made, and so perfect the frames—all English—that a parasol of this kind is an affair of several seasons, for it can be re-covered and re-trimmed if necessary.



FRANCESCA WALKING SKIRT.

Francesca Walking Skirt.—A simple style of walking skirt, short enough to escape the ground all around, and cut with a gored skirt to the bottom of which a deep kilt-plaiting is attached. The apron of the overskirt is cut up in front, but falls long at the sides, while the back is very *bouffant*. The design is appropriate for all kinds of dress goods, and the trimming can be chosen to suit the material used. Price of pattern, thirty cents.



LITTA WALKING SKIRT.

Litta Walking Skirt.—Short enough to escape the ground all around this stylish skirt has the front and sides lightly puffed, and the back gracefully *bouffant*. The design is appropriate for a great variety of dress goods, and is especially desirable for fabrics of light quality. The trimming can be chosen to suit the taste and the material used.

The back view of this design is illustrated on Fig. 1 of the full-page engraving. Price of pattern, thirty cents each size.



STYLISH WALKING COSTUMES.

FIG. 1.—A stylish walking costume, the dress of black silk, trimmed with rich fringe, and bows of watered ribbon; and the mantle of Chuddah cloth, trimmed with heavy fringe in which jet is intermixed, a handsome *passenterie* to match, and thread lace, plaited very full. The design of the skirt is known as the "Litta," and is short enough to escape the ground all around. The drapery is simple, but graceful and effective. The "Aretta" mantelet fits closely over the shoulders, reaches just below the waist in the back, and has square tabs of medium length in the front. Both

of these designs are illustrated among the separate fashions. White chip bonnet, trimmed with double-faced satin ribbon, dark and light blue, and a cluster of tips to match. Skirt pattern, thirty cents each size. Pattern of mantelet, twenty-five cents each size.

FIG. 2.—The "Malcolm" suit, made in brown cloth, plaided almost invisibly with a slightly darker shade of the same color. This stylish costume is suitable for boys under six years of age. The jacket is in coat style at the back, and is cut-away in front from a deep vest. The skirt is plain

at the sides, kilt-plaited at the back, and laid in a broad double box-plait in front. The illustration of the back view is given with the children's fashions. Pattern in sizes for from two to six years of age. Price, twenty-five cents each.

FIG. 3.—A *distingué* costume for a miss of fourteen years. It is made in flannel-finished woolen goods, moss green in color, and trimmed with *pékin*, pale, straw-colored silk stripes, alternating with dark green velvet. The skirt is the "Dotha," which has a draped front covered by a broad band of the *pékin*, and has a graceful drapery at the

back, bordered with a bias band of *pékin*. The "Brenda" jacket is decidedly masculine in style, has a "coat" back, with the side forms carried to the shoulders, and the front cut away and showing a deep vest of the *pékin*. Both the skirt and jacket are illustrated separately elsewhere. Yellow English straw hat, trimmed with bows and loops of the *pékin*, and a long green plume. Skirt pattern in sizes for fourteen and sixteen years of age. Price, twenty-five cents each. Pattern of jacket in sizes for from eight to sixteen years. Price, twenty cents each.

Walking Costumes.

THE fact that short dresses for the promenade, traveling, and other useful purposes, will be retained, may be considered fixed. Indeed, there is an effort to shorten them considerably beyond the limits which the majority of ladies adhere to, that is, a length which clears the ground, but does not conspicuously display the foot.

Doubtless, some young ladies, with small feet and generally delicate physique, will adopt the newer and more coquettish method of shortening the skirt three inches above the ground, but as before remarked, the majority will prefer the medium length for ordinary walking purposes.

Of course, there are times when a decidedly short skirt is a decided comfort, if not a necessity; for long and rough traveling, for mountain excursions, for country wear, in somewhat wild and out of the way localities, a short, plain walking skirt of solid material, innocent of ruffle or flounce, is of the utmost importance to health and power to make the best of opportunities; but ordinarily, walking dresses must be suited to city streets as well as country roads, or mountain paths, or the deck of a steamer, and the ordinary walking dress, therefore, while it should be simple, and not weighty, must look sufficiently finished to pass muster in a crowd.

The short walking dress of the present season, only emphasizes the features of last season. The *Lancuse* or fishwife tunic is as fashionable as ever, the vest and jacket for out-door wear are more popularly worn than even last season, the jacket reproducing the style of Continental coat, in the three buttons, which fasten it across the chest, and in the cut-away skirt, which discloses the lower part of the vest, and the vest having taken to itself the length and im-

portance of the old-fashioned waistcoat, either in reality or appearance.

Woolen suits adopt the trimmed skirt with the vest and jacket, as being much lighter for wear, and much easier of adjustment than the overskirt. But overskirts are by no means discarded; they are employed for washing suits, except when it consists of a skirt and polonaise.

The *beige* shades are the most stylish of all

colors for spring wear, and are made becoming to any complexion, by the wide, soft white muslin ties, which are used for the neck, or the dark contrast in trimming material, such as brocade or velvet, which is employed for collar, cuffs, and vest. The pure *beige* shades are, indeed, much less trying to the complexion, than the purple shades in navy blue, the red wine shades, and the tan and coffee shades in brown.

Black costumes, both of silk and woolen, are also in the best possible taste for street wear, but the pure wool, such as fine camel's hair or the pure silk, trimmed with handsome fringe and *passementerie*, are more distinguished than the mixture of silk and wool. Black costumes are affected, however, more by ladies verging toward middle age than by the younger and unmarried ones, and they are not often accompanied by the piquant vest and jacket. The style adopted for these is the trimmed skirt, short or demitrained, the deep, close-fitting basque and the small mantelet or "Visite," the trimming of which is often crimped fringe, combined with metal threads, and sewing-silk tassels, which have been introduced recently and which do so much to enrich and beautify black costumes.

Out-Door Garments.

THERE is a great distinction in out-door garments this season, between the wrap and those which are designed for full dress. The long ulster retains its place for all the purposes required in traveling, or for stormy weather. It will also be used as a duster, as the season advances, the only difference between the present and last season, in this direction, consisting of the closer cut and neater fit of these garments.

The styles for dressy wear afford as great a contrast as it is possible to the protective, but not particularly becoming, ulsters. They are small, graceful, stylish, and arranged so as to display, as much as possible, the elegance of the dress with which they are worn. The "Visite," is, in reality, a dainty little dolman, which closely defines the figure, and reaches scarcely below the waist. The "Mantelet" is little more than a cape, with tabs, and these are supplemented by small capes, and *pelerines*, or double collars, which are frequently attached to very deep basques, or Princess dresses, and complete a costume, at least for visiting purposes, without other addition.

Jackets hold their own, but are more frequently made part



STREET COSTUMES.

FIG. 1.—A short walking costume, in French gray camel's hair, woven in an *armure* design, the ruffles and plaitings of gray silk, and the bands, vest and cuffs of dark blue velvet. The designs used for the costume are the "Francesca" walking skirt, and the "Hilarie" jacket. The front views of both designs are shown on Fig. 2. Gypsy hat of gray chip, trimmed with dark blue velvet, gray tips, and gray satin strings. Skirt pattern, thirty cents. Pattern of jacket, twenty-five cents each size.

FIG. 2.—The same designs as those on Fig. 1, made in basket-woven cloth of a light *beige* color, with the ruffles on the skirt, and plaitings in the jacket of brown silk, and the bands, vest, and trimmings on the cuffs of *pékin*, brown velvet stripes on a *beige* silk ground. Hat of *beige* chip, trimmed with brown velvet, tips to match, and a rosette of double-faced satin ribbon, *beige* and brown. For prices of patterns see previous description.

of the regular suit, with the help of a vest, than additions to the basque. Of course there are times when a supplementary jacket is not only useful, but necessary, and all dresses made for going abroad should have one, in addition to the basque and trimmed skirt. But for ordinary street wear, at home, the vest jacket, and trimmed skirt, take the lead—the half-fitting paletot being reserved for washing suits, with two skirts. The beautiful trimmings for small, black mantles, transform them almost into jewels, and render them most distinguished additions to black costumes, either of silk or wool.

Novel Fancy Costume.

A VERY novel fancy costume, worn by a lady of rank at a late entertainment abroad, is a white satin, having a *cuirasse* waist embroidered to represent the figure-cards of a pack. The grotesque figures in vivid black, red, and yellow, were outlined with *chenille*, and filled in with floss, then made more brilliant by gold thread. The deep basque thus appeared attached to a deeper draping, while the sleeves, a mere band near the shoulder, had a repetition of the same embroidery, but much narrower. A long train was divided into sections, black, red, and white, similarly embroidered. The head-dress was the utterly indescribable gear which decorates the "Queen of Hearts," while the jewelry was of consistent eccentricity in style and mounting. The general effect is said to have been excellent. The wearer was a brilliant brunette.



DÉSIRÉE JACKET.

Désirée Basque.—Very simple and stylish, the "Désirée" is tight-fitting, with cut-away fronts held together by a strap over a vest that is fitted by two darts in each side. It has side gores under the arms, and side forms in the back extending to the shoulder seams. The side forms and back pieces are turned up on the outside to form loops, and the front is filled in, from the neck to the strap, with a full puffing of some light material, of a different goods from the rest of the garment; but this can be omitted if desired. The design is appropriate to all kinds of dress goods, and is especially desirable for a combination of colors or materials. Price of pattern, twenty-five cents each size.

Classic Ornaments.

A NEW manner of adjustment of embroidered bands enables the wearer to make one dress do double service. The dress may be navy blue silk. A set of embroidered bands in "cardinal" and white is adjusted by a series of extremely small hooks, which are set in the inner edge. These correspond to very small loops, which are set on the dress just below a cord. You may renew your bands by substituting a set embroidered in brown and yellow. Thus your navy blue does for two suits, with a trifling difference in other little accessories at neck and wrist.

The "Zenobia" armlet is a band of perfectly plain, smooth gold, with one large stone, either topaz or crystal, set in an "ouch" of the severest simplicity. This armlet decorates the upper arm, and there must be a pair. Its simplicity of effect is most chaste, becoming, and classic.

A Novelty in Trimming.

A NOVELTY in trimming is the sea-moss. It is a broad band of *chenille*, resembling sea-moss—not *sea-weed*—in color, and in it is set, at irregular distances, the most minute sea-shells. Above this band is another of what is called *naevadeperte* ribbon, a *moiré* ribbon which precisely imitates mother-of-pearl, and is probably the handsomest of all the many novel styles of ribbon issued this season. Below the *chenille* band is a fringe of artificial sea-grass, which is pointed, like blades of meadow-grass, but of a pinkish gray color. The effect of the double band and the pendant fringe is equally good on dark and light "evening-wear tissues," but especially effective on a *vertdeiner* fabric of transparent texture.



HILARIE JACKET.

Hilarie Jacket.—A jaunty, stylish design, about three-quarters tight, the long Louis XV. vest fitted with two darts, and the outer fronts by a single dart on each side. The outer fronts are closed only from the bust to the waist, showing the vest above and below. The short side forms in the back are rounded to the armholes, and a little below the waist the front edges are permitted to hang loosely over a side-plaiting which is placed underneath, and reaches to the bottom of the jacket. The design is appropriate for all materials used for out-door wear, and for many suit goods, and is especially desirable for a combination of colors or fabrics. Rows of machine stitching will make the most suitable trimming on cloth and other woolen fabrics. This design is illustrated elsewhere in combination with the "Francesca" walking skirt. Price of pattern, twenty-five cents each size.

Exclusive Styles in Jewelry.

WHAT are called "exclusive" styles of jewelry, which means designs and articles of which there is but one specimen of each, show many entirely novel designs. An emerald locket has the large central stone raised and surrounded by six small diamonds set in stars of gold and a "sunken" band beyond which is a row of larger diamonds forming a knot below the emerald. A "cable" chain supports the locket, but it is not of that ungraceful thickness which was at one time the prevalent fancy for neck wear.

A singular bracelet has three small fans in enamel, each decorated in the most exquisite mosaic with designs similar to those on the Watteau fans. This wonderful bit of jewelry requires to be closely examined to appreciate its workmanship.

A butterfly for the "hair-knot" is so delicate a specimen of filigree that its wings appear to be covered with down. It seems almost incredible that gold can be worked in such a manner.

A lace-pin representing a grasshopper resting upon a twisted whip, is so marvelous a bit of the perfection of filigree, that it is rather the ghost of a grasshopper than anything else. Not only are its under wings seen below its upper ones, but all their delicate tracery and the fibres of its legs, and the veining of its head are to be followed. It is not surprising that styles like the above, presenting as they do, great artistic difficulties, should be thought and should be termed "exclusive."



ARETTA MANTELET.

Aretta Mantelet.—This graceful mantelet hangs in long, square tabs in front, while the back is shorter, and falls roundly a little below the waist. There is a slightly curved seam down the middle of the back, and the back pieces are cut in such a manner as to form the outer parts of the sleeves, thus obviating the necessity for the usual side seams. The design can be suitably made up in *Stellienne*, cashmere, silk, or India cashmere, and in many dress fabrics to match the rest of the costume. It can be elaborately or simply trimmed to suit the taste and the material used.

The back view of this garment is illustrated on Fig. 1 of the full-page engraving. Pattern in two sizes, medium and large. Price, twenty-five cents each.

Spring Silks.

THE new silks manufactured expressly for the spring season, are very diversified in character, but as a general rule, much lighter in texture and much lower in price than the richer fabrics used in the fall and for the winter season. For handsome evening and dinner wear, there are, of course, very expensive silks in light colors, and these instead of the plain solid *faïlles*, to which we have been so long accustomed, are of striped brocade, in narrow ribbon patterns and chintz, or contrasted colors.

There are also black and white striped silks in great variety, from the hair-lined to the rich wide stripe, but these are principally used for trimming and combination purposes, and not for complete suits or dresses.

There are also many handsome figured and brocaded silks in small patterns and mixed colors, which cover the surface, and are used, for trimming blacker woollen suits in neutral shades. These, however, are not particularly new. They are such as have been used more or less, during the past year. The striped and ribboned effects are the novelties, and are put in combination with plain colors, the solid stripe always matching the plain solid color used for the body part of the garment or costume. The "Louisines," which are a soft, crapy mixture of white, with a dark or neutral tint, yet thick and close in texture, established themselves as favorites last summer, and are a superior substitute for the ordinary hair-striped or summer silk. They make lovely complete costumes for both spring and summer wear, and are used by some ladies for summer ulsters, when a very handsome one is needed.

The "summer" silks, so called, have uniform dark grounds, covered with very fine broken lines, which form a small, imperfect check, hair-lined, or *chiné* pattern. They are narrow, as usual only eighteen inches wide, but range less than a dollar per yard.

The soft Chinese and India twilled silks have suddenly come to the front and are used for indoor dresses and the evening wear of young girls. The soft, ivory-tinted silks wear very well draped prettily, and brightened with ribbons make very pretty and not very expensive *toilettes*, and will doubtless find a large demand among outfits prepared for watering places, as they are really cool, and cool looking, and tinted white is now more fashionable than ever.

The striped "*pékin*" which has been used so much for trimming and drapery during the past winter, reappears in flowered patterns, and is very much affected for cool and delicate house dresses, and what are called "*Matinée*" *sacques*, which are long, *sacque*-shaped *paletots*, half-fitting and trimmed with white lace, or ruffles of the same.



LAETITIA POLONAISE.

Laetitia Polonaise.—Very novel in design, this stylish polonaise has a long vest over an overskirt in front draped in folds, the outer fronts cut-away showing the vest above and below the waist, and the back with a peculiarly graceful disposition of drapery. It is tight-fitting, with the usual number of darts in each side of the vest, while the outer fronts have a single dart in each side, and deep darts taken out under the arms. The side forms in the back are rounded to the armholes. It is particularly desirable for a combination of colors or materials, but it can be made up effectively in one kind of goods if desired. The trimming should be simple and in accordance with the material used. Price of pattern, thirty cents each size.



ROSALIND TRAIN.

Rosalind Train.—Graceful and elegant in design, this train has the front trimmed with a short apron disposed in diagonal plaits and falling over deep box-plaits held in place by *passementerie* ornaments; and the back drapery modestly *bouffant*, arranged in a novel and stylish manner, and falling nearly to the bottom of the skirt. The skirt is composed of an apron, a single side gore on each side, and a back breadth to which the fan effect is imparted by a "V" shaped gore inserted at the bottom. The design is appropriate for a great variety of materials, and is especially desirable for dressy fabrics of rich quality, and can be simply or elaborately trimmed to suit the taste and the material used. This design is illustrated elsewhere in combination with the "*Désirée*" *basque*. Price of pattern, thirty cents.

Washing Dresses.

THOSE who wear cotton are to be congratulated this season on having the prettiest goods to choose from that have ever found their way into the market with cotton as a basis. The manufacture of all goods of this description has been steadily improving for several years, and there is now little to choose between the wide, fine gingham, with its delicate check, and the summer silk, except that one requires only half as much as the other to make a dress, and costs just about half its price.

The chintz satines with their close, satin-like finish, and the somewhat coarser "mummy" cloths, very badly named, are almost equally fair representatives of the chintz brocades, and raw silks at from four to ten times their price, and possess the additional advantage of being made fresh and good as new, by careful laundry work.

All these styles are suited to the exceptional occasions of country life in summer, and take the place of the troublesome white muslin, the more expensive summer silk, and the easily torn *barège* of the olden times.

Naturally the light tinted grounds and delicate flower patterns of some of these goods render them unfit for church or everyday wear of married or middle-aged ladies, but for *toilettes* for garden parties, croquet parties, morning wear at watering places, and the indoor wear of ladies in country houses, or country hotels, nothing can be more appropriate, or more in harmony with nature in its summer dress. No violent contrasts are required or permitted with chintz coloring in printed cottons. A plain solid color may be used for trimming in small quantities, but white needle-work ruffles, or lace, are considered much more desirable.

There are few important changes in the designs of these suits. The polonaise is retained, and the long *sacque paletot*, half-fitting, is still used as the simplest form, with a round skirt. But the most popular styles consist of a shorter *paletot*, or jacket, and two skirts, the second one draped according to fancy, and more frequently turned up on the front, *à la Lavenseuse*, than in any other style.

Linen and cambrics in solid colors, are very fashionably trimmed with a black and white stripe of different widths according to taste, the hair-stripe being the most distinguished.

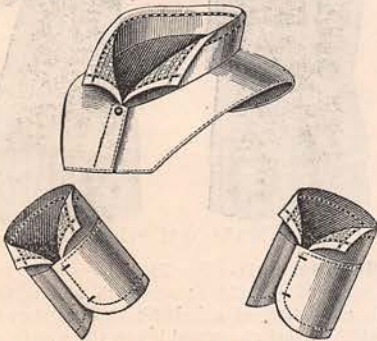
Ginghams have had embroidery specially designed for them, in colors of the check, but they are more stylishly trimmed for ladies with linen lace, and narrow bias bands of the material.

MME. DEMOREST'S Portfolio of Fashions for the Spring now ready, price fifteen cents. Address 17 East 14th Street, New York, or any of Mme. Demorest's Agencies.

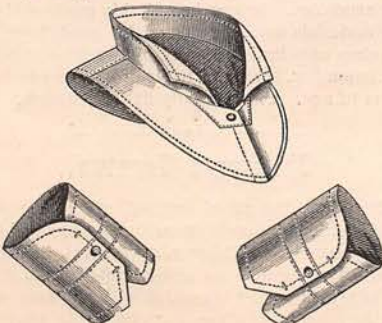
Fashionable Lingerie.



No. 1.—A particularly rich and elegant set-collarette and cuffs. It is made of *crêpe lisse* and *Breton* lace, ornamented with pale blue *gros grain* ribbon. The collarette, which is to be worn close around the neck, consists of a *fraise* in plaited *crêpe lisse*, to which is added, in front, a rounded *rabat* made with soft plaitings of *Breton* lace, the centre of which is ornamented with graceful bows of ribbon. Another twisted ribbon separates the ruffles of the *fraise* and is finished with a bow at the back. The cuffs can be worn either with the ruffle of *crêpe lisse* turned upward and the soft folds of *Breton* lace falling over the hand, or with the *crêpe lisse* next to the hand, and the *Breton* lace reversed on the outside of the sleeve. Price, with ribbon of any desired color, \$3.75.



No. 2.—A stylish linen set, comprising collar and cuffs, with reversed embroidered corners, finished with hem-stitching. Price, for the collar, 85 cts.; cuffs, 65 cts. per pair.



No. 3.—A plain but elegant linen set, comprising collar and cuffs. Price, 70 cts. the set.



No. 4.—A full and very graceful bow, made of long loops of pale blue satin, and narrow *gros grain* ribbon of two contrasting shades of blue. This design can be furnished in any desired color or combination of colors. Price, 85 cts.



No. 5.—A very handsome collar bow made of loops of satin and *gros grain* ribbon. Price, 75 cts.; or, with hand-paintings on the ends, as illustrated, for \$1.25.



No. 6.—A fashionable bow, made of a *batiste* handkerchief, with a dark-colored border, one end of which forms a plaited *jabot*, while the other is arranged in a bow with two falling points. Price, with a border of any desired color, \$1.50.

Satin Corsets.

A WELL-FITTING satin corset is now considered the *sine qua non* of accessories to an elegant *toilette*, and the color must match the dress. No corset-cover is worn over it; but the shape, perfectly molding the figure, the dress is fitted upon it and next to it with admirable results. Two satin corsets—one black, the other white—are the most essential, as so many ladies confine themselves to black and white for full dress. The top may be edged with narrow embroidery, or with a simple row of feather stitching.

The "Patrie" Fichu.

THE "Patrie" *fichu* is a new French style which imitates the folded kerchief of the French peasant. It is of Swiss muslin, and is gathered on the shoulders into folds. It is intended to be worn with a French waist, and requires a broad black velvet belt, with a flat silver clasp. The ends of this *fichu* are very long. At the back it is short, and has a small black velvet bow. In front, where it crosses, it requires a large bow of black velvet, and to wear with it, the Normandy bow in the hair carries out the general idea. The edge of the *fichu* is trimmed with lace, either *Valenciennes*, *Italian*, or *Breton*.

Some of the "Patrie" kerchiefs, instead of being of Swiss, are of thicker muslin, such as fine cambrie, and are worn in morning toilets, edged with embroidery. Others, for evening wear, are of blue, pink, or straw-colored gauze, and have an edge of imitation blonde. These, though light and pretty, are not so pretty as those first described, for the reason that they do not suggest the peasant girl's attire, and are not, of course, belted down with a broad belt.

Very pretty aprons imitating the narrow, coquetish apron of the Normandy women, are stylish, and are made of white Swiss, decorated at the small, shallow pockets with very small bows of black velvet ribbon. They are worn by young girls and young ladies only.

Fashionable Colors.

ALTHOUGH the general tone of street dress is dark, and delicate colors have taken the place largely of the more striking ones, there is still a probability that audacious combinations in spring and summer attire will meet the eye, such as a dress with blue sleeves, and a sash lined with scarlet. This prognostication, however, may be based upon the verses which a Canadian gentleman is said to have uttered at sight of a costume prepared for a great occasion, and imported:

"My sleeves are blue, my sash is red,
I know not where to hide my head."

"Narcisse" yellow is certainly to be worn this season, and to be lavishly displayed in the ribbon-knots decorating blue of all shades, and also to be mingled with brownish shades, and with very dark shades of green. For instance, a beetle-green suit may have a Narcisse-yellow vest, and buttons and cuff bands of dead gold and enamel. Turkish red is to be used on painted buttons in combination with gold filigree and with thin plates of silver. The most peculiar buttons will be worn, some extremely handsome in style and finish, and showing the two extremes as to size.

Spring Underwear.

THE chemise and waist combination is eminently successful, and likely to be retained, even should clinging styles vanish. It is much more comfortable than the old style, which made folds under the corset. The waist is placed over the corset, being one with the chemise. With this style the corset is put on next to the merino vest, which may be high or low-necked, as desired, and the chemise and waist combination is worn over the corset. By this method the corset is protected, and will last nearly as long again as it would worn outside of the chemise, and is more comfortable.

Children's Fashions.

THERE is so much now that is pretty in fabrics for children, that the simpler the designs in which they are made up the more becoming are the garments. The great improvement in cotton goods, as well as in linens, and the enormous variety in which they are manufactured, affords ample choice for a summer wardrobe, and the lovely finish which is put upon gingham, upon the fine chintzes, and other styles, renders the use of silk, for even best dresses, wholly unnecessary.

In addition to the beauty of fabric, a great deal of style is imparted to the make-up of children's garments by the introduction of the new and effective colored embroideries.

White needlework, and white lace, have long been applied, more or less, to the decoration of children's clothing. But it is quite a new idea to trim the fine checked gingham and the delicate chintz satines with embroidered ruffles, in which the fine lines of color contained in the goods, are reproduced and blended so tastefully as to produce a flower-like effect, suited to the age and appearance of the wearers.

Last summer, these colored embroideries were introduced in conjunction with checked gingham, or what was known as Madras cloth, for the first time. This year they have been brought to much greater perfection. Beside the mixed colors, there are solid reds, blues, and browns; but the newest and most effective are in delicate combinations of shades of blue with shades of olive, black, red, and buff, blue and pink, and shades of green with shades of red, or shades of blue, with shades of brown with pale gold.

These embroideries are particularly suited to the fine gingham and chintz cottons, such as mummy cloths—which look like raw silk—and satine—which has a finish almost equal to satin itself. There are also white figured satines which take the place of *piqués*, but are much handsomer, and linens which are figured, checked, and striped; though, as a matter of fact, no improvement is necessary on the solid unbleached linens for outdoor, and serviceable in-door purposes, such as blouse aprons, and the like.

In the illustrations for the present month will be found the stylish jacket, with vest, for a street dress for a girl of from eight to sixteen years—the "Brenda." The rolling collar shows the upper part of the vest and standing collar, and the cut-away skirt its lower part, its length being nearly that of the coat. The vest is of a different material from the jacket, and it is very common to have at least two vests made with such a costume—one of white *piqué*, and another of silk or woolen brocade. These vests are most useful, as they can be applied to different costumes, and furnish the indispensable small pockets for change, and the like, which are so rarely found in ordinary clothing made for women and girls.

The "Dotha" skirt is a very suitable one for such a costume, the suit being quite complete without an additional outside garment.

The "Myra" basque is a pretty design for a house basque for a girl of twelve years, and may be worn between the ages of twelve and sixteen. This buttons at the back, but has a simulated vest, barred across by a belt at the waist, and finished with ruffles. It is a good style for a combination of figured with plain material, and may be used with a trimmed skirt, or two skirts, as preferred.

The "Malcolm" suit is a stylish little design for a boy who has not yet put on trousers. It consists of a kilted skirt, half-fitting coat, and

Louis XV. waistcoat, and is suitable for flannel, tweed cloth, linen, or *piqué*. Lines of embroidery stitching are the best trimming in addition to the buttons.



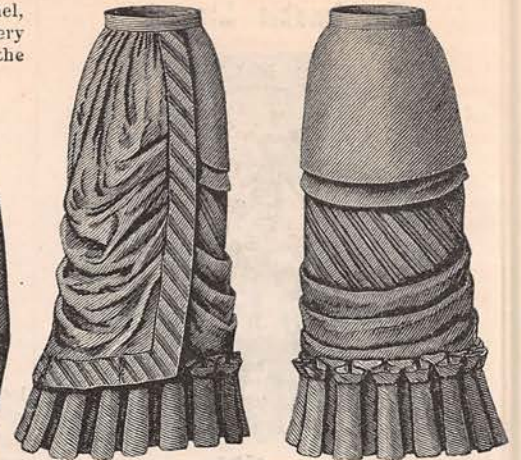
BRENDA JACKET.

Brenda Jacket.—Particularly stylish, the "Brenda" jacket is about three-fourths tight, with the outer fronts slightly double-breasted, ornamented with a large collar, and very much cut away, showing a vest above and below the waist. Both the vest and the outer fronts are fitted by a single dart in each side. There are side gores under the arms and side forms in the back extending to the shoulders. The design is appropriate for all the fabrics usually selected for out-door wear and for many suit goods, and is especially desirable for a combination of colors or materials. This design is illustrated *en costume* on the full-page engraving in combination with the "Dotha" skirt. Pattern in sizes for from eight to sixteen years. Price, twenty cents each size.



MYRA BASQUE.

Myra Basque.—This becoming basque is tight fitting with a front describing a vest trimmed with plaitings and a belt. It has side forms in front extending to the shoulders, side gores under the arms, and side forms in the back rounded to the armholes. It can be fastened either in the back, or on the left side in front, if desired, by simply allowing the required lap and hems at the desired place for fastening. It can be appropriately made up in almost every class of dress goods, and is a very desirable pattern for a combination of colors or materials. The trimming should be simple and in accordance with the material used. Patterns in sizes for from twelve to sixteen years. Price, twenty cents each.



DOTHA SKIRT.

Dotha Skirt.—Stylish and practical, this design combines an overskirt and a gored skirt. The overskirt is laid in folds in front, and trimmed across the middle with a wide facing of a contrasting material, while the back is gracefully draped. The skirt is bordered with a deep box-plaited flounce. The design is suitable for all kinds of dress goods, and the trimming can be chosen to suit the taste and the material used. This skirt is illustrated in combination with the "Brenda" jacket on the full-page engraving. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.



MALCOLM SUIT.

Malcolm Suit.—For little boys from two to six years of age, this is a stylish and becoming suit, consisting of a half-fitting coat showing a Louis XV. vest above and below the waist; and a skirt laid in kilt-plaits at the back, and a double box-plait in front, while the sides are plain. The coat has saque fronts closed from the breast to the waist, and side forms in the back rounded to the armholes. It can be suitably made up in all the materials usually selected for small boys, and requires only braid or rows of machine stitching for trimming. Patterns in size for from two to six years of age. Price, twenty-five cents each.

Children's Carnival.

PROBABLY the most original of all the great public entertainments given during the fashionable season is the Children's Carnival, so called, which has become an annual institution, and is certainly the most beautiful and picturesque of all the great balls given for charitable purposes. Among the tableaux, was "The Old Woman that Lived in a Shoe," with her numerous small chil-

dren; the Nine Muses, and a grand tableau of George and Martha Washington, assisted by three hundred children, in costumes of different nations. The Nine Muses were represented by nine little girls, selected for their beauty and grace, and their classic uniform of white satin and *tulle* emphasized the slow movement of the exquisite *adagio* in which they made their *entrée*.

One of the features was the "Martha Washington Dance," in which the little girls wore antique evening costumes, with pointed waist, bertha, etc., and the boys black velvet Continental coats, with white wigs, satin breeches, and embroidered waistcoats.

The picturesque and diversified costumes of the army of little ones upon the vast stage of the Academy of Music, added to the array of boxes filled with the beauty and fashion of New York, and the almost equally brilliant auditorium, furnished a scene of attraction, quite unique of its kind, and scarcely equaled by any other of the pageants that have become part of the regular festivities of the winter season.

Hosiery.

THERE is no department of dress in which the growth in luxury has been more rapid than in this one of covering for the feet. It is not alone that they grew all at once into great length, and demanded profuse decoration; but it is the fashion of matching stockings to elegant costumes and their trimmings which has developed a degree of expenditure in this direction heretofore unknown. It is true that hose are not purchased by the dozen as much as formerly, except by people who wear the same kind of good, serviceable stocking, day in, and day out. But the single pair, which is now purchased to match a delicate silk or satin dress, costs often as much as the dozen did formerly; and each dress must be matched by its dainty hose, embroidered, or open-worked, or inlaid with fern-like designs of real lace upon the silk, as well as with gloves, fan, or bonnet. Stockings, at twenty-five dollars per pair are not at all uncommon, though only a very few persons indulge in them; but the fine spun silk, in solid colors, at three dollars per pair, and the delicate thread and open-work designs—of which one pair used to be kept for best by very well-to-do persons—are now made part of the common stock; and, especially if a woman has a pretty foot, one of the principal efforts of her life seems to be to have it beautifully dressed, whether she can afford to spend her money in this way, or not.

Spring hosiery shows lighter tints and more plain colors than have been seen for some time. There are also very pretty *chiné* patterns in the cotton goods, and exquisite open-work designs in new thread, both unbleached and striped. The clocking is much of it done by hand; but it is more desirable when it is executed in the self color.

Children's hose have been greatly improved by being made double at the knee, as well as at the heels and toes, and the most desirable styles are all in solid colors, fine stripes, or small *chiné* mixtures.



"RUTH ROYAL."—The "Honora" paletot is a good design for your bourette cloth. It should be cut close and fitted neatly to the figure. The trimming may be rows of flat galloon stitched on, or numerous narrow folds of thick silk or satin, or it may be trimmed to

match the dress, provided there is no intermixture in the dress trimming of the high color.

The fringed silk will trim your grenadine very nicely, and as fashionable as last year.

The christening dress for your year old boy may be made from the "Lilla" pattern either in white cashmere, trimmed with embroidery, or white nansook, trimmed with bands and frills of needle-work.

Blouse aprons of brown Holland, trimmed with bands of colored cambric, are as pretty as anything for everyday summer wear, requiring only a skirt with cotton waist beneath, for very hot weather. The "Sacque" dress is a capital design for sere-sucker, cambrics, or linen, and may be used for piqué or cheviot. The simpler the dress the better for a child of this age, and these designs have the merit of being entirely practical, and easily made by the most inexperienced seamstress.

"MRS. L. M. W."—Afghans are so diversified in size, style, and amount of material required, that it is impossible to answer your question in detail. The best thing you can do is to think out the subject for yourself, what colors you like, what will best go together, etc. A very intricate pattern such as is often seen now-a-days, or a very original one, is practically indescribable. Olive, blue, and red; black, yellow, and crimson, are both fashionable combinations, but upon the plain striped, it is now usual to embroider all the colors, combined in the several upon each one in a different pattern; a stork, for example in the center, and vines, with birds or butterflies alight in the leaves, at the sides. A mullein stalk is also fashionably used, or almost anything that has a long, slender, pedal extremity.

"CELLA WOODMAN."—You can get catalogues from any stationer of the stereoscopic views which he keeps on hand, but there is no catalogue, and no place within our knowledge where photographic views of all places in this or foreign countries are kept.

It would be very doubtful whether a rolled gold scarf pin, with stone cameo could be found to match your real cameo set, and it would cost more to take the time to look for it than the pin would be worth.

Engraved portraits of Mme. de Stäel are very scarce. It is only by accident that one can be procured, and therefore there is no fixed price for them.

"ONE OF YOUR SUBSCRIBERS."—The General Assembly, which consists of a Senate and House of Representatives, holds its annual session in the city of Newport, but its session of adjournment is held in Providence. Why the two cities divide the honors is somewhat difficult to explain, probably because neither one has been able to appropriate the whole of them, and this is true of Connecticut also.

"PHEBE AND ALICE."—"The Different Schools of Philosophy," "What is Meant by Education," "What Women are Good For," "Life, from Its Threshold," may all serve as subjects for your purpose.

"MRS. S. V. S."—If you cannot have wood carpeting for your floor, or floors of solid wood, finished in oil, the next best thing in your little town, would be to cover them with linoleum or crimea matting, and use the pretty mats and rugs, which are now sold so cheaply, to put in front of chairs, sofas, doorways, etc. One large, handsome one should also be laid in the middle of the room. Halls are fashionably covered in the same way, and one or more large pretty rugs laid down, so as to form a conspicuous object, on entering the door. Of course it is not necessary to purchase real India or Persian rugs for this purpose, the modern imitations of the old fashioned styles made by hand are in excellent taste for a small house, and quite inexpensive. Still, if you have time and patience, charming rugs can be made by sewing yarn ravelings upon burlap, which is now prepared for the purpose. In the pretty furnishing of a house, a great deal depends also upon whether you can find a handy man capable of making a frame for a lounge, a box seat for a window, or a pretty toilet stand, all out of cheap wood, which can be stuffed and covered with the handsome and effective cretonne. If you must rely absolutely on what can be bought at the stores within limited means, the result must be somewhat monotonous and unsatisfactory.

"GEOGRAPHER."—1. The Geographical Society of Paris has taken the initiatory steps toward forming an emigration society, which will give information to those desiring to emigrate in regard to all sections of the civilized world. It will describe the advantages and disadvantages of emigration in detail.

2. Iroquois county, Illinois, has 200 artesian wells, all of small bore, within a radius of twenty miles. Not one

of them exceeds 75 feet in depth, and they yield a total daily supply of 53,500,000 gallons.

"AMERICAN."—The German army still remains superior to all others in point of organization and discipline. In France, as in Austria, soldiers do not all pass through the same school. Of the three categories into which they are divided, the troops of the line remain in service only three years, and the regiments of the reserve and the landwehr receive only a few months' instruction. In Germany, on the contrary, *all soldiers* must serve in the line; consequently, the landwehr is composed of veteran soldiers thoroughly drilled, and their thoroughness was proved during the French campaign by their fighting, which was as good as that of the line.

"BOTANIST."—Castor oil is becoming an important product in British India. Last year there were 62,000 acres devoted to it in Madras. The castor bean is cultivated with success in Iowa.

"CURIOSITY."—1. Of 1,200 shareholders in the Glasgow bank, more than 300 are described as "gentlewomen."

2. Professor Gorin has been lately superintending the construction of a funeral pyre near London, for the Cremation Society of that city. The vicar of Woking, referring to it, writes to the London *Times* that a similar apparatus was in preparation in that town, to the great horror of the inhabitants. Instead of a secluded site, one had been chosen almost in the center of the parish, in close proximity to private residences and shops, alongside of a prominent public highway, and near schools attended by four hundred children.

3. The man you refer to, lately died in Paris. He was a humpback, and had spent fifty years of his life in researches in regard to the victims of that deformity. Instead of a will, his heirs found a voluminous manuscript of two thousand pages upon humps. He was rich, and had traveled in every direction for information. He found the misfortune the most prevalent in the milder regions of Europe. Spain supplied the greatest number of humpbacks, and in a circumscribed locality at the foot of the Sierra Morena, there was one humpbacked individual to every thirteen inhabitants. They were also found to be very numerous in the valley of the Loire in France. The writer concluded, that, for every one thousand persons on the globe there was one humpback, or an aggregate of a million against the thousand millions of the globe. The last page of the manuscript contained the request that a marble hump should be raised upon the writer's tomb, with this inscription: "Here lies a humpback, who had a taste for humps, and knew more about them than any other humpback."

"STUDENT."—A subterranean forest of oaks has been discovered in Germany, in a small valley watered by the river Fulda. Dr. Maesta, a government geologist, who made the discovery during an official exploration, pronounces the trees to be of enormous size, and to date back in their origin to a remote period. They are entirely buried beneath the surface of the valley, but several hundred of the outermost trunks that border on the banks of the Fulda have been laid bare by the gradually encroaching current of the stream. The wood has acquired a deep black color, and has become exceedingly hard. It is believed that it will make excellent material for sculpture. One trunk that was found in the bed of the river has been removed to Berlin to be placed in the national geological museum. Whether these trees are of a species now in existence or of one that is extinct, has not been determined.

"AUGUSTA."—There are two or three ways in which you could have your gray dress made with perfect propriety. One way is that of a trimmed skirt, and cuirass basque, or jacket basque with vest. Another, skirt and princess polonaise, buttoned on the side. A third, round waist, and short skirt, draped at the back, and trimmed with kilt plaitings and folds across the front. A scarf mantelet should accompany the dress, cut somewhat straight across the back, and knotted in front. Or, you could have a jacket to match.


"INA."—The "Nadina" basquine, and "Ellana" overskirt are still fashionable, and would be very suitable made up in black Hernani over black silk. The trimming, however, should be fine plaiting, and folds of Hernani, not of the silk. Such a dress would be quite suitable for a lady of forty-five. The "Minerva" princess dress is, however, too old for a girl of eighteen. It would be much better to make a handsome silk skirt, and drape over it, a stylish princess polonaise, trimmed with cascades of lace and ribbons.

MIRROR OF FASHIONS

BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE SPECIALITE OF FASHIONS.

THE COSMOPOLITAN IN STYLE FURNISHING

PERFECTION OF ARTISTIC EXCELLENCE



We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

ALWAYS FIRST PREMIUM.

CENTENNIAL AWARD OVER ALL COMPETITORS,
 MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,
 And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

It is very necessary at the present time for ladies who wish to dress either well or economically or both, to discriminate between the great variety and diversified character of the designs and fabrics from which they have to select. In former times dress, especially among the common people, was fixed, and thus became national, and only the slight differences were permitted that could be arranged out of several colors or a choice of stuffs. The form was always the same, the length of skirt, the handkerchief worn in or outside the bodice, the headdress or even the shoes—whether the latter were only wooden or dainty slippers, high heeled and rosetted—were all ordered and regulated by unchangeable custom, which is the most rigid of laws.

These national dresses are disappearing one by one, until the only glimpses that are obtained of them are found in remote districts far from the hum of the busy world, and the march of modern civilization. There are many persons who regret the gradual decadence of these distinctive costumes, as a great loss to the picturesque, in the somewhat commonplace and monotonous round of every-day life, and doubtless there is an element of truth in this complaint; but it must be remembered that it is to those of us alone to whom national costumes are fresh and novel, that they are particularly attractive and interesting. The peasants of Southern France or glacial Switzerland see nothing specially charming in attire to which they have all their lives been accustomed, and a change which admits of a dress adapted to special and diversified uses, seems much more sensible and even beautiful to them.

Doubtless the habit so long engendered of a fixed costume made it difficult for women to imagine the possibility of a departure from the rules laid down by some kind of authority, and this is probably why it has been customary for the majority to accept fashion in the most limited sense, and fail to realize how wide a range it is possible to cover, and still be sufficiently fashionable for all practical purposes. In fact, in adapting itself to special needs, special circumstances, and individual tastes, fashion creates a much wider diversity and much greater possibilities in the realm of the artistic and picturesque than it has got rid

of by the practical extinction of peculiarly national costumes, while the freedom given to taste, and the carrying out of original ideas is much more in accordance with the modern tendency toward a broad, free, individual life.

Fashion, arbitrary as it is said to be, was never so little despotic as now, for never before were its extremes in such striking contrast to each other. The wealthy lady who can afford to gratify her caprices, may wear the long straight folds of the simplest robe one day, and a coquettish panier, ruffled and puffed up on the next, and always represent a certain phase of fashion; but the prudent and intelligent woman, be she young or old, whose limited means admit a few changes in her wardrobe, and who must wear her one or two dresses until they are worn out, will avoid both extremes, select as her material a fabric soft and neutral, and put it into a design so little remarkable that it will survive many changes, and if it does not attract admiration, at least enable the wearer to escape unpleasant observation.

The past few seasons have brought a great compensation to intelligent women with small incomes in the lovely cotton fabrics, which seem to have been made in order to bring as much beauty as lies in folds of silk and satin within their reach. Every one should try to possess at least a single dress for indoor wear of foulard finished cambric, or satin finished chintz cotton, pretty colors softened by at least a narrow edge upon the ruffles, at the neck and wrist by an inexpensive linen lace. They are not suited for church dresses, which should properly have a certain unobtrusiveness and uniformity, but they are lovely for afternoon, for the dressing up of that interval between the country dinner and the country tea, which lies through all the summer days, bathed in soft sunshine, for which the flush of pretty muslins, and fine, cool, delicate printed fabrics, is as fitting as the song of the birds, or the gathering of the flowers.

It is worth while to bestow some thought upon dress, for the materials were never cheaper than they are now, and the designs by which they are to be made for every purpose for which dress is required—working, walking, riding, boating, driving, dancing, visiting, and traveling, are all so well thought out and so simply prepared, in the form of patterns, that any one with the least taste, ingenuity, and industry can make her own ward-

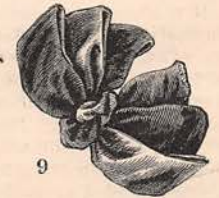
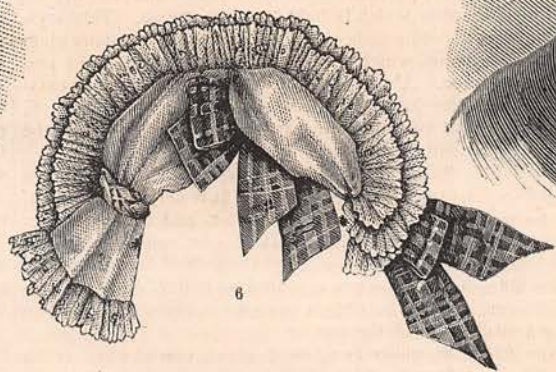
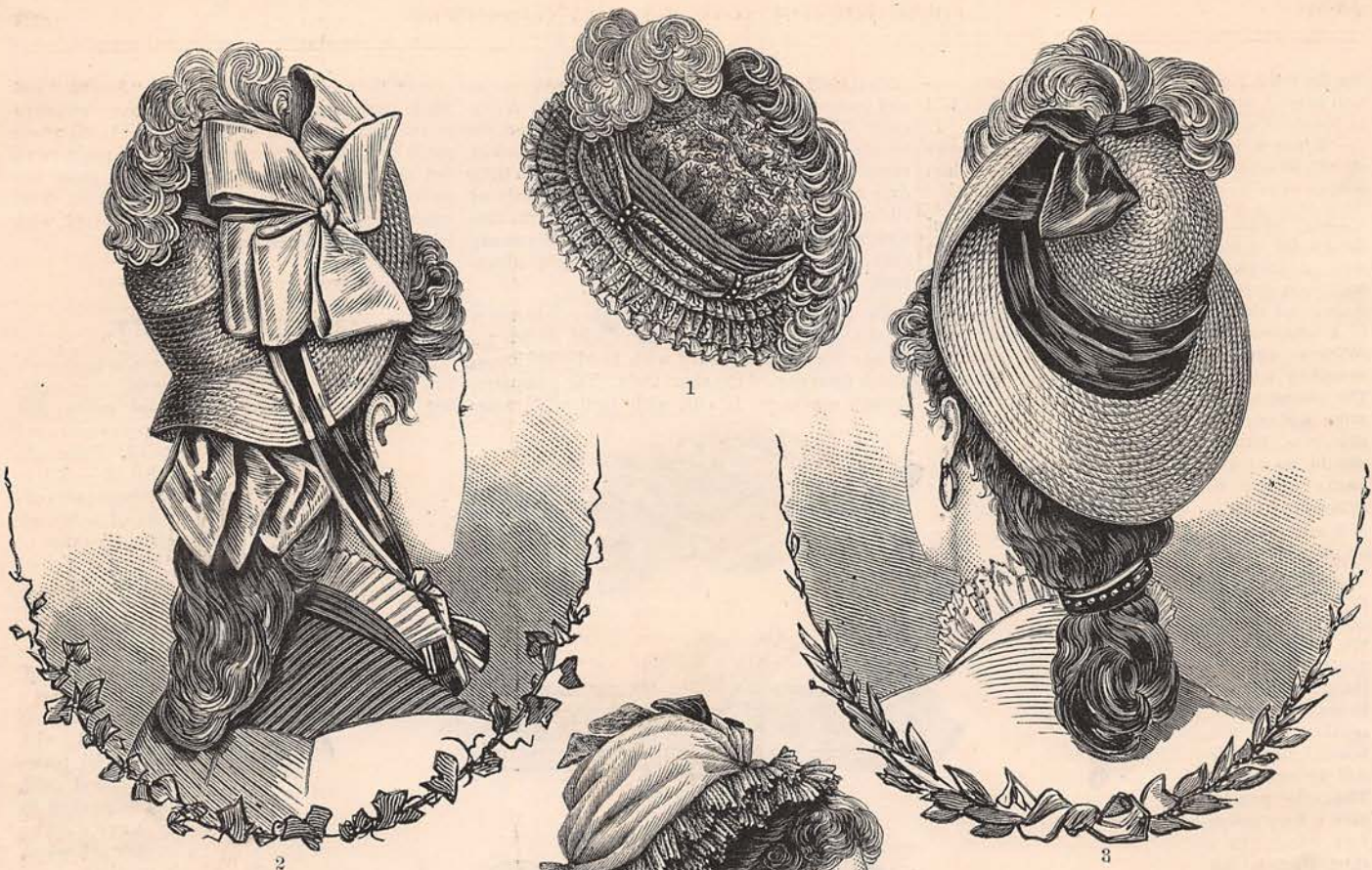
robe, and thus where money is more an object than time, save nearly two-thirds of her personal expenditure, for it is a proverb, that the making costs nearly as much again as the material.

It used to be thought that almost anything would do to wear at home, and that all the finery must be kept in reserve for wear abroad, but this idea is gradually yielding to that finer canon of good taste which ordains that the street dress shall be dark, simple, and unobtrusive, and the home dress diversified, delicate, and attractive as the wearer chooses to make it. Even washing dresses are now dark, that are worn out of doors, unless the occasion is a special one, such as a garden party, or an archery meeting, where more dressy costumes are required. Altogether we think few can with cause complain of fashion, for it permits them to wander at their own sweet will, and choose from a thousand different forms and objects, that which will best please their fancy, or gratify their taste.

Models for the Month.

Our lady readers will find in the illustrations for the present month, some of the very newest of the many novel and attractive ideas embodied in the spring styles.

The "Deosia" princess dress gives an elegant design, adapted to a great variety of materials. It is more showy than the styles to which we have been accustomed of late years, but the effect when made up in a rather striking and handsome material, is very distinguished, and not at all so pronounced as one might be led to expect. The pattern may be used for rich striped and brocaded grenadine over silk, for a combination of Pekin and plain silk, for a combination of plain and figured foulard, for a combination of plain and chintz satine, for mummy cloth trimmed with a plain fabric, and also for a combination of plain or figured lawn or muslin. The style is one of the most graceful and coquettish that can be imagined. The curved lines of the princess basquine, the draped tablier, the well-shaped train surmounted by double loops of wide ribbon, form a picturesque ensemble, which is elaborate without being complicated or difficult to successfully achieve. Eighteen yards of goods about twenty-four inches wide will make the entire dress of one material, includ-



Fashionable Millinery.

ing the triple ruffles upon the skirt. If a combination is used, six yards and a quarter of plain will be required, and twelve of the figured fabric. If the figure is printed in chintz colors, the bows should be composed of at least two of the colors contained in these figures.

The "Nelida" basquine is a very graceful design for a silk or cashmere suit to be worn with a trimmed skirt. The narrow French back, and perfect slope beautifully outlines the waist, and the draped front, and puffed back of a trimmed walking skirt upon which the fullness was arranged low would certainly complete a very simple, yet stylish costume. The simulated vest may be of silk, or of the same material as the dress, but it should be of the same color in either case, unless it is embroidered, or made of some brocaded stuff in mixed colors. This basquine requires six yards and a quarter of materials, inclusive of ruffled trimmings. If these are not wanted, five yards will be sufficient. The side paniers give a very graceful effect, to a skirt that is flat on the sides but puffed at the back, and are the mildest, and some people consider the prettiest form in which the panier has made its appearance.

Overskirts are quite as fashionable as ever, in fact, they are essential to the good appearance of washing dresses, unless they are completed by a polonaise. One of the newest styles of the season is the "Birena." It consists of a tablier rounded and draped, and a draped back slightly and irregularly puffed. The apron is short and trimmed with ribbon bows. The back is lifted by interior strings which can be untied when necessary for washing purposes. Only five yards of material are required including the ruffle, and four and a half is sufficient if lace or bands of embroidery are used instead of the self fabric. The pattern is a good one for muslin, figured lawn, or any of the new washing cottons, and may be accompanied by a round or blouse waist to be worn with a belt.

The "Florimel" train is a stylish design for the skirt of a handsome evening, dinner, or reception dress. It is adapted to a great variety of colors and combinations, as the plaited gores, which take the place of a flounce, may be made of a different material from the body part of the dress, or a different shade of color, or a combination of the different shades of one color. The model was black, the skirt of rich black silk with plaited gores of rich black satin and an overskirt of very rich satin striped, and brocaded grenadine, all black. The

ribbon used for bows had a black watered center, and brocaded satin edge, with a watered reversible side. The fringe was crimped silk, with alternate tassels of knotted sewing silk. The entire skirt requires nearly seventeen yards of material, a trifle over five yards of fringe, and about six yards of ribbon, and in the division into three different materials, the quantity required for each will be nearly even, the black silk requiring the slight advantage.

The design for a polonaise is another illustration of the side panier, set in as gores, and drawn together low upon the skirt with handsome loops, which form part of the short train. The polonaise, though a princess in cut, with paniers forming

lace or ribbons. This latter is the "Serena," and while perfectly simple in form, is most effective in the graceful style of its finish. About three yards and a half of nainsook would be required to cut the "Serena" its proper length, about ten yards of insertion, and twenty-nine of lace. This quantity will trim effectively as illustrated, with the addition of three yards of ribbon.

Fashionable Jewelry.

No. 1.—A particularly handsome set—brooch and ear-rings—in "rolled" gold, representing bunches of leaves in frosted green and copper-colored gold. Price, \$6.

No. 2.—This handsome set consists of a brooch and ear-rings of "rolled" gold, satin finished, enriched with filigree and little plaques and rims of polished gold. The center has a concave ornament surrounded with tiny round plates of polished gold, and is pierced by an arrow, the feather of which is in filigree and the barb in polished gold. Price, \$5.50.

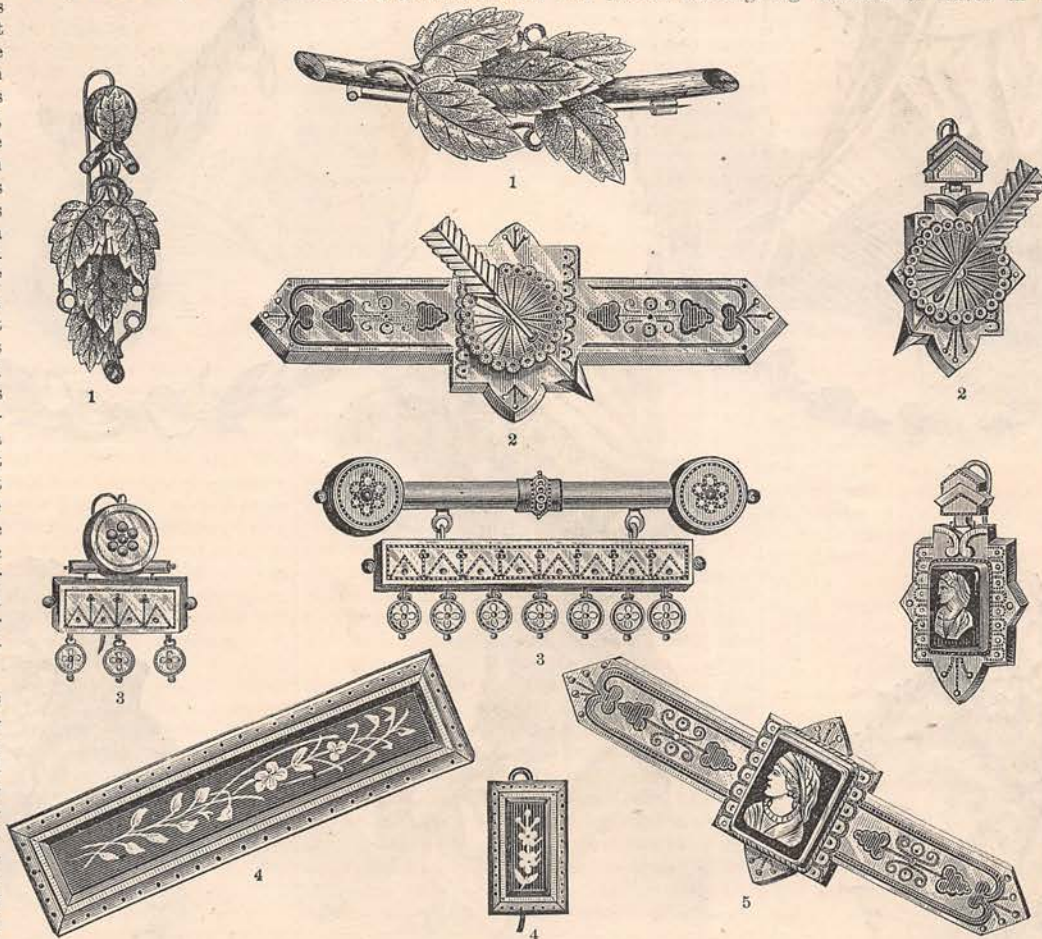
No. 3.—A very stylish set of bangle brooch and ear-rings in "rolled" gold. A round bar of burnished gold, finished at both ends with a round ornament, satin finished, and enriched with filigree and small plaques of polished gold, supports another bar, satin finished, and with filigree and plaques of polished gold, to which is suspended

a row of bangles. The ear-rings have the center of a small polished bar occupied by a single round ornament, and the rest of the design is the same as the brooch. The brooch and ear-rings can be bought separately if desired. Price, per set, \$4; brooch, \$2.25; ear-rings, \$1.75.

No. 4.—A stylish set, consisting of brooch and ear-rings in mosaic, solidly set in a frame of "rolled" gold, highly burnished, and furnished with small balls. Price, \$3.33.

No. 5.—A stylish set, consisting of a brooch and ear-rings of "rolled" gold, set with real cameos. The body is in Etruscan gold, and enriched with filigree and small plaques and rims of polished gold, while the cameos are mounted in highly-burnished gold. Price, \$7.50. For the same price, this style of set can be furnished set with amethysts instead of the cameos.

The illustrations represent the actual sizes of the articles, and they are of the best quality manufactured. Most of the designs are fac-similes of those made in solid gold.



FASHIONABLE JEWELRY.

the *bouffant* part, describes a basque in front, the lower part having been cut out to admit of a draped apron which is held by three straps. This style of polonaise is well adapted for the bandana gingham, which are one of the novelties of the season. About eight yards and a quarter of twenty-four inch goods are required for its completion, but of this, one yard and a quarter should be plain for the apron and collar.

The rage for striped goods as a trimming, gives us the "Valerie" basque. It is very stylish in cut, perfectly molding the waist, and rounding over the hips. The simulated vest comes below the edge of the basque, and the striped fabric of which it is formed, is repeated as collar, cuffs, and revers. The ribbon loops are composed of the two colors of the stripes.

There are two jackets given, one of which is the "Rosalba," intended for combination suit materials of cotton, silk, or wool, the other a charming model for indoor wear for nainsook, or any thin white fabric which may be trimmed with torchon

Fashionable Millinery.

(See full page of Illustrations.)

No. 1.—A *capote* made of *damassé* gauze, pale cream color, with the design in gold, silver, pale blue, and pink. It is trimmed with fine folds of pale blue satin, a *torsade* of the gauze held in place by buckles of silver set with Rhine pebbles, and a cluster of ostrich tips pale blue and cream color. The crown is puffed, and the brim shirred and faced with a full plaiting of Breton lace.

No. 2.—A white chip bonnet in *cabriolet* shape. It has the brim very much turned up in front, and is close-fitting at the sides. A pink tip falls over the crown, and a large bow of *Persane jardinière*, with a tiny floral design, is placed on the right side, and a few loops of the same kind of ribbon are placed under the slightly-raised curtain at the back. Strings of delicately-striped pink cross the crown, and are brought down the sides and tied in a bow under the chin.

No. 3.—A light gray straw hat, in Rubens style, with a medium-sized crown, and a wide brim that is turned back at the left side, and over which fall two light gray tips. It is trimmed round the crown with peacock blue silk, and has a bow of the same on the left side of the crown in front. It is placed very much at the back of the head.

No. 4.—A bonnet of rough-and-ready black rice straw, having a broad, flat crown, and narrow brim. This fits closely to the head at the sides and back, and is slightly flared in front. It is trimmed with a half-wreath of deep red roses across the front, and black watered ribbon, arranged in a full rosette on the crown, from which proceed the strings which are fastened at the sides by ornaments of gilt set with garnets. The inside of the brim is faced with red satin, shirred.

No. 5.—A charming house cap, made of white India muslin, and trimmed with Breton lace and bright plaid ribbon. A foundation of stiff net is cut to fit the head, and this serves as a support to the muslin, lace, and ribbon, which are arranged as shown in No. 6, and then pinned together at the back at the places marked by the stars.

No. 7.—A turban, made of Afghan *mélange* in Persian colors, trimmed with ribbon in which the colors are combined with gold and silver, a fancy breast, and a *monture* of red and yellow roses.

No. 8.—An Alsatian bow for the hair, made in black velvet. Price, \$1.

No. 9.—A lovely head-bow, in the Alsatian shape, consisting of six loops of *vielle* or satin ribbon. It can be furnished in any desired color or combination of colors, for 90 cents. In *gross grain* ribbon, for 50 cents.

Stylish hats are furnished through our Purchasing Agency for \$8, upward, according to the materials. In sending an order, it is always best to state complexion, color of hair and eyes, the purposes for which the hat is to be used, and any preference in regard to color, etc.

Summer Washing Dresses.

THE great difficulty about summer washing dresses, is the washing of them. Cotton and linen materials are infinitely varied, and almost infinitely charming when made up in the pretty designs which modern taste has created, but the very essence and beauty of these same designs is the graceful arrangement of a certain amount of drapery, and how to have this laundried, and its good effect preserved without annihilating cost or the expenditure of more time and trouble than can be bestowed upon it, is the problem.

There are ladies who have little to do which soils their dresses, and who can therefore afford to have an occasional costume sent away from home, and carefully done up by a French *blanchisseuse*; but the majority, while desirous of utilizing the lovely foulard cambrics, the new chintz satines, and the soft mummy cloths, are in despair over the question of how they can have them made. It seems a pity to take such exquisite materials, and make them up as plain morning wrappers, or like ten cent prints. Yet to select the design for

an elaborate costume, is to live in perpetual dread of the day when it will need washing, or to require the possession of time and taste in taking its intricacies apart, and putting them together again when the laundering operation is over.

In cities such a task is almost hopeless, if the cleansing has been performed by any modern Bridget, for the surface will have been made shiny in spots, the edges uneven, the straight parts all awry, and the whole thing so hopelessly befuddled, that to give it a respectable appearance again seems an impossibility.

The plaiting of ruffles is another obstacle to the making of a pretty washing dress. To iron them properly requires a long time, and considerable patience on the part of the most skillful laundress. It is therefore hardly to be expected of one who has but little time at her disposal, and a great deal of work of a rough and dirty sort to put into it. The modern method of laying the ruffles of skirts in fine delicate plaits has added infinitely to the burdens of ironing day, which are in reality much more serious than those of washing day.

The only way to solve the question for those to whom time and cost are of supreme importance, is to use a simple overskirt instead of a trimmed skirt or draped polonaise for washing fabrics, and gathered instead of plaited ruffles. Upon fine or white dresses the ruffles may be made full and fluted, the most effective finish for them, while for dark cotton street or house suits the gathered flounce and plain overskirt, trimmed with a fold and draped by means of strings which are tied underneath, will be found quite sufficiently dressy.

For the light figured satines and mummy cloths there is nothing so pretty as the flounce skirt, and simplest form of draped polonaise with ribbon belt, and ribbon bows in mixed colors down the front. But the shades must be well chosen, and the bows made and firmly pinned on, so that they can be easily removed; the small safety pins being the best for the purpose.

For lawns two skirts or a simply draped polonaise may be used, and for washing materials, either thick or thin, there is no style more suitable for an overskirt than the *Laveuse*, because it can be so readily arranged, and re-arranged, excepting of course, the plain straight overskirt, which requires no arranging, only tying and untying.

Good Words.

THE succeeding extract suggests a new use for the Magazine as a means of communion between friends:

"MME. DEMOREST:—I have often had the pleasure of reading your very valuable book, but not before this year was it mine; it was a Christmas present, and you may know highly appreciated. A friend in the far West takes the Magazine too; it is a great source of pleasure for us to think we both see and read the same thoughts."



NELIDA BASQUINE.

THIS *distingue* garment is made in *chine* silk, in which garnet, blue, green, white, and black are combined in such a manner that the effect is especially pretty, and neither one of the colors is more prominent than the other. The vest, plaitings, and sleeve trimmings are of plain blue silk. The basque is long, and looped very full on the sides, and the back is shorter, and has a plaited postilion. The rest of the toilet is made in the same materials as the basque. Price of basque pattern, twenty-five cents each size.



VISITING AND RECEPTION TOILETS.

FIG. 1.—A handsome visiting toilet, made in pale blue Chuddah cloth, and *pékin* goods in which stripes of dark blue satin alternate with watered stripes of old-gold color. The Chuddah cloth is wool, very fine and light in quality, having almost invisible lines of a herring-bone pattern woven in it, and drapes very gracefully. The designs used for the toilet are the plain walking skirt, the "Birena" overskirt, and the "Valerie" basque. The skirt is made of the *pékin*, every alternate watered stripe slashed from the bottom about six inches, and having a fine plaiting of dark blue satin inserted in the opening. It is the same all around. The overskirt is made of the Chuddah cloth, and is without trimming, excepting

the bows on the front, which are made of double-faced ribbon, dark blue satin on one side, and old-gold watered on the other. The basque is made of the Chuddah cloth with the vest, *revers*, collar and cuffs of the *pékin*. Both the basque and overskirt are illustrated separately elsewhere. Bonnet of pale blue gauze, trimmed profusely with *Jacqueminot* and *Maréchal Niel* roses—deep red and pale yellow. Parasol of pale blue satin, embroidered with buds to match the roses on the bonnet, and edged with Breton lace. Basque pattern, twenty-five cents each size. Pattern of overskirt, thirty cents. Skirt pattern, thirty cents each size.

FIG. 2.—Reception toilet made in *gaze damassée*, very pale blue with small rosebuds brocaded on

it, pale blue and pink satins, and plain blue *gaze*. The design is the "Deosia" princess, and has the waist portion and the train made of the *damassée*; the apron of blue satin, covered with the plain gauze; the *revers* on the skirt and sleeves, and the vest, of pink satin; the plaitings on the waist and sleeves of blue satin, and the plaitings on the skirt, alternately of blue and pink satin. The bows on the front are of double-faced satin ribbon, blue and pink, and those at the back of blue and pink satin. *Point* lace in the neck and sleeves. Turquoise and pearl jewelry. A half-wreath of pink roses in the hair. This design is illustrated among the separate fashions. Price of pattern, thirty cents each size.

Love of Bonnets.

WOMEN who understand the art of dress know that the bonnet is the crowning effort of the toilet and should be distinctly expressive of its character and purpose, as well as in harmony with the individuality of the wearer. There is no other one feature that so makes or mars the effect of a costume as the bonnet or hat, and it is, therefore, well worth while to bestow a little consideration on what is best adapted to personal requirements. This is all the more necessary on account of the immense variety of styles that are now put upon the market, and which may all be classed under the head of "fashionable."

A few years ago, it would not have been thought possible for any sane woman to wear a bonnet of blue or red straw. Yet we have now straw bonnets in all colors to harmonize with different costumes, and the danger is, that those who can only afford one bonnet during the season will select a style that is intended for and should only be appropriated by persons who can afford half a dozen. We confess to an old-fashioned prejudice in favor of straw in very light, or very dark tints, and prefer the colors made up in silk, satin, or thin tissues, rather than put into straw and chip; but colored straws have their admirers, and can be selected without doubt to complete successfully a toilet of uniform color.

The present season, however, gives plenty of choice, and is rich in what are very truthfully called pretty bonnets. The soft tones of the fine chips, and their tinted trimmings are peculiarly becoming and attractive, and the test of elegance is in having these harmonies most carefully preserved. The introduction of masses of finely plaited Breton lace in conjunction with tinted

satin and delicate flowers adds much to the grace and beauty of the exterior decoration, while the slight enlargement of crown and brim has given character and decision to the general *ensemble*. A great deal of trimming is employed, perhaps because it was never more varied or more beautiful in all its departments. Many of the ribbons are works of art, and worthy to be classed as such, not only from the originality and unconventionality of their designs, but the blending of color, and beauty of finish. The flowers represent every variety in field and garden, most naturally grouped and mounted, without the slightest stiffness or appearance of artificiality. One of the facts to which it is worth while to call attention is this, that almost any shape may be worn that is becoming. The English walking hat, for example, is as well worn as ever for traveling and useful purposes. The "Gainesborough" of the last two seasons is still retained by those to whom it is becoming, and an exaggeration of it has made its appearance which is intended for a summer shade hat, and strongly recalls the pictures in the Palace of Versailles, and the garden hat which the ladies of Marie Antoinette's time wore on their excursions to the Park and cottage of Little Trianon.

The Alsacian bow, which has figured so largely as a head-dress, during the past winter, is now utilized as an important part of bonnet decoration. Instead of being placed on the front, however, it is fastened to the center of the crown, the top of the loops covering its upper rim, and being concealed by a mass of flowers, or a soft shower of plaited lace, and marabout feathers. The interior of the brim is covered with a plain or shirred lining of silk or satin, but is otherwise free from ornamentation, unless, as is sometimes the case, a plaiting of fine lace is added.

The most original bonnet of the season is a coarse straw, composed, like Joseph's coat, of many colors. It is not at all so striking, however, as a straw in plain blue, or deep wine color. The combination usually consists of ivory and mastic shades combined with dark maroon, olive, *faïence* blue, paler green, and brown. The trimmings must correspond in every particular, the most fashionable consisting of a broad full ostrich plume, containing a mixture of the same colors, and satin ribbon striped to match. Of course such a hat is costly because it is unique and rare, but like all other artistic blendings of many colors, its effect is not at all showy or pronounced.

Our Purchasing Bureau.

LADIES desiring any article, or any kind of goods, which they cannot obtain in their own neighborhood, can promptly receive it by addressing our Purchasing Bureau, giving clear directions, full address, and limit as to price. State for whom and what the article is needed, but be more particular in giving the details of what is not wanted than what is, something being left to discretion in the matter of selection.

We are constantly in the receipt of letters expressing the utmost satisfaction with the details of dresses, bonnets, infants' wardrobes, bridal outfits, articles of jewelry, made-up laces, and the like. In millinery, our facilities are unrivaled for procuring special styles, or having them made to order at the shortest possible notice, and at exceedingly moderate prices. The following we select for its brevity from a vast number of similar communications:

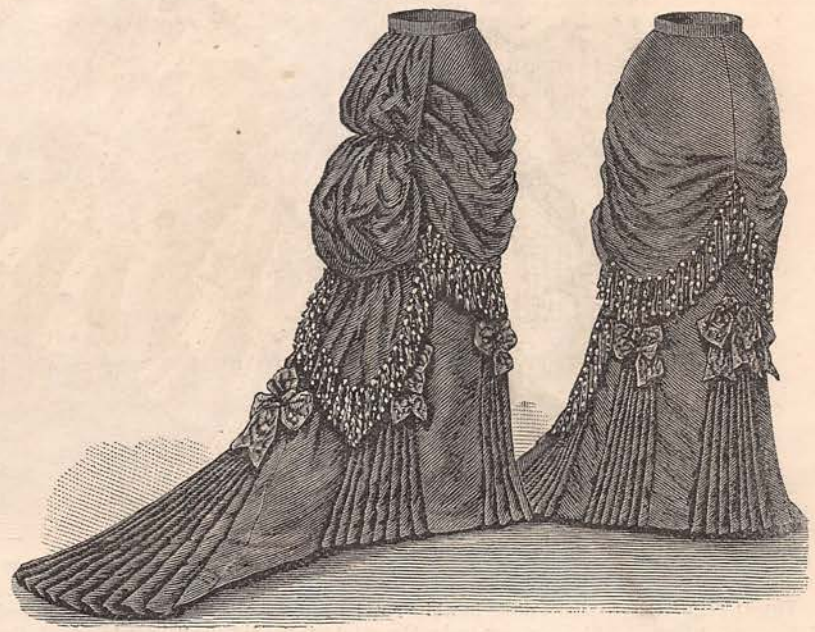
"MME. DEMOREST.—The package received. I am delighted with my dress; it is perfectly beautiful. I shall certainly send to you in future. Accept many, many thanks.

"Respectfully, M. D."



BELLINA POLONAISE.

Florimel Train.—Novel, and very *distingué* in design, this graceful train skirt describes a square shape at the back, and is trimmed with deep clusters of plaits placed around the bottom at intervals, and surmounted by bows. The drapery is short, and falls in *panier* style at the sides, and the back is rendered very *bouffant* by two puffs, below which are two pointed sash ends. The skirt is composed of an apron, a single side gore on each side, and a back breadth, to which a particularly graceful effect is imparted by a "V" shaped gore inserted at the bottom. The design is desirable for a great variety of materials, and is especially adapted for rich fabrics. The trimming can be chosen to suit the taste and the material used. Price of pattern, thirty cents.



FLORIMEL TRAIN.

Bellina Polonaise.—Very novel and *distingue*, this graceful polonaise is tight-fitting, with the middle of the fronts cut off a little below the waist, showing a puffed apron crossed by three straps; and the back arranged in a very *bouffant* manner, with two large puffs fastened at the side form seams. The fronts are fitted with four darts in each side, two in the usual positions, and two under the arm, the latter taking the place of a side gore; and the side forms in the back are rounded to the armholes. The design is appropriate for a great variety of materials and is especially desirable for rich fabrics. The trimming, if any be used, must be chosen to suit the material employed. This design is shown on Fig. 4 of the colored steel plate. Price of pattern, thirty cents each size.



MORNING DRESSES.

FIG. 1.—The "Pearl" dress, made in white cotton *armure*, trimmed with Hamburg embroidery. This stylish little dress is illustrated separately. Pattern in sizes for from four to eight years of age. Price, twenty-five cents each.

FIG. 2.—The plain "Princess" dress, made in *momie* or mummy cloth, a pale fawn color, with a floral design in mixed colors. The bottom is trimmed with flounces of the material, having plaited sections of dark blue percale inserted at regular intervals, and bows of blue ribbon are placed down the front. Breakfast cap made of a pale pink silk handkerchief, trimmed with light and dark blue ribbons. Price of dress pattern, thirty cents each size.

FIG. 3.—Miss's costume, arranged with a gored skirt, the "Mysa" overskirt, and the "Minna" basque. It is made in *foulard* finished percale, the ground olive green in color, with broken plaids in a lighter shade, and has the plaitings in the waist, and other trimmings, of plain, olive green percale. The basque is illustrated among the separate fashions. Skirt pattern in sizes for from four to fourteen years of age, price twenty cents each. Pattern of overskirt in sizes for from twelve to sixteen years of age, price twenty-five cents each. Basque pattern in sizes for from eight to sixteen years, price twenty cents each.

FIG. 4.—Morning toilet made in white lawn,

trimmed with ruffles and bands of embroidery. It is arranged with a demi-train skirt, trimmed with two embroidered flounces headed by insertion and narrow standing ruffles; the "Birena" overskirt trimmed to match the underskirt, and the "Serena" jacket, which is half-fitting, and is very fully trimmed. Bows of cardinal and blue ribbons ornament the front of the jacket and overskirt. Both of these designs are illustrated separately elsewhere. Cap of white organdie, lined with blue silk, trimmed with cardinal and blue bows and fine plaitings edged with lace. Jacket pattern, twenty-five cents each size. Overskirt pattern, thirty cents. Pattern of skirt, thirty cents each size.



DEOSIA PRINCESS DRESS.



PLAIN PRINCESS DRESS.

Deosia Princess Dress.—Very graceful and *recherché* in effect, this novel design represents a tight-fitting princess dress, with *paniers* on the sides over a trimmed skirt, and a very *bouffant* bow placed at the back, a little below the waist. The illustration represents the neck open in *Pompadour* shape, but the pattern is simply marked, not cut out. The fronts are fitted with the usual number of darts on each side, and cut off in the middle below the waist, and are trimmed to simulate a vest. The side-forms in the back extend to the shoulder seams. The design is appropriate for a great variety of dress goods, but is especially desirable for dressy fabrics of rich quality. The trimming can be chosen to suit the taste and the material used. This stylish dress is illustrated on the full-page engraving. Price of pattern, thirty cents each size.

side-forms in the back extending to the shoulders, and the back pieces are separated below the waist and ornamented with two *revers*. The design is especially desirable for a combination of colors or materials. A cascade of ribbon down the front is very effective, but this can be omitted if desired. The front view of this graceful *basque* is illustrated *en costume* on the full-page engraving. Price of pattern, twenty-five cents each size.

Plain Princess Dress.—A simple, tight-fitting princess dress, with the usual number of darts in each side in front, side-gores under the arms, and side-forms in the back rounded to the armholes. The necessary fullness is imparted to the back by means of extensions cut on the side-forms and back pieces, which are laid in plaits on the inside. The design is appropriate for a great variety of materials, and it can be elaborately or simply trimmed to suit the taste and the material used. This practical design is illustrated on Fig. 1 of the plate of "Morning Costumes." Price of pattern, thirty cents each size.

Novel Designs in Damassé.

A BEAUTIFUL "PATTERN" DRESS.

ENTIRELY novel designs in *damassé* show yellow butterflies on a black ground, white daisies on a black ground, currants on a white ground, wood-colored stars on a ground of a darker shade of wood-color, wheat-sprays of a yellowish tone on a light blue ground, trailing arbutus on a pale green ground, small black designs resembling dominoes on a faience blue ground, *bleu-de-gen-d'arme* checkers on an ivory white ground, *nacarat* dice on a wax-white ground, garnet, maroon and lilac stripes on white grounds—these are extremely narrow—and on a gray ground, tiny birds' wings of a raised effect so perfect that they appear to be embroidered. A very beautiful *damassé* has a design that is very like little speckled birds' eggs on a ground of straw color. The effect of these designs combined with spring shades is admirable.



ROSALBA JACKET.



VALERIE BASQUE.

Valerie Basque.—*Distingué* in effect, and unique in design, the "Valerie" basque is tight-fitting, with the usual number of darts in each side of the front. The fronts are cut-away from the waist, showing what appears to be a very long vest, but which consists of a skirt piece that is added at the waist line, reaches several inches below the fronts, and extends all around the basque to the back. The basque has side-gores under the arms,

A very beautiful dress imported as a pattern by a fashionable establishment has very fine black cashmere for its material. This has a deep embroidery—fully a quarter of a yard—of forget-me-nots in their true color and crowded close together. The design runs up another quarter of a yard on the deep *polonaise*. The *tablier* front consists entirely of this exquisite embroidery, as do also the cuffs and the small vest. A heavy fringe, blue and black, finishes the drapery.

Rosalba Jacket.—Simple in design, but stylish in effect, the "Rosalba" jacket is of medium length, and about three-fourths tight, and is cut with a single dart in each side in front, and double side-forms in the back, two rounded to the armholes, and the other two extending to the shoulder seams. The design is appropriate for a great variety of dress materials, and many suit goods; it is especially desirable for a combination of colors or fabrics. Price of pattern, twenty-five cents each size.

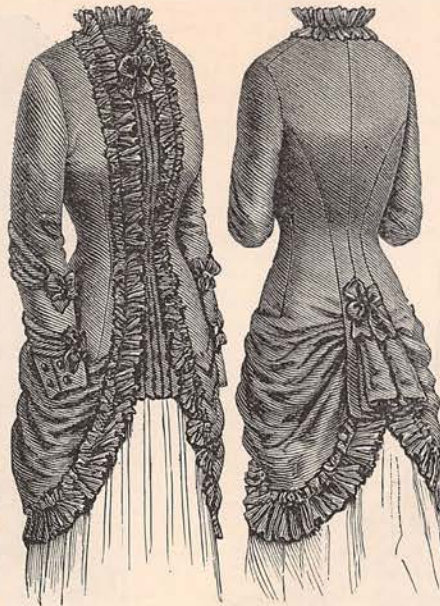
Description of Colored Steel Plate.

FIG. 1.—A stylish costume, made in pale blue *foulard* dotted with white, combined with plain blue *foulard* of the same light shade, and blue satin several shades darker. The design is known as the "Paulyna" costume, and is a very popular design. The double illustration of it is given among the separate fashions. Tuscan straw hat, trimmed with blue satin and tea roses. Patterns of costume, in sizes for fourteen and sixteen years of age, price, twenty-five cents each.

FIG. 2.—The "Luta" dress, made in *chiné* summer silk, beige color, trimmed with brown silk folds and plaitings and cardinal pipings. The design comprises a gored skirt, trimmed with plaited flounces, and a cut-away jacket, having a vest of plain silk. The design is illustrated among the separate fashions. Brown straw hat, trimmed with a wreath of cherries. Pattern of dress, in sizes for from six to ten years of age, price, twenty-five cents each.

FIG. 3.—The "Allie" blouse, made in dark blue twilled flannel, trimmed with black Hercules braid, for a boy of four years. Straw sailor hat, trimmed with a broad blue ribbon band. Pattern of blouse, in sizes for from two to six years of age, price, twenty cents each.

FIG. 4.—A stylish costume made in gray silk and plain grenadine of the same shade, and *damassé* grenadine of a lighter shade with the figures in the darker. The designs used are the plain walking skirt and the "Bellina" polonaise; the skirt made of the silk trimmed with plaitings of silk and plain grenadine, and the polonaise of the *damassé* grenadine, with the collar, plaitings, bands and bows of the silk, and the apron of the plain grenadine. Gypsy hat of leghorn, trimmed with pink gauze and pink plumes. The polonaise is illustrated separately elsewhere. Price of pattern, thirty cents each size; skirt pattern, thirty cents each size.



NELIDA BASQUINE.

Nelida Basquine.—Very novel in design, this handsome basquine is tight-fitting, the fronts arranged to simulate a plaited vest, the sides falling in deep *panier* puffs, while the back pieces are short and laid in two double box-plaits. There are side-forms in front extending to the shoulders and fitted by a single dart in each side, and short side-forms in the back rounded to the armholes. The design is appropriate for a great variety of materials, and is especially desirable for dressy fabrics. The trimming must be chosen to suit the material used. Price of pattern, twenty-five cents each size.

Yoke Bodices

ARE as fashionable as ever this season for young and slender figures. The style however should be confined to these, and not attempted by stout, middle-aged, or elderly women. There is some difficulty in making a yoke waist fit well unless it is cut carefully by a good pattern, and the directions exactly followed; and there is no style more inelegant, when it fails to come up to the requirements.

The yoke should be deep to begin with, both back, and front, and fitted neatly, so as to outline the top of the arm and shoulder. It should also be as closely fitted under the arm as if the waist were plain, and if the plaits extend over the hips in the form of a basque, they should be graduated so as to admit of a slight spring. At the back they may be left perfectly straight, unless a tournure is added underneath the skirt. This is not essential, but some persons are beginning to wear a small one, the side paniers, or drapery over the hips requiring something, as a sort of balance, unless the waist is close fitting and deeply pointed. Many tall thin ladies have in fact never relinquished small "dress improvers," long, trimmed skirts being found very inconvenient, and not at all graceful, unless sustained by some kind of support from underneath.

The yoke blouse bodices are specially preferred for the Madras checks or fine ginghams, which are so pretty and useful an element in summer dress goods. Care must be exercised, however, in matching and arranging the checks, particularly when they are distinct, but this is much more easily done than the matching and arranging of figures. All yoke bodices are belted in. This is now more fashionably effected with a strip of the material itself, or a plain satin ribbon, than with leather.

Evening Dresses.

THE tendency toward low bodices for evening wear is stronger now, than at any period for the past twenty years. The most fashionable consist of a square cut out back and front, the strap which holds the sleeve ascending high upon the shoulder. The bodice is long, hollowed upon the hips, and very much pointed, back and front. The skirt is trained, and arranged with small paniers which are draped low upon the hips, and form a fan shape, under the center of the bodice. A double plaiting of fine lace is placed upright around the neck, and a plaiting of black lace below, outlining the square. This style is used for black satin, and also for rich black silk, the sleeves being short, and the arms uncovered.

The most fashionable evening dresses are now either black, or white, the stuffs which are in mixed colors being reserved for day wear. This effects a sort of revolution in dress, black having been for so long a period a sort of uniform for the street.

Camel's Hair and Moire.

THE most fashionable combination of the season is that effected by the union of moire-antique with fine camel's hair. The material composes the body part of the dress or costume, the moire the vest and other trimming, such as cuffs, collar, facing, revers, and bows.



SERENA JACKET.

Serena Jacket.—An essentially practical design, this graceful jacket is about half-fitting, with side-forms back and front extending to the shoulder seams. The illustration represents the neck open in *Pompadour* shape, but the pattern is simply marked, not cut out. The sleeves are about three-quarters in length. The design is appropriate for all classes of materials, and is especially desirable for summer and washing fabrics. It can be elaborately or simply trimmed to suit the taste and the material used. The back view of this design is illustrated on Fig. 4, of the plate of "Morning Costumes." Price of pattern, twenty-five cents each size.

Trained Dresses.

VERY long trains are entirely out of place in a spring or summer wardrobe, unless as part of an elaborate *trousseau*. Demi-trains are most suitable for even the most elegant summer dresses, and all walking suits should be made short. Underskirts may all be made short, for they are much easier to wash, and the best and most inexpensive way to fill out a train, especially a demi-train, is to support it with a *balayese* of coarse, stiff muslin, shaped to the size required, and upon which ruffles of the same are mounted, the last one edged with a stout lace.

Hat Ornaments.

THE new ornaments used in millinery are very handsome, and might easily pass for jewels. The latest consist of what are known as Parisian brilliants set in silver, and can be used as pins for the throat, as fastenings for the lace strings, as well as ornaments for bonnets, and head-dresses. There are also many beautiful designs in iridescent pearl, while the arrows and daggers in silver and gilt, which have been retained, show specimens of skilled workmanship in mounting, engraving, and filigree, which entitle them to rank with examples of much more costly production.

Out-door Garments.

THE out-door garments used this spring are very pretty, and add a great deal of style to black suits and costumes. The newest are made in camel's hair, very short upon the back and quite straight but very long in front. They are lined with plain foulard, and trimmed with a great deal of crimped fringe and passementerie. They are a cross between the dolman and the old-fashioned *visite*, which has been revived of late years, with a suggestion of the mantelet. The "Justine" is the prettiest and most suitable design.

As the summer advances we shall doubtless have new shapes in lace to chronicle, shawls having long ago ceased to be fashionably worn. Lace can, however, always be made up very prettily from the piece in any style preferred, so that it is rather discouraging to the manufacturers of lace garments to try to follow the ever-changing fashions in garments which are finished ready for wear. Moreover, the styles in made-up lace can be completed with much more exactness in regard to the details of ruffled bordering or ribbon bows, an advantage fully appreciated at the present time, when so much trimming is used.

At present, however, the garment made *en suite* with the dress is the one that is most conveniently and suitably worn, and it depends upon the climate as to whether this should take the form of a jacket or the smaller, lighter, and cooler mantelet form. For the north, and for going abroad, the walking dress should be accompanied by a jacket. For city wear at home, or in warm climates, the cooler and more dressy little garment will be found much more appropriate. Very neat, well-fitting ulsters, with double or triple capes and collars, are being made in dark gray linen, in mohair, and in summer silk, for dusters and traveling purposes. They are so much more lady-like than the old-fashioned, large-caped garment.

Children's Fashions.

THE new fashions for children look particularly gay and pretty, because they exhibit more color, and more variety in color than has been the case for some years past. There was a time when it would have been considered quite out of the question to dress a child in anything less striking and showy than bright blue, corn color, green, scarlet, or white. Then came the introduction of dark and neutral shades for children's wear, the latter usually brightened by folds or pipings in high contrast with the gray shade of the principal material.

It took a long time to accustom mothers living at a distance from the centers of civilization to realize that little girls could be properly and becomingly dressed in gray and maroon, in complete suits of brown, or darkest shades of navy blue, and some of them are only just beginning to get accustomed to this innovation when *presto!* the dark colors disappear, or are only introduced in small quantities in light and bright mixtures on tinted grounds.

All the pretty washing materials, which are the principal resource for the summer dresses of girls, and boys up to the age when they assume the dignity of trousers, are in small patterns, and many colors; but the patterns are so unconventional, the dark, light and bright tints so happily blended, that there is no predominance of one color over another, only a general tone which

is soft yet cheerful like the small flowers of a garden or blossoms by the wayside.

Even the pretty checked gingham has interlines of color, and the embroideries with which they are trimmed, instead of showing a single color as formerly, or being all white, are executed in different colors so that shades may be as nearly as possible matched.

Very pretty costumes also are made by the combination of plain color with a stripe, and this is especially pretty and suitable for linen. A very fine black and white stripe is the most effective finish for linen in its natural color, and in silk it may be used for the trimming of brown beige also with very good effect.

Plain white satine is trimmed in the same way with striped blue and white cambric, and white flannel with flannel striped and piped with a color. There is nothing prettier or more useful, than these new flannels delicately striped in colors, which may be used either to form the complete dress or in combination with the plain twilled or yellowish white opera flannel.

The designs for children, given in the present number, embrace some charming styles, to which we call special attention. One of these gives an excellent example of a combination of plain and striped goods. The vest is simulated, and the whole costume requires less than six yards of a twenty-four inch wide fabric to make as illustrated the double ruffles for the skirt. It is called the "Luta" dress. The "Minna" basque is a variation from the plaited blouse and the ordinary yoked waist, effected by the insertion of a straight, square plaiting, front and back. This is a pretty design for a Madras check combined with a cambric in a plain color, the plain goods being used also for the trimming upon the skirt.

A pretty costume is the "Paulyna," in a graceful princess style. It is a pretty design for the turquoise blue châles, which are so fashionable, for summer silk in chiné pattern or broken check,

for grenadine, or for summer camel's hair in cooler climates. The facing of the collar, cuffs, and revers, if the material is woolen, should be effected with silk or velvet.

The "Pearl" dress is for a little girl of four years. It is made in white satine, in Madras check, or in any pretty washing material, and trimmed with white or colored embroidery to match. It is also very suitable for flannel or for cashmere, and in this case, instead of being trimmed with ruffles, may be ornamented with flat bands of embroidery on wool.

The "Allie" blouse is a practical little dress for either boys or girls, for out-door summer wear, and should be made in plain, unbleached linen, or dark flannel. A narrow stripe may be used for the band round the bottom of the skirt, for the belt, band at the wrists, and collar, and this will add quite a little air of jauntiness, while it will not make it less serviceable, or less suitable, for rough every-day use. Such dresses require no aprons, and are just the thing for little children to wear while digging in the sand, or making mud pies in the back yard. They afford perfect freedom of motion, while possessing an appearance of neatness.

There is nothing new in hats for children this season, the large sailor-hats, the brimless turbans, the high pointed sugar-loaf, apparently satisfactorily occupying the field. In more dressy styles, however, there are some pretty Gaineboroughs for girls of twelve and fourteen years of age, and for very little misses, some lovely bonnets of English straw, surrounded by full wreaths of white hawthorn May blossom, or wild roses. The broad-brimmed sailor styles are used for school hats almost universally, but they are made hideous in many instances by being dyed in crude colors, ugly blues, olive greens, and dark reds. There is nothing so pretty as straw, black, white, and brown, or a fine mixture of black and white.

The handsomest shade hats are of leghorn, with irregular brims, and are richly trimmed with white ostrich plumes, and narrow brocaded ribbons, into the figure of which gold thread is introduced. The brims are often turned up with white satin, edged with gold cord.

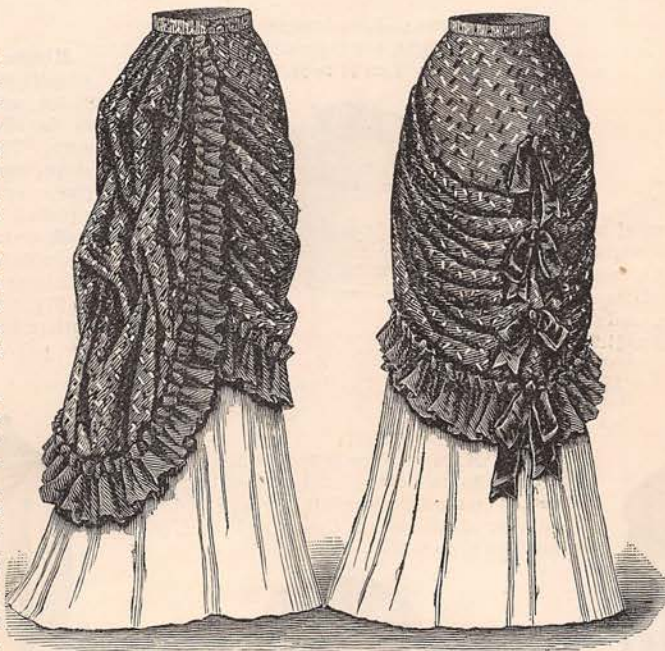
Bonnets for Black Costumes.

BLACK hats or bonnets are worn with short, black costumes, and are of straw trimmed with black satin, or soft, figured silk and a spray of flowers, either field flowers, mixed roses, wild roses, daisies mingled with meadow grass, or buttercups with field clover.

Charming bonnets are also made of fine plaitings and ruching of black lace, with finish of satin ribbon embroidered with gold. Buttercups are the flowers used on these bonnets without foliage.

White Muslin Ties.

THE most universal fashion that obtains at present is for white muslin ties and bands; not stiff white muslin, but soft mull, made up wide, trimmed upon the ends with *Breton* lace, and insertions, and sufficiently long to tie in a large bow with ends. The softness and delicacy of this finish to the neck is extremely becoming, and nothing can be imagined more appropriate as an accompaniment to a spring costume, either in black, *beige*, or neutral colors.



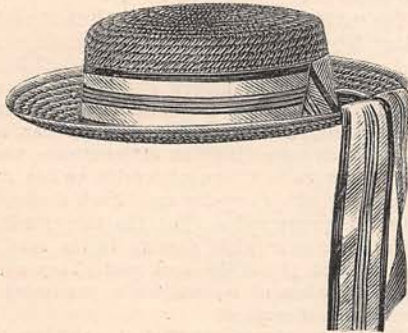
BIRENA OVERSKIRT.

Birena Overskirt.—Simple, and very graceful, the "Birena" has a short apron draped at the sides, and the back slightly *bouffant*. The design is appropriate for all kinds of dress goods, but is especially desirable for washing materials, and can be trimmed to suit the taste and the material used. The trimming on the illustration represents a ruffle four inches deep, graduated to two inches at the sides. This design is illustrated in Fig. 2 of the full page engraving, also in Fig. 4 of the plate of "Morning Costumes." Price of pattern, thirty cents.

Children's Straw Hats.

School and sun hats for children are made in all sorts of fancy straws, either in solid colors, or mixed braids in which two or three colors are combined, and can be purchased at very reasonable prices, ready trimmed with bands of plain or striped ribbons.

We illustrate herewith some of the most popular styles, which can be furnished through our Purchasing Bureau.



THE "SCYTHIA" is suitable either for a boy or girl, and is in sailor shape, with a receding brim. This comes in Milan braid, leghorn, fancy straw, and mixed braids, the color of the straw and trimmings according to taste. Price from \$1 to \$1.75, according to quality.



THE "SILVIO" is a girl's hat, the crown of medium height, and the brim receding, and slightly rolled at the sides. This comes in mixed or plain fancy straw, and in combination of blue and brown, cardinal and black, cardinal and blue, and in white, black, or brown. Price from \$1.60 to \$1.90.



THE "ETHEL," for misses, has the crown of medium height, slightly conical, and the brim rolled at one side. This comes in the same straws, and at the same prices as the "Silvio."



THE "VESTA" has a conical crown, and receding brim, and comes in mixed and fancy braids for from \$1.50 to \$2.15.



THE "GONDOLA" has a drooping brim, and crown of medium height, and is furnished in mixed and fancy braids for from \$1 to \$1.50.



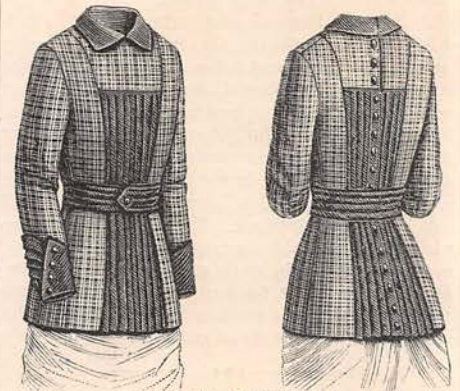
THE "MAYFAIR," for little girls, has a drooping brim, with the crown slightly slanting and indented on the top; where it is ornamented with a pompon. This comes in Canton and pedal braids, for from \$1 to \$1.25.



THE "CRICKET" is suitable for either a boy or girl, under seven years of age. This comes in mixed straw only, row and row, usually brown and blue with cardinal ribbon, and costs from \$1.15 to \$1.75.



THE "ALICE" has a rather high crown, slightly slanting on the top, and the brim rolled at the side. This comes in white Milan, mixed and fancy braids, for from \$1.25 to \$2.



MINNA BASQUE.

Minna Basque.—This simple basque is especially becoming to slender figures. It is tight-fitting, with side-forms back and front extending to the shoulders, and has side-gores under the arms. The front and back pieces are cut in yoke shape, with the remaining length arranged in side plaits; and the basque is confined at the waist by a plaited belt. The design can be appropriately made up in all kinds of dress goods, and is very desirable for a combination of colors and materials. The front view of this basque is shown *en costume* on Fig. 3 of the plate of "Morning Costumes." Pattern in sizes for from eight to sixteen years of age, price, twenty cents each.



LUTA DRESS.

Luta Dress.—This design represents a simple but stylish suit, consisting of a half-fitting coat, showing a Louis XV. vest above and below the waist, and a skirt trimmed with ruffles and a bias fold. The coat has sacque fronts held together by a single button at the bust, the vest has the two lower corners turned back to form *revers*, and there are side-forms in the back rounded to the armholes. The back pieces are turned back to form *revers* and show a side-plaiting placed underneath. This pattern can be suitably made up in a great variety of dress goods, and is especially desirable for a combination of colors or materials. The trimming can be chosen to correspond with the material used. The back view of this dress is illustrated on Fig. 2 of the colored steel plate. Pattern in sizes for from six to ten years of age, price, twenty-five cents each.



PEARL DRESS.

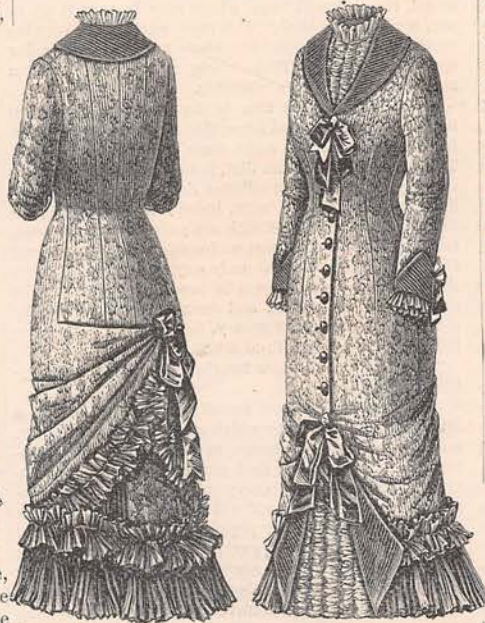
Pearl Dress.—In the favorite princess style, this graceful little dress is partially fitted to the figure by means of side-forms extending to the shoulders, both in the back and front, and a curved seam down the middle of the back. The back part affects the form of a deep, square basque, with *revers*, and falls over a plain, gored skirt. The design is suitable for all goods that are usually selected for children's dresses, and is especially desirable for white fabrics. It can be effectively trimmed with ruffles or plaitings, headed by a wide bias band of a material or color different from the rest of the dress, or with embroidered ruffles and insertions according to the material in which it is made. This design is illustrated on the plate of "Morning Costumes." Pattern in sizes for from four to eight years of age, price, twenty-five cents each.



ALLIE BLOUSE.

Allie Blouse.—Equally desirable for either little boys or little girls, the "Allie" blouse dress is, as its name implies, perfectly loose, and while it

may be belted in closely at the waist, it is considered most stylish to have it very loose, and to place the belt quite low. It is cut with a yoke back and front, to which three box plaits are attached in front, and three in the back, and there are side gores under the arms which prevent any fullness at the sides. The design makes up nicely in cashmere, poplin, flannel, and various other woolen goods, and in *piqué*, linen, and other washing materials. A simple trimming, such as braid, velvet ribbon, or something similar, will be appropriate for design if suitable for the goods. The front view of this blouse is shown on Fig. 3 of the colored steel plate. Pattern in sizes for from two to six years of age, price, twenty cents each.



PAULYNA COSTUME.

Paulyna Costume.—A charming design for a costume to be made in *foulard louisine* summer silk, cashmere, grenadine, or any other seasonable material, with the accessories or trimmings of different goods. Although in princess style, it has the effect of a polonaise with back and front. It is tight-fitting, with a single dart in each side in front, and has deep darts taken out under the arms; the side-forms in the back extend to the shoulder seams. The front view is illustrated on Fig. 1 of the colored steel plate. Pattern in sizes for fourteen and sixteen years of age, price, twenty-five cents each.

Spring Opening of Fashions.

APHROS OF THIS event, a witty New York correspondent writes:—"The 10th is

NEW YORK'S IDES OF MARCH,

when the Demorest paper pattern exposition takes place. As for this famous opening, 'comparisons are odorous,' says Mrs. Malaprop, and I have chronicled many a vow never to attend a Demorest opening again, because

'She who lives to run away,
May live to *run* another day.'

But women's vows are traced in sand, and again it was my fate to become engulfed in a sea of the gentle creatures sent to temper man. The *melée* in the large and beautiful show-room was exciting in the extreme. 'Grim-visaged war' was declared, and our 'bruised arms,' if not 'hung up for monuments' of *le beau monde's* prowess, certainly crushed silks, torn fringes, ripped flounces, laces of one Stamesed to the buttons of another—altogether gave full evidence of woman's suffering martyrdom in fashion's cause.

"Thousands of ladies attend the Demorest paper pat-

tern opening; the sidewalks of Fourteenth Street, leading down from Broadway and up to Fifth Avenue, were like the rapids of Niagara, and men fled in dismay down other streets. Magnificent dresses were displayed upon the graceful lay figures, who have exquisite waxen faces and masses of elegantly arranged hair, blonde and brunette. The dresses are composed of tissue paper, and, whether brocade, satin-striped or embroidered,

CLOSELY IMITATE THE REAL MATERIAL.

And the trimmings also copy lace, knife-plaiting, fringe, buttons, fashioned in every variety of costume embodying the new and fashionable colors. The patterns are placed in envelopes with printed directions in four or five languages how to make up the desired article of dress of whatever nature, and an illustrated figure on the outside conveys an idea of the appearance of the garment. There are besides all manner of patterns for children of all ages. It is amazing to know that the Demorest paper pattern establishment in Paris is a success, in the fact that American ingenuity and artistic taste is gracefully acknowledged by Parisians, and there are agencies as well in England, Germany, South America, Mexico, Cuba, Australia, the Pacific Isles, and in fact wherever Queen Fashion places her dainty foot, and wherever economy, beauty, and utility are recognized. I heartily recommend these patterns to the millions of women whose well-fitting dresses are the exception and not the rule, who in far off country regions are forced to depend upon ignorant dress-makers, whose charges exceed the expense of the material they mostly spoil, when for thirty cents, good sense, and industry, a perfectly fitting garment is produced."

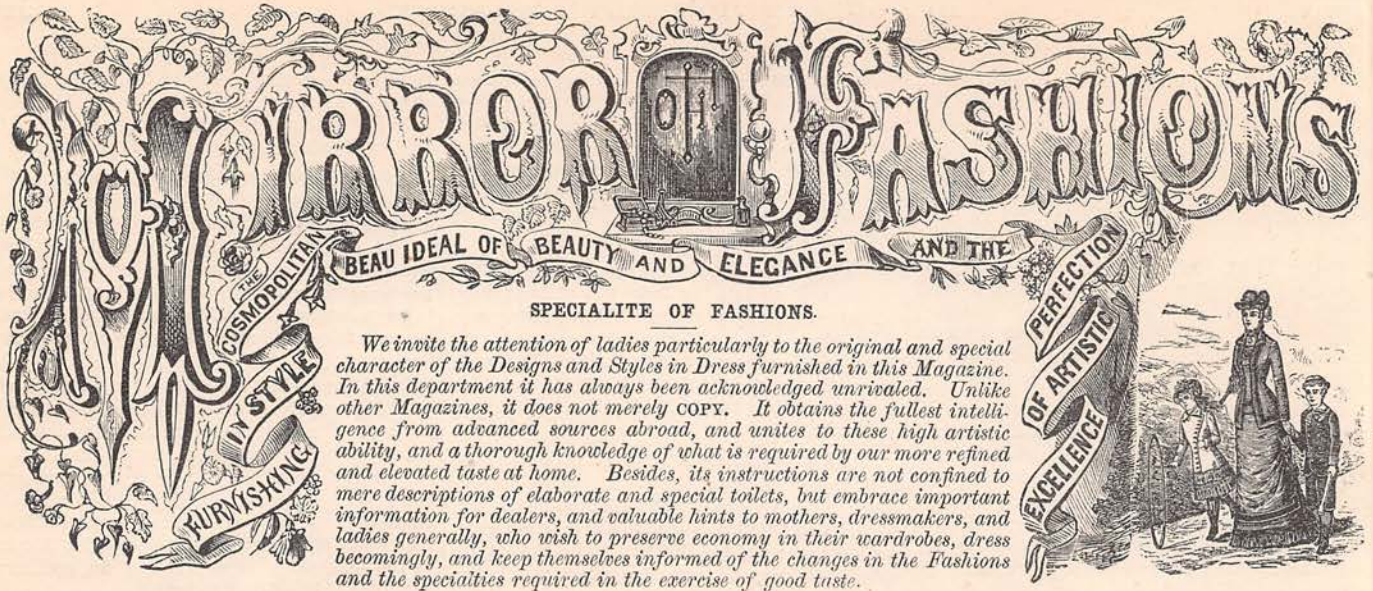


"NOLA."—The passage, "And Nicanor lay dead in his harness," is from the Old Testament, I. Maccabees, xv. 38.
N. R. GARDNER.

"MATTIE VAN."—So small a quantity of combings of hair short in length would not pay for the trouble of sending or finding a purchaser. We do not know what the exact scope of the Genealogical Society in New York is, but we presume it would go back any number of centuries, if it was paid for its trouble. You may address "Genealogical Society of New York."

"MISS BETTIE L."—The most inexpensive way in which you could trim up your lavender would be with a mixture of lavender and white tarlatan. The panier overskirt would be a good style, using lavender for the under part, white for the upper sides, and alternating the two in the puffs at the back. The ribbon should be lavender satin, with a white reversible side. The sleeves should be to the elbow, with alternate ruffles of the tarlatan, and if you could cut over the bodice into the "Annette" basque, and trim the square with double ruffles to match, it would make a very handsome dress. The gray silk might be arranged to wear with black grenadine, or black lace "Princess" polonaise, made after the "Evora," the silk forming the interior vest and the sides of the skirt.

"OLD SUBSCRIBER."—The sample of silk is very pretty, and would trim handsomely with soft crimped fringe of the same shade mixed with white. But though it would make a suitable evening dress afterwards, it would hardly be the proper thing for church or calling. The price is not extravagant. The combination of black silk and velvet would be heavy, and not, just now, very fashionable. It would be better for her to combine it with striped velvet, or obtain a richer silk, and put the cost into the quality of the silk and fringe or lace trimming. It should have a little dolman as an accompaniment, and this would require a handsome trimming of fringe or *passenterie*. The difficulty about getting samples from any house in New York is the enormous demand, nine-tenths of which is followed by no return. No house will, in this way, cut up its novelties, and the temptation constantly is to send samples of goods that they want to be rid of. The new summer silks in dark *chêne* or very small broken check patterns make very pretty, and not expensive spring suits, which can be worn all the summer. She should have a pair of gloves to match each dress, but white, or light ones brighten a costume for visiting purposes. If the bridesmaids wear silk bodices with white skirts, they should



SPECIALITE OF FASHIONS.

We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

ALWAYS FIRST PREMIUM

CENTENNIAL AWARD OVER ALL COMPETITORS,
 MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,
 And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

THE radical changes which have occurred the present season have been less of design and fabric, than color. It is true that the revival of the panier has created a diversion from the sheath-like closeness of previous styles, but still it is so restricted in its form, and so susceptible of modification, that it is only in very rare instances that startling contrasts are presented between the designs of to-day and those of a year ago. The texture of fabrics is almost precisely the same, soft, undressed, clinging; it is only in the popularity which has been finally achieved for satin, and the rich varieties of figures in silks that changes have taken place, and these have simply emphasized an evident previous tendency. In colors, however, there is much to occupy attention, because the diversity is greater even than the novelty. No one can say that a complete change has taken place, or that it is revolutionary, because there is nothing absolute, and if light colors and positive contrasts are seen in the street, it is side by side with unobtrusive black and neutral gray. Still, because the change is in the direction of higher, brighter, and lighter colors, it is all the more striking, and forces itself upon the attention. It admits of a diversity upon the promenade to which we have long been strangers, for solid dark colors had become almost a uniform for the street. In this respect a change was welcome, for it broke up the monotony; and for another reason also lighter colors should be preferred; at least during the warm season, and this is because they are both cleaner and cooler than dark ones. Dark colors are undoubtedly used from the economical, and not from the sanitary or tasteful point of view. In summer there is nothing so cool, pretty, and enjoyable as delicate materials in light colors, and plenty of changes. Few ladies would wear anything but white in summer if they could afford it. It is the necessity for concealing dirt, because washing is troublesome and expensive, that makes them wear dark colors.

This motive is strengthened by the modern complications of a costume. No busy mother of a family can afford to take the time to rip looping, and put together bows and sashes upon washing

ribbons, so that if these are employed, and the modern tendency seems to demand them, more or less, the only way is to use dark colors and un-washable goods. White, and light colors when used in elegant materials, and in conjunction with lace, are, however, always the evidence of the highest luxury and refinement, for only an exquisite taste, able to cultivate itself to the utmost, finds expression in this way—rich vulgarity always expends itself in show and glitter. There is a return this season to such old fashions as made-up fichus, and mantelets of black net mounted with narrow passementeries, galloons, moss trimmings, and gimps, laid across in clusters, alternating with lace leaves applied, or lace sewed on. These, and other small black garments of silk or satin, some of which are belted in, are worn over light and colored dresses in the fashion of twenty-five years ago. It is so long since anything but costumes of a uniform color were considered admissible upon the street, that the combination of black with stone color, gray, mastic, blue, and the like seems quite an innovation.

There is nothing so remarkable in the range of the toilet this season as the beauty and rarity of the trimmings. There are stuffs hand-embroidered in lovely designs in natural colors upon satin, which are twenty dollars per strip of a yard in length. Soft Persian silks in which the delicate colors are blended upon a ground that reproduces the vaporous hues of the sky, in darts and tiny dashes, in fitful suggestions, rather than in any definite and decided pattern. These are from six to ten dollars per yard, and they are used less for dresses than for trimming upon pale creamy gelines, fine India wools, and the like. Then the fringes are something marvelous in the cost which is put into styles quite simple apparently in construction, but really containing elements of which formerly only jewelry was composed. The advantages of these are lightness and permanency, the fine pure cut jet having scarcely any weight, and being put together with the care that the choice character of the materials demands. The ribbons show equal if not superior distinction, and character, and of the rich, costly, and more striking styles only a small quantity is used: for example, upon a black chip hat, trimmed with black satin

ribbon, and black Breton lace, a single loop of elegant gold and chintz brocaded ribbon upon a creamy ground will be placed to the left, upon the front, emphasizing the modified Alsatian bow, which usually forms part of the trimming, and giving tone and character to the whole bonnet.

Models for the Month.

AMONG the designs illustrated in the present number will be found some of special interest with reference to the present season. The "Gwendoline" train furnishes a model for a rich grenadine which is particularly graceful and appropriate, and which adapts it to the most ceremonious uses. Grenadines are most of them figured this season, and many of them consist of a brocaded stripe, alternating with satin, or moire; the present design could be stylishly applied to such a fabric, and a combination effected by facing the *renvers* with satin or moire, and making the flounces of the same, or employing the two in conjunction with the grenadine, that is, using satin for one purpose, and moire for the other, and thus having three fabrics in conjunction. The heading to the flounces would be frayed-out ruchings, flat moss trimming, or passementerie, and a very rich fringe could be used to ornament the side and ends of the ornament in front, for so little is required. Or, instead of fringe, coquilles of lace could be employed.

The "Anatolia" basque is a very graceful design, one of the best examples of the newest vest and semi-coat style. It can be used in woolen materials as a basis for embroidery, or in conjunction with silk or woolen brocade. The fan at the back affords an opportunity for the introduction of another fabric, as satin, or watered silk, supposing the embroidery on brocade to have a silk or satin foundation. It is quite common to introduce three different stuffs in the composition of a dress, the richer ones appearing only in small quantity, but perfectly balanced in the different parts.

A very pretty garment, and one of the most fashionable of the season, is the "Justine" man-

telet, which is belted in so as to give the visite effect over the arms, has the short back, and the long square tabs, which are so fashionable. The garment is somewhat deceptive in its appearance of simplicity, for it will stand a great deal of rich trimming, and look all the better for it. The amount of silk, cashmere, or other material required is not great, but a flat trimming upon it is not effective unless it is very rich, that is to say, unless it consists of very handsome fringe and passementerie. The lace may be Spanish, black Breton, or what is technically known as "French," pusher lace, but it will require an almost incredible number of yards to arrange it in soft, full, and becoming cascades.

The "Martella" jacket is very stylish; it is a

good design to complete a suit in black or dark silk, and may be also used for cloth, and the lace trimming omitted.

The "Vera" sleeve furnishes a suggestion which may be embodied either in lace or fabric like the dress. It is only suitable for thin summer goods, or dressy dinner or evening wear, but it is extremely well adapted to handsome grenadine trimmed with black, and white lace.

the front, in burnished gold, ornamented with small raised balls, and crossed by a perpendicular tablet, also burnished. Price, \$13 per pair.

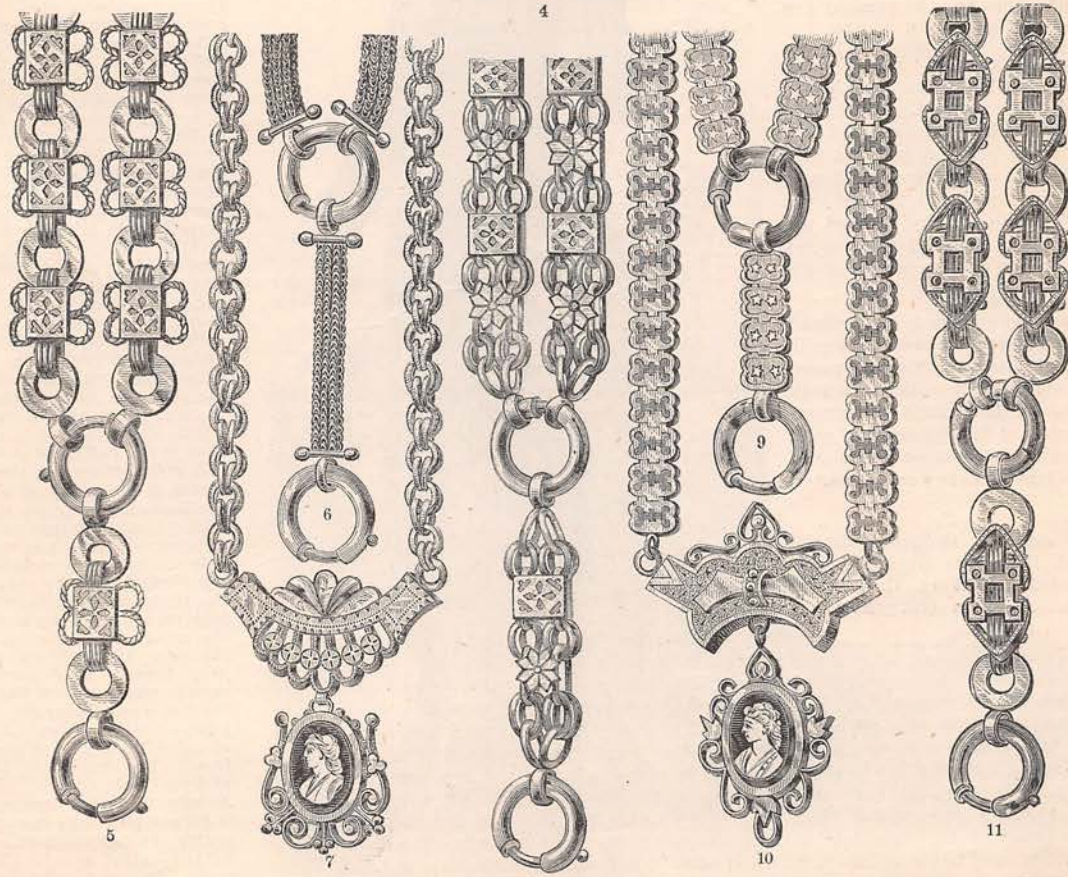
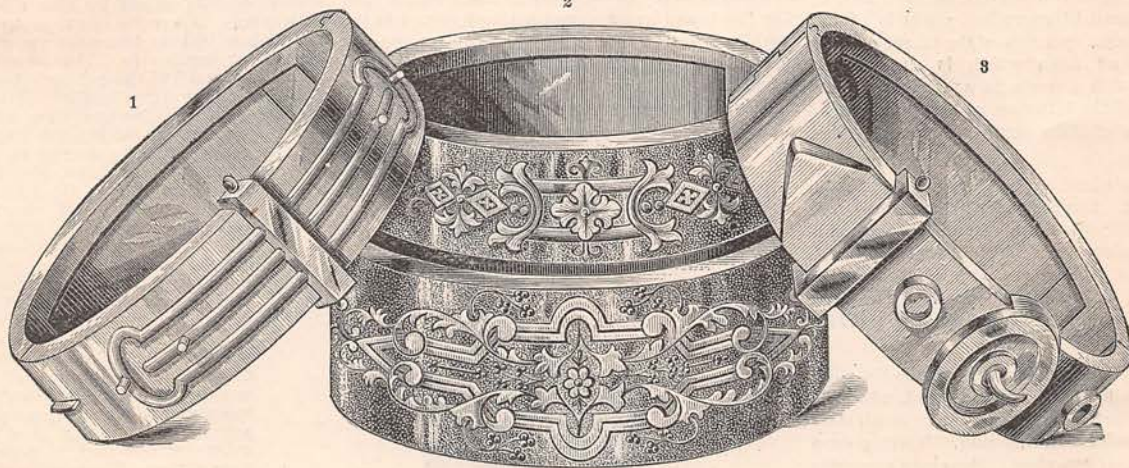
No. 2.—A handsome bracelet in "rolled" gold, five-eighths of an inch wide. The body is frosted in front, engraved, and enriched with black enamel. The other side is engraved with scroll work in a different design from the front, and is not enameled. Price, \$11.50 per pair.

No. 3.—A simple bracelet in "rolled" gold, five-eighths of an inch wide. It represents a strap, and is in Etruscan gold, entirely satin finished, with the buckle, holes, and side in burnished gold. Price, \$14 per pair.

No. 4.—An especially handsome bracelet in

Bracelets and Necklaces.

No. 1.—A stylish bracelet in "rolled" gold, five-eighths of an inch wide. It is in Etruscan gold, entirely satin finished, with three bars on



BRACELETS AND NECKLACES.
ACTUAL SIZES.

"rolled" gold, one inch wide. The body is frosted and beautifully engraved on both sides in different designs, the front being enriched with black enamel. Price, \$15.50 per pair.

No. 5.—This especially handsome neck chain is of "rolled" gold. It is composed of a series of complicated links of dead gold surmounted by alternate square blocks finely engraved, and small stars, both highly burnished. The chain measures seventeen and a half inches, and the pendant chain, two and a half inches. Price, \$7.50.

No. 6.—A child's necklace in "rolled" gold. It resembles very finely woven filagree, and has a drop end for a locket. The chain measures seventeen inches, and the pendant one inch and three quarters. Price, \$5.

No. 7.—An elegant neck chain in "rolled" gold. The gnarled Geneva link chain is of yellow gold, fastened by a new style of snap, richly ornamented, and from which is suspended a medallion set with a cameo in a handsome scroll work. Both of the latter are of highly burnished red gold. The chain measures eighteen inches. Price, \$6.

No. 8.—This novel style of neck chain is in "rolled" gold. Long, slender links of dead gold are ornamented with bows of twisted cord, surmounted by *plaques* of highly burnished gold, richly engraved. These are connected by small round rings of highly burnished gold. The neck chain is eighteen inches long, and the pendant chain two inches. Price, \$7.50.

No. 9.—A miss's necklace in "rolled" gold. The design is flat and double-faced, with the ground of encrusted gold relieved by small stars and narrow rims of polished gold. It has a drop piece for a locket or pendant. The chain measures seventeen and a half inches, and the pendant one inch and a quarter. Price, \$3.50.

No. 10.—A miss's necklace in "rolled" gold. The design is flat and double-faced, with the ground of polished gold engraved. The medallion is set with a cameo which is surrounded by a handsome scroll work in polished gold, set with a simple pearl at the top, and is suspended from a new style of snap, in frosted gold, finished by a highly polished *plaque*, crossed by a raised bar containing three pearls, and a scroll at the top, set with a single pearl. The chain measures seventeen and a half inches. Price, \$6.

No. 11.—This graceful necklace is of "rolled" gold. It is composed of long links of dead gold, finished with double, heart-shaped rims of pressed gold, which are surmounted with open-work squares highly polished. These links are connected by small round rings of highly burnished gold. The neck chain measures eighteen and a half inches, and the pendant chain two and a quarter. Price, \$6.50.

The illustrations represent the actual sizes of the articles, and all the goods are of the best quality manufactured. Most of the designs are fac-similes of those made in solid gold.

House Toilet.

A STYLISH toilet, made in *chiné* summer silk, dark plum and old-gold colors, and trimmed with plain plum-colored silk, and a rich fringe in which both colors are intermixed. The skirt is a train, known as the "Gwendoline," and is trimmed with broad *revers* on the front, which are connected with a panier drapery at the sides, while the back is looped in a simple but very effective manner. The bottom of the skirt is trimmed with *Marguerite* plaitings of the same material as the dress, headed by a *chicoricé* ruching in which old gold and plum-colored silks are combined. The basque is the "Anatolia," which has a plain vest in front and broad *revers* at the sides, the *revers* continued to the back, which is much longer than the front, and has a deep plaiting inserted in the middle seam. *Lingerie* of Breton lace. Hair arranged with finger-puffs, and ornamented with a small Alsatian bow. Skirt pattern, thirty cents. Pattern of basque, twenty-five cents each size.

Luncheon Parties.

LARGE luncheon parties are very fashionable after games at polo, or upon boat racing days, and the following was the arrangement upon one of these occasions:

The table was covered first with its white linen cloth, then two widths of pale blue satin were laid on, just escaping the plates of the guests, and at some distance from each other in the center. On this satin strip dishes of cakes, small oranges, etc., were arranged, and between every dish was a small blue china pail, filled with dark blue violets, with one white azalea flower in the center. A few bits of maidenhair fell over the sides on to the table, and these were painted with silver. Down the center of the table were three dishes, slightly raised up like a bank, studded with small bouquets of violets, with silvered maidenhair laid on the moss among the violets. The effect was lovely. The menus were edged with silver, and had the colleges' boats painted on at the top; they were fitted into little stands in the semblance of boats, painted blue. The menu was written in old English letters, and was supposed to be a copy of an old menu.

After the luncheon, the afternoon being tolerably fine, the guests adjourned to the garden, and shortly afterward coffee was served on little blue-clothed tables in a long glass-covered verandah, where the flower pots had pale blue satin ribbon tied round them, and bird-cages were suspended by the same. Several parties took place later on in the day at various houses, and people who had been lunching at one house dropped in for dinner at another. At one pretty house a lawn tennis party was going on, the players playing on an asphalt court under glass, with a little gallery at one end, in which spectators were sitting. There were some very pretty costumes to be seen. One was of white cashmere, kilted half way up, and tied with a broad scarf of dark blue satin; cuffs and a cape of the same, and a round blue satin hat with a silver oar passed through, and a second oar as a brooch fastening a lace tie. A pale blue cashmere had a long waistcoat of blue brocade, and was piped with dark olive green; at the edge of the skirt was a plaiting of green, then one of blue, both narrow, and then a long, gracefully-draped tunic, the long loops catching it up at the back, and attached to the deep basque, being of blue brocade lined with green; the hat was of dark olive-green chip, with a tuft of pale blue feathers in front, and a twist of olive-green velvet. A dark blue velvet skirt had a tunic of cashmere of the same shade, trimmed with ribbed gold and dark blue velvet, the alternate stripes being very narrow; the waistcoat, only showing below and a little above the waist, was of the same, as were the cuffs and collar; the basque had gold buttons at the waist, and two pieces of the gold and blue let in below; the bonnet was gold straw, with dark blue velvet trimmings and a blue feather. A lovely costume was of the most delicate shade of gray cashmere, with a plaiting of dark blue velvet round the skirt; the tunic on one side was looped with long velvet loops up to the knee, and at the other side carried into the plaits at the back; the tunic was edged with rich gray fringe; a dolman, trimmed to match, was worn on the shoulders, and the hat was of gray chip, turned up and trimmed with velvet. A short costume of pale blue serge was trimmed down the front with blue braid, like an officer's undress jacket, and looked very neat. A lady in dark blue satin, with short waist and puffed sleeves, and a large coal scuttle bonnet, looked as if she had walked out of an old picture. A very pretty dress was white cashmere trimmed with brown moss trimming, a cape, and a brown hat with a bunch of blue-bells.



HOUSE TOILET.



COIFFURES À LA MODE.

Yachting Costumes.

FIG. 1.—The "Victor" suit, made in dark blue flannel, trimmed with white and black braid for a boy of eight years. This suit comprises a loose blouse waist, and knee pants. Blue, Derby-ribbed stockings, and high buttoned boots. Straw sailor hat, trimmed with broad blue ribbon. Pattern of suit in sizes for from four to eight years. Price, thirty cents each.

FIG. 2.—A stylish yachting costume made of white French bunting, trimmed with plaid bunting in which dark blue, red, yellow and white are combined. The gored skirt reaches just to the instep, and is trimmed with sections of very broad side-plaits of white bunting, alternating with plain spaces of the plaid. The "Birena" overskirt is made of the white, and trimmed with a broad band of the plaid, put on the straight way of the goods; and the "Alberta" waist is made of the white, the bottom trimmed with a band to match that on the overskirt, and a narrow fold of the plaid at the edge of each of the plaits. Belt and *amonière* of red Russia leather, with silver mountings. White felt hat, and light blue gauze veil. White undressed kid gloves. Oxford ties of black patent leather, and light blue lisle thread stockings. Pattern of skirt, thirty cents each size. Overskirt pattern, thirty cents. Pattern of waist, twenty cents each size.

New Hats and Bonnets.

THE nearer summer approaches the greater the variety of hats and bonnets, and very pretty and picturesque they are. A bonnet or a hat well chosen, gives, at the present time, character to the whole toilet. The chip still retains its position as the popular dress bonnet, but the style *par excellence* is doubtless the Leghorn, and the most distinguished imported model we have seen has a large crown, a wide indented brim, lined with pale gold-colored satin, and an exterior trimming of gold-colored satin ribbon and red feathers.

An imported chip of the same shape showed a lining of black velvet, and very effective ornamentation composed of white ostrich feathers, plaited Breton lace, arranged as double cape, and strings, and fastened with paste buckles, horse-shoe shape, and high upon one side of the crown a beautiful group of skeletonized leaves in crape, delicately shaded.

The summer straws, and chips, and Tuscan, with wide, flexible, or turn-up brims are innumerable; the newest are the satiny braids, a sort of apotheosis in appearance of the Florida straws, but as greatly improved in shape as in the preparation of the fiber. The flowers were never more perfect than this season, and though French milliners are apt to encourage the use of feathers, yet popular taste does not confirm their choice. Plaited Breton lace, paste ornaments, and flowers in profusion, are the features of the bonnet trimmings of the season.

Watering-Place Toilets.

AMONG the rich toilets prepared for the summer campaign at Saratoga, is a Watteau dress of soft, red, brocaded silk trimmed with old lace, and tassels of white satin, covered with cornets of lace. The bodice was cut square, the sleeves to the elbow.

Another was of jonquil silk trimmed with satin

bands in another shade of gold, upon which was embroidered flowers in natural colors, daisies, with yellow and black hearts. A black brocaded grenadine was made over black silk, but raised, and draped at the side over a simulated petticoat of yellow satin. The trimming was black Spanish lace, and bows of yellow and black satin ribbon.

A charming dress of delicate flowered foulard was made quite open at the neck with elbow sleeves, and trimming of white plaited Breton lace. The draping was effected at the sides, and a belt of alternating folds of pale pink silk and the foulard confined the waist across the front. A fichu of white muslin accompanied it, trimmed full with plaited lace and pink bows. A lovely evening dress of white gaseline, half princess, is trimmed with fine knife-plaitings of the material, and folds and bands of rich Persian silk, which traverses the skirt in a diagonal line from the waist to the drapery, in the folds of which it is lost, and is also used to ornament body and sleeves.

A pretty, simple lawn dress, consisting of clustered lines of color upon a delicate tinted ground, is trimmed with fine knife-plaitings of plain white cambric (tinted) and ribbon loops and bows in the shades of the colors of the lines. A white fine French muslin is charming, with a well-defined square, outlined with very deep Valenciennes lace, and exquisite embroidery, which is repeated in the serpentine folds of the train.

Demorest's Quarterly Journal

HAS won an unprecedented success during the brief period of its existence. It is a comprehensive Journal of fashion and the family, containing excellent stories, Literary and Art notes, House and Home matters, and the latest and most reliable information in regard to fashions. The illustrations are fresh, original, and ahead of any other fashion publication, and the descriptions full and ample. The Journal has one hundred thousand circulation, and is sent post free to any address for fifteen cents per year.

INVITATION ENGLISH NOTE-PAPER has the corners turned down, fastened with a small flat bow of paper which looks like ribbon, and ornamented with a minute and delicate spray, insect, tendril with leaves, or the like, painted by hand.



YACHTING COSTUMES.

Bridal Dresses.

AMONG the elegant wedding dresses recently worn was one made square with small elbow sleeves of white satin, trimmed with rich cord and Breton lace. The bride carried an old-fashioned bag of satin, drawn in with silk cords, upon her arm, very low, and showing the tip of her lace handkerchief. The mother's dress was of very rich pearl brocade, trimmed with magnificent shaded embroidery upon pearl satin.

Another bride's dress was of beautiful satin brocade, trimmed with Spanish lace, and Spanish lace veil. The bodice was cut square, and a black velvet throatlet was clasped with a brooch of pearls and diamonds. A Madame Angot basket, filled with flowers, hung from the left arm nearly to the edge of the dress.

The bridesmaids, in both instances, wore Swiss muslin dresses, ornamented with white or pale pink, yellow and blue mixtures of satin ribbon.

At a recent church wedding the bride was attended by five bridesmaids, who wore white muslin dresses, trimmed with white satin and Breton lace and bunches of cowslips and violets. The wedding bouquets were *en suite*, consisting of bunches of cowslips for the ladies and bunches of violets for the gentlemen. The bridal dress was of white satin, with beautiful Brussels lace flounces, the gift of the bride's mother, and the trimmings were of orange blossom with a wreath of orange blossom to match. The ornaments worn by the bride consisted of a pendant and ear-rings of diamonds and pearls, presents from her sister.

NEW SILK MITTS in all pale shades of color, pink, blue, lilac, and pearl.

NEW RUFFLING has a "daisy" edge of lace, or *lisse*, and is very becoming.



ANATOLIA BASQUE.

Anatolia Basque.—Novel in design, and very *distingué* in effect, this basque is tight-fitting, with side-forms in front extending to the shoulders, that are fitted by a single dart in each, and lapped over the front piece in Breton style; side gores under the arms, and side-forms in the back rounded to the armholes. The back pieces are separated a little below the waist, showing a fan-shaped plaiting which extends below the edge of the basque. A plaited belt begins at the side-form seams in the back, and is brought around to the front edge of the front side-form. The design is suitable for all kinds of dress goods, and is especially desirable for dressy fabrics and a combination of colors or materials. The trimming, if any is used, must be chosen to correspond with the material used. This design is illustrated elsewhere, in combination with the "Gwendoline" train. Price of pattern, twenty-five cents each size.

Summer Parasols.

THE rage this summer is for striped parasols of medium size, lined, and shut with a spring which projects beyond the lining, and is very quietly notched upon the edge. Another style is known as the Japanese. It is somewhat larger, has a round, low top, and sixteen divisions, which is very inelegant for a parasol made of rich material. When the stripes are narrow and match the trimming of the dress, or the dress itself, the parasol looks very well; but when it is quite different, as it usually is from the figure, or design in the material of the dress, it looks odd, and out of place. Why there should have been such an eruption of stripes in fans and parasols, is only explainable on the theory that there was a quantity of such material in the market, that it was necessary to get worked off. There are very pretty sun umbrellas of foulard which are light, and most suitable for use in the country. The majority are blue, with white polka dots, and white sticks black with dots, or narrow black stripes and ebonized handles, and *écru*.

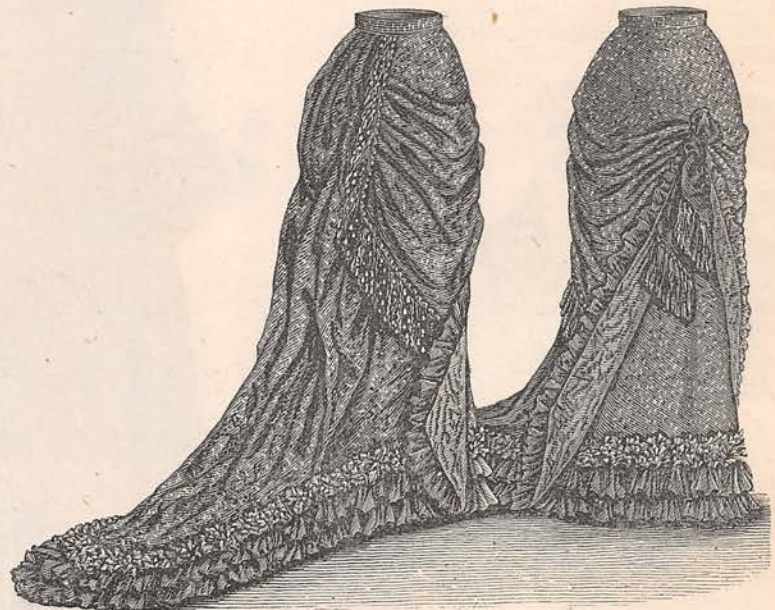
Some very elegant large sun-umbrellas were imported recently made of black figured silk, bordered with deep Spanish lace in a rich leaf pattern, and having ebonized handles, into which black mother-of-pearl was inlaid in a long, slender, but very delicate design, a sort of twig supporting an insect. The number was limited.

"MME. DEMOREST'S CORSETS are the only ones a lady will ever wear after she has once tried them,"—writes a lady correspondent, and that is the universal testimony. They conquer the prejudices of those who dislike corsets, and who yet feel the need of something to give the elegance of outline requisite to a good appearance with the present style of dress.



MARTELLA JACKET.

Martella Jacket.—Graceful, simple and stylish, this jacket is about half-fitting, the fronts cut with side forms extending to the shoulder seams, and separating a little below the bust; and the back partially fitting, and having side forms rounded to the armholes. The trimming on the fronts imparts the effect of *revers*, and a deep collar, cuffs and pockets add greatly to the general stylish effect. The design is appropriate for most of the materials selected for out-door wear, for silk, many suit goods, and can be trimmed to suit the taste and the material used. Price of pattern, twenty-five cents each size.



GWENDOLINE TRAIN.

Gwendoline Train.—Simple and elegant, this graceful train falls long and round at the back which is draped in a simple and slightly *bouffant* manner; and the front and sides are ornamented with a peculiarly graceful drapery, disposed in *panier* style on the hips, and turned back in long *revers* on the front, showing the underskirt trimmed with plaitings and a ruching. The same style of trimming is on the back of the skirt, but any other style can be substituted that is preferred. The design is desirable for a great variety of dress goods, especially those which drape gracefully, and the trimming can be chosen to suit the taste and the material used. Price of pattern, thirty cents.

Dressy Lingerie.



A STYLISH jabot-collarette made of *crêpe lisse* and Italian lace, trimmed with *gros grain* ribbon of two shades of blue. It is arranged with a very full ruche of *crêpe lisse*, that is separated by two folds of the contrasting ribbons from a very light ruffling of Italian lace, and is finished in front with a *coquille* of the lace, ornamented with loops of the two ribbons intermixed. Price, with ribbons of any desired color or combination of colors, \$1.50.

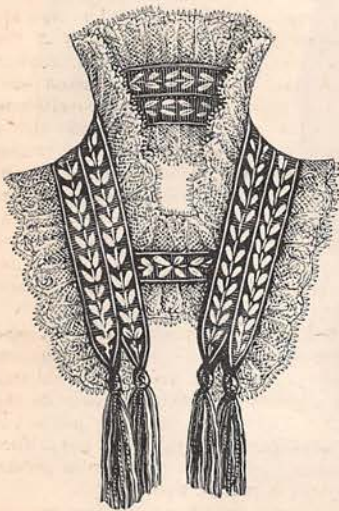


A lovely jabot, made of organdy and Breton lace, ornamented with narrow light blue *gros grain* ribbons. It is arranged in a pointed end, edged with



deep Breton lace, forming numerous folds that impart the daintiest effect to the whole *parure*. Price, with ribbon of any desired color, \$1.25.

A very effective jabot-collarette made of organdy and Breton lace, ornamented with bows of pale blue *gros grain* ribbon. It consists of a double ruffling of lace, headed by a deep fold of organdy, that is narrowed in front. The jabot, reaching as low down as the waist line, is formed with a full *coquille* interspersed with bows of ribbon. Price, with ribbon of any desired color, \$2.50.



A stylish fichu made of ruffles of Italian lace, ornamented with fancy ribbons. It fits closely at the back of the neck, and separates in front into two long ends that are finished with tassels made of the fringed ribbons. Just above the tassels the straps are connected by a band of ribbon edged with lace, thus imparting the effect of a neck open in *Pompadour* style. Price, with ribbon of any desired color, \$2.



Justine Mantelet.

This particularly stylish garment is made in black serge silk, trimmed profusely with a rich fringe, rows of Breton lace plaited very full, and a handsome *passementerie*. A belt confines the tabs in front, but can be omitted if preferred. The double illustration of the garment is given among the separate fashions. Pattern in two sizes, medium and large. Price, twenty-five cents each.



VERA SLEEVE.

Vera Sleeve.— Especially desirable for evening wear, or for occasions when it is not desired to have the sleeves entirely short, this graceful sleeve reaches the elbow, and is finished by a double row of lace headed by a plain cuff, which is in its turn surmounted by a cuff formed of bias folds. The design is suitable for a great variety of dressy materials, but is especially desirable for a combination of colors or fabrics. Price of pattern, ten cents.

COTTON satine is combined with silk satin to make stylish costumes.

Summer Dressing.

THE beauty of summer dressing is its freshness and its comfort, is the lightness and delicacy of the principal materials used in its construction. In the obtaining of lovely summer fabrics there is no difficulty, the variety is only too great, and the temptation of texture, coloring, design, and the like, only too great. But the majority of women have little comfort in seeing the novelties constantly produced, the improvements made by skill and industrial art, in time-honored and well-tested fabrics, because the question always resolves itself down into one, not of taste, but economy and convenience.

Cottons are improved it is true until they are equal in appearance to silk, and, made up after a pretty costume model, are as attractive looking as those that cost twice or three times as much. But then what is the use? they are not silk,—they cost double, or more than double the price of an ordinary cotton dress, and when they get into the wash they are ruined, for if the color is not all washed out of them, they are streaked, and stiffened with starch, discolored, ironed out of shape, made glossy by being pressed on the upper side, or left wrinkled and unfinished, so that resemblance to the bright, fresh, pretty toilet of a few weeks before is entirely lost.

It is therefore a constant problem how to make summer dressing pretty and fresh, yet economical, representative of the newest ideas, yet not too difficult for those who can neither devote all their time nor their energies to the keeping it in condition. The solution usually adopted is to avoid the delicate, light-colored materials, and fall back on such goods as will not need wash, or rather will not "show" dirt. This is why black grenadine and summer silks have been so popular; both are safe and durable, and can be worn upon the majority of occasions.

But the light muslins—the linen lawns, which used to be so much worn in summer, are now scarcely seen at all; and the new cotton goods, the soft-finished cambries, the lovely chintz satines, the mummy cloths, the real Scotch ginghams, the fine batistes in delicate colorings, are only used by the rich, and not at all by the class who ought to enjoy them.

The question may be asked, why are not light fabrics used now as they were twenty or twenty-five years ago, and the answer is simple: then there were few complications in the making of dresses, they were much more easily laundered, and among middle-class people they were more apt to be done at home, and by some member of a family, rather than an ordinary domestic or washer-woman. It is almost impossible to make one of these uncultivated specimens understand that starch is undesirable; that making a dress glossy in streaks by ironing it on the upper, or what is called the "right" side, ruins it for wear, and that the perfection of washing, or "doing-up" dresses is to have them look as little stiff, as little "done up," and as nearly like new as possible. This can only be effected by washing them in strained bran water, and ironing them on the under side, the bran serving the purpose of both soap and starch.

This process is neither complicated, difficult, nor disagreeable, and one would think that young girls who like pretty dresses, and plenty of them, and to whom it is a matter of importance to keep them looking fresh and new till the last, would direct their energies into this channel, buy the new and lovely, though somewhat more expensive washing materials, make them up themselves,

and also wash and iron them when required, not subject them to the ruinous process of mixing indiscriminate scrubbing, stiffening, streaking, dragging, and tearing that they get at the hands of the ordinary laundress. A very little practice would render the operation a matter of but little moment, easily performed during the cool hours of an early summer morning, while the satisfaction would be unlimited and the saving enormous.

Summer Hose.

THE growth in luxury consists more in the application of modern ideas to the details of dress, to the creation of an infinite variety, and the putting of the best to every-day use, than to the real acquisition of something finer and better than the world ever saw before. Stockings, for instance, are not made any more lovely and delicate than were those a half a century ago, which could be passed through a ring, and were so minutely open-worked as to be equal in beauty to the richest silk lace.

But such hose are owned now by the dozens instead of by the single pair, and women wear silk, and thread of expensive qualities, who formerly wore worsted, or cotton, of their own knitting, with perhaps a pair of plain "store white" for Sundays.

The most shapely stocking that has ever made its appearance is the silk, or thread, ribbed in solid colors, and open-worked in small patterns. The ribs run up the instep to the ankle, and above the ankle, across or horizontally instead of upright; thus giving roundness to the leg.

The prettiest stocking is the creamy silk, and thread embroidered in different kinds of grasses, in shades of dark green, olive, and brown.



JUSTINE MANTELET.

Justine Mantelet.—A graceful and very *distingué* garment, especially adapted for summer and *demi-saison* wear. The back is quite loose and square in shape, and the fronts fall in two long tabs, which may be left to hang loosely, or be held in by a belt passed around the waist, under the back piece. The design is desirable for *sicilienne*, cashmere, many suit goods, and a variety of thin materials. It can be trimmed richly or simply to suit the taste and the material used. Pattern in two sizes, medium and large. Price, twenty-five cents each.

Summer Fabrics.

THE new materials and fabrics for summer wear are so lovely and so varied that it is really very difficult to select where one has liberty of choice.

The newest grenadines have an alternating stripe very narrow, and in chintz colors upon a fine, thin, black mesh, with as narrow a one of velvet; the effect is extremely rich and novel. What are called the "sewing silk" grenadines appear with the addition of a tiny brocaded figure, which enriches without becoming conspicuous, and there are other beautiful grenadines in which a brocaded stripe alternates with one of velvet or satin.

The summer silks in very minute checks, and also in louisines, are among the most useful and attractive of summer dress materials any time, and they are not cast into the shade by the more showy novelties. The louisines are largely used for Misses, and also for very choice ulsters; the popular *goris* for summer ulsters, however, is linen in a narrow stripe and dark neutral shade of color.

Buntings have established themselves in popular favor, and are very greatly improved. The fine, soft, semi-transparent fabric which now claims to be a kind of bunting, and a secondary class rather more wiry of texture, have little in common with the coarse canvas-like materials which first presented their claims to favor.

Still, even this had its good qualities or it would not have won its way. It is uncrushable; it makes excellent sea-side and traveling dresses, good wherever a touch of woolly warmth and plenty of service are required.

The French buntings are fine, and a little wiry. They are imported this season in very dark shades, accompanied by plaids in which the dark wine-color, navy blue, brown, or invisible green of the plain material reappear.

The more delicate white buntings, sometimes called "gaseline," make lovely evening dresses, but are generally put in contrast with a gold and black, or blue and white narrow striped satin; for young girls they need no such combination, they are prettiest trimmed with platings of the same, and ivory satin ribbons, though these may, if preferred, be mixed with blue, or pink, or both. The novelties in thin silks are the *pékin*, with chintz stripes, or the creamy brocaded stripes alternating with twilled satin, and without mixed colors. These are so cool that they make lovely indoor dresses, particularly for a warm climate. But they are being made up in "Watteau" style largely for garden parties, and may be profusely trimmed with lace.

The flowered French organdies, also trimmed with white lace and ribbons, and the thin white dresses, are suitable and are used for such purposes as the "*pékin*," of course; but the *pékin* has the advantage of being newer, and neither wrinkles easily, like thin cotton goods, nor does it require washing.

The lower priced cottons have been so fully written and described in previous issues, that it is not now worth while to devote our space to them.

WE HAVE HAD an enormous success on this MAGAZINE so far during the present year, and intend our subscribers shall reap the benefit.

THE STORY OF "ELIZABETH" gains in power with each succeeding chapter; it is by far the best of the talented author's productions.



SUMMER COSTUMES FOR MISSES AND CHILDREN.

Lace-Pins and Hair-Pins.

NEW lace-pins consist of round bars of gold unpolished, and more or less ornamented with a tiny pendant hung from the center in the form of a Madame Angot basket, with minute forget-me-nots in enamel. The design is repeated in ear-rings.

Another represents a painted hand-screen with long handle, or Chinese fan; and still another, a bar with a small picture depending from, draped, and showing a face in miniature, or tiny landscape between the folds.

New and elegant hair-pins are of pure gold, with very small gold fans, or horse-shoes pendant from them; they are very pretty.

The horse-shoe shape is the favorite one for ornaments, and the new material is paste imitating diamonds. The finer arrows, horse-shoes, and the like of this kind are small, and set in solid silver.

Thin Under-wear.

FINE under-wear is not only remarkable for the delicacy of the fabric of which it is composed, but for the enormous amount of lace used upon it. Handsome chemises and night-dresses are almost always trimmed round the bottom with flounces edged with lace, or with deep lace ruffles.

The upper part of both the garments is more frequently cut square than round, and to the waist is composed almost wholly of lace insertions with heading of lace between, and clusters of narrow ribbon loops for trimming.

Piano Draperies.

FOR three years past, the fashion of causing the vocal or instrumental performer to face the audience at social gatherings has been gaining favor, and it was at first thought wise to remove the cover from the piano, as absorbing sound, which it certainly does. But now, sound is sacrificed to sight; and though the piano cover of the past few years has, to a certain extent, disappeared, yet it is replaced by coverings which must be retained, though the performer were Rubenstein. The new "draperies," as they are called, are not only superb in quality, but artistic in taste. As, here, it is almost impossible to procure genuine antique fabrics, we have from Paris, Berlin, and Vienna, beautiful imitations of the Francis I., Henri II., and Queen Anne stuffs, and these are artistically draped, often supported by an almost life-size bronze or ebony figure, as though a patient slave were in attendance to hold them up. Of these figures, the finest yet imported is that of a eunuch holding a sword. With drapery partly hiding this figure it is startling in effect. Other piano draperies have Japanese or Chinese designs, and rich embroideries figure in this capacity. Nothing is too dingy, however, or dilapidated, provided its design be good. Of course, goods are passed off as Florentine, Venetian, Roman, or Tuscan, which come direct from Paris, and appear, without really being, old. Audacious imitations of Gobelins tapestry are blindly accepted by the unenlightened, the would-be *connoisseur*. Still, in view of the facility of deception, where there is no experience or definite art-knowledge, the deceptions are few, and one can but smile at the credulity of those who suppose that what is almost beyond price abroad, can be purchased here on any corner as one would buy a dozen of linen towels. The smallest scrap of Florentine draperies of mediæval design, "authentic," in a word, is worth ten times its weight in gold.

Summer Costumes for Misses and Children.

FIG. 1.—Traveling costume for a Miss of eight years. The dress is made of dark blue bunting, having a gored skirt trimmed with a deep, kilt-plaited flounce; and a plaited blouse waist. The "English" ulster, which protects the dress, is made of light gray cloth, plaited with a darker shade. This has a "Carriek" collar, and is finished in "tailor" style, with rows of machine stitching. Hat of mixed fancy straw, red and blue, trimmed with blue satin ribbon. Black kid boots, and stockings with fine stripes, alternately blue and *écru*. Skirt pattern in sizes for from eight to fourteen years. Price, twenty cents each size. Pattern of ulster for the same ages as above. Price, twenty-five cents each.

FIG. 2.—The "Beulah" costume, made in *foulard*-finished *percale*, dark blue, with polka dots of white, for a Miss of fourteen years. This costume comprises a plaited yoke waist, a gored skirt, bordered with a deep, kilt-plaited flounce trimmed with bands of plain blue; and an overskirt having *bouffant* drapery in the back, and a short apron trimmed with perpendicular bands. Hat of dark blue straw, trimmed with blue satin ribbon, and red rosebuds. Black kid buttoned boots. Pattern of costume in sizes for from ten to sixteen years. Price, twenty-five cents each.

FIG. 3.—The "Daisy" dress, made in white nainsook, trimmed with fine Smyrna lace, for a child of two years. The design is the same, both back and front. Pink lisle thread socks, and pink kid shoes. Pattern in sizes for from six months to six years of age. Price, twenty cents each.

FIG. 4.—The "Isabel" costume, made in white French bunting, trimmed with satin *pékin*, the stripes pale blue and pink, separated by hair stripes of gold color. The *panier* drapery is especially stylish, and extends to the back, where it is finished by a handsome bow of pink, blue, and gold-colored satin ribbons combined. The bows on the front, and on the drapery of the skirt match the one on the back. Frills of *Breton* lace at the neck and wrists. Low shoes of black patent leather. Pale blue lisle thread stockings. Pattern of costume in sizes for fourteen and sixteen years. Price, twenty-five cents each.

FIG. 5.—The "Antoine" suit, made in plaid cloth of shaded browns, for a boy of six years. The costume comprises a belted blouse and knee pants. Brown, Derby-ripped stockings, and high-buttoned boots with kid tops and patent leather foxings. Straw sailor hat. Pattern of suit in sizes for six and eight years. Price, thirty cents each.

FIG. 6.—The "Maida" dress, made in cotton satine, a white ground, with a small floral design in bright colors, and the trimmings of plain pink. Frills of Italian lace at the neck and wrists. The opposite view of this dress is shown on Fig. 7. White chip hat, trimmed with white satin ribbon, pink tips, and pink rosebuds. Pale pink stockings, embroidered. Boots with kid foxings, and pale gray cloth tops. Patterns of dress in sizes for from eight to twelve years. Price, twenty-five cents each.

FIG. 7.—This shows the back view of the "Maida" dress, which is illustrated on Fig. 6. It is made in cream-colored *barège*, trimmed with pale blue silk. Pale blue stockings, embroidered on the sides. Sandals of black kid. For prices and sizes of pattern, see previous description.

Children's Fashions.

THE dressing of children was never more diversified than now, yet it is difficult to particularize those points which give it its character of novelty. The great feature is the picturesque style of the details—the quaint caps and bonnets, the square cut and trimming, the conjunction of lace with dark as well as light materials, the high, stylish boots and hose, and the introduction of high color in such touches as serve to brighten the whole effect.

All this, however, is indescribable, and can only be reproduced by those who are familiar with artistic details, because in many instances these are actually copied from some old picture, and the success of the experiment makes them the fashion.

One of the latest touches, for example, is the little red Phrygian cap, ornamented with red feathers and worn with suits of white flannel or bunting, and red hose.

Another is the small gypsy straw bonnet, surrounded with wreath of May blossom, and prettiest in conjunction with white satine, with tiny leaflet, and ornamentation of deep white needlework, or Madeira embroidery. Some lovely costumes have been made for children in the Princess paletot form, of corded silk or fine corded wool, either in white, pale pink, pale blue, or gray, trimmed with satin and handsome buttons, and accompanied by a sort of cap-bonnet of the satin to match. Instead of satin the wool is sometimes ornamented with bands of embroidery, executed in delicate colors upon silk, and then the bonnet is of silk, the upright "baby" crown divided and held to the head by an embroidered band to match.

All sorts of quaint capes and collars are added to coats and dresses, the double round collar, the lower one two inches deeper than the upper, being the most popular. These are most used, however, for coats and ulsters; dresses are more frequently trimmed a very deep square: and further enriched by upright insertions and outline of handsome Belgian or Irish lace.

Our illustrations for the present month furnish a variety of new designs, which will be useful both as models and as designs from which to obtain suggestions.

The "Isabel" costume is a graceful design for a girl of sixteen—it gives the effect of a tight-fitting Princess dress, with the convenience of basque and trimmed skirt. The new *panier* drapery is arranged in the most approved style, and the lower part may consist simply of a kilt-plaiting or any form of flounce preferred.

A simple style, and one suitable for a girl of less years, is the "Beulah" costume. It consists of three pieces, a skirt with kilt-plaited flounce, an overskirt, and a blouse waist, and is suited to washing materials, such as checked gingham, cambrics, and the like, and also to plain wool, bunting, flannel and debeige, trimmed with silk or velvet and narrow gold cord or braid upon the edges. This latter style of trimming is employed upon white woolen materials more than any other.

A third dress is the "Maida"; this is a "Princess," with a full drapery which forms *paniers* and sashes. A plaited *plastron* extends entirely down the front, which may be of the same, or contrasting material, and the fastening is effected at the back.

The "Daisy" dress is a charming little model for flannel or piqué. It may also be made in linen and without the lace or insertion, either in gingham or seersucker, is exactly the model for "play" dresses in the country. The "Antoine" suit consists of a pretty, well-cut, cross-over

blouse, belted in over plain, short pants, and may be made in tweed, mixed cassimere, linen, checked Oxford suiting or cheviot. If made at home of a washable material, need not cost more than a dollar to a dollar and a half.

The stylish "English" ulster cloak takes five yards and a half of ordinary width water-proof tweed for a girl of ten, or five yards of brown, unfinished linen, which is very wide. The checked linens are newer, but somewhat more expensive and narrower, so that of these, five and a half would be required. It is a capital style for traveling, and if the "Carrick" cape is omitted, and only a collar retained, one yard less of ordinary, and three-quarters less of wider material will be sufficient.

Dark solid ribbed stockings are still fashionable for children, but they are not advisable for summer—unbleached with hair stripes of color are much better, because they are cooler, retain their color in heat and in washing, and have not the depth of color to assist them in wearing rapidly by hard usage.



MAIDA DRESS.

Maida Dress.—This simple and graceful "Princess" dress is tight-fitting, with side forms back and front extending to the shoulder seams, and deep darts taken out under the arms. The front piece is covered with a *plastron* of fine plaits all turned in the same way; but the plaits can be omitted, and the front piece left plain, or made of a contrasting color. The extra fullness of the front side forms imparts the effect of *paniers* to the sides, and the long extensions cut to the same pieces are arranged at the back to form a sash; the sides and back are finished at the bottom with a kilt-plaited flounce, and the neck is ornamented with a turned down collar and a bow. The design is suitable for a great variety of dress goods, and is especially desirable for a combination of colors or materials. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.

PRETTY dresses for country wear are made in the *bouffant* styles of brightly colored Pompadour foulards.

PARURES of turquoises, rubies and sapphires are worn with dinner toilets instead of the traditional diamonds.



DAISY DRESS.

Daisy Dress.—A simple, graceful style of blouse-dress, suitable for children under six years of age. It is loose-fitting and is arranged, both back and front, in three box-plaits, below which a "Spanish" flounce is added to give the necessary length. It can be worn either with or without a sash. The design is especially adapted to washing goods; but it can be made up in all the lighter materials that are usually selected for children's dresses. The trimming must be chosen and arranged to suit the taste and the material employed. Pattern in sizes for from six months to six years of age. Price, twenty cents each.



BEULAH COSTUME.

Beulah Costume.—This stylish costume comprises a blouse waist, a draped overskirt, and a skirt finished with a deep, kilt-plaited flounce. It is an eminently practical design, is adapted to all classes of dress goods, and is particularly desirable for washable fabrics. One view of it is illustrated on the full-page engraving. Pattern in sizes for from ten to sixteen years, price twenty-five cents each.

Isabel Costume.—A *distingué* costume, consisting of a cuirass basque to which a curtain drapery is attached, forming *paniers*, and a trimmed skirt. It is tight-fitting, with a single dart on each side in front, side-gores under the arms, and double side-forms in the back. The design is suitable for all classes of dress goods, and can be simply or elaborately trimmed. It is illustrated on the full-page engraving. Pattern in sizes for fourteen and sixteen years, price twenty-five cents each.



ISABEL COSTUME.



ANTOINE SUIT.

Antoine Suit.—Stylish and practical, the "Antoine" suit is a very desirable design for boys from six to eight years of age. The blouse is long, the fronts are crossed from the right shoulder to the left side, and the backs are cut without side-forms; the pants are without fullness at the top. The design can be appropriately made up in any of the materials usually selected for boys' clothing. A simple binding, narrow galloon, or rows of machine stitching will be the most suitable finish. Pattern in sizes for six and eight years. Price, thirty cents each.

A NOVEL plain goods in silk or wool is of the color called "chaudron," viz., the gilded brown of a shining caldron.

OUR "PURCHASING BUREAU" has filled some large orders recently with great satisfaction, but it is equally prompt and conscientious whether the order is for a pin, or a piano, a bib, or a bonnet.

MIRROR OF FASHIONS

THE BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE

SPECIALITE OF FASHIONS.

We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

PERFECTION
OF ARTISTIC
EXCELLENCE



ALWAYS FIRST PREMIUM.

CENTENNIAL AWARD OVER ALL COMPETITORS,
MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,
And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

A GREAT deal of brightness has been imparted to the general thoroughfares and the places where ladies mostly congregate, by the amount and variety of color which has recently been put into street dress, or rather, by the effects which are produced by striking ornament or skillful combination.

Dress is nothing now, if not effective, and it depends altogether upon the taste of the *modiste* and the wearer, as to whether these effects are kept within the line of good taste, or degenerate into vulgarity. As a rule, the more striking the contrast, the less of it there is to show, for what is perfectly admissible in small quantity becomes glaring if used in large proportion. The difficulty no doubt is to select from the enormous variety that which will harmonize and suit, at the same time, the pocket and the individual.

This is rendered all the more difficult by the increased richness of all fashionable fabrics. Summer materials were formerly comparatively inexpensive, and freshness of toilette was considered the great desideratum. Now, the grenadines, those which are called the greatest novelties in style and pattern, are as rich and expensive as the most costly damask and brocaded silks. In fact, they only differ from them in the small amount of silk open-work introduced into one of the stripes or a part of the figure. Then, the elegance of the fabric necessitates its combination with one that will not discredit it, and so, the whole *toilette* becomes a matter of such importance as to absorb a dozen ordinary ones in its outlay.

Last season the rich grenadines were of silk open-work with raised velvet stripes or figures, in a single color, dark blue, brown, black, gray, and garnet. This year they are in far lighter and more delicate colors; the satin stripe of gold, or mastic, alternating with an open-worked stripe of silk, in which all the purer colors of the rainbow are blended.

There are also dark grenadines with a very fine stripe of satin or velvet, nothing more than a cord, alternating with hair lines of open work, in which gold, garnet, and mastic shades are twisted into the dark ground. These are very pretty, and

very effective, and not at all so expensive as those first named. Still they range at about two dollars and a half per yard, and when made over silk, or in combination with silk or satin, cannot by any means be construed into cheap dresses.

A charming innovation for garden party costumes consists of madeira embroidery in the piece, for over-dresses. It is a yard wide, and executed in invisible stripes, which prevent a bulky appearance, which a needlework design covering the surface would otherwise possess. The trimming is always needlework bands, and narrow satin ribbon in one or more shades of color. It is prettiest arranged as a princess polonoise, or a princess dress with a color underneath, and is very distinguished put in combination with the new chintz satines.

Perhaps the most popular combination which has been effected this season, consists of a union of plain cotton or woolen materials with plaid or check of different kinds, colors, and sizes. The plain dark blues and wine colors are always combined with plaids into which these dark colors enter, and are united with a great deal of gold color of different shades. The paler materials, on the contrary, such as mastics and very light stone color, or ash gray, are combined with checks, made up of pinks and blues, with lines of olive and brown or black.

Dresses of unbleached sheeting, which have been for some time a rage abroad, have been adopted this season, and are trimmed with checked gingham in these colors. Linens are trimmed with stripes, the more narrow the better, or with narrow braids which produce the same effect.

Costumes of a single color, are by no means excluded, but a contrast is always introduced into the trimming. The peacock shades have reappeared, and peacock costumes are very fashionable trimmed with a stripe of gold-colored satin, clustered with the darker shade of peacock. The bonnet to accompany such a dress will be leg-horn, trimmed with peacock satin ribbon, with a clustered stripe, a shirred lining of peacock satin, and natural wheat.

There is nothing more notable in fashion than the beauty and variety of the shapes in bonnets, the novelty of their style and manner of trimming, and the distinction which they impart to the en-

tire costume. The new departure has given an impetus to millinery such as it has not received before in many years. We have had many very beautiful designs, many revivals of art models, and these are still retained; but added to them are others which give variety and piquancy to even the most commonplace toilets, and with a mixture of their flower and lace trimmings, a delicacy peculiarly appropriate to the season.

Another very striking feature of the summer fashions, is the enormous amount of hand-made lace and embroidery used in decoration. The Breton lace, so-called, has become more popular within a few months than even its predecessor, *torchon*, although a great mistake is made in using Breton for many purposes to which *torchon* can be applied. Breton lace is preëminently adapted to exterior decorative purposes, that is, to such parts of the clothing and to such garments as do not require washing. But for underwear, and whatever involves hard usage or real service, *torchon* is infinitely better and more appropriate.

With the use of lace for under-clothing, needlework seems to have advanced a step, and taken a place which it never previously held as a trimming for dresses and outside garments. No other trimming has been used so much this season for chintzes, cambrics, gingham, and all the superior class of washing materials, as white needlework edgings and machine embroidered bands. The facility with which these are now made, and the great reduction in prices has doubtless contributed to this end. The yard of needlework, which formerly cost fifty cents, can now be obtained for two dollars the dozen yards, and of course, a dozen are purchased where one was formerly.

Models for the Month.

AMONG the seasonable illustrations of the present month is the "Brighton" ulster, a combination of the ulster with the duster, which gives more freedom and greater protection than is found in the ordinary close-fitting, long cloak. The sleeves are loose, and at the back impart the effect of a cape set into the side seams at the back. The middle of the back folds over with a double stitching, and is further ornamented with a row of buttons on each side. The pockets are

set well back, and have flaps which button over on the lower part. The front is double-breasted, and ornamented with two rows of large buttons. Only stitching is used as a finish, in addition to the buttons.

A pretty scarf for summer wear, which can be made in any light material as well as silk or cashmere, will be found in the "Vivien." It is cut in one piece, and the upper edge turned over so as to form the straight cape which encircles the shoulders. It may be very stylishly made in linen or woolen, and embroidered in crewel stitch to match a dress. Or it may be made in white dotted muslin, and trimmed with muslin plaitings or ruffles of lace. The scarf was formerly considered a very useful accessory to a lady's toilet, as it could be thrown about the shoulders when a more elaborate garment was out of place. But of late years it has been little used, and the revival is opportune.

The "Hona" costume is a combination of the styles of twenty-five years ago with those of today. The many-flooned skirt recalls the "robe" dresses which were then fashionably worn over hoop-skirts, four yards round, while the vest and jacket, and draped overskirt, are in accordance with the received ideas of the present time. The draping of the overskirt gives the *panier* effect, and variations may be made upon this design by trimming the skirt upon a lining, instead of making an overskirt, and using kilt plaiting divided once or twice as preferred, and inserting it as gores, excepting as it is required to complete the length of the skirt.

The "Nerissa" overskirt is alluded to in the

fashions for house dresses. As a style it is exceedingly well adapted for washing materials, because the draping can be executed with drawing strings, and pulled out straight for washing. But it is also a very suitable design for grenadine, summer silk, summer camel's-hair, bunting, and other more or less thin tissues, which are not washable. It would be very pretty for white bunting or white barege, trimmed with narrow gold braid, or with made folds of white or gold-colored satin.

The "Berenice" walking skirt consists of a draped apron over a short skirt trimmed with flounces, and completed by a festooned facing in a contrasting color or fabric, which is caught together with a bow in such a way as to assist in forming the drapery at the back. Side *revers* are buttoned back to the edge of the *tablier*, the lower edge falling as scarf ends upon the back of the skirt.

The "Lucille" casaquin is a novelty of the present season, which can be made in a rich silk, or figured fabric, cut away over a plain vest. The sides are rounded, and gathered up into the square lappel at the back, this last being finished with quaint little pockets. It may be made in chintz satine, and trimmed with plain French cambric and *torchon* lace, or in chintz *foulard*, and trimmed with Breton lace.

The "Aline" sleeve is a very perfectly fitting sleeve, cut all in one piece, the outside seam extending only from the elbow down. The cuff may either be trimmed with an embroidery upon the plain fabric, or with brocaded goods.

Fashionable Parasols.

(See Illustrations.)

No. 1.—Parasol of medium size, covered with garnet *pekin*, the stripes alternately of satin and *gros grain*, and lined with plain silk of the same color.

No. 2.—Carriage shade covered with black *pekin*, the stripes rather wide, and alternately *gros grain* and satin, the edge pinked and finished with a gathered row of black lace falling over white lace of the same width. The lining is white silk, and the handle is adjustable, so that the shade can be placed at any desired angle.

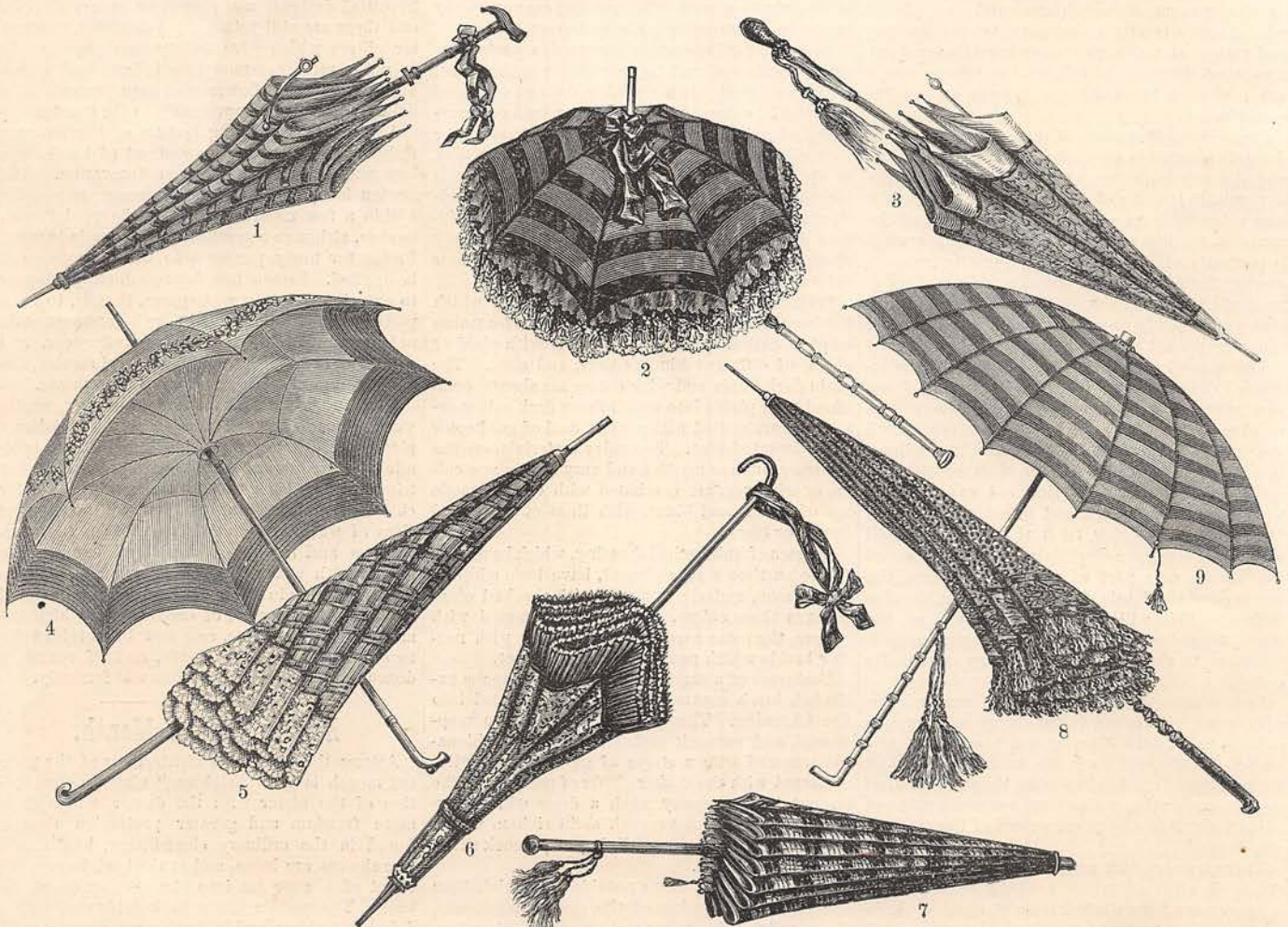
No. 3.—Parasol of medium size, covered with cream-colored *damassé*, bordered with pale blue silk, corded with a darker shade, and lined with pale blue.

No. 4.—Parasol of medium size, covered with *écru* pongee, bordered with a garland of flowers embroidered in natural colors, and lined with white silk, having a broad border of cardinal.

No. 5.—A large-sized parasol, covered with bandanna gingham, edged with a broad fall of Irish lace.

No. 6.—A parasol of medium size, covered with *foulard* to match a costume, the ground pale cream-color with a floral design in blue, pink and pale green. This is bordered with a *Marguerite* plaiting of pale pink silk, and is lined with pale pink.

No. 7.—A parasol in Japanese shape, flat, with sixteen ribs, covered with Scotch plaid satin, and lined with old-gold color.

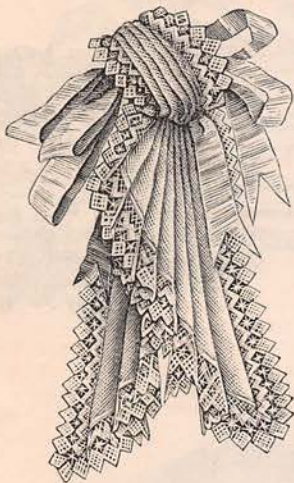


FASHIONABLE PARASOLS.

No. 8.—A large parasol, covered with brocaded silk, black, with the design in black and white, polka dots, and a border in floral pattern. This has a white lining, with a broad, black border, and the edge is trimmed with a rich fringe, black and white.

No. 9.—A parasol in Japanese shape, covered with satin *pekin*, the stripes alternately old gold and cardinal. It is lined with cardinal color, the ribs gilded and placed inside the lining, not between the lining and outside, as is usual.

Stylish Jabots.



A lovely *jabot*, made of organdy trimmed with Smyrna lace. It is arranged with a large plaited knot, from which depend two pointed ends, also plaited and edged with lace, and is ornamented with graceful loops of pale blue *gros grain* ribbon. Price, with ribbon of any desired color, \$2.25.

Made in the same design, and trimmed with Italian lace, \$1.75.



An exquisite *jabot* made of *crepe de Chine*, trimmed with silk *Valenciennes*. It consists of a deep plaited point, edged with *Valenciennes*, and a *coquille* of the same lace, ornamented with loops of narrow pale blue *gros grain* ribbon, and a small bouquet of field flowers with foliage. Another bouquet is placed nearly at the bottom of the pointed end. Price, with ribbon of any desired color, and flowers to suit the taste, \$2.25.



A stylish *jabot*, made in Breton lace, trimmed with plain satin ribbon. It is arranged so as to form three-fourths of a *rosette*, with a puffed center of plain net, and a square end, also in Breton lace, plaited. Price, with plain satin ribbon of any desired color, \$1.25.

Summer Costumes.

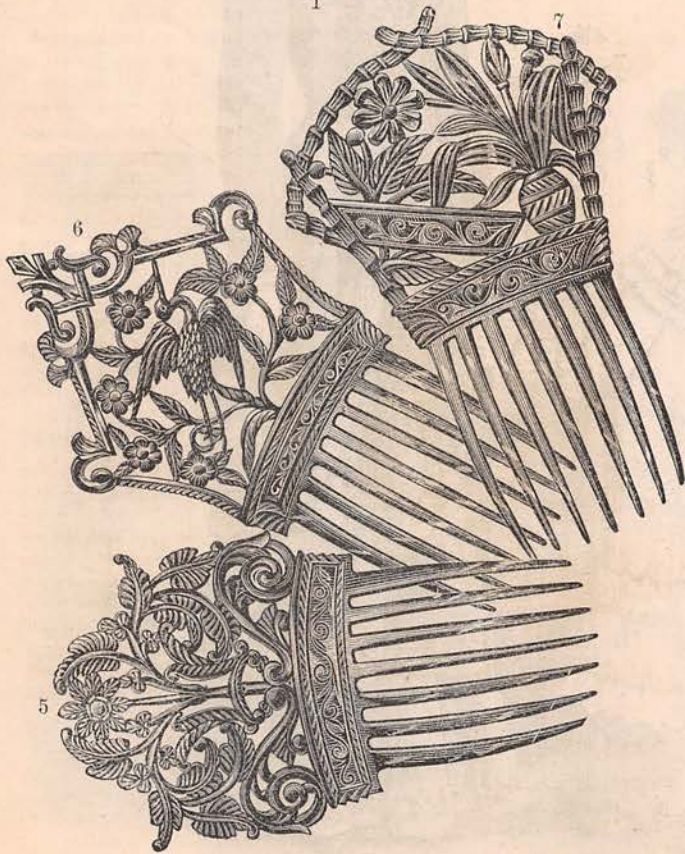
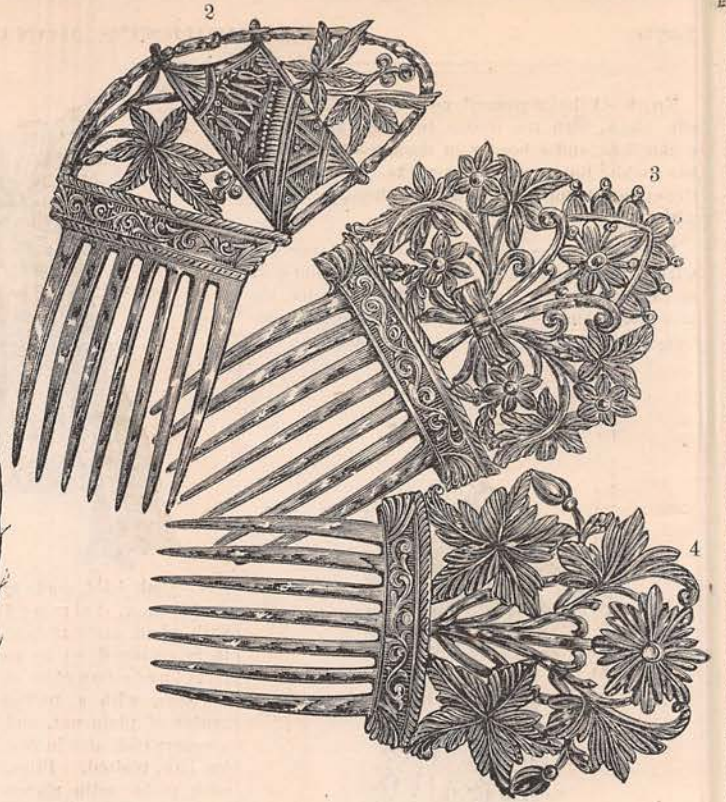
FIG. 1.—The "Coral" blouse, made in white mainsook, trimmed with fine Smyrna lace, for a girl of six years. Pattern in sizes for from two to six years, price twenty cents each.

FIG. 2.—Dress of black *gaze de laine*, trimmed with watered silk. The design is the "Ilona" costume, which will be found illustrated separately elsewhere. Price of pattern, thirty cents each size.

A NEW METHOD of fastening gloves has been patented, and is likely to do away with the annoyance of ill-sewed buttons. It consists of lacing, effected by a fine silk cord and two rows of small, strong, gilt hooks, which are riveted in each side of the glove, and look like tiny ornamental buttons.



SUMMER COSTUMES.



Fashionable Coiffures and Combs.

Fashionable Coiffures and Combs.

No. 1.—A stylish *coiffure*, suitable for evening wear. The hair is parted in the middle of the front, combed loosely back and disposed high on the head in finger puffs, from which depend two loose curls. A silver ornament, and a cluster of shaded leaves and small drooping flowers are placed at the right side.

No. 2.—Novel in design this handsome "gipsy" comb is carved so as to fit between finger puffs, and is in very dark tints. Price, 87 cents.

No. 3.—This handsome comb is tall and pointed, and is in medium tints. Price, \$1.

No. 4.—A stylish comb, beautifully carved in the form of flowers and leaves, and in very dark tints. Price, 87 cents.

No. 5.—An elegant comb, very handsomely cut, in medium tints. Price, 87 cents.

No. 6.—A very graceful comb, in dark tints. It is tall and pointed, and the pattern is very open. Price, 87 cents.

No. 7.—An effective comb, in medium tints, cut in an original design. Price, \$1.

No. 8.—A simple *coiffure*, easily arranged with natural curling hair of medium length. The hair is parted in the middle of the front, and all combed plainly back behind the ears, then arranged in four or six curls, the ends of which are lifted up and fastened about midway of the head by a bow, or small ornamental comb.

The fashion of wearing handsome combs in the hair is increasing as the *coiffure* becomes lower, and this season the plain styles are discarded for those that are elaborate in design and workmanship. The newest kinds are narrow and tall, and the irregular design, known as the "gipsy" shape, is very handsome when placed carelessly between puffs and frizzes.

French shell has been so perfected that it is often almost impossible to distinguish it from the real article. The combs illustrated are of French shell, very beautifully carved by hand; the teeth are also hand finished, and are smooth, and shaped so as to fit the head. They are beautifully tinted, and are an essentially handsome ornament for the *coiffure*.

Traveling Costumes.

FIG. 1.—The "Brighton" ulster, made in dark gray cloth of light quality, and worn over a short dress of *chiné* summer silk. The ulster is finished in "tailor" style, with rows of machine stitching, and is ornamented with large horn buttons. Bonnet of black rough-and-ready rice straw, trimmed with black tips, black watered ribbon, and red



TRAVELING COSTUMES.

roses. Pattern of ulster in two sizes, medium and large, price, thirty cents each.

FIG. 2.—The "English" ulster, made in mixed gray cloth, finished with rows of machine stitching, and trimmed with hard wood buttons, for a miss of ten years. This is worn over a dress of dark blue bunting. Hat of dark blue straw, trimmed with satin ribbon and a tip of the same color. Pattern, in sizes for from eight to fourteen years, price, twenty-five cents each.

Our Purchasing Bureau

Has become the center of a very active movement which has grown up with the constantly increasing resources of the great metropolis. Twenty years ago scarcely anything worn by a woman could be purchased, excepting in the raw, and the making to order was the work of such time and expense that few dared to undertake it. Now all

clothing worn by women can be purchased the same as for men, and ladies resident in remote districts are finding out how much easier and simpler it is to purchase such goods as can be bought ready made with safety, than to pay high prices for material, and run the risk of having it spoiled by inferior workmanship. Underwear of all kinds can be purchased cheaper in New York than anywhere in the world, and so, also, can ordinary suits and dresses. Every year the style of these improves, and it is becoming the habit of the best houses to bestow more attention upon this medium class of manufactured clothing, and only make up expensive dresses and costumes to order.

We have filled at least twice as many orders, both for goods and made-up suits and garments, this season than during the same time in any previous year, and have been pleased to receive such expressions of approval as the following, in acknowledgment of the reception of almost every order:

"JACKSON, OHIO.

"The goods arrived by mail to-day, and give splendid satisfaction. No such can be got in this section.

"MRS. H."

Our millinery orders have been especially large, and have won the highest approval, our resources enabling us to furnish all the novelties in material and trimming, and the most elegant made-up designs, at much less than the price charged at fashionable millinery stores.

SMALL LACE SHAWLS, black or white, are brought up on the shoulder in folds, and the corners belted in on the front, the point hanging loose only just below the line of the waist.

A PRETTY LACE PIN is a well-curb, with the lace pendant from it.

LACE AND EMBROIDERY are among the chief elements of ornamentation.

Summer Hosiery.

FRENCH and English manufacturers vie with each other in the production of new designs and fanciful styles of ornamentation in colored hosiery, which has now been accepted in the place of the white and "unbleached," which in different degrees of fineness formerly constituted the sole choice of this department.

The hair stripes retain the popular prestige which they at once acquired; but they are no longer confined to the simple contrast of dark and light lines of color. Worked in between are still finer threads of gold and garnet, which enrich without imparting any striking effect of color.

Quite new and very fashionable designs consist of vertical stripes of silk in light color, edged on both sides with a button-hole stitch of tinted white, and alternating with a dark stripe of Lisle thread. This style of hosiery washes and wears equal to spun silk, is almost its equivalent in appearance, and costs less than two-thirds the price. The Roman stripe is horizontal, and consists of clustered lines in Roman colors, alternating with a solid dark stripe.

A new and pretty English stocking is of Lisle thread in *écaru* tints, open-worked vertically, and embroidered with small dots which alternate in different colors, blue, garnet, brown, and black.

Another style consists of broad ribs, extending from the top to the toe, and alternating with lines of fine open-work. Some of these are in solid colors, others have speckles and dashes of color, a sort of chene mixture upon the solid ground. The shades are very delicate, such as pale blue, with a little infusion of pink or pale olive with blue or tinted white. Many are in solid *mastic* shades, and others have little lightning strokes of



VIVIEN SCARF.

Vivien Scarf.—A particularly stylish scarf for summer and *demi-saison* wear. It encircles the shoulders and reaches to the waist at the back, and the fronts are long and tied loosely at the waist line. The design can be suitably made up in silk, cashmere, any of the lighter materials used for summer wear, and many classes of suit goods, and can be either of the same, or of a different material from the costume with which it is worn. It is appropriately trimmed with fringe, lace, plaitings, or ruffles, according to the goods it is made in. Pattern in two sizes, medium and large. Price, twenty-five cents each.

brown upon the stone color or *mastic*. Among the most fashionable are very pale blue, in delicate open-work patterns, and with little pale pink dashes, which are used for indoor wear with the pompadour colors in dress or trimmings.

The richest silk hosiery has insertions of exquisite real lace, extending from the toe to the instep, and some of which are very finely embroidered in colors. This is, of course, executed by hand in the very finest style, and the cost per pair is from forty to fifty dollars.

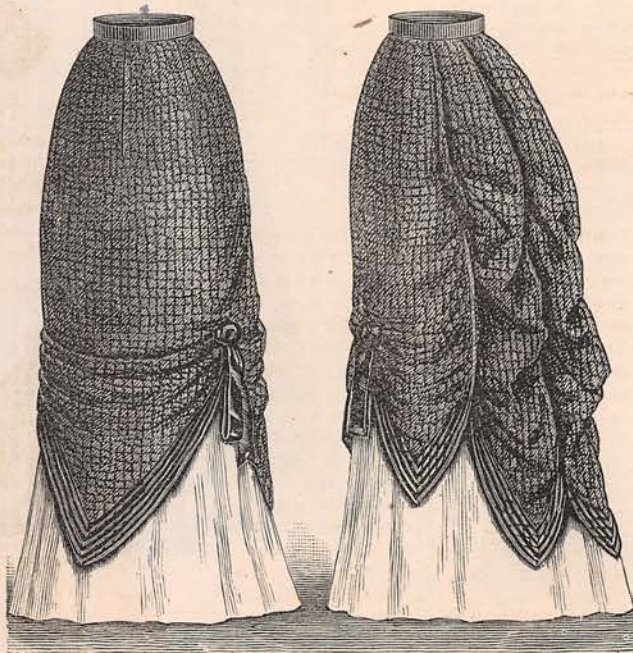
A Summer Luxury.

THERE is no doubt that cold water is not only a luxury but a necessity in a climate like ours, and it is of the greatest importance not only that the water should be good, but that the means for keeping the vessel clean in which the ice-water is kept should be instantly available. The old-fashioned ice-pitchers, in which the porcelain lining was made fast to the silvered outside, were very difficult to manage in this respect, and the recent improvements made by Reed & Barton are therefore as important to health as to household convenience. Their new ice-pitcher, recently patented, is artistic in shape and design, and has a lining of fine stone china, which can be easily removed for cleaning, and thus prevents all accumulation between itself and the outside wall, does not mar the silver, and is as readily washed as any ordinary china pitcher. It is not only more cleanly and more beautiful, but it saves much trouble and all possibilities of that disagreeable odor from ice-pitchers which sometimes arises after they have been in use for a time.



BÉRÉNICE WALKING SKIRT.

Bérénice Walking Skirt.—Novel and stylish in design, this skirt is sufficiently short to escape the ground all around, and has a graceful draped apron turned back with *revers* over a skirt trimmed with a very deep triple box-plait in the middle of the front, and three narrow flounces around the back and sides. The drapery in the back is *bouffant*, and falls nearly to the bottom of the skirt. The design is desirable for a great variety of dress goods, and is especially appropriate for a combination of colors or materials. The trimming, if any be used, must be selected to suit the material. This design is illustrated *en costume* on the full-page engraving. Price of pattern, thirty cts.



NERISSA OVERSKIRT.

Nerissa Overskirt.—Graceful and stylish, this overskirt has the apron draped rather low, and falling in a deep point in the middle, and a smaller point on each side; and the drapery in the back moderately *bouffant* and describing two points. The design is appropriate for a great variety of dress goods, and is especially desirable, in virtue of its simplicity, for washable materials and fabrics of light quality. The trimming can be chosen to suit the fancy and the goods employed. This design is illustrated on the full-page engraving, in combination with the "Lucille" casaquin. Price of pattern, thirty cents.

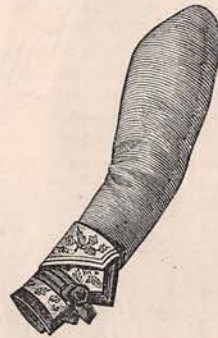


ILONA COSTUME.

Iona Costume.—Decidedly novel in design, this stylish walking costume is short enough to escape the ground all around, and consists of a tight-fitting basque with cut-away fronts showing a pointed vest above and below the waist line, and a walking skirt trimmed with deep box-plaited flounces placed one above the other. There are full *paniers* on the sides that are gathered at the bottom and finished with large bows, and the *bouffant* drapery in the back is arranged to correspond. Both the vest and outer fronts are fitted with the usual number of darts on each side; and there are side gores under the arms, and side-forms in the back rounded to the armholes. The design is desirable for a great variety of materials, and is also adapted to a combination of colors or fabrics. The trimming need not be elaborate, and can be selected to suit the taste and the material used. Price of pattern, thirty cents each size.

Lucille Casaquin.—Especially novel in design this "casaquin" has a tight-fitting vest over which hang loose fronts very much cut away, and arranged in *panier* style on the sides, while the back is like an ordinary half-fitting jacket. The vest is fitted with a single dart on each side, and has side gores under the arms; it can be joined in the side seams of the jacket, or can be made entirely separate with a back extending to the waist line, if desired. The outer fronts have deep darts taken out under the arms, and the side-forms in the back extend to the shoulder seams. It is suitable to be worn with trimmed skirts or overskirts, and is especially desirable for cambrics and washable goods, though it is very stylish when made of other materials of light quality. The trimming can be chosen to suit the taste, and according to the material used. This design is illustrated *en costume* on the full-page engraving. Price of pattern, twenty-five cents each size.

Aline Sleeve.—A very desirable sleeve, perfectly fitting, and very peculiar in cut, being all in one piece, having a seam the entire length on the inside of the arm, and a short seam on the outside from the elbow



ALINE SLEEVE.

down. It is not quite full length, and the necessary addition is made by the bottom of the cuff, which extends below the sleeve and is left open at the outer seam, turned over at the top in a broad *revers*, and ornamented with folds and a bow. Price of pattern, ten cents.



LUCILLE CASAQUIN.



BRIGHTON ULSTER.

Brighton Ulster.—This stylish ulster is long, and partially fitting, with loose, double-breasted *sacque* fronts, and side-forms in the back extending to the shoulders. Shoulder capes are joined in the side-form seams, and form the outer parts of the sleeves in front, the under parts of which are peculiar in cut, being wide and turned up inside to form a round sleeve. The design is appropriate for all the materials usually selected for outer garments, and is especially desirable for driving or traveling purposes. It is also an excellent design for a waterproof cloak. Pattern in two sizes, medium and large. Price, thirty cents each.

"BENGALINE" is a new material for capes and mantles, and trims beautifully with fine jet and fringe. It is a sort of lustrous camel's-hair, very pliable, and drapes so beautifully that it will be a favorite for street overdresses in the Fall.

A NOVELTY IN SUMMER TOILETS consists of a white flounced or trimmed skirt, in thin wool, gauze, and muslin, and high, sleeveless bodice of dark wine color on ruby silk or satin. The sleeve is of the same material as the bodice, but has a puff at the elbow, of the thin fabric. A necklet made of numerous little chains, with a pendent locket, is worn at the throat, and the same effect is produced at the wrist by a many-stranded bracelet, the sleeve being longer than the ordinary elbow sleeve, but fitting close, and allowing the space upon the wrist necessary for long gloves and ornaments.

BROWN CAMBRIC costumes are very fashionable with short kilted skirts, and *Lavense* tunics trimmed with *écru* embroidery dotted with brown.

SMALL MASK VEILS have reappeared in both white and black Breton lace. The patterns are clusters of small dots, and they are edged with one or more rows of narrow plaited lace.



SUMMER WALKING COSTUMES.

FIG. 1.—Costume made in *foulard*, plain and figured combined, the plain “Marie Louise” blue, and the figured cream color, with the small design in blue matching the plain material. This is made with the “Bérénice” walking skirt, the drapery, bows, and narrow plaitings of the plain *foulard*, and the rest of the figured; a plain, round waist of the figured, with *revers* and simulated vest of the plain; and “Vivien” scarf of the plain blue, trimmed with plaitings edged with cream-tinted lace, and narrow embroidery above

the plaiting. Blue chip hat, trimmed with cream-colored satin, cream tips, and pink roses. Skirt pattern, thirty cents. Pattern of scarf, twenty-five cents each size.

FIG. 2.—Miss’s costume made in *gendarme* blue camel’s-hair goods and satin *pékin*, the stripes alternately blue and old-gold color. The “Ninette” skirt and “Claire” basque are combined to make the costume, the *revers* of satin, and a plain plastron of satin replacing the plaits in front.

(See the separate illustration elsewhere.) The vest, *revers*, and cuffs of the basque are also made of the satin. Leghorn hat, trimmed with blue satin, gold braid, blue flowers, and a bow of blue and old-gold satin ribbons. Skirt pattern, in sizes for from twelve to sixteen years, price, twenty-five cents each. Basque pattern, in sizes for from eight to sixteen years, price, twenty cents each.

FIG. 3.—The “Lucille” casaquin, the “Nerissa” overskirt, and a walking skirt are com-

bined in this costume, which is made of *momie* cloth, a deep *écru* tint, with the design in browns, trimmed with Irish lace and bands of plain brown cambric. Both the *casquin* and overskirt are illustrated separately elsewhere. Dunstable straw hat, trimmed with *écru* and brown satins, and pink roses. Pattern of *casquin*, twenty-five cents each size. Overskirt pattern, thirty cents. Pattern of skirt, thirty cents each size.

Summer Morning and House Dresses.

LIGHTNESS, delicacy, and freshness are the most desirable characteristics of summer indoor toilets. No amount of cost will compensate for the absence of comfort or cleanliness to a really refined person, and therefore the home dress for summer wear must be selected and made, not only with reference to the fashion, but also to the time and facilities for executing laundry work.

A very elaborate design is always out of place in a simple material, and this is more emphatically the case when it is a simple washing material. All the pleasure of compassing even an admired style is taken away when one finds that it stands in the way of necessary renovation, but cannot be washed without incurring a considerable part of the cost of a new dress, or running the risk of complete spoliation.

Probably the best method of making washing dresses, in accordance with the present style, is with two skirts and a jacket or blouse waist. The round waist attached to a belt is still more simple, and is largely used by the young daughters of the very best families. The easiest method of draping is with drawing strings, and the tying back should be effected with tapes, instead of straight bands of elastic. Variations may be introduced by turning up or facing the *tablier* in front in the *Laveuse* style. But the side effects, and those requiring intricate manipulation, should be reserved for silk or woolen fabrics.

There is an infinite variety of pretty materials in the fine gingham, the soft-finished cambrics, and the new satines. But the prettiest of all, those most to be recommended for coolness and service, are the linen lawns, which wash so beautifully and give the wear of cast iron. They are the coolest of all summer fabrics, and, the colors being perfectly fast, are best adapted for the long-continued heat of southern or any sheltered climate.

English ladies are wearing for indoors a long plain dress, something like the "Esma" wrapper. The plain princess dress is also a very good design for gingham or cambrics for morning wear, and the "Watteau," set into a square yoke, a very graceful style for a breakfast dress in country houses.

For dresses to be made in cambric, gingham, or figured cotton, and draped in the manner before described, the "Muriel," the "Athalia," the "Lilea," the "Laveuse," and the "Nerissa" may all be recommended as practical styles. With these may be used either the plain round waist, a blouse waist such as the "Valentine," the "Ariel," or the "Alicia," or a basque such as the "Floy," which is made for sixteen years, and therefore adapted to the wear of young ladies, though not for older women.

The "Beulah" costume, which comprises a blouse waist, and the "Lucille" skirt, is a very good design for country-house dresses for girls between the ages of twelve and eighteen, and is also as well adapted for the street and school wear as it is for indoors.

Afternoon Reception, and Evening Dresses.

SUMMER life at Newport is of a much more home-like character, than that of Saratoga, and the toilets prepared for the warm season are as varied as those required for the winter campaign in New York, only the fabrics are thin and light, instead of thick and heavy.

Perhaps the principal charm of them lies in their freshness, and the delicacy of color and in the massing together at afternoon receptions and garden parties the freshness and loveliness in dress, which are usually characteristics of refined women at home.

Among the prettiest dresses, prepared for afternoon receptions, are *foulards* with *écru* ground, and small olive and blue figures, tiny leaflets, acorns with stems, and the like. The small design containing several shades of olive brown and green, with lines of blue, black, and a deeper shade of yellow to bring out the dark tints.

These *foulards*, and others of chintz pattern and more decided coloring, are combined with plain silk, the *foulard* forming a sleeveless overdress, which is draped at the side with a cluster of ribbon bows over an olive silk skirt, trimmed with gathered ruffles. A vest or collar of the dark silk is trimmed upon the bodice, and elbow sleeves are finished with a small turn-up cuff of the foulard, and gathered ruffles of Breton lace.

A more elegant design for a Princess dress is of rich striped grenadine, brocaded in a pretty stalk and flower pattern, with an alternating stripe of satin in the solid color. The brocaded stripe has an openworked foundation, and this is really its only claim to being called grenadine. The color is a light wood or mastic shade, alternating with a very dark wine color, and the striped dress is exquisitely draped over a skirt of plain satin without flounces, but the satin is repeated in a double vest and collar, which gives the effect of being turned back from the front and forming a cut-away vest, and revers. The elbow sleeves are also of satin, trimmed with brocade and real Mechlin lace.

A very pretty, but less expensive dress, is made of fine French lawn, in a pale, moonlight blue shade. The trimming consists of a border printed in a close embroidery pattern, in the darker shades of the color, put on flat, and bordered with Breton lace. The dress consists of two skirts and a close fitting jacket, which is usually belted in with ribbon. Narrow satin ribbons of the different shades of color are used also for the draping. The skirts are trimmed with gathered ruffles, three on the lower skirt and one on the upper, edged with narrow Breton lace.

The white dresses prepared for afternoon and evening wear, are principally of two kinds, thin wool, barege, or gaseline, and dotted muslin, trimmed with Breton lace and ribbons.

The first named are usually combined with satin, or rather, *trimmed* with it, for a very small quantity is used, and to this, which appears in peacock blue, dark brown, and garnet, is added narrow gold braid, and either gold buttons or clusters of narrow satin ribbons which combine gold color with the brown, blue, or garnet used in the trimming.

A very pretty design has an insertion of satin, like a narrow gore down the front in the *tablier*, the folds simply disclosing it and being fastened down to it, instead of covering the front. The striking shade of the satin reappears in only one other part of the skirt, and that is in long flat loops at the back.

Some of the white muslin dresses are made most attractive by being used simply as overdresses to

very short-sleeved washing silk slips, and being trimmed with quantities of fine Valenciennes lace. The Princess or Watteau styles are used; the bodice is cut a very low square back and front, and the lace which outlines it is so deep as to reach nearly to the waist. The sleeves are short like those of the silk slip, and consist merely of a ruffle of deep lace set into the straight band with scant fullness. Round the bottom are lace or muslin flounces which fall over the top ones of silk, the lower one coming below them.

Simpler afternoon dresses for girls are made of dotted muslin, or striped nainsook, trimmed with scant ruffles of the same, gathered and edged with lace, and supplemented by some simple ribbon garniture. The mixture of colors is usually confined to combination dresses, or to elaborate toilets. It is never used upon plain dresses of white or black.

Excursion Toilets.

ONE of the uses of modern life has been to naturalize among us certain useful styles of costume for special occasions, which in some respects are as simple and practical as those of men.

The essentials which form the basis of these serviceable dresses consist very much of those laid down for men, namely, that they be dark, simple, of genuine material, compact in design, and having plenty of pockets. These are the suits used for voyages, excursions, boating parties, and the like, and this season they are made of indigo blue English flannel, with two vests, cut deep, and trimmed with two rows of small chased gold buttons. One of the vests is of the flannel, the other of gold-colored satin, and this, with the buttons, constitutes the trimming. The costume is composed of a trimmed walking skirt—the two vests, and jacket—and is very stylish though quite plain and simple.

Another *costume d'excursion*, is composed principally of bunting, dark blue, or *écru*, trimmed with plaid. A white straw gipsy hat should accompany this suit, trimmed with plaid ribbon containing the colors, folded across the crown, and tied at the side. The brim would have a lining of plain silk or satin, in dark blue, wine color, or *écru*.

For short excursions, picnics, and the like, when no exposure to violent changes of temperature is expected, suits of the pretty checked gingham, consisting of two skirts and belted blouse waist, are extremely pretty and serviceable. They may be trimmed with a bolder plaid, or with plain needlework bands, or with ruffles of the gingham edged with lace. Or later, and perhaps more fashionably still, by bands or platings of plain gingham, in one of the solid colors of the check.

A hat of gipsy straw with a wreath of daisies round it would complete such a costume, and there are parasols of gingham, and other washing fabrics to match, or very nearly match, dresses; but this, of course, is not essential. A sun umbrella of *écru* linen, which can be used in case of a sudden shower is a suitable accompaniment for all kinds of washing dresses.

Very pretty light leather bags, with belts to match have been introduced this summer, but are principally worn with black, or *écru* dresses. A bag, as an attachment to a belt, is now considered an indispensable adjunct to a traveling or excursion dress, and is found very useful for change, tickets, fares, and the numerous requirements of even a short journey. The cost of these has been considerably reduced, so that they are now within the reach of most persons who indulge in the luxury of travel at their own expense.

Children's Fashions.

LET no feeling of vanity prompt mothers to dress little children in summer so that they cannot run and play all they want in the grass and in the sand. Stout shoes and stockings, and linen play-aprons made by plaiting the linen into a straight yoke, and adding sleeves loose at the wrist, and rather short, are better than all the pretty ruffled dresses in the world to lay a foundation of health and strength to serve when the battle of life has, may be, to be fought alone. People, both young and old, are tied up enough sooner or later; do not curtail the children's chances of getting a little blood and muscle to start upon. The latest fashion for children consists of aprons of twilled washing-silk, made in the way described for linen, only the yokes are outlined with a ruffle of *torchon* or Breton lace, and the sleeves made to come not much below the elbow, and finished with ruffles of lace.

This may do for Saratoga or Newport, where the very paving-stones are clean, and the romping is confined to a decorous walk with the maid to the old mill, or the spring, or to croquet, or play with dolls upon the lawn. But if the children go into the *real* country; if they fish, row, climb trees, chase cows out of the yard, run under fences, crawl up into hay-lofts, and get wet, dry, sun-burned, scratched, bruised, and frightfully obstreperous, like some children we wot of, then washing-silk aprons would be nowhere in less than no time. Children always look pretty if they are healthy, their bright eyes and rosy cheeks going far to redeem even a slight amount of that "matter in a wrong place," which we stigmatize as "dirt," and the natural affinity which all children have for it, shows that the scientific definition is the correct one, and that it is not because it is hurtful, or contemptible in itself, but only because it is out of place, that "clean dirt" is objectionable.

Our illustrations for the present month furnish some seasonable styles, of which the "Ninette" skirt and the "Sara" blouse waist are examples. The blouse waist is particularly adapted to thin summer materials, while the skirt, which is very novel in arrangement, is a suitable design for fall, as well as the present season, and may be combined with a basque instead of a blouse, if that style is preferred.

The "Claire" basque is one of the prettiest and most stylish of the season, the combination of stripe with a plain fabric having had the greatest popular success of any combination of styles for years. The stripe is always used for the vest and trimming, and reappears upon the skirt as facing, or trimming down the front.

The "Clarissa" dress is a simple design for striped gingham or cambric, to which a *Lavense* effect is given by a broad facing which is turned up and forms a heading to the flounce.

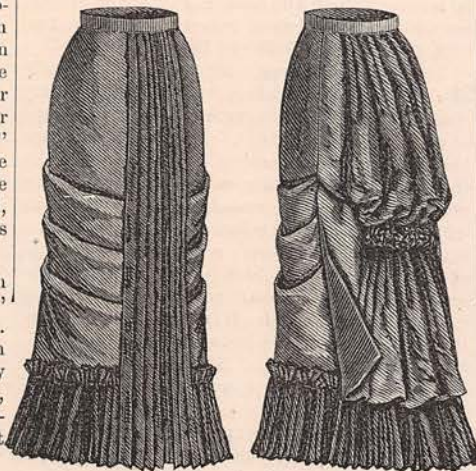
The pretty "Coral" blouse is a dainty little design for children from two to six years. It may be made in pale pink, blue, or ivory twilled washing-silk, trimmed with insertion and lace, or it may be made in muslin and trimmed with Italian Valenciennes, which is the prettiest of all lace for children's wear. One piece of lace and one piece of insertion will trim it, with care, each two yards in length, the yoke being made entirely of insertions and lace.

The prettiest bonnets which have appeared for little girls this season have been the white straw "Gipsies," trimmed with wreaths of flowers, May-blossoms, and the like. The colored straws that flooded the market have been ruined by the attempt at infinite variety. The mixture of dingy blue, dull red, or deep green with white in straw braid, is fearful to contemplate, and the peaked,

octagonal, and rhomboidal crowns have added to the crazy appearance which they presented in the mass. A judicious mixture of black and white in straw is neat, and not without a certain degree of elegance; but, with this exception, tinted white, solid black or brown, are the only variations which are consistent with permanent usefulness and good taste.

Boys' hats are made to differ as much as possible from those of girls by avoiding this mixture of color and by their absolute plainness. The Harvard is distinguished by a coarse braid, straight brim, and very narrow *écru* band of silk galloon. The interior of boys' straw hats is always finished with a band of leather, to save them from being discolored by perspiration; and if the manufacturers, in the same way, added a rim of oiled silk to the lining of straw hats for girls, they would be vastly improved.

Shade hats for country wear show little change from year to year. Their beauty depends altogether on the fineness of the straw or leghorn, and the flexibility of the brim. A wide, stiff, straight brim is becoming to very few persons, either old or young, and so far as the very cheap hats are concerned, cheapness and protection from the sun being the only objects, there is little or no variation in them from year to year.



NINETTE SKIRT.

Ninette Skirt.—Novel in arrangement, a very *distingué* in effect, this graceful skirt has a plastron of fine plaits down the middle of the front, the sides laid in plaits, and the back very *bouffant*. It can be made up in a great variety of dress goods, and is a desirable pattern for a combination of colors or materials. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

Children's Knee Protector.

SINCE the long stockings came into vogue for boys and girls there has been a constant outcry in regard to the rapid wearing out at the knees, and the alarming proportions of the cost which this simple item has assumed.

What is true of hose is also true of knee pants. Children cannot be kept from creeping and crawling about on all fours. Their plays and games compel them frequently to assume kneeling positions, and, in fact, these seem fully as natural to them as standing upon their feet. Of course the strain, in addition to the friction and contact, wears out clothing "in less than no time," and

mamma, or somebody, is kept eternally mending garments which were only recently purchased, and which ought to be as good as new.

The knee protector is a simple square of thin black leather, lined and fastened by elastic straps with patent clasps. They are very durable as well as very easy of adjustment. They can be put on and removed instantly, and take away all fear of injury to the knee part of the clothing during play hours. Each pair would probably save ten times its cost in the wear and tear of clothing.

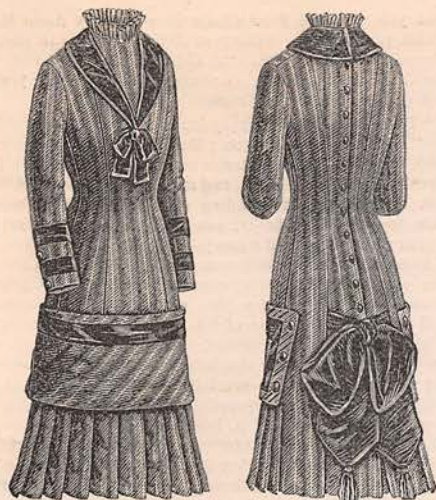
Dressmaking.

It is stated that the trained girls of Vassar and other colleges are the only ones that are in demand for teachers of schools, especially in country districts, and that they are gradually running out all the less competent and less well-instructed teachers. Still, every young lady does not want to teach; some have capacities in other directions, and not a few have the natural love of design, and mechanical aptitude necessary to success as first-class dressmakers and manufacturers of ladies' clothing. The popularization of fashion, and the increasing variety in styles render it essential that a higher and more educated class of workers should take hold of this department than are ordinarily to be found in its workers, who will know something about true principles of art, and who will not butcher rich material as so many pretenders do and have done. There are dresses for which enormous prices are charged for the making, which when sent home "finished," are mere things of shreds and patches—points, squares, and arches will all be associated in one design, so that the different parts have no more relation to each other than if they had been cut at different periods in the world's history. Quantities of beautiful fabrics have been despoiled in this way—in fact, it is so common that the remark is frequently made by ladies that they enjoy looking at dress goods which they have purchased until it is made up, and then their pleasure in it is all gone.

The reason is, that ignorant pretension does not know how to select or adapt designs to material, and has no more sense of unity of ideas, or the harmony of relation which should exist between the different parts of a costume than of the scientific composition of the everlasting hills. Let educated young women apply the laws of proportion, which they have discovered to be essential in other departments of mechanism, to dressmaking; also, the laws which govern quantity, and which do not admit of piling one imperfection upon another, in order to make a complete whole, and they will quickly obtain possession of the field to the exclusion of many of those who now occupy it.

Beginners, and inexperienced persons, will do well to confine themselves at first to simple designs, and not attempt what is beyond their powers. Be exact, even precise at first, at the risk of being a little formal; do not try high flights until the wings are full fledged. The whole aim of artistic modern dressmaking is to show as little as possible of the means whereby the results are achieved. Trimmings, instead of being mere patches, are made part of the design, and the whole is as complete in its way as a picture.

Great advances have been made since reliable models have found their way into every household; but there is a fine opportunity for young women to acquire fame and fortune in the carrying out of details, and we hope some will take advantage of it.



CLARISSA DRESS.

Bathing Dresses.

BATHING is becoming much more of an accomplishment of late years than it was formerly, at least among the feminine part of the pleasure-seekers at the sea-side summer resorts.

Perhaps it is the more general out-door activity among women, and especially among young girls, that has made this change, which is certainly a salutary one. At any rate, that it has really taken place, any visitor to Long Branch, Newport, and the famous metropolitan resorts, Manhattan and Brighton Beaches, can testify. A bathing dress for the summer is almost as much a *sine qua non* as a morning dress, for few ladies like to subject themselves to the chances of such as can be hired from the proprietors of bathing houses, while for those who spend the summer near salt water, the cost of the material would be absorbed in a very few days.

Last year a great innovation was attempted in bathing dresses by cutting them almost close to the form in Princess styles. The clinging dress simply made another skin, which covered the one beneath, but revealed every line and curve of the form. It was the adoption, under very different circumstances, of an exaggerated European style, which, in Europe, has the excuse of being seen by no one, for bathing houses are little wheeled machines which are trundled out into the water to the edge of the sands, and from which the bather steps down into the surf, and which is wheeled out again when she is ready to return.

Here, where women, as well as men, have to walk a distance of perhaps one to three hundred yards, subject to the searching gaze of eyes and opera glasses, such a costume is certainly not suitable or proper, and it is not true to say that it is as decent as the long blue skirt and trousers, for the former, though occasionally disarranged, is easily restored to position on coming out of the water, and gives an appearance of ordinary drapery, which is reassuring at least.

There is no doubt that the less cumbersome the clothing, the more beneficial the bath, and ladies who are fortunate in having private bathing places, will find a flannel dress made with a loose blouse waist, and short closed drawers, very nearly perfection; but for the ordinary bather who has to take her chances with many others, there is no better design than the one which serves also as a gymnastic suit, and consists of a sailor blouse, skirt and trousers. The skirt is plain in front, and there is no more fullness in either blouse or skirt, than is necessary to its good appearance. This will be obvious from the amount of material required—less than nine yards for the entire suit.

Another style of bathing dress is the "Brighton." This has short sleeves and a skirt, which is cut all in one piece with the body, which is plaited into a yoke. This is made with a belt, and is a very pretty style for young ladies, much more dressy and quite as easy to manage as the other, perhaps more so, for it only consists of two pieces and does not require as much material by one or two yards.

An excellent model for misses is the "Undine." The trousers of this design are gathered into a band; the blouse which is less full than the "Brighton," is gathered into a straight yoke at the back but is cut out square in front, and all in one piece in the Princess style.

Twilled flannel, dark blue or Russian gray, is the best and most serviceable material for bathing dresses, as it does not chill, does not hold water, nor cling to the body so much as other materials. White, black, or red braid are the usual trimmings, put on broad and in clusters, or simply as bindings, according to taste.

It is best not to use shoes when it can be avoided, for the first and natural impulse is to kick

them off. But if needed to walk through the sand, plain white duck with cork soles are the simplest and best, as they are easily rinsed off, dried, and pulled into shape.

There are fashions in caps and hats, but nothing has superseded for popular use, the light, coarse, large-crowned straw hat, with deep brim, which is tied gipsy fashion under the chin. The oiled silk caps are neither so protective from the sun, nor so healthful for wear, and are only desirable for young ladies who wish to preserve under them the crimps that are to make them beautiful for the evening dance.



SARA BLOUSE WAIST.

Sara Blouse Waist.—The "Sara" blouse is a novel arrangement of the simple plaited waist, and is especially becoming to slender figures. It has a quadruple box-plait in front, and a triple box-plait in the back; and it is confined at the waist line by a belt. The trimming is disposed in Pompadour style. The design is suitable for a great variety of materials, and is particularly adapted to washing goods. The trimming can be chosen to suit the material used. Pattern in sizes for from ten to sixteen years of age, price, twenty cents each.



CORAL BLOUSE.

Coral Blouse.—This simple and graceful little dress, suitable for either a boy or girl under six years of age, is a loose blouse with a box-plait in the middle of the front and back extending the entire length, and has the sides finished by a narrow Spanish flounce. It can be made with a yoke, real or simulated, as the pattern is marked. The sides are confined by broad belts, which are secured under the box-plaits. The design is appropriate for white goods, but would look very pretty made up in silk or cashmere. For white goods, the yoke is most effectively made of lace, or embroidered insertion, and the belts to match; but the trimming can be chosen to suit the taste and the material used. Pattern in sizes for from two to six years, price, twenty cents each size.

SMALL CAPES are fashionably worn, made of black Brussels net, mounted with rows of lace, and edged with a deeper row, which forms a scant ruffle.



CLAIRE BASQUE.

Claire Basque.—Especially stylish and becoming, the "Claire" is tight-fitting, with a Louis XV. vest fitted by a single dart in each side. The outer fronts are also fitted by a single dart in each side, and are closed below the bust to the waist, showing the vest above and below. It has side gores under the arms, and side-forms in the back rounded to the armholes. The back pieces are turned up on the inside to form two loops, and the back edges of the side-forms are turned back to form *revers*. The design is especially appropriate for a combination of colors or materials, but it can be made in one material if desired. Pattern in sizes for from eight to sixteen years, price, twenty cents each size.

Newest Hats and Bonnets.

THE large hats which have been such a feature of the summer styles, and which are extraordinarily picturesque and becoming, in conjunction with light summer costumes, will hardly be carried over into the fall, except for excursion purposes.

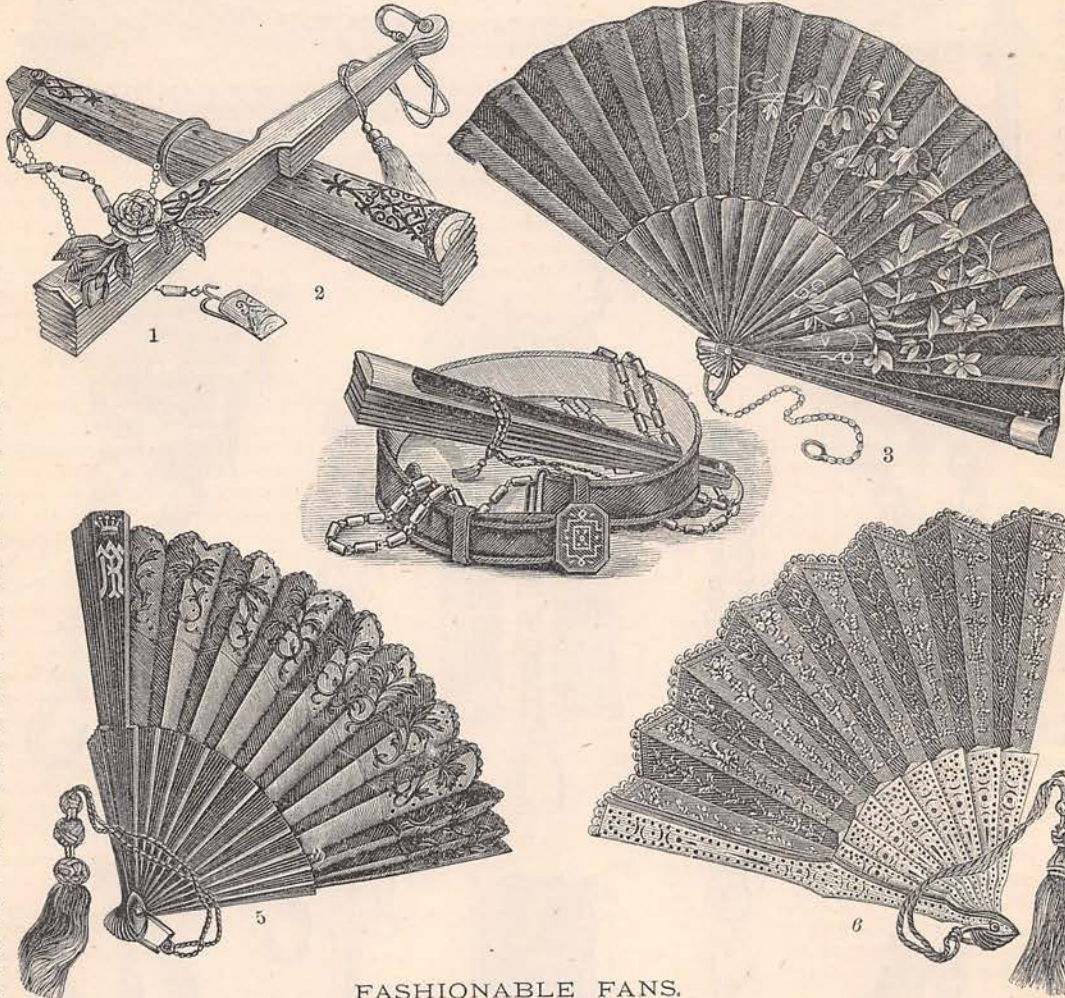
The more recent imported styles are comparatively small, and quite in the "Gypsy" or close "Cottage" form, with small upward brim. Large hats can hardly be worn without a considerable massing of the hair upon the upper part of the head to sustain them, and this is opposed to the present tendencies in regard to *coiffure*. Massive braids are no longer in vogue. Chate-laines have been displaced by soft twists of natural hair, which are loosely intertwined at the back, and disposed at the top in a puff, surmounted by a comb, or arranged still more informally without the aid of any comb whatever. Young girls arrange their hair in still more simple fashion, leaving the size and shape of the head undisturbed. This renders the employment of a large hat for any other save shade purposes, almost impossible, so that there are special reasons why the smaller designs for city wear will be adopted.

It cannot be denied, however, that the large hats have a character and distinction which do not belong to the small bonnet, except in individual cases. There are examples in those recently received, where the poise upon the head is emphasized by the arrangement of the trimming, which consists of large satin loops, or ostrich feathers, set high and a little to the left side, so as to give an appearance of height and style, which is not only striking but distinguished.

The difficulty about the large and fashionable hats of the present season has been their weight. The light chips, and Florida braids of last year, have been superseded by coarse, heavy, English straw, which is faced with velvet, and frequently trimmed exteriorly with velvet also, in addition to plumes, and a metal clasp. The weight of all this upon the head, upon a hot summer's day, is injurious as well as very uncomfortable, and many ladies have found it necessary to lay aside the hats which have cost them considerable sums,

and fall back upon home-made affairs of drawn white muslin, or the sundowns, which were invented for bathing-hats, and were in cost next to nothing.

One feature of the new styles in bonnets may be considered at least as favoring economy; this is, their individuality and greater independence of the costume. It is true that many ladies carefully adapt the general style of their bonnets to that of their dresses, so that there shall be harmony, or, at least, correspondence, between them.



FASHIONABLE FANS.

But this is no longer obligatory. On the contrary, the bonnet is rather a point of departure, than a mere beginning, or a terminus. It crowns the costume rather than completes it. This fact will undoubtedly be more clearly emphasized in the fall and winter designs, and though no woman of taste would wear a bonnet that clearly outraged the rest of her toilet by its difference of color, yet distinction in color between the bonnet, or, at least, the trimming of the bonnet, and the dress, will probably be general. It may also be taken for granted that satin will be used upon velvet, and that strings will consist more largely of ribbon than of lace, at least for promenade bonnets, and will fasten under the chin. Small veils of the mask form have already been adopted.

Fashionable Fans.

No. 1.—An ivory fan, ornamented with a tea-rose held in place on one of the outer sticks by a silver holder.

No. 2.—A cherry-wood fan, ornamented with steel traceries. *Châtelaine* to match.

No. 3.—Black satin fan; with ebony sticks mounted with silver. The design is hand painted, and extends about two-thirds across the satin, and is carried down at one side on the sticks.

No. 4.—An ebony fan, with silver mountings, and *châtelaine* to match. The belt is of black Russia leather, with a silver buckle.

No. 5.—Fan of old-gold colored *crêpe*, embroidered with black silk and jet, and mounted on ebony sticks.

No. 6.—Fan of pale blue satin, embroidered with cream-color, and mounted with carved ivory sticks.

Walking Boots.

THE newest walking boots for ladies are cut on the same principle as a gentleman's shooting boot; the front of the boot and the tongue in front are cut in one, and the laced pieces open out wide, so that there is no pressure on the instep, and they are slipped on and off easily. This renders them very convenient for summer excursionists.

Summer Gloves and Mitts.

THE newest lisle thread gloves are made in all the light shades of gray and mastic, and are very prettily openworked in the same patterns as the stockings. They are long upon the wrist, and terminate in an elastic band, which extends two or three inches beyond the line of the wrist. They are well-shaped, but somewhat expensive, and as they are fine, and not very durable, cannot be considered economical wear.

Thread mitts in all colors are now imported, and are less expensive than the silk ones, while they are capable of more service. They are as long as twelve-buttoned kid gloves, and therefore, extremely well adapted for wear with summer dresses, which have elbow or shortened sleeves.

The *écoré* mitts are the most useful, for they can be worn with any color, and also with black or white.

The present fashion of long gloves, long mitts, and half-long sleeves is a very expensive item for those who go much into society, and the *écoré* mitts afford an opportunity of economizing on the sometimes dreadful item of long, light kid gloves.

Ladies' and Gentlemen's Watch Chains.

No. 1.—The "Double Victoria" is the latest style of watch chain for ladies. It is of "rolled" gold, and is composed of small round links, and finished by a round slide and ornaments of polished gold, chased in the center on both sides and set with single pearl. It has a polished bar which is worn through the button-hole, and a *châtelaine*, to which a charm may be attached. Price, \$7.50.

No. 2.—A handsome watch chain in "rolled" gold, measuring sixty inches in length, composed of double links finely chased. The slide has a real gold front and back, and is highly burnished, ornamented with red gold and chased. A raised polished ornament is set with pearls. Price, \$12.75.

No. 3.—A handsome *matinée* watch chain in "rolled" gold, which is especially convenient, as it can be detached by means of hooks at the back of the pin, and worn as a neck chain only, or as a Leontine chain, with or without the pin. The pin also can be used separately, and is very handsome, the groundwork being frosted and inlaid with black enamel. It is further enriched by a real cameo, set in a raised scroll, is surmounted by a single pearl, and rests upon a leaf in colored gold. Two large tassels of dead gold, are suspended from the pin. Price, \$7.50.

No. 4.—A lady's watch chain of "rolled" gold, measuring sixty inches and a half in length, composed of round links worked into the form of rings. The slide has a real gold front, highly polished and richly chased, and has a cameo set

in a plain rim, and surrounded with polished balls. Price, \$9.

No. 5.—A handsome guard watch chain in "rolled" gold, for a gentleman. The links are twisted and are highly burnished. The buttonhole bar is also burnished and is supported by a fine

ally worn with white vests. It is composed of double black silk braid, and is secured at both ends with an oval ornament in "rolled" gold, highly burnished, with a cross on each side, set in finely chased gold. There is a similar ornament as a slide, and the buttonhole bar is connected by a small chain of highly burnished gold. Price, \$1.75.

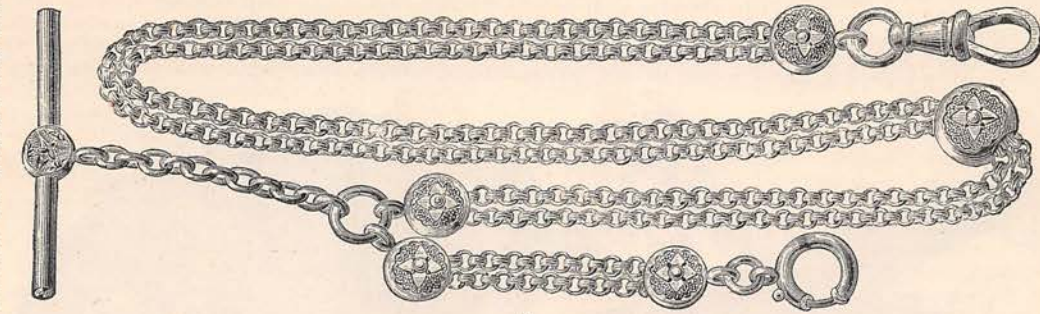
No. 8.—A gentleman's guard watch chain in a very neat design. It has real gold front and back tips, and the bar has gold ends; every link being soldered insures great durability. Price, \$5.

No. 9.—A gentleman's elegant guard watch chain in "rolled" gold, highly burnished. It is composed of links about an inch in length, every other one being of twisted wire, and is light in weight. Price, \$4.

Many of these designs are facsimiles of those made in real gold, and can hardly be distinguished from them. The illustrations represent the actual sizes, and the goods are the best quality manufactured.

THE NEW PATENT GLOVES are fastened by a silk cord, which winds in and out of two rows of small riveted and ornamental buttons.

MITTS FOR DRESSY OCCASIONS.—Mitts are almost universally worn in place of long gloves for garden parties, afternoon teas, and semi-ceremonious occasions.



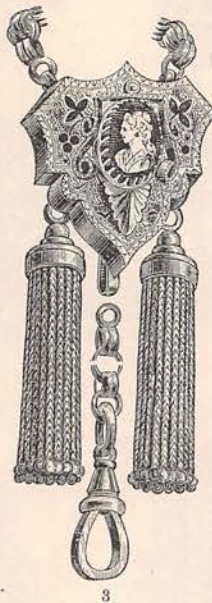
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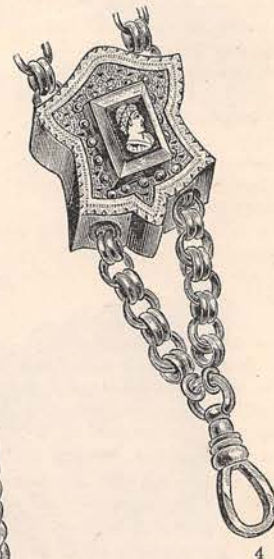
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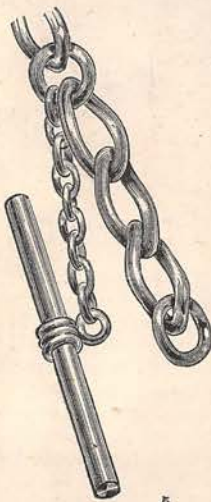
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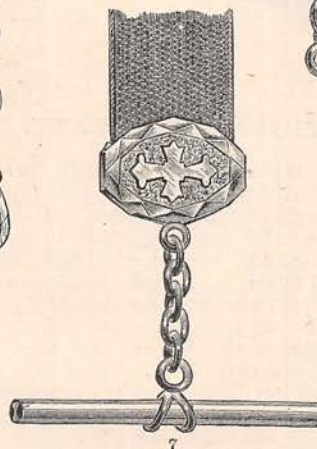
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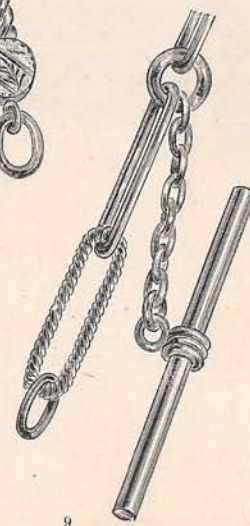
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LADIES' AND GENTLEMEN'S WATCH CHAINS. ACTUAL SIZES.

chain. Can be furnished in either red or yellow gold. Price, \$5.

No. 6.—A lady's watch chain, measuring sixty inches in length. The links are small and finely worked, and the slide is of polished gold, chased, and set with a pink cameo. Price, \$6.

No. 7.—A simple guard watch chain, a style usu-

ally worn with white vests. It is composed of double black silk braid, and is secured at both ends with an oval ornament in "rolled" gold, highly burnished, with a cross on each side, set in finely chased gold. There is a similar ornament as a slide, and the buttonhole bar is connected by a small chain of highly burnished gold. Price, \$1.75.

The Locket Collar.

Rows of Breton insertion sewn together are made into what are called locket collars, for tying closely round the neck with low, square dresses.

Bunting Costumes.

BUNTING has been so much improved in style and quality, and is now made in so many grades, that it is found exceedingly serviceable, less costly than grenadine, and much more serviceable than barege. Bunting is particularly useful as furnishing the happy medium needed for traveling dresses, and has been more used for that purpose during the present season than any other single material. It does not crease readily, and it stands moisture almost as well as debeige, while it is cooler and drapes easily.

Common bunting made up into costumes is usually trimmed with cheap silk, but the better qualities are only finished with rows of chain-stitching and buttons. Some show the contrast of a satin vest, but the majority consist of trimmed skirt and deep basque, simply made, and finished with but little attempt at ornament.

A suit of this kind, of black, navy blue, or gray bunting is most useful as filling up the interim between the heat of summer and the time for putting on woolen costumes, so that it is almost indispensable for ladies who are obliged to go out daily.

Dark cambries and dotted foulards are both utilized largely for traveling purposes, the former serving as well as the latter under an ulster, and in fact looking so much like it that the difference can scarcely be distinguished excepting by touch. But neither of these fabrics is suitable for long journeys, or cool climates, and are therefore employed for short trips, where no changes of temperature are anticipated, rather than for lake or mountain excursions.

The ulster has become an indispensable part of the regular traveling outfit, but is cut into the figure so as to render it much more shapely than those that were seen at first. Ladies' ulsters are as well supplied with pockets as those of gentlemen, but the triple collar is sometimes replaced by

a graceful hood, and there is often an insertion of kilting in the lower part of the skirt at the back, which is confined by straps, and lends a certain ease and character to the garment which add much to its appearance.

A leather belt and pocket are also useful and pretty. The bag holds tickets, change, and handkerchiefs securely, so that a man is not essential as ticket bearer and change carrier.



VALENTINE BLOUSE-WAIST.

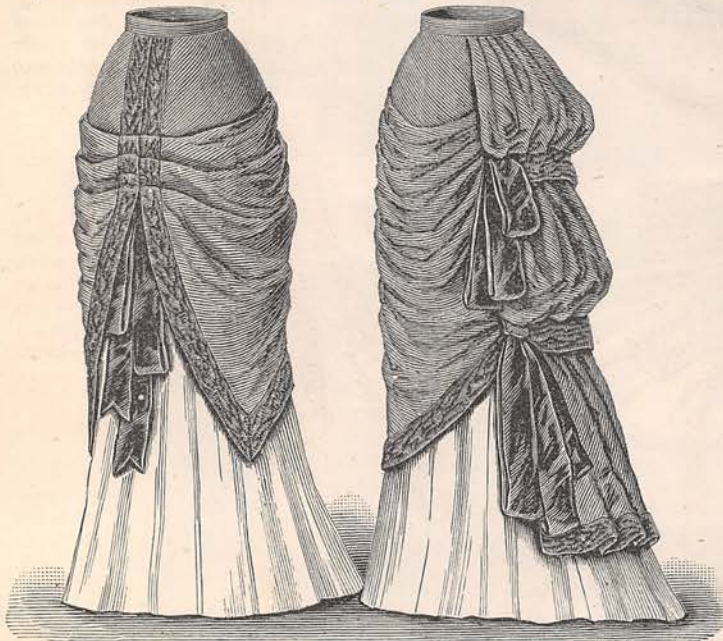
Valentine Blouse-Waist.—A simple, practical design, a blouse-waist, disposed in plaits both back and front, and confined by a belt, which may be either of the material or of a fancy kind. It can be suitably made up in all kinds of dress goods, excepting the heaviest, and is very desirable for summer fabrics. The trimming can be of lace, embroidery, or ruffles, to suit the taste and the material used. Price of pattern, twenty cents each size.

New Ties.

SCARF ties of Indian muslin, folded double, are gathered at each end with some three or four runnings, almost like a tassel, the lace at the extreme ends being gathered closely together. Bows of lace and India or *crêpe* muslin, about four inches across, are made in the butterfly shape. Another favorite style is a bow of the muslin, with a cascade of lace coming six or seven inches below; while others have a twisted end of muslin, on one side knotted, and a cascade of lace on the other. One of the newest things for converting an ordinary dress into demi-toilet is an upstanding ruff of lace, with narrow ribbon round it, tied in a bow in front. The lace is then brought down as a double drapery to the waist on one side, while on the other is the cascade of lace, headed by ribbon and *lisse* plaiting.

The Veste.

VESTES to wear with or without jackets over an ordinary bodice, give full-dress appearance at a small cost. They are made of white linen, trimmed with lace and embroidery, of black velvet, of India muslin felled on to a plain foundation and caught down with pearls at intervals, of Pompadour muslin, and of the soft washing silks. They reach to the shoulder, fasten at the back, are narrow at the waist, and terminate in two square ends. They are always bordered all round with lace, having a cascade sometimes down the center of the front, and an upstanding ruff at the throat. They cover the front of the dress entirely. Sometimes they are made in one piece, of Duchess or Brussels lace. Another style, called waistcoat fichu, is a piece of muslin gathered at the waist like a baby's bodice, a ruff at the throat, a cascade of lace at either side, and bows of lace and ribbon at the waist and neck.



ATHALIA OVERSKIRT.

Athalia Overskirt.—Decidedly novel, and very stylish, this overskirt is short, with the apron open in the middle of the front, and very fully draped, giving the effect of *paniers* on the sides, and the back very *bouffant*, being separated into two full puffs, by broad bands passed across it. The design is desirable for all kinds of dress goods, and the trimming can be selected to suit the taste and the material used. This design is illustrated *en costume*, in combination with the "Valentine" blouse-waist. Price of pattern, thirty cents.



KATHLEEN MANTELET.

Kathleen Mantelet.—This simple and graceful mantelet is quite loose, in circle shape, with the back describing two points, and the fronts hanging in long tabs which may be left to fall loosely, or be held in by a belt passed around the waist, under the back piece. The design is desirable for silk, *sicilienne*, cashmere, chuddah cloth, and many suit goods of light quality, and can be trimmed to suit the taste and the material used. Pattern in two sizes, medium and large. Price, twenty-five cents each.



COSTUMES FOR BATHING.

Costumes for Bathing.

FIG. 1.—This figure shows the back view of the "Brighton" bathing suit, the front view of which is illustrated on Fig. 5. It is made in dark blue flannel, trimmed with broad white braid. Net of oil silk, bound on the edges with red braid, and having a band of embroidery down the middle. The pattern of the bathing suit is in two sizes, medium and large. Price, thirty cents each.

FIG. 2.—A bathing cloak, for use before entering and upon leaving the water. It is in circle shape, with a hood, and is made of unbleached Turkish toweling, trimmed with *point Russe* embroidery in black and yellow silks on red flannel. Broad-brimmed hat, of coarse leghorn braid. Pattern of cloak, thirty cents.

FIG. 3.—A favorite style of bathing suit, comprising a full blouse waist, a short skirt, and full drawers. Many ladies prefer this style for swimming, as the skirt can be easily removed when it is desirable to have less weight for that exercise, the drawers being attached to the waist, and the skirt buttoned on. The one illustrated is made in dark gray twilled flannel, trimmed with broad bands of scarlet. Rough straw hat, trimmed with red braid. Canvas bathing shoes. Pattern of suit in two sizes, medium and large. Price, thirty cents each.

FIG. 4.—The "Victor" suit, made in dark blue flannel, trimmed with black braid. This design can either be used for a bathing suit or a street costume. Pattern in sizes for from four to eight years. Price, thirty cents each.

FIG. 5.—The front view of the "Brighton" bathing suit, the back of which is shown on Fig. 1. See description of that figure for prices and sizes.

FIG. 6.—The "Undine" bathing costume, for a miss of ten years. It is made of heavy all-wool suitings, mixed gray, and is trimmed with cross-stitch embroidery of red and white worsted on blue bands. Red and white striped stockings. Bathing hat of coarse straw, red and blue. Pattern of suit in sizes for from ten to fourteen years. Price twenty-five cents each.

Bathing Cloak, Net, etc.

No. 1.—Basket for carrying a bathing suit. It is of coarse straw, trimmed at top and bottom with a band of red cloth, pinked on the edges, and embroidered with black and old-gold color, ornamented at one side with a bow of red and old-gold colored ribbons, and lined with red cashmere, the lining extending above the top of the basket, and furnished with drawing-strings.

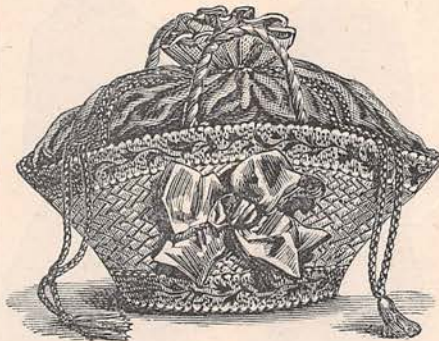
No. 2.—Bathing cloak made of unbleached Turkish toweling, trimmed with *point Russe* embroidery in black and yellow silks on red flannel. It is cut in circle shape, and provided with a hood.

No. 3.—Bathing net of oil silk, bound on the edges with red braid, and ornamented down the middle with a band of embroidery.

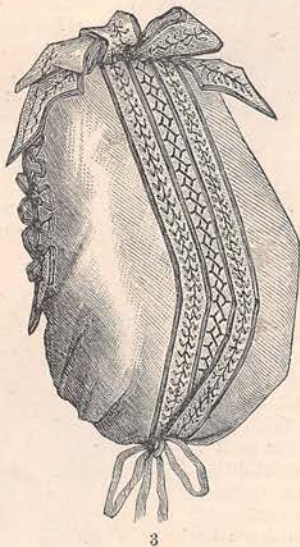
No. 4.—Child's bathing shoe, made of brown canvas and unbleached Turkish toweling.

No. 5.—Lady's bathing slipper, made of white canvas, trimmed with red braiding.

No. 6.—Bathing shoe made of Turkish toweling, bound with blue braid.



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Our Purchasing Bureau

Offers itself as a medium for the purchase of ladies' and children's dresses, costumes and outfits, including every article necessary for a trousseau, from hosiery and underwear to jewelry. Our facilities as representatives of one of the oldest and best known houses in New York, are superior for buying at the lowest prices, while long experience is a guaranty for judgment in selecting styles and fabrics. From the many letters received we select the following for brevity:

"MACON, GEORGIA.

"MME. DEMAREST:—The box of trimmings was received in good time, and I thank you for your promptness and the skill and taste with which the selections were made. Mrs. Daniel, my dressmaker, and myself are both delighted.

"Inclosed please find in stamps the 12c balance due. Miss V. O. W."

"DEAR MME. DEMAREST:—I inclose you the amount due on the goods sent. I was very much pleased with them, and return many thanks for trouble and promptness. L. H. L."

Brighton Bathing Suit.—A most convenient, comfortable, and becoming style of bathing suit, cut with a yoke, front and back, to which the lower parts are attached in broad box-plaits, and side gores under the arms, and fitted by a belt worn on the outside. It can be appropriately made up in serge, moreen, or twilled flannel, as these materials do not cling to the figure when wet, and trimmed with braid, or bands of all-wool delaine, either forming the entire garniture, or in combination with rows of alpaca braid of a contrasting color. The one illustrated is in dark blue flannel, ornamented with rows of white galloon of different widths.

This design is illustrated on the full-page engraving. Pattern in two sizes, medium and large. Price, thirty cents each.



BRIGHTON BATHING SUIT.



BRIGHTON BATHING SUIT.

BATHING CLOAK, NET, ETC.

Cool Under-Wear.

We give in the present number illustrations of the combination under-wear which is so particularly adapted to comfort and convenience during the summer season. It may be made in French batiste, in nainsook or pink, blue, or cream washing silk. Nainsook is very nice for ladies who suffer much from the heat, for notwithstanding that it is so thin, it never wears out—that is, “hardly ever,” if the reader will excuse the adoption of this universal qualification.

Under-skirts, and particularly flannel skirts, are still cut with yokes that fit to the hips, and the flannel should be embroidered with a simple pattern to correspond with that upon the stockings, if these are embroidered. There is no end to the ways in which young women who have time and taste can beautify their own wardrobes, and these details of hand-work are much more distinguished as an addition to a simple toilet than any amount of cheap bought trimmings. It is always questionable taste to make a display of ornament, but it is a mark of refinement to have the under-wear as handsome as possible, consistent with permanent neatness and the means of the wearer. Long skirts, that is, trained under-skirts, are not now needed, but the short skirts, walking length, are prettily finished with fluted ruffles of the muslin, and the very short ones, used in place of flannel, with ruffles of Hamburg embroidery. When a “dress improver” is worn, flounces are sometimes buttoned upon it for dress occasions, unless a deep *balayouse* is added to the back of the interior of the dress skirt as a permanent part of its finish.

Princess Chemise.—A decided improvement on the style of chemise formerly worn, this convenient garment is in “Princess” shape, partially fitting, and combines a chemise and short under-skirt, and, if the corsets are worn next to the flannel vest, a corset cover also, in this manner taking the place of three separate garments. The neck is cut in Pompadour shape, both back and front, and the fronts are fitted with a long dart on each side extending to the bottom of the skirt, and deep darts taken out under the arms. There

is a short French back slightly fitted to the figure, to the lower edges of which is added a moderately full skirt. The fronts can be finished with a false hem, or lap, as illustrated; or the hems may be allowed on in the usual manner and carried all the way down. The best method of finishing the seams is to sew them up on the *outside*, open them and then lay over, on the outside, a bias band of the material, from one-quarter to three-eighths of an inch wide, which is to be secured by a row of machine stitching at each edge. This makes a neat finish for the seams, imparts additional strength, and serves as a support to the buttons from which the other skirts are to be suspended. The design is usually made up in white washable goods, but is equally appropriate for flannel or silk, and the trimming can be chosen to suit the taste and the material used. Pattern in two sizes, for ladies medium and large. Price, thirty cents each. The same design is in sizes for misses from twelve to sixteen years of age. Price, twenty-five cents each.



PRINCESS CHEMISE.

CAMILLE POLONAISE.

Camille Polonaise.—Novel in design, and very stylish in effect, this graceful polonaise is yet very simple in arrangement. It is looped to form *paniers* on the sides, that fall over a short draped apron, and the back is moderately *bouffant*. It is tight-fitting, with the usual number of darts in front, and deep darts taken out under the arms; and has a seam down the middle of the back and side-forms extending to the shoulders. A long plastron-collar has the effect of a small vest. The design is suitable for nearly all classes of dress materials, and is especially desirable for such goods as drape gracefully. The drapings being so simple and easily effected, it is also an excellent design for washable fabrics. The trimming can be chosen to suit the taste and the material used. Price of pattern, thirty cents each size.



IMPROVED CHEMISE-DRAWERS.

Improved Chemise - Drawers.—This excellent garment is designed after the latest and most approved principles of hygiene and comfort. It combines two separate patterns in one, viz.: loose drawers, and a corset cover having the neck cut in Pompadour shape, front and back. The waist portion is about half-tight, and is fitted with a dart in each side of the front, and deep darts taken out under the arms, and has short back pieces ending a little below the waist. The drawers are cut in one piece with the waist at the front and sides, and are without any superfluous fullness, but have additional width allowed at the back, which is gathered and sewed to the lower edges of the back pieces. The corset is to be worn underneath, next the woolen vest; the ordinary chemise is dispensed with, and a short underskirt is to be suspended from the buttons at the waist. The design is appropriate for all kinds of white washing materials, or it can be made up in *foulard* or flannel. The trimming can be placed plainly around the neck, or the front may be ornamented with a plastron, as illustrated.

Pattern in two sizes, for ladies medium and large, price thirty cents each. The same design is in sizes for misses from twelve to sixteen years of age. Price, twenty-five cents each.

A WHITE India muslin scarf is a novelty for trimming round hats. It can either be wound around the neck as a scarf, or used as a veil, when necessary.

SHIRRED hats of *éru* batiste, trimmed with Algerienne silk, are worn to match costumes.

BLUE and blue-black cloth remains popular for ladies' riding habits.

BLUE and *éru* flannel dresses are worn by misses at the seaside.

ROUGH-AND-READY and Mackinaw straw hats are popular for seaside wear. Rough, black, straw hats have three rows of gilt braid near the edge of the brim.

BROAD belts are worn with most toilets and costumes.

BASQUES are worn, made of a different material from the costume.

Brides' and Bridal Reception Dresses.

THE richest bridal dresses worn recently have been made of white satin, trimmed with lace. The train is usually plain, or shows an edge cut out, or with corners turned back over a narrow, thick plaiting, which is lined with the balayouse. The front may be slightly full and bordered with a kilt plaiting, the sides trimmed with cascades of lace, dotted with flowers, or bows of white satin ribbon.

Upon some dresses, however, cut in the Princess style, the over-dress of lace, or lace arranged as scarfs, forms the entire drapery. The garniture consists of flowers in masses, and trailing fringes.

The prettiest bridal dress of the season was of rich white satin, covered with myriads of rows of finely plaited Breton lace, and garnitured with natural rosebuds and orange blossoms. No artificial flowers were used. The veil was attached to a full, close wreath of the same flowers, but the bouquet was composed entirely of white rosebuds.

The effect of the Breton lace is particularly soft and foamy, much more becoming to youthful brides than heavy point lace, which should never be worn until women have reached a matronly age.

A very pretty and much more simple bridal dress was of white barege, trimmed also with quantities of delicately plaited Breton lace. The garniture of this dress was white satin ribbon. No flowers were used except a great bunch of natural lilies-of-the-valley and white rosebuds, at the front of the *corsage*. Artificial flowers are not now considered *distingué*, as a garniture for bridal dresses.

Bridesmaids are beginning to adopt the English fashion of wearing large, quaint hats or bonnets. The six bridesmaids attendant at one fashionable wedding walked in twos to the altar, and were dressed in twos—that is to say, each two alike, but all of them in white, and each carried a bouquet of deep red roses, while that of the bride of course was white. Their bonnets were leghorn, large and quaint in shape, with indented brim, Breton lace strings, and trimming composed entirely of five white ostrich feathers. The two bridesmaids in attendance at another wedding wore Princess dresses of pale pink, a combination of silk and brocade, and large hats of the Gainsborough shape, trimmed with Breton lace and immense crushed roses.

A dress worn at a recent wedding by the mother of the bride, was of moonlight satin, square cut, with elbow sleeves and a long, plain train. Very fine old lace trimmed the neck and sleeves, and over the shoulders was thrown a very wide scarf of thin Venetian gauze, wrought most exquisitely with real gold thread, in an elaborate pattern of leaves and flowers.

A beautiful dress worn upon the same occasion, was a combination of turquoise blue silk, with a chintz foulard, the groundwork a shade between gold and copper color, what is known as Etruscan gold. The figures, tiny flowers and

leaves, in shades of pink, turquoise blue, and olive green.

A very rich bronze satin, worn on the same occasion, was trimmed with an Indian embroidery in gold and bronze, representing bugs or beetles, executed upon silk gauze of the same shade.

Dress Allowance for Girls.

IF parents wish to inculcate habits of economy in their daughters, and induce them not only to put money to the best use in the getting up of their wardrobes, but to save by putting their own work into the making of their dresses and other garments, they will set aside for them a regular allowance, and require them to dress chiefly within the limits assigned them. What these limits should be will depend of course upon the means and position of the parents. Two hundred and fifty dollars per annum would be riches to one, while another would feel poor upon a thousand. The first-named sum may, however, be considered the minimum upon which a girl who goes into society can dress in the city, because there are not only the actual articles of clothing to purchase, but many small ways in which money is spent, for car-fare, postage, etc., which must come out of her allowance, and which would greatly cripple it, if placed on an exceedingly limited footing.

Even with this sum, if she wishes to feel at ease, she should, as far as possible, make her own dresses, as well as under-clothing, excepting the very best, and carefully calculate the actual necessities of each season so that these may be provided for.

A girl restricted to an allowance, though it may at first seem ample, will soon find that she cannot afford to indulge all her whims, or her fancies, and she will learn, what some women are never taught, how money can be best expended in the purchase of a few articles that have real value, rather than in many, which only represent what is worthless and a mere encumbrance.

Of course, in considering the question of dress allowance, we are confined to the daughters of men of means; young women who earn their own living, or who are obliged to contribute perhaps to the support of others, can rarely estimate with exactness the sum they can afford to spend upon clothing, and even the cost of a calico dress may be dependent upon other and more pressing necessities.

The point of this article is simply this, that one of the most important things in this life is to learn how to spend money wisely. It is quite as much of an art as money getting, and as it is the lot of many women to spend the money for the joint benefit that another person has earned, it is at least desirable that they should know how to put it to its best use.

Besides, the growing temptation is to fritter away a great deal of hard-earned money upon trifles. Trifles accumulate and become a nuisance. They are rarely, if ever, used until they are worn out; but they break, become disabled, soiled—lose the little glamour which a capricious fashion throws around them—and are then left to add their quota to the pile of accumulated rubbish.

One of the secrets of life is to find out what we do not want: and a dress allowance furnishes one of the quickest ways in which young girls can learn the lesson, because every mistake they make in buying what they do not want is made



MISS'S WALKING COSTUME.

COSTUME made in garnet bunting, having the vest, collar and cuffs of the basque made of *satin pékin*, the stripes, alternately, garnet and old-gold color; and the *revers* on the basque, and bands on the skirt, of garnet satin edged with narrow folds of old-gold satin. The "Lucille" skirt, and "Floy" basque are combined to make the costume, and both designs are illustrated separately elsewhere. White chip hat, trimmed with striped satin matching that on the dress, garnet and old-gold tips, and pink roses. Skirt-pattern in sizes for from ten to sixteen years. Price, twenty-five cents each. Pattern of basque in sizes for from ten to sixteen years. Price, twenty cents each.

memorable by depriving them of something that is really necessary or desirable.

A girl upon two hundred and fifty dollars per year cannot afford to buy an evening silk oftener than once in two years, and then it must be simple in style. But it should be delicate in shade, so that it may be suitable for remodeling the following year, or covering with a thin overdress of muslin or gauze. The winter that she does not buy an evening dress she should purchase a winter coat, or complete walking suit, fur trimmed; and this also can be changed the following year by the substitution of velvet, or numerous rows of narrow braid, in place of the fur trimming worn the previous year.

A great saving is effected by a certain regularity in the purchase of standard articles, and standard fabrics, because they can be worked one into another, from year to year, whereas the fancy fabrics, which are only fashionable for the season, are independent of, and have no correspondence with, anything else, and are, therefore, almost a dead loss, when their brief *prestige* has departed. Wealthy men make a great mistake in obliging their wives and daughters to run bills, or continually ask for sums of money, which are given to them in uncertain quantities. Dissatisfaction is sure to exist on both sides, and no motive is furnished for economy and care-taking, as the chronic grumble accompanies the five dollars as certainly as the fifty.



PATRICE DRESS.

Patrice Dress.—This graceful Princess dress is very novel in design, and is tight-fitting, with side-forms back and front extending to the shoulder-seams, and the back pieces turned up to form loops. The front is ornamented with pointed tabs which meet in the center and are attached with bows, and the back pieces are cut with pointed extensions which are lapped over the back side-forms and held with buttons. The sides and back are finished at the bottom with a deep flounce, above which a sash is placed, which begins at the front edge of the front side-form, and passes round the dress, over the loop in the back on the left side, and under the other loop on the right side, and around to the other side of the front. The neck is finished with two large turned-down collars. The design is suitable for all kinds of dress goods, and is especially desirable for a combination of colors or materials. Pattern in sizes for from six to ten years. Price, twenty-five cents each.

Children's Fashions.

The most thoughtful and intelligent of women are now very independent in the manner in which they dress their children, and there are constant improvements suggested and worked out by their own efforts and by their willingness to adopt any better way, which are well worth the consideration of all mothers who wish to put their strength and effort to the best use.

The underwear for children, for example, is now beginning to be cut all in one, in the Princess forms adopted by ladies. That it has not always been so seems an absurdity for which it is difficult to account. It is true that the drawers, upon very young children, need to be removed more frequently than is necessary for the preservation or the cleanliness of any other garment. But the creeping and rolling upon the floor, which render this a necessity, last but a short time, and the drawers are now worn so short and the stockings so long that children who are able to run about can wear them for two and even three days if necessary. Moreover, the reduction in the number and bulk of the garments to be washed by the family laundress is so reduced by using one combination article, instead of two or three with gathers and bands and buttons *ad libitum*, that one can easily afford a few extra changes of a complete garment as an offset to those which are not now required at all.

The effort has been to get rid of the unnecessary gathers, which crowded into yokes or more widely distributed in the bands of drawers, had made a bulky mass of wrinkled cloth for which there was no use, and which it has been the business of the dress to conceal. But the dress of children, as at present fashioned, while easy and graceful, is almost destitute of fullness. The form is outlined, if not as strictly as that of their older sisters, at least in such a way as to render the inequalities, even of underwear, conspicuous; and it is therefore desirable to simplify and render it as smooth and well fitting as possible.

The knitted underwear for children "took" at once, and doubtless stimulated the demand for cotton garments of an equivalent character. They are not, as yet, commonly introduced into the furnishing houses, but they soon will be, and in the mean time ladies can make them at home with great comfort and satisfaction to the little ones as well as themselves.

The summer dressing of children is now almost entirely restricted to the simplest fabrics—cotton, linen, and plain woolen. A great deal of lace and a great deal of embroidery is used. Both are of an inexpensive kind, and are selected for their durability, and because they wash and wear with the fabric itself.

Nothing can be conceived more suitable for the dressing of children who are to romp and play on the hills, in the woods, and by the sea-side, than the tweeds, the corded seersuckers, the dark-blue English flannel, the checked gingham, the striped linen, the figured satines, and the self-colored cambrics, which are principally used in the composition of children's costumes. None of the large plaids or showy figures are apparent, which formerly blocked them out like a checker-board, or disguised them as Mandarins.

The dress is neat, simple, easy, compact, and graceful, and the Princess dresses of little girls are so made for the summer, that they can be employed as aprons the next winter, and thus finished and thoroughly utilized before they are out-grown.

One of the prettiest of the Princess dresses is the "Patrice." Notwithstanding its dressy appearance, it may be made in very simple materials of two shades of cambric, for example, or plain wool. The sash is not at all obligatory; in fact, in simple material, the dress looks better with a

fold surmounting the flounce. But in a combination of silk and wool, a silk sash adds much to the effect. The bows, too, may be omitted if desired, and simple bands used as straps across the front. The design is good in almost any material, and may be used for girls from eight years of age.

The "Neila" polonaise is an extension of the blouse waist into a polonaise design, which is very pretty, and extremely well adapted to thin straight figures. It is not difficult to make, though it looks elaborate, the puff at the back being simply set on on the plaiting.

The "Lucille" skirt has formed the basis for one of the most fashionable styles of summer costume—the "Beulah"—and would be particularly pretty in dark-blue or wine-colored wool, or merino, trimmed with velvet.

The "Floy" basque is a pretty example of the vest and half-belt bodice, in which a combination of plain with striped material is used. The most fashionable style of the present season has been narrow striped satin, in different shades of gold and the color of the material, with camel's hair.

The "Undine" bathing suit is very pretty in gray or navy-blue flannel, trimmed with black or red wool, embroidered in white, or a plain or figured woolen braid may be used. The blouse is yoked only at the back, and is cut in one in the front, with a square neck that will be found both pretty and convenient.



LUCILLE SKIRT.

Lucille Skirt.—This graceful design combines an overskirt and a skirt that is trimmed with a deep kilt-plaited flounce. The apron of the overskirt is short, and is laid in plaits, while the back is very *bouffant*. The design is similar to the trimmed skirt given in the "Beulah" costume, and can be appropriately worn with any style of basque or waist. It can be suitably made up in all kinds of dress goods, and trimmed to suit the taste and the material used. Pattern in sizes for from ten to sixteen years. Price, twenty-five cents each.

No more Starch for Babies.

BABIES have been starved long enough on such starchy foods as arrow-root, which contain scarcely any nourishment, nurses and doctors to the contrary, notwithstanding, and now a wise and kind public opinion has about concluded that they have been scratched and punished long enough by having starch put in their clothes. Soft wool needs no starch, neither does well washed linen or muslin, while the dainty folds of the robe fall with infinitely more grace if starch has not stiffened it, and prepared it to take on innumerable creases.



NEILA POLONAISE.

Neila Polonaise.—Very becoming to slender figures, this is a blouse polonaise, with a yoke back and front, to which the front and back pieces are attached in plaits. It has deep darts taken out under the arms, but it is made tight-fitting by a belt, and has short side-forms in the back, which extend to the yoke. The back is rendered very bouffant by a large puff which is attached to the lower edges of the plaits. The design is suitable for all kinds of dress goods excepting, perhaps, the heaviest, and it can be trimmed to suit the taste and the material used. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.



FLOY BASQUE.

Floy Basque.—Stylish and very becoming, the "Floy" basque is tight-fitting, with a single dart in each side of the front, and has side gores under the arms, and side forms in the back, rounded to the armholes. The front is trimmed to simulate a vest, and there is a short belt on each side extending from the back side-gore seam to the dart in front. The design is appropriate for a great variety of goods, and is particularly desirable for a combination of colors or materials. If made in two materials, no other trimming is required; but if made entirely of one fabric, the trimming should be selected in accordance with the goods used.

This design is illustrated *en costume* in combination with the "Lucille" skirt.

Pattern in sizes for from ten to sixteen years. Price, twenty cents each.

THE ROUND CORSAGE.—There is an effort to revive the round Josephine corsage, either with or without a wide belt. Such a one, intended for a *débutante*, is of white barege over silk. The short, round bodice has three darts in front, and is made of barege laid smoothly upon a silk lining. The belt, three inches wide, is of gros grain in four folds, and fastened by a mother-of-pearl buckle. The sleeves are soft, full, short puffs, and the neck is finished by folds of barege *à la Grecque*, held in front, at the back and on the shoulders by sprays of pink roses. The silk demitrain has four box-plaitings around the skirt, and the overskirt is a long, round skirt of barege, simply hemmed and draped in folds which cover the silk above the plaitings. At the back it is caught into two full, soft puffs, separated by garlands of roses.

Shawl Case.—A most cleanly and convenient bag to be used when traveling, either as a shawl case, or a satchel to hold the various articles that are necessary for a short trip. It can be made up of stout gray linen, burlaps, or heavy canvas: either plain with cordings in the seams all around, or trimmed with bands of a contrasting color, or embroidery.

Price of pattern, fifteen cents.



SHAWL CASE.

LADIES' CLUB

In reply to Mrs. "E. H. H."—Saw one third of the way around a common flour barrel, and within one and a half feet of the bottom. Then saw the remaining staves in a curve, gradually ascending so as to form the back and arms of the chair. Have the wires on which the cushion is to be placed stretched across the chair in different directions, within one foot of the bottom of the chair. This will also aid in more firmly securing the staves. Cover all with cloth and make a cushion of the same. Around the edge tack braid with white-headed tacks. A starch box covered with the same as your chair, after padding the top, makes a pretty addition to your room.

"Mrs. J. E. H."

"A LOVER OF DEMOREST."—A "sewing silk" grenadine would be the most suitable for one going out of mourning.

"H. C. F." sends a reply also to Mrs. "E. H. H."

"LOTTIE LYON."—The dresses you mention could be furnished for about two hundred dollars, the jewelry from four to five hundred, of the very finest description.

"MINERVA A."—We believe the price of the series of designs for Art Needlework, published by S. W. Tilton & Co., and edited by Lucretia P. Hale, was fifty cents. The publishing house in Boston should be addressed.

"Mrs. E. A."—The only way to make up a tarlatan dress for evening wear, for a young lady, is to cut a "Princess Underdress" in white washing silk, or silesia, and mount the tarlatan upon it in flounces at the back, and perpendicular puffs upon the front, dividing the puffs with *youleaux* of white satin. Above the flounces at the back, and upon the bodices in front, the puffs can be extended, graduating in width toward the waist, so as to perfectly define the form. The number of the pattern is 2116. A pretty pattern for a figured percale, is the Laveuse overskirt, and "Valentine" blouse waist.

"JULIA."—Black tulle, and black *crêpe lisse* are generally used for the interior of the necks of mourning dresses.

"Mrs. P. Y."—The painted silk jewelry, necklace and ear-rings, illustrated in the May number, were given with full directions as to making, as an example of art ornamental work to be executed by ladies themselves, and not as put commonly upon the market. Such sets are only to be purchased as they are executed to order, and there is no standard of price. It depends wholly upon the delicacy of the workmanship, and the grade of the artist, and it is only here and there that one can be found who makes them. This should be a sufficient answer to the queries of several correspondents who have inquired concerning them.

"Mrs. J. M. W."—The "Sconce" is a modern reproduction of an old-fashioned wall candlestick, with a mirror let in at the back. It holds two lights, and a pair of them are usually placed one on each side of a bureau, or mantel, or writing desk, that occupies a dark corner, in place of panels or panel pictures.

"STUDENT."—We do not know the novels you refer to, even by name. By very hard study a sufficient knowledge of French might be acquired to read a little without a teacher; but for pronunciation a teacher is indispensable. Fasquelle's Introductory French Course is an excellent text-book for a beginner. "Plaques" are plates of china or bronze or wood, upon which paintings are executed, or other art work, and which are then used for decorative purposes in the place of pictures in frames.

"Mrs. Rosa F. T."—Grenadine is always worn more or less, and is very fashionable this season in different combinations of silk, satin, and velvet. A fashionable trimming for linen dresses is checked gingham, and brown and white striped. The most fashionable colors are combinations of *ceru*, and mastic, with black, garnet, wine color, and prune. The Pompadour colors have been very fashionable in checks and clustered hair stripes upon gray grounds, and wood color is relieved with different shades of apple-blossom pink.

"MARIGOLD."—There are several species of sumach. The climbing sumach sometimes called poison ivy, and not always detected from the Virginia creeper; from this latter, however, it may be easily distinguished by



UNDINE BATHING SUIT.

Undine Bathing Suit.—A sensible and becoming bathing suit for children, consisting of a half-long, sacque-shaped blouse, and full drawers. The blouse has the neck cut in Pompadour shape in front, and a yoke at the back to which the lower part is attached in gathers, and the whole is rendered tight-fitting by a belt. The lower edges of the drawers are gathered into bands and finished with ruffles. The design is appropriate for heavy serge, twilled flannel, moreen, or any material that does not cling to the figure when wet, and can be suitably trimmed with alpaca braid or bands of a contrasting shade of the material. This design is illustrated on the full page engraving. Pattern in sizes for from ten to fourteen years. Price, twenty-five cents each.

MIRROR OF FASHIONS

BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE SPECIALITE OF FASHIONS.

THE COSMOPOLITAN IN STYLE FURNISHING

PERFECTION OF ARTISTIC EXCELLENCE



We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

ALWAYS FIRST PREMIUM

CENTENNIAL AWARD OVER ALL COMPETITORS,
 MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,
 And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

THERE is a fitness about certain styles, certain colors, and certain fabrics, which is never wearisome to the mind, when its relation to circumstances is understood and acted upon. It is the confusion of ideas which becomes intolerable, the mixing up of all forms, and the jumble of that which is appropriate and inappropriate at all times and in all places.

It has often been said, that it is the rich alone that can afford to be economical, and this simply means that it is only the rich who can afford the dress that is exactly suited to the circumstances and the occasion. The poor woman's one best dress has to do duty in emergencies that are fatal to its freshness and nicety, and she must wear in the mountains the one light summer gown which had been prepared for city streets. One must become intimately acquainted with the characteristics, atmospheric and otherwise, of different localities, in order to know what is best suited in the way of clothing to different climates and altitudes.

Failing the requisite knowledge, and the means for the constant re-enforcement of a diversified wardrobe, it is better always to fall back on what is dark, solid, and unobtrusive, and this is what the majority of ladies do. Whatever is light or striking in the way of toilet is adapted only for indoor wear, or very warm regions, where the glare of light is subdued, and the necessity exists for frequent renewal.

In America we have all climates, from that of the Polar seas, to the limits of the torrid zone. In San Francisco, temperate though the climate is, no one ever thinks of wearing light clothing, because it is never hot, and the sudden changes require to be guarded against by protective clothing. Moreover, the light is so strong, that faint colors pale before it, and look washed out. Black and dark colors are, therefore, universally worn both by men and women. In the mountainous parts of Maine and New Hampshire, thin clothing, even in the midst of summer, looks out of place. High colors can be worn provided they are dark, and there seems to be a natural corre-

spondence between the mountains and the Highland plaids, which are so dear to Scottish hearts, and which look well, wherever the hills show their rocky crests inland and far above the level of the sea.

A great deal of clothing is not necessary unless one must adapt oneself to differences of climate and much society. One may travel all over Europe, for example, with two dark dresses, made for a trip to the mountains. But if one is spending the summer in a round of visits to Newport, Saratoga, and the White Mountains—if one stops at fashionable hotels, and villa-like country houses, where the ladies dress three times each day, and bathing, riding, dancing, and garden parties fill up the odd spaces of time, then several large trunks will be required to contain the necessary wardrobe, and the laundress will reap the harvest to which she is entitled for the renovation of the delicate masses of lace and muslin, of fluted ruffling, and plaited flouncing.

But it is easy to be seen that such devotion, even to dress, is the most exhausting kind of work. To think out, and provide the dress for all these varied occasions, or even carry it on one's mind, as well as one's body, putting it on and off with all its accessories and hair-splitting arrangements, three and four times every day, is the life of a galley slave, and certainly not one to be envied.

It ought to be a matter of congratulation, therefore, with the majority, that the means are not forthcoming for the indulgence of a too liberal taste. Nothing palls like satiety, and if we will only adhere to what is suitable, and study the harmonies and fitness of clothing to atmospheric as well as bodily conditions, we shall neither get tired of its monotony, nor disappointed in the achieved results.

There are many points about the dress of the present day in strict accordance with the eternal order and fitness of things, and it is very difficult on this account to dislodge them. The dark street dress, cut walking length, all its outlines simple and fitted to the form, is so thoroughly well adapted to general requirements, that few wish to change anything save some little detail of fabric or design. Nor is it hardly possi-

ble that the old enormities and caprices of fashion *à la mode* should reappear. It is true, there are occasional attempts at revival, but they grow weaker year by year, while sensible ideas obtain a deeper hold upon the public mind, and are felt to be more in harmony with the practical, industrious spirit of our race and generation.

The towering head-dresses of a century or two ago, constructed of mounds of pomatum, piles of horse-hair, and a framework of wire and muslin, as intricate as the leaning tower of Pisa, could not be revived now-a-days, because it would not be tolerated. Modern cleanliness and sanitary ideas forbid it. There are some things, therefore, that fashion cannot do. It can only work against common sense and public opinion, so far as the strength of common sense and public opinion will let it.

There was a time when fashion was controlled by the whims of idle sycophants, and men and women of leisure. Now, it is largely subordinated to trade interests, and industrial necessities. Its changes are the result of development, rather than of mere caprice, and are quite as frequently in the interests of art and sanitary science, as in the creation of a mere novelty, to tickle the fancy of those who have money to buy. Life is a more serious thing than it was formerly, and dress is becoming serious also. It is conceded to be inadequate, unless inspired by some other motive than the desire to wear something new, or even to look pretty.

Models for the Month.

THERE are few changes to be observed in costume between the latter part of August and the early part of September, but still the preparations have begun for the advent of a colder season, and among the first requirements is that of a garment for the street which shall afford some warmth to the shoulders without being deemed an incumbrance.

A recent and favorite design for black silk or *sicilienne*, and which may be also made in camel's-hair cloth, is that of the "Visite Mantelet," a pretty combination of the *visite* with the mantle,

which is very graceful, but requires a very small amount of material. Of fringe, too, but little is required, and therefore a rich quality can be afforded. The *passementerie* is studded with hanging buttons, but the loops of ribbon heading the fringe are a matter of choice, though the additional effect produced is well worth the slight cost.

The "Evora" polonaise is a pretty design for *damassé*, Indian silk or soft satin, in a small scroll pattern. The vest is cut out to form a square in front and forms side pieces, which give the effect of a double *panier*. It may be made of satin in a solid color, or of a striped satin if the material of the polonaise should be plain. Indian cashmere may be used for this design with very good effect, the only essential qualification of the material being softness. As a "tea gown" it would be made in soft, cream-colored silk, with vest of red satin, and plain mounting of red satin upon the skirt beneath. A fringe, in that case, would be a mixture of red and *écru*.

The "Panier" overskirt is new and stylish, and a most fashionable design for dresses worn at garden parties and small afternoon reunions. It is adapted to all materials, particularly the conjunction of plain and figured or striped fabrics.

The "Adelina" basque might be used with this overskirt to complete the costume, and the vest, collar, and cuffs would then be formed of the figured or striped material to match it.

A pretty costume for serviceable fall wear is the "Gisela." It consists of a polonaise, the fronts of which are cut away to form side *paniers* which are draped and inserted into the side seams at the back. The *tablier* is divided, the scarf ends at the side, forming *revers* which separate the *tablier* from the flouncing at the back. The fullness at the back of the polonaise consists of a piece draped on so as to give the effect of an overskirt, and the plain space may be ornamented by a spiral of loops, if desired.

A very elegant design for a dinner dress consists of the "Cecilia" demi-train with the "Claudine" basque. The drapery of the *tablier* is shirred in the pretty "hour-glass" style, and the short overskirt is festooned away from the front, and falls in graceful folds over the *paniers* at the sides; the leaf-like forms at the back are arranged very simply yet very stylishly over the round demi-train of the skirt, completing an effect which is at once novel and distinguished. The basque is the favorite coat style cut away from the front in the fashion of the *Directoire* period, and finished with a broad belt laid in folds and starting from the side seams. This belt and the folds at the neck and the wrist may be made of satin or of China crape, if the material used for the dress itself is solid silk or satin.

Decoration of Household Linen.

The ornamentation of linen by hand, with indelible ink, is increasing in beauty, and is a great feature of the new fall designs. The decoration consists of tiny landscapes, floral initials, birds, animals, and almost every conceivable natural object. Designs are executed upon napkins, table-cloths, pillow-shams, and other articles. A great feature of household linen consists of handsome table-cloths, with napkins of two sizes, made and ornamented in sets to match.

Autumn Wraps and Outdoor Garments.

THERE are four distinct styles of garment used for outdoor wear, and each of them is so useful in its way, that it is difficult to displace it entirely, or even weaken its hold upon popular favor. These four leading styles consist of the jacket, the ulster, the round cloak, and some modification of the dolman, *visite*, or mantelet, used for purposes of dress, and generally made of rich material very much trimmed.

The ulster has had its own special place assigned to it, and is now rarely seen upon city streets. When it was first introduced, its novelty was the excuse for its introduction at all times, and upon all occasions. But this state of things naturally lasted only a short time. Handsome dresses are made to be seen; under an ulster a shilling print is as good as any other, and drapery is quite thrown away. The long, not particularly graceful garment was found compact, convenient, and protective. It was therefore retained, but remanded to its proper place as a wrap, and a defense against dust, storms, and the wear and tear of travel.

The round cloak is held for much the same uses, but has not been displaced by the ulster; fur-lined it is invaluable as a cover for thin dresses which would be spoiled by the pulling on and off of thick coat sleeves, and in handsome dark Scotch plaid it has a dressy appearance which the ulster has not, while it can also be used as an additional wrap over an ulster, with more facility than a shawl.

Neither of these garments therefore will be relinquished during the coming season. Both will find a place, and either or both may be employed with entire safety by those who are fastidious in regard to their belongings.

The jacket seems to have become an integral part of dress economy. Fall suits now in preparation are as usual accompanied by jackets, and jackets of light and dark cloth, trimmed and untrimmed, abound in all the shops where ready-made garments are sold.

There is, however, a marked difference in the style of the jackets *en suite*, and what are called "independent" jackets or what are made of cloth, in light or dark colors. Those which complete the dress show some trimming to correspond with that of the dress. The cloth jackets on the contrary are untrimmed, save with stitching,

and effective buttons of vegetable ivory, horn, shell, or metal. Later in the season, a border of fur may be added, and in fact, no more economical outdoor dress can be imagined, nor one more stylish and generally adaptable than a costume of plain cloth, consisting of a simple, well-cut jacket and overskirt worn over a black or brown silk skirt in the fall without trimming, and over a skirt, velvet mounted through the winter, with the addition of a bordering of grebe, fox, or black marten.

But this is not a new fashion. It is only one which is found very useful and convenient by those who are obliged to utilize their forces, and make the one article answer many purposes.

The cloth jacket is usually kept as a hack. It is handy for cool mornings, for cool evening walks, for early rides, and a thousand purposes where a little additional warmth and service are required. It is never in the way, it only completes a short walking dress, and is therefore essential when the autumn chills, or a change in the temperature demands something for warmth.

The dolman, which came to us with a broad back that was gathered up at the waist, and long hanging sleeves, has quite changed its character and appearance. It is now a combination of the *visite*, the dolman, and the mantelet. In the summer its dimensions shrunk to those of a cape, or fichu. With the autumn they have enlarged to those of a medium-sized mantle, but the cut is still close, the outlines follow those of the figure, and there is every evidence of an intention to retain the simple and artistic style of modeling which has been steadily gaining ground for the past ten years.

The most fashionable street garment is undoubtedly the "visite-mantelet," or modified dolman, in heavy black silk, or fine cashmere, silk lined, trimmed with fringes, shell-like ruchings of lace and *passementerie*. It is too early to predicate the style which will obtain fashionable pre-eminence during the winter season, but it is certain that it will not be a garment of exaggerated length. The ulster and the circular cloak will fill all the requirements of a protective wrap, and the one which meets the best demand must possess distinction without concealing the dress, or impairing its beauty by the burden of its weight.



THE MANTELET VISITE.

THE "Mantelet Visite" is a charming design for early autumn wear, if made in *sicilienne drap d'été* or cashmere, and trimmed with lace, fringe, and *passementerie*, or in any other style suitable for the goods used. The one illustrated is made of *sicilienne*, trimmed with a handsome fringe in which jet is intermixed, and rich jet *passementerie* to match, loops of satin ribbon, and lace on the sleeves and at the neck. Both views of this design are illustrated among the separate fashions. The pattern is in two sizes, medium and large. Price, thirty cents each.



House Toilet and Street Costume.

FIG. 1.—A handsome toilet, made in bronze-green silk, trimmed with fine pipings of old-gold satin, a vest, cuffs, and collar of *pekin* satin, the stripes alternately old-gold and bronze-green, and handsome fringe in which the two colors are combined. The designs used are the "Cecilia" demi-train and the "Adelina" basque, both of which are illustrated separately elsewhere. Frills of Breton lace at the neck and wrists. Basque

pattern, twenty-five cents, each size. Skirt pattern, thirty cents.

FIG. 2.—A walking costume, made with a short walking skirt of *frappé* velvet, the pattern in velvet on a satin ground; and an overskirt and basque of fine black camel's hair. The skirt is without trimming, and is a plain gored pattern. The "Panier" overskirt is trimmed with "French"

thread lace, handsome jet *passementerie*, and satin bows. The "Claudine" basque has the trimmings of satin, and the material of the skirt. Bonnet of black chip, trimmed with black satin ribbon, gilt ornaments, and large, brilliant red flowers. Both the basque and overskirt are illustrated separately elsewhere. Pattern of basque, twenty-five cents, each size. Overskirt pattern, thirty cents. Skirt pattern, thirty cents, each size.

Necklaces and Pendants.

No. 1.—A large locket in "rolled" gold, satin finished. The ornamentation is very chaste, consisting of two diagonal bars of polished gold across the front, between which are small ornaments of filigree. It opens at the side, and has places inside for two pictures. Price, \$4.25.

No. 2.—A handsome medallion in "rolled" gold, satin finished, and ornamented with filigree. At the top there is a bar connected to the pendant by means of five balls. The center can be raised, and contains space inside for a picture; it is finished with a ring of polished gold, and a concave ornament worked with filigree, in the center of which is a small ring surmounted by a star, both highly burnished. Price, \$6.

No. 3.—A very handsome medallion in "rolled" gold, satin finished, and enriched with filigree. A real cameo in the center is set in two highly polished rims, which are divided by filigree. Beneath this there is a place for a picture. Price, \$7.

No. 4.—A stylish oval locket in "rolled" gold, satin finished, with two bars of polished gold forming a point in the center, from which hangs a fringe of filigree. It opens at the side, and has a place inside for a picture. Price, \$3.

No. 5.—An elegant medallion in "rolled" gold, satin finished, and richly ornamented with filigree, two clover-shaped plaques of polished gold, and handsome scrolls on the sides and at the top. The center ornament consists of a polished rim and a

design in satin-finished and polished gold, with a bar placed across, set with five pearls. Beneath this there is a place for a picture. Price, \$6.25.

No. 6.—An oval locket in "rolled" gold, satin finished and ornamented with a highly polished bent bar, and graceful filigree work. It opens at the side, and has a place inside for a picture. Price, \$3.

No. 7.—A child's locket in "rolled" gold, corresponding to No. 4 in style and description. Price, \$1.50.

No. 8.—A very pretty child's locket in "rolled"

gold, corresponding to No. 1 in style and description. It opens at the side, and has a place for a picture. Price, \$1.50.

No. 9.—A handsome neck chain in "rolled" gold, with links joined together by small polished bars, and surmounted by shield-shaped plaques highly burnished and cut in an open-work pattern. The neck chain measures eighteen inches, and the pendant chain two inches. Price, \$6.75.

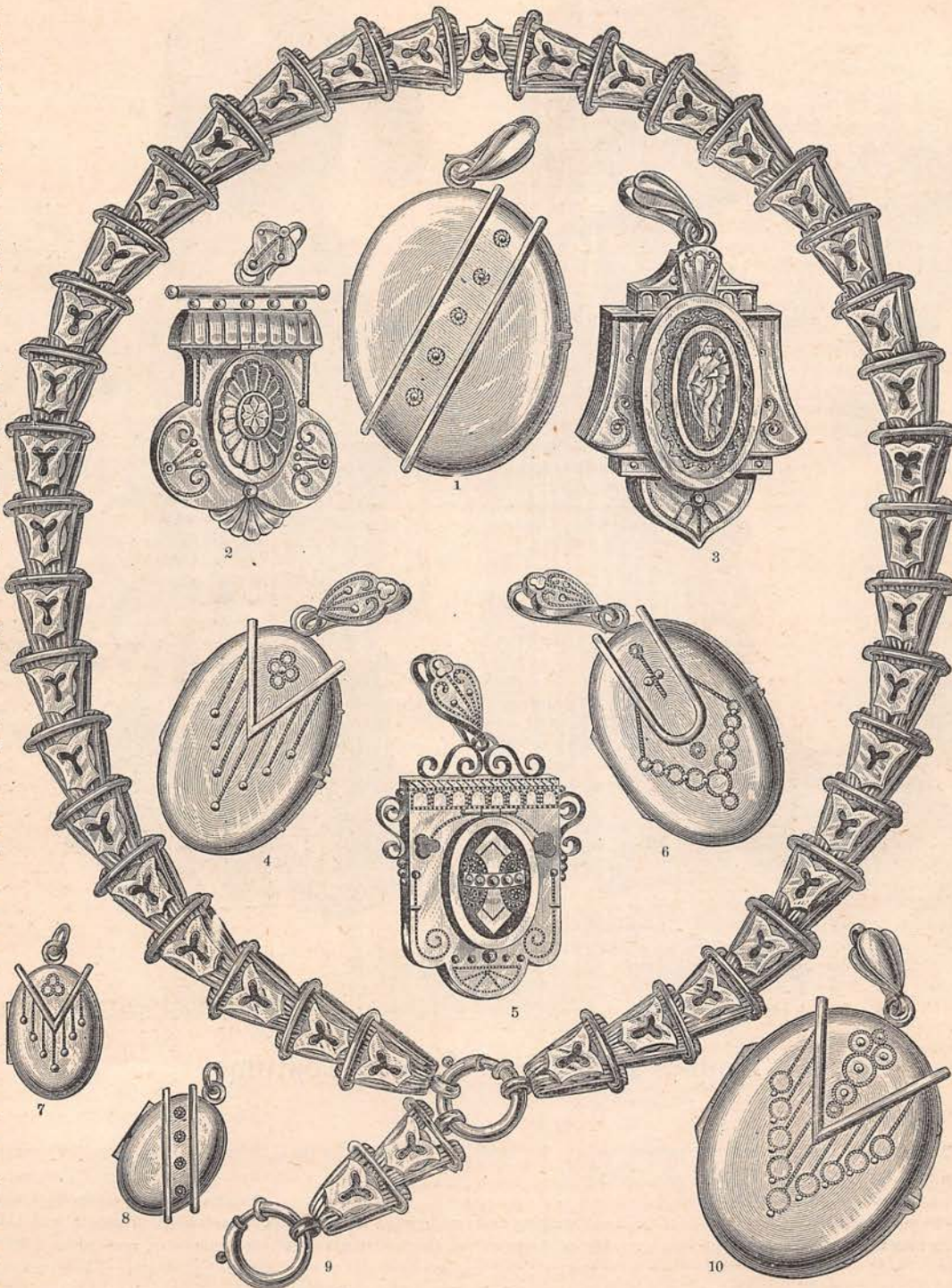
No. 10.—A large, stylish locket in "rolled" gold, satin finished. The front is ornamented with two bars of polished gold forming a point in the center, and from which hangs a delicate fringe, executed in filigree. It opens at the side, and has places inside for two pictures. Price, \$4.25.

The illustrations represent the actual sizes of the articles. All the goods are of the best quality manufactured, and most of them are facsimiles of designs made in solid gold.

CORDUROY AND VELVET-REEN.—The fashionable corduroy is simply a new, soft variety of ribbed velvet-reen, which is almost equal to velvet in its effect. It is particularly useful and well adapted for trimming upon woollen materials, as it is not costly, and not only looks well, but wears well. Corduroy will be very much used this fall for trimmings and children's wear.

Very rich black silk dresses are now trimmed wholly with black lace. White is excluded even from the interior plaitings.

The very long black kid gloves the arms of which are composed of bands of kid, alternating with insertions of lace, and finished with a lace ruffle at the top are now very fashionably worn with all black dresses.



NECKLACE AND PENDANTS.

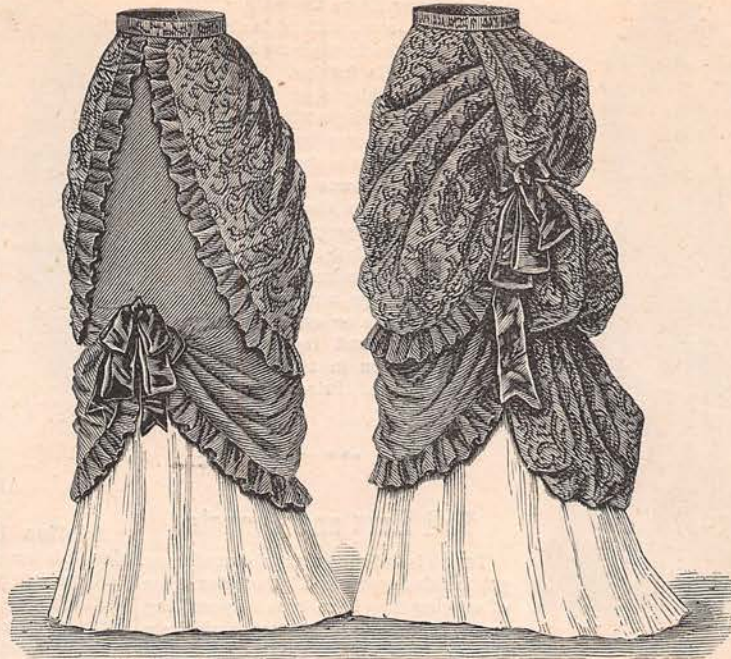
ACTUAL SIZES.

New Fall Fabrics.

DARK olives and dark wine-colors are prominent in the new solid cloths and woolen fabrics, as well as in silks and velvets. Of course, browns and navy blues are represented largely, but the first mentioned are less hackneyed, and are more prominent among the fashionable colors.

The newest combinations are made with plain faille of a rich quality, which ranges from \$3.50 to \$2.75 per yard, and striped uncut velvet, figured on a satin foundation. It is particularly handsome in black and wine-color, and is used for vests, collars, cuffs, and the like, as the brocaded fabrics have been. It is \$5 per yard. Small Scotch checks, and all-wool plaids are likely to be in popular demand this season, and nothing is prettier for school wear for girls than these checks in dark colors, accompanied by a felt hat, with a little Impeyan pheasant's wing.

DRESS GLOVES.—Very long black and white kid gloves, reaching above the elbow, are composed of alternate strips of real lace insertion, and kid. The strip over the elbow is kid, and is shaped to the joint, but there is a row of insertion above, headed with a standing ruffle of the same rich thread lace.



PANIER OVERSKIRT.

Panier Overskirt.—Particularly novel in design, this stylish overskirt is rather short, and has *paniers* at the sides over the apron, while the back is extremely *bouffant*. The design is appropriate for all kinds of dress goods, excepting perhaps the heaviest, and the trimming must be chosen to suit the taste and the material used. Price of pattern, thirty cents.

The Value of a Good Corset.

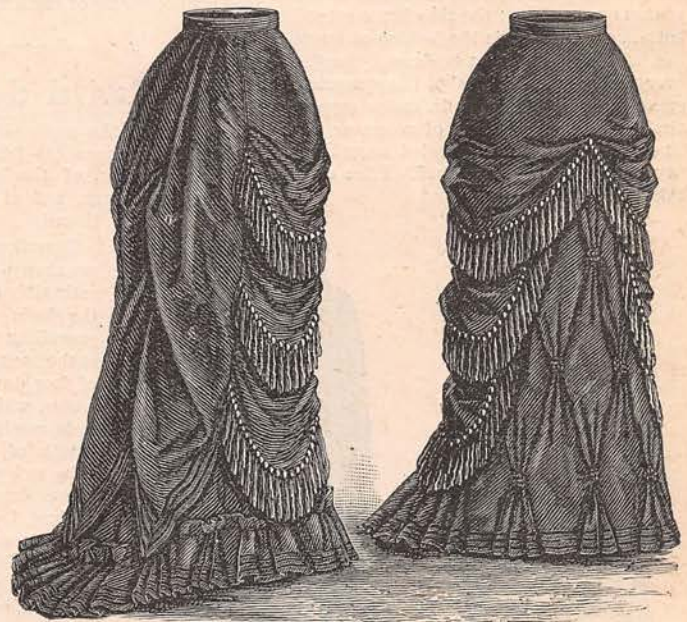
THERE is nothing that a lady—we use this term advisedly—appreciates more than a well-made, perfectly fitting corset, which outlines her figure handsomely without undue compression, and modifies its redundancy, or angularity, without in the least impeding the flow of the healthful current, or the freedom and strength of her motions. A bad corset is one of the most hurtful as well as one of the most disagreeable of inflictions. A well-fitting dress, not to say a stylish one, is impossible with a corset which makes the figure straight, which flattens the chest, at the same time that it endeavors to compress the waist.

Mme. Demorest's corsets have won the unqualified approval not only of distinguished authorities in fashion, but of learned professors of hygiene, and physicians of the highest standing. At the World's Expositions in Paris and New York, they carried off the honors. The price is as low as is consistent with best materials and workmanship.



EVORA POLONAISE.

Evora Polonaise.—Very dressy and *bouffant* in design, this polonaise is tight-fitting, with a vest fitted by a single dart in each side, and outer fronts having the usual number of darts in each side, and deep darts taken out under the arms. The vest extends only as far back as the second darts in the outer fronts, is cut square across the front, and falls long and square over a fully draped apron. The outer fronts are buttoned from the waist down, and are cut across square above the vest, and draped in *panier* style at the sides. There are short side-forms in the back rounded to the armholes, and short back pieces to which the drapery is attached in a *pouf* at the top, and a deep *burnous* plait which falls over smaller plaits at the sides. The design is especially appropriate for a combination of colors



CECILIA DEMI-TRAIN.

or fabrics, and the trimming can be chosen to suit the material used. Price of pattern, thirty cents each size.

Cecilia Demi-train.—Very novel and *distingué* in design, the "Cecilia" demi-train has the apron shirred at regular intervals, giving a slightly puffed effect, and curtain draperies on the sides over which are *paniers* which extend to the middle of the front, while the slightly *bouffant* drapery in the back falls in two deep points. The design is appropriate for various kinds of dress goods, especially silk and such fabrics as drape gracefully. The trimming can be chosen according to the taste and the material used. Price of pattern, thirty cents.



GISELA COSTUME.

Gisela Costume.—Novel and very stylish, this elegant walking costume is short enough to escape the ground all around, and consists of a polonaise over a skirt to which it is partly attached. The polonaise is tight fitting, with the usual number of darts in each side in front, has deep darts taken out under the arms, and the side forms in the back rounded to the armholes. The front of the skirt is gracefully draped, and the fronts of the polonaise divide at the waist and form pointed *paniers* on the sides; the side forms extend to the bottom of the dress in the fashion of *revers*, while the back pieces fall in a moderately *bouffant* style over the skirt. The design is appropriate for a great variety of dress goods, and is especially desirable for a combination of colors or materials. The trimming can be selected according to the taste and the fabric employed. Price of pattern, thirty cents each size.

a curved seam down the middle; and the front is loose, with wide sleeves, below which the fronts hang in square tabs in mantilla fashion. The neck in front is slightly open in pointed shape. The cut is peculiar, the outer parts of the sleeves being cut in a single piece with the shoulder pieces, and the under parts of the sleeves are extensions on the front pieces. The design is appropriate for cashmere, chuddah cloth, silk, serge silk, *sicilienne*, or any other material suitable for cloakings, and the trimming can be very rich or quite simple to suit the taste and the fabric employed. Pattern in two sizes, medium and large. Price, thirty cents each.



ADELINA BASQUE.

Adelina Basque.—Decidedly novel in design, this basque is tight fitting, with a simulated vest, *paniers* on the sides and two small *poufs* at the back. It is fitted with the usual number of darts in each side in front, and there are side gores under the arms, and side forms in the back rounded to the armholes. The design is desirable for a great variety of materials, and is especially suitable for light qualities, and a combination of colors or materials. Price of pattern, twenty-five cents each size.

Fall Hats and Bonnets.

THERE is nothing new to chronicle as yet in this department. The later styles of summer hats have been very striking and picturesque, and it is not at all likely that what is known as the "artistic" school will be abandoned, though bonnets for middle-aged ladies are certainly smaller and quieter than they were last year. The all-red bonnets, for example, are not visible; satin and velvet have taken the place of plush, and rich, dark shades the place of "combinations," to a considerable extent. The most striking feature is the quantity of lace upon satin, and velvet, and the profusion of elegant feathers, and feather trimmings, including crowns made entirely of small feathers.

Revival of Sashes.

ONE of the noticeable features at the watering places has been the revival, by young ladies, of the broad, long sashes, formerly worn, but of late years discontinued.

The ultra-fashionable styles are always composed of broad satin ribbon in a solid color of the shade of the dress, or its prevailing tint. They are tied at the back of the waist instead of low down as formerly, in a bow, with two very long flat ends, reaching quite two thirds the length of the dress. With black silks and grenadines, and also with white dresses, Roman scarfs are utilized for this purpose. But the effect is never and better in solid satin. There is no fringe, or any ornament upon the ends, which are rounded, or cut on the bias.

THE broad belt, with *aumônière* attached, is as fashionable as ever. Four inches is the most popular width for the belts. The most stylish of these accessories have the belt and bag both made in the dress material.



CLAUDINE BASQUE.

Claudine Basque.—Very simple, and particularly stylish, this basque is cut off at the waist line in front, lengthened gradually at the sides, and the back describes a deep postilion back in coat shape, ornamented with plaited *revers*. It is tight fitting, with the usual number of darts in front, side gores under the arms, and side forms in the back rounded to the armholes. A plaited belt begins at the front seams of the side gores, and is fastened in front. The design is appropriate for all kinds of dress goods, and the trimming, if any be used, must be chosen to suit the material employed. Price of pattern, twenty-five cents each size.



VISITE MANTELET.

Visite Mantelet.—Particularly graceful and becoming, this "Visite Mantelet," as its name implies, combines the merits of two styles of garments. It has a dolman back, partially fitted by

New styles in *lingerie* have the collar and cuffs made of solid colored gingham embroidered with white in the turned-over corners.

Fine Woolen Materials.

THE demand for these is steadily growing, and there is the prospect of a still greater advance in price than has already taken place. New designs are very attractive. Small, unobtrusive, and full of fine dark, clouded effects.

Hints for Home Dressmaking.

We cannot impress upon the minds of those of our readers who live at a distance from the fashionable centers, and who do their own dressmaking, too strongly, the necessity for watching and studying closely the forms of clothing as they are pictured in our illustrations of models. The outline of the figure was at first followed at a respectful distance, in the beginning of the new departure which has ended in a complete revolution within twenty-five years of the standard of style and fashion. Every season the strictness with which the figure is defined has become more marked, and the tailor cut, which means short shoulder seams, sleeves rounded up on the top, and a straight narrow back has become more and more essential to the success of a design, nor is it likely that the old slouchy fashion will return, at least not at present. The change in this direction is not one of mere fashion, but of actual advance and improvement.

No man ever contemplates for a moment the possibility of wearing his coat cut low on the shoulder, or loose about the arms, or broad in the back, or unnaturally short in the waist. It has been discovered by women also that the "high" cut is not only the most stylish, but it is also the best fitting, and most convenient for the use of the arms. The sleeves do not wrinkle when the waist is well cut in on the front, and the top brought well upon the shoulder, but it is extremely difficult not only to fit oneself properly, but to get other people who will do it for you.

There is an unfortunate number of persons who never strike a happy medium in anything. They must always exaggerate merits until they

become defects, and defects until they become intolerable. Such persons will cut the back of a dress out until the sleeves stretch halfway across it, and instead of putting the seam on the top of the shoulder, bring it halfway to the throat. Paper patterns are necessarily cut to fit well-rounded and fully outlined forms. Their

fit her. This cannot be helped. All that can be done in generalizing is to strike an average. The one here and there who is very short, or very thin, or has very long arms, or a very fat chest, or rounded shoulders, or any other natural defect, must either have her clothes made to order, or take the patterns cut for the better average form,

and adapted to her own physical peculiarities.

The great obstacle to successful dressmaking at home is the looping and draping, the graceful irregularities in design, and the concealment of the means employed to produce effects which have become the essential part of the modern dressmaker's art; nor will this difficulty be likely to lessen. Art in dress has not come to an end, it is only in its beginning; and there is no reason why its elaboration and development should not keep pace with other departments of modern arts and industry. What we need is that daughters should supplement their painting, their wood-carving, their study of geometrical and natural forms in drawing and modeling with an industrial training in the actual art of making their clothes, and making them beautiful.

It is quite impossible that the majority of women, young or middle-aged, should possess the means to employ the highest talent in the making of their dresses. Experience, skill, and knowledge are just so much capital, and those who require their exercise must pay for

them. But the problem is solved at once, wherever skillful fingers are found in the household, and are rendered more skillful by actual knowledge and training. Mrs. Glasse's famous recipe for cooking hare begins, "First catch your hare;" our recipe for dressmaking at home would certainly begin, "First secure your pattern, read the



MISSSES' COIFFURES.

gradations in size adapt them to the generality of figures with very slight alterations. But these alterations should be made by fitting so that the effect will be as true and artistic as possible.

The great difficulty about ready-made clothing is, that it is made with so much of a margin that a small woman can never find anything to exactly

directions, cut out the material carefully by them, baste all together, and try it on the person for whom the dress or garment is intended. Occasionally shoulder seams will want taking up a little or the side seams fitted closer under the arms, in which case the armholes must be cut out, and the sleeves properly fitted. Cording and piping are now rarely seen. Seams are made as unobtrusive as possible. The whole purpose is to produce an artistic arrangement of drapery showing as little as possible the means by which it is brought and held together.

The inference is not to be drawn, however, that the work is slightly done. On the contrary, seams are stitched as finely as though they were shirt bosoms, and the interior arrangement of looping, effected by means of tapes or elastics, is firmly stitched, and made so secure that it will not come apart by lifting and wearing. The work of second and third class dressmakers is always characterized by this lack of finish and strength. The interior seams are never made flat or overhanded; pockets are only rarely put in; loops for hanging the dresses by, and inside belts, are omitted, and bows drop off, and draperies collapse when least expected.

Some persons consider a pattern necessary for a basque, jacket or overskirt, but unessential as regards the principal skirt; that can be cut at hazard, "gored" according to somebody's formula, and put together in the happy-go-lucky style in which most women do their cooking, a "pinch" of this, a "shake" of that, a "handful" of the other. Of course the results are not satisfactory, the front is thrown forward, the back will not fall into line, and the whole effect is marred. A good well-cut pattern of a walking or demi-trained skirt does not need renewal with each recurring season, but it is so necessary to start upon, and adds so much to the comfort and satisfaction with which the dress is worn, that it pays ten times more than its cost.

A hem of the material turned over on the facing and supplemented by a patent facing which takes all the wear from the edge of the skirt, now takes the place of the alpaca braid, so long used as a binding; and when the skirt is demi-trained, to this is added a double flounce (one placed above another at the back of the skirt on the inside), of thin crinoline, black when the dress is dark, white when it is light.

The long, square train is only used for dresses of extraordinary ceremony; the small round train, into which the sinuous serpentine folds naturally flow, is more convenient, adaptable, and better suited to the requirements of the majority.

The square bodice, and elbow sleeve have established themselves as a compromise with the low bodice and short sleeve, but their use should depend upon the habits of the wearer, and the society she frequents. The long sleeve shortened a little, and finished with a fine, close interior and exterior plaiting, which leaves the wrist free to display a well-fitting four to six-buttoned glove, is sufficiently dressy for ladies whose busy lives have subdued their tastes, and the present fashion of delicate lace and muslin about the neck and throat is much more becoming to such than the slight exposure involved even in a neck square-cut without the relief of band, necklace, or ornament.

The Corbeille de Mariage.

THIS, says *Truth* (London), used to be, once upon a time—and a very long time ago it was—a basket. It next was transformed into an oak box with an arched lid. Now it is like the great cities of the world, much spread about, and surrounded with annexes. I saw a *corbeille de mariage* last week which filled a large greenhouse, a drawing room, and boudoir. The center-piece was a cabinet in the Renaissance Italian style, in ebony and ivory and set round at corners and keyholes with artistically worked oxidized silver. This piece of furniture was as large as a buffet, reaching from floor to ceiling in a high-pitched room. The under part was a press, and filled with luxurious

shoes, boots, slippers and hosiery. The upper part was composed of tiers of drawers, wadded and lined with blue satin, and intended to be a receptacle for jewels and elegant nicknacks. Under tiers were aglow with jewelry, necklaces, bracelets, girdles, in precious metals and precious stones; chains and clasps were festooned on the upper ones. There was a trophy of fans standing on a large drawing-room table—a wedding present—in Florentine mosaic. Some of the greatest names belonging to the French and Spanish schools of art were written on them. There was the only fan that Courbet in all his life painted. It represented a hunt, sweeping across an open in a forest, and was spirited and fresh as a page of Homer. Lebrun, elsewhere, had brought down Olympus to some fairy realm, and disguised the gods and goddesses as courtiers of a Versailles Oberon. Fortuny did a fan of auspicious augury for a bride. Its subject was the discovery of the first tooth in the mouth of a Murillo-faced baby, and the general pride and joy of the señora its mother and grandmother, of the buxom nurse, the jolly padre, who had come in to dine, and the paternal hidalgo. This trifle might be sold for several thousand pounds. The lace trophy was not less remarkable. Queen Christina's wardrobe, which was sold last month by her majesty's heirs at the auction mart, helped to enrich it. That princess spoiled her daughter Isabella in her minority of much that properly belonged to the Crown. She appropriated pictures, jewels, curiosities and laces rare and valuable; and, amongst others, a quantity of old English *point à l'aiguille*, sent by Catherine of Braganza as a wedding present to Louise of Orleans, niece of Charles II. Englishwomen's fingers in the reign of the Merry Monarch had a cunning which has since left them. Besides the antique British point, there was Venise point, worn by the wives of Philip II., and collars of Bruges point which Vandyke may have painted.



Lilian Costume.

THIS charming costume is made in plain and *damassé* woolen goods, *gendarme* blue in color, trimmed with quillings of satin of the same color, and bows of satin ribbon to match. The double illustration of the design will be found among the separate fashions. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

Our "What to Wear" for the Fall and Winter of 1879-80.

THE enormous circulation that this publication has attained shows that ladies generally recognize it for what it is—a *mutuum in parvo* of information and direction in regard to dress and its belongings—taken from the most useful and practical side. In a handy form for reference are found all sorts of useful facts in regard to costumes, fabrics, outdoor garments, hats and bonnets, children's clothing, hosiery, and all the details of the toilet, illustrated, and embodying many new and exclusive styles. New subscribers for "WHAT TO WEAR" are requested to send in their names immediately and prevent disappointment. The price is only fifteen cents, postage paid.

Address,
MME. DEMOREST,
17 East 14th Street,
New York.

MME. DEMOREST'S *What to Wear*, and *Portfolio of Fashion*, and *Illustrated Journal*, all three publications for one year, postage paid, for seventy-five cents.

Fashions in Fans.

ALTHOUGH to a foreigner the dress of the Chinese would seem to be most monotonous and unvarying, and from its very shape and style not at all susceptible of much variety, yet the fact is that it does change from season to season, and some variety, however slight, is introduced almost annually.

The cap, which a new style ordains, is made a little more round or peaked, the shoes and slippers more elongated at the toes than were their predecessors. But these changes are not rendered mandatory by any ukase of Dame Fashion. It is far different with fans. They are made of heavier or lighter material, and larger or smaller in size in proportion to the amount of air required at the particular season at which they are intended to be used. There is quite a difference in size between those for winter and summer; reminding one, as a recent writer has remarked, of the "old Roman luxury of summer and winter rings."

It seems rather ridiculous to speak of warm and cold fans; yet in a poem by a celebrated Chinese poet, Ow-yang Hisu, the following line occurs:

"In the tenth moon the people of the city turn to their warm fans."

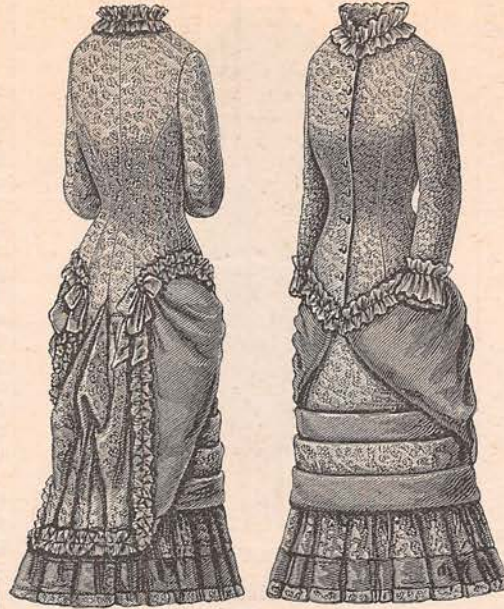
If some enterprising merchant would import a cargo of "cold fans," it is safe to assert that they would find a ready sale in New York during our torrid summers.

It is considered the height of bad taste, in China, to be seen with a fan too early or too late in the season. But there is no absolute date fixed for discarding or taking up with fans; certain it is, however, that custom has rendered it as ridiculous for a Chinaman to be seen in the streets of Canton or Yokohama with a fan out of season as it would be for a New-Yorker to wear an ulster in July.

Very few persons in America or Europe are aware that the superb black fans, which are imported and sold at oftentimes high prices, are absolutely unsalable—indeed no Chinese, man or woman, except the most humble, would be seen with one, for the reason that they are considered emblematical of moral impurity, precisely as the white fan is regarded as typical of death and bereavement. All black things are avoided on the strength of the old proverb, that "proximity to vermilion makes a man red; to ink, black." The poorer classes, perhaps, cannot afford to be too fastidious, so the black or Hangchow fans are relegated to them and the hated foreigner, for whom nothing is considered bad enough. There is an exception to this rule, however, in favor of old people, who, rightly enough, are regarded, after having lived a blameless life, as being beyond the risk of contamination by the despised black fan.

The height of fashion attainable in a fan is one of white silk, either round, square, or hexagonal, and decorated with paintings of flowers, birds, etc.; or, better still, by some verses from the giver. But the number of artists who can both write verses and paint is necessarily limited, and any one who can do both is sure of constant employment and handsome remuneration.

There is another fan made in China, which seldom finds its way out of that country, the process of manufacturing which is a secret. Although made only of paper, stretched over thin whalebone or bamboo, it may be left in water for many hours without injury.



LILIAN COSTUME.

Lilian Costume.—This novel costume consists of a polonaise and a trimmed skirt. The polonaise is tight fitting, with a single dart in each side in front, deep darts taken out under the arms, and the side forms in the back rounded to the armholes. The fronts are turned back over the hips, to form paniers, and the back is very simply draped. It is suitable for all classes of dress materials, and is especially adapted for a combination of colors or goods. The front view is illustrated *en costume* elsewhere. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.



ELLICE POLONAISE.

Ellice Polonaise.—A simple, tight-fitting polonaise with a single dart in each side in front, deep darts taken out under the arms, and side forms in the back extending to the shoulder seams. The fronts separate about halfway down, showing a deep plaiting, and the space between the points of the collar in front is filled in with a fine plaiting. The design is suitable for all kinds of materials, and the trimming can be selected to suit the taste and the material used. Pattern in sizes for from ten to sixteen years. Price, twenty-five cents each.

For state occasions and "high days and holidays," the large non-folding feather fan is considered indispensable. This kind it is which is used as a fire-screen in Europe and America; but a Chinese would open his almond eyes with amazement to see it put to such a use.

But one has to go to China to become aware of the possibilities of the fan-maker's art. Such marvelous effects, such a happy blending of feathers, beetles' wings, paintings of butterflies, birds, flowers, etc., can only be seen in the country itself, and then, oftentimes, only as a great favor at the hands of some great man.

The most curious, however, is, though it seems a paradox, a fan that is no fan. This is the "steel" or "bludgeon fan," painted and shaped to resemble a closed fan, but which is, in reality, a solid bar of steel. This is carried sometimes as a life-preserver, but more often as a weapon of offense by the dangerous classes of Canton and the other large ports. It will be readily seen what a formidable weapon such an instrument would be in the hands of a desperate or lawless character. Another weapon of the same character is the "dagger" fan. This is far more elegant in appearance, often being made of the finest ebony, ivory, or lacquer, in imitation of a folding fan; but the resemblance goes no farther than the two outside pieces—it is merely a sheath for a long sharp dagger of the finest steel, which shoots out on touching a hidden spring. It is but just to the Chinese to say that this is an invention of their neighbors, the Japanese, and its importation into China has always been strictly forbidden; but of late years numbers have been manufactured in Foochow and other maritime cities.

Fashions for Children.

SCHOOL outfits are what principally employ the attention of mothers at this season, and the illustrations which we have to offer in this number of the Magazine will furnish many valuable suggestions in the construction of the useful wardrobe.

The "Julie" apron, for example, furnishes an excellent design for black or gray mohair to be trimmed with braid, and narrow plaiting of the material and worn as an overdress over a plain gabielle dress of Scotch plaid. Two such dresses and aprons are sufficient for school wear for an entire season, save washing, and always look neat and lady-like, for mohair, if pure, can be cleaned as readily as white cotton cloth. There is no need for any additional trimming, save the narrow plaiting of the material, and two or three rows of machine stitching to serve as a heading. The jacket is simulated by the trimming, and therefore but little material is required. The skirt affords complete protection to the underdress.

The "Mina" apron is cut something in the same style, but it is less dressy in appearance, unless a wide sash is added, which renders it only suitable for ceremonious occasions. It is very pretty made in dotted muslin and trimmed with Valenciennes lace, the *revers* back and front being formed of strips of fine tucking and lace insertions. It may also be made in soft Italian silk, pink or blue, such as is used for underwear, and

trimmed with Valenciennes or torchon lace. In this case the *revers* would consist of alternate strips of silk with lace insertions.

The Miss's "circular" cloak is an almost indispensable garment for a girl between the ages of twelve and sixteen. As a wrap it can be used to better advantage than any other form of cloak, while it is always stylish and graceful. The cost can be brought within five dollars if the material does not cost more than a dollar to a dollar and a quarter per yard, and a crimson or garnet flannel lining may be added which will render it sufficiently warm for the coldest weather. The loops of ribbon are, of course, an improvement, but they are optional.

The "Evra" jacket is one of the simplest and prettiest forms of these useful garments, and in gray or wood-colored cloth, in snowflake cloth, or some one of the many fine stripes and mixtures, it serves as a model for a very stylish little costume at slight cost. A contrasting material is used for *revers*, cuffs, and pockets, also for the interior lining of the narrow collar, which has little corners turned over in front. A simple overskirt of the same material will complete a costume for fall wear.

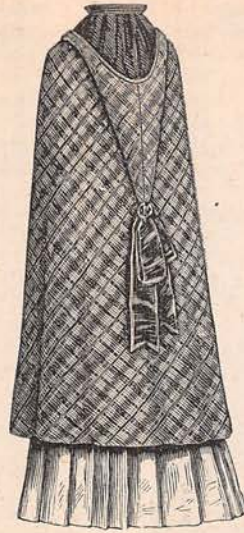
For a combination dress, the "Ellice" polonaise is very pretty, made up in a mixed or figured material with plain silk plaiting and a plaited flounce mounted upon the underskirt. Such a costume may be made at small expense and look very dressy by using for the foundation material of the skirt either thick silesia lining or a coarse empress cloth, a material sufficiently nice for the purpose, to be obtained from seventy-five cents to one dollar fifty per yard, and even for less; and three yards of silk would not only make the flouncing, but the plaiting, collar, and bows for the polonaise. Thus, at a cost of about eight dollars a suit could be obtained, which, purchased ready-made, would cost from fifteen to twenty.

The "Rodah" dress is complete in itself and very graceful. It is also adapted for the combination of two fabrics, and the wide loops in which the back terminates should be lined with the silk or satin which forms the plaitings and the upper part of the collar and *tablier*. It is prettily made in any of the dark mixtures of silk and wool, the predominant tint supplying the shade for the plain contrasting fabric.

The "Lilian" costume, furnishing a very elegant design, may be made in two colors, two shades, and two materials. It consists of a skirt and polonaise, the latter turned up on the side to form paniers, and draped at the back in the sloping Marguerite style. The design is as simple as possible, yet affords an opportunity for most effective draping and contrast. A garnet dress would be very handsome made after this model, all in one color, but with two fabrics, one silk or wool, the other satin or velvet.

Small dark checks in Scotch plaids are fashionable as ever for every-day and school wear, but the rich, solid colors are most admired for complete and dressy suits. Trimmings cut from piece velvet are the most durable and among the most fashionable for dark wool costumes, but it should be of the same shade, and only the buttons show any contrast in color, silver and gilt still being popular for children's wear.

There is evidence that black velvet and striped velvet corduroy trimmed with lace will be among the materials most in demand for children between the ages of four and ten years. Corduroy requires no finish save buttons, and stitching; but plain Lyons velvet and its silk-faced German imitations are rendered very effective for young children by an open embroidery or handsome piece of Irish point laid flat upon the goods like a braid, or broad galloon.



MISS'S CIRCULAR CLOAK.

Miss's Circular Cloak.—Graceful, and easily arranged, the circle is a favorite style of wrap for outdoor wear, and, made of appropriate goods, forms a light and convenient *demisaison* garment, and a comfortable one for winter use. The one illustrated is made with a pointed hood, which is a stylish addition. This pattern possesses the requisite fullness to allow it to hang gracefully over the dress, and is about the same length all the way around, reaching to within a few inches of the bottom of the skirt. The design is suitable for cloth, cashmere, silk, suit materials, or plaid goods, the latter to be made bias down the middle of the back. The very little trimming requisite for this garment may be selected and arranged to suit the goods, and personal taste. Pattern in sizes for from eight to fourteen years. Price, twenty-five cents each.



RODAH DRESS.

Rodah Dress.—Particularly stylish, this becoming dress is tight fitting, with a single dart in each side in front, side gores under the arms, and side forms in the back extending to the shoulder seams. The front has the effect of two sashes cut out in squares at the bottom, and the ends of the back pieces and side forms are turned up to form eight loops over a box-plaited flounce. The design is appropriate for a great variety of dress goods, and is also desirable for a combination of colors and materials. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.

Our Purchasing Bureau.

LADIES living at a distance from the metropolitan center, will appreciate at once the advantage of sending their New York orders to an old-established and responsible agency. The Purchasing Bureau in connection with our establishment is under personal supervision, and possesses facilities not obtainable by an individual, and within the reach of few associative firms. Costumes and complete outfits are made to order with great promptness, or any single article purchased, or made to order, from a pin to a piano—in millinery, both goods and made-up hats and bonnets. Our resources are such that we can buy better for parties than they can usually purchase for themselves, and our specialties, in a velvet bonnet for fifteen dollars, trimmed with satin, and ostrich tips, or satin trimmed with feathers, are unequalled in style, at much higher prices.

Underwear and baby outfits can be purchased cheaper in New York ready made, than elsewhere on this continent, and the quality is now so good, and the prices so low, that it is absolute folly to spend valuable time in the making of them.

The following are selected for their brevity, from hundreds of letters sent.

"FAIRFIELD.

"MME. DEMOREST:—The dresses fit beautifully. My daughter was delighted with your selections.

"Respectfully,

"M. R. B."

"ROGERSVILLE, TENNESSEE.

"MME. DEMOREST:—The neck chains came to hand safely, and gave *entire satisfaction*.

"Many, very many thanks, for your kindness, and judgment in selection.

"Very respectfully,

"MISS E. H."

"HOMER, N. Y.

"MME. DEMOREST:—The gloves and other articles received all right, and very satisfactory.

"Mrs. F. D. B."

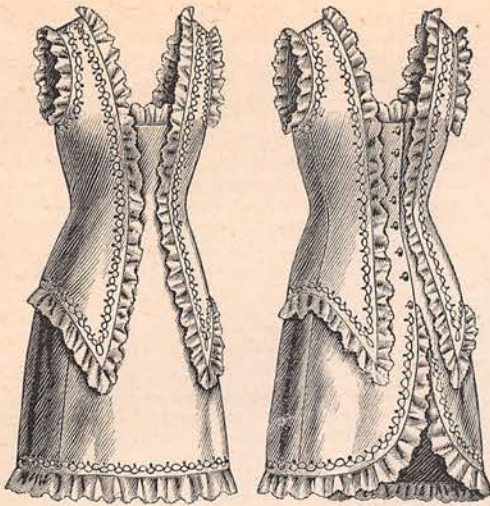
Our "Illustrated Journal."

It is the first record that a ladies' paper has attained the circulation of six hundred thousand within the first year of its existence. But we can say with truth, that six hundred thousand comprises the edition with which we shall start our fall number of this latest of our fashion publications, and that the prospect is, that we shall require three hundred thousand more as a second edition to supply our increasing list. The cheapness at which we have put this popular publication for the household, must be considered a great reason for its rapid advancement. It not only gives the latest news in regard to fashions, but more valuable and instructive reading for the money, than any other paper published in the world. Our vast facilities do not admit of rivalry in our own field, and our friends know that we are not only as good, but better than our word. Demorest's Illustrated Journal is issued quarterly with the seasons, sixteen pages 16½ by 11½ inches (same size as the Illustrated Weeklies), and the price is only five cents per copy, or fifteen cents per year, including postage. Try it for one year.

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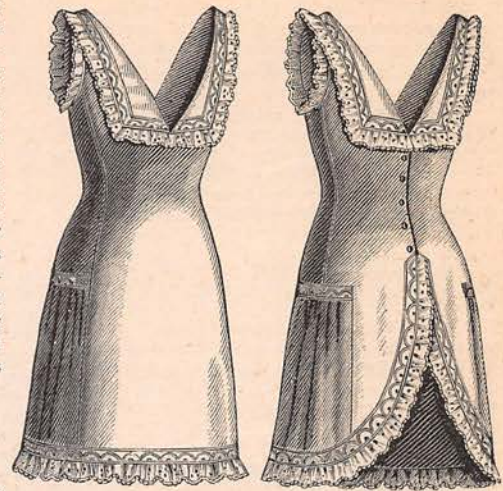
Demorest's Illustrated Journal, Mme. Demorest's Portfolio of Fashion—and Mme. Demorest's What to Wear, all three publications for one year, postage paid, for seventy-five cents.



JULIE APRON.

Julie Apron.—Particularly graceful, and very simple to make, the "Julie" apron is dressy in effect, and at the same time affords a complete protection to the dress. It is partially fitting, with long side forms back and front, extending to the shoulders and forming points that simulate a jacket over the skirt. The short front and back pieces give a Pompadour effect in front and behind. The design is desirable for all kinds of washable materials, or would look well made in silk or black alpaca. The trimming should be chosen to suit the taste and the material used. Pattern in sizes for from eight to twelve years. Price, fifteen cents each.

Evra Jacket.—The "Evra" is of medium length, and about two-thirds tight, with a vest simulated by long *revers* extending the entire length of the jacket, and finishing in a deep, sailor collar at the back. The fronts are in sacque shape, and there are side gores under the arms, and side forms in the back rounded to the armholes. The design is appropriate for all materials used for outdoor wear, and is also desirable for suit goods, and a combination of colors or materials. The *revers*, cuffs and pockets, trimmed with oblique rows of braid and buttons, constitute all the trimming required. Pattern in sizes for from ten to sixteen years. Price, twenty cents each.



MINA APRON.

Mina Apron.—Simple and practical, this pretty apron is almost loose fitting, and is cut with side gores under the arms, and has extra fullness imparted to the sides by means of wide side gores in the skirt, that are gathered, and attached to the lower edges of the upper side gores. The neck is in heart shape, both front and back, and is ornamented with *revers*. The design is appropriate for all kinds of washable fabrics, silk or alpaca, and can be trimmed to suit the taste and the goods selected. Pattern in sizes for from six to ten years. Price, fifteen cents each.

LADIES' CLUB

"BOTANIST."—"*Reana luxurians*" is a new grass lately imported into Ceylon from Java. It attains a height of eight feet in three months. It is full of saccharine matter, and horses and cattle like it.

"STUDENT."—1. Of eleven feminine candidates who presented themselves for the first examination for the degrees of the University of London, six were placed in the honors division, four were declared entitled to exhibition, and one was second in the whole list of candidates. The standard of the London University is a very high one.

2. There is a prospect of a railroad in Southern Africa. Mr. Hardwick, acting under instructions from Mr. James Bradshaw, of Manchester, and the intended African Corporation, recently laid before the Sultan of Zanzibar a scheme for a railway between the coast and the Victoria Nyanza Lake. The Sultan is delighted with the project, and promises to assist it in every suitable way. He will probably agree to the condition, not to sanction any other line to be laid by a different company within 300 miles north or south of the proposed line to the Victoria Nyanza for a term of fifty years. He also promises to provide the company with sufficient space for their works at any of the harbors on the eastern coast which they may select.

"ALICE D."—The lines are by Thomas Moore.

"Oh! life is a waste of wearisome hours,
Which seldom the rose of enjoyment adorns;
And the heart that is soonest awake to the flowers,
Is always the first to be touched by the thorns."

"PROGRESS."—Cremation is about to be introduced

into Père-la-Chaise Cemetery. The committee of the Paris Municipal Council appointed to consider the question, pronounced it a measure of sanitary progress. It has been decided to set up an apparatus on Siemen's principle, and a columbarium.

"GEOGRAPHER."—1. St. Petersburg is to be made a seaport by means of a maritime canal, which will permit the large vessels, obliged now to stop at Cronstadt, to take in and discharge their cargoes in the capital. The works necessary to make St. Petersburg the largest seaport in the Baltic, will be executed within six years at a cost of 8,000,000 roubles.

"CURIOSITY."—1. Since the occupation of Rome by the Italian Government as the capital of united Italy, twelve Protestant churches have been built there, of which three are Episcopal, two Methodist, one Presbyterian, one Baptist, and one called the American Union Church; the others are the Liberal Church, the Waldensian Church, the Evangelic Military Church, and the Apostolic Church of Rome.

2. Valhalla, in Scandinavian mythology, is the palace of immortality, inhabited by the souls of heroes slain in battle.

3. The *Mort d'Arthur* was compiled by Sir Thomas Malony, from French originals, edited by Southey, the poet laureate. The compilation contains "The Prophecies of Merlin," "The Quest of St. Graal," "The Romance of Sir Lancelot of the Lake," "The History of Sir Tristram," etc., etc. Tennyson has a "*Mort d'Arthur*" among his poems.

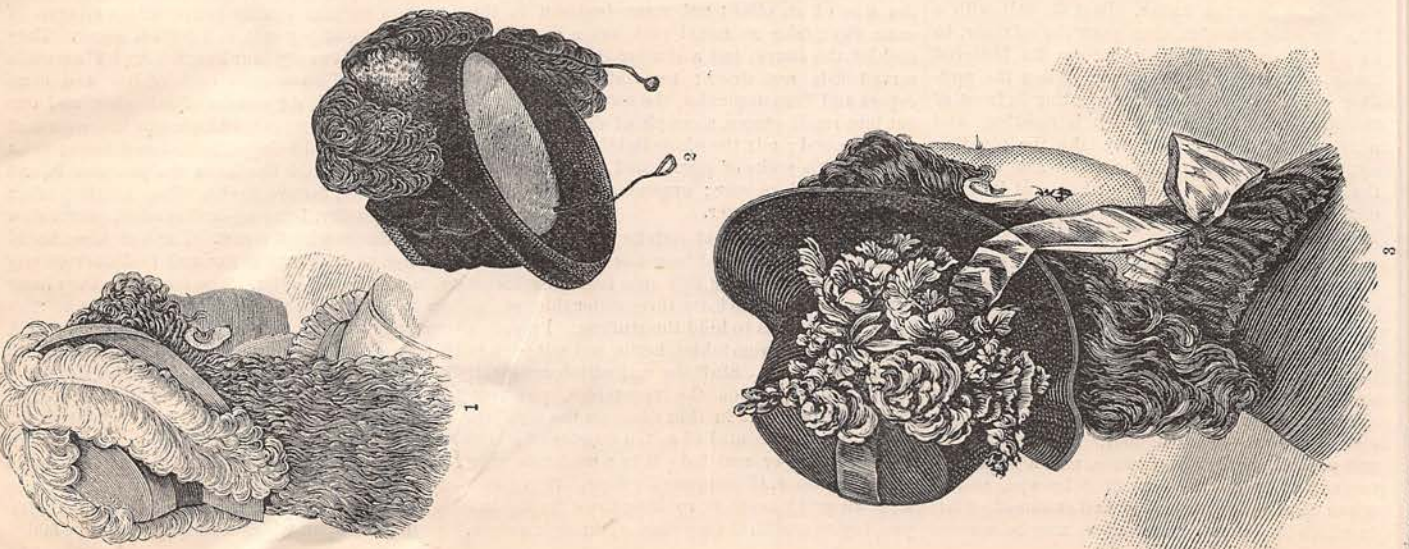
"SUBSCRIBER."—1. The British Museum is about to acquire a well-preserved Egyptian papyrus belonging to time of the later Ptolemies. It contains nearly the whole of the thirty-fourth book of the *Iliad*. The museum has secured another papyrus, even more ancient, recently found in an Egyptian tomb, and containing an almost complete transcript of the eighteenth book of the *Iliad*.

2. Last year's conscripts of the German army, taken from all ranks and classes of the community, furnish interesting evidence of the spread of education in the German Empire. The conscripts numbered 140,197, and it was found that of this whole body, 130,939 had received elementary education, and that 6,253 had gone beyond the elementary stage into the higher branches. No country in the world but Germany, and no State of the American Union could make such a show in the educational line.

"MAN MILLINER."—There are several very good ladies' tailors and male dressmakers in New York city, with whom you could doubtless enter as an apprentice, or improver. But for obvious reasons, we cannot give their names and business address in this column.

"MOLLY ALDERMAN."—Our combination suspender and shoulder-brace is especially adapted for such cases, and we should advise the immediate attachment of a suitable size to her heaviest skirt.

"EDITOR LADIES' CLUB."—The letter in your Monthly of July over the signature of "M. I. H.," I have found very interesting. It has aroused my curiosity considerably. The writer must be a lady of energy and skill. As I am a farmer's daughter, I have a limited knowledge of the farming business; but, just how a lady can take charge of the field hands, and successfully control them, I have not yet been able to comprehend. I know that in the district where I live, it is difficult to get hired men who will be true to their employer and do a full day's work, unless he is in the field with them, taking the lead in sowing, hoeing, and reaping. There is another trouble that appears before my mind in her case. I know that in the district where I live, it is difficult to get hired men who will be true to their employer and do a full day's work, unless he is in the field with them, taking the lead in sowing, hoeing, and reaping. There is another trouble that appears before my mind in her case. It is in reference to putting the produce of her farm into market. I wonder if she will take the whole worry and trouble of the task into her own hands, or will she do the business through agents? The step she has taken is certainly encouraging to many of her sex, who have to



FASHIONABLE MILLINERY. SEE DESCRIPTION, PAGE 571.

WORLD OF FASHIONS

THE BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE

SPECIALITE OF FASHIONS.

We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.



ALWAYS FIRST PREMIUM

CENTENNIAL AWARD OVER ALL COMPETITORS,
MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,

And the Medal of Superiority at the late Fair of the American Institute.

Description of Colored Steel Plate.

FIG. 1.—Reception toilet made of prune-colored satin, combined with old-gold color. The design of the dress is the "Beatrice" princess, and the front view is shown on Fig. 2. The old-gold satin is used in the same manner as the *damassé* is on Fig. 2. Frills of Mechlin lace at the throat and in the sleeves. Price of pattern, thirty cents each size.

FIG. 2.—The front view of the same design that is used on Fig. 1. In this toilet, pale gray *gros grain* is combined with Pompadour silk, a cream white ground with the floral design in natural colors. Reception bonnet made of white satin, trimmed with *point d'esprit* lace, and small pink flowers. For price of pattern, see previous description.

Review of Fashions.

THE display of fabrics for the fall season furnishes abundant evidence of the great advance which has been made in this country in manufactures, and also of the stimulus which American enterprise has given to foreign competition. The new styles are not only excellent in quality and finish, but show taste in design, and a depth and purity of color which seem to surpass previous efforts.

Dark shades predominate of course; but there is an almost infinite variety in their gradations, and the narrow stripes and clouded mixtures in the soft woolen textures are exactly suited to serviceable street and house wear.

Very dark solid colors are, however, undoubtedly the best choice for street wear, and some of the best authorities restrict the design to the simple material, well cut, closely draped, and enriched only with stitching and buttons. But while these styles have the advantage of neatness, and what may be called an elegant simplicity, there is no room for the display of fancy, or that difference which exists, and has an equal right to gratification. Plain suits of cloth of heavy mixture of flannel or waterproof had their uses, and

are most suitable for traveling, riding, and country wear. But the more complex life of a city demands more elaborate dressing, and for fall suits to be worn in town, the fine dark woolen cloths, cashmeres, and camel's-hair fabrics are combined with narrow-striped velvet, alternating with a line of brocade so narrow as scarcely to do more than furnish a suggestion of the blended color, which is contrasted with that of the body part of the fabric.

These velvets are used in small quantity, and simply take the place of the hand embroidery, which, when well executed, is by far the most distinguished method of ornamenting a woolen dress or costume. Less expensive than the striped velvets are the velveteens or corduroy, which is also fashionably used for the trimming of ladies' and the making of children's costumes. The objection to corduroy last year was one of color, shades could not be found to match the fine dark cloth shades of woolen materials. But this objection no longer exists. Colors this season match the cloths and worsteds, and the fabric itself is greatly improved in finish.

It is of the greatest importance to the comfort of our people that American manufacturers have conquered all the difficulties which presented themselves in the effort to produce high class woolen fabrics. Competition in this respect is now absolutely at an end. Our cloths, suitings, flannels, blankets, including the choicest camel's-hair and diagonal styles, are fully equal to the best made abroad, while home production gives them to us at one-half the former cost.

This fact means warmth and health and comfort to hundreds of thousands of women who live on the lands covering the east and the great north-west, and require all the protection that clothing can give from the inclemency of long and hard winters. We beg of them for their own sakes to demand from their merchant dealers the pure wool goods, which are now to be obtained in unlimited quantities and at reasonable rates; fineness is of not so much importance as thoroughness in the preparation and genuineness in the manufacture.

It has been so much the habit to take flimsy mixtures to the towns and villages which are remote

from mercantile centers, and attach to them high-sounding names, which deceived the unwary. Of course, now, the temptation to this no longer exists. American goods of purer quality have superseded the flimsy "poplins" and cotton and wool delaines which afforded such a mere pretext for the reality of what was needed.

In the making of woolen suits the most important recent change has been in the substitution of the trimmed skirt for the overskirt. This renders the dress much more compact, less burdensome, and more susceptible of complete and harmonious design. An outside jacket accompanying a trimmed skirt and basque is a finished dress, simple, yet serviceable, and so perfectly protective that it seems hard to improve upon it. The principal changes are, in fact, made in costumes for in-door wear, and they are not so much decided changes as experiments in adapting picturesque ideas to modern commonplace life. Almost every lady of any pretensions has a "picture" dress in her wardrobe, and some a dozen. A picture dress is one copied from a figure in a painting, or from the famous styles of the sixteenth and seventeenth centuries, which are associated with well-known beauties, or artists, or epochs. One lady will have a "Marie Antoinette" dress, another a "Josephine," a third will appear as the Duchess of Gainsborough, a fourth in the costume of the *Directoire*, while still others will try to reproduce a fancy picture of "Meditation," or get themselves up in as close resemblance as possible to the fair figures in the modern school of art in water-colors.

All this can hardly be quoted as fashion to be copied, but it shows how much of latitude in dress is permissible, if it is confined within the limits of art and what is known as esthetic taste.

Models for the Month.

OUR models for the month include a new design for a demi-train, the "Stéphanie," and a princess dress, the "Beatrice," for a stylish dinner costume. The "Stéphanie" demi-train is cut in the new

and desirable form, so as to throw the fullness back without strings, although the drapery undoubtedly holds its position the better for bands of elastic fastened underneath the skirt. The mounting consists of a burnous drapery at the back, and side scarfs tied over with loose sashes, which form *paniers*. Twelve yards of material are required to make this skirt, and if it is combined with the "Sybilla" basque, sixteen yards of a fabric twenty-four inches wide will complete the entire dress. The "Sybilla" basque is very novel and very pretty. It is simply trimmed with the shirred material draped over the front in a style well known to our grandmothers, and also forming shirred cuffs. A sword knot is pendant from the belt, and the basque forms a four-leafed clover, which is held at the center by clustered loops of ribbon forming a round bow.

The "Antonina" overskirt has the short rounded *tablier* which forms side *paniers*, and is separated from the tongues or leaves which compose the rest of the skirt by bands or trimming, which may consist of embroidery or a brocaded fabric. This overskirt would be very suitable with the "Sybilla" basque, and, as it requires less than five yards of material, would considerably reduce the quantity needed to complete the "Stéphanie" demi-train, particularly if the material for the lower skirt was trimmed upon a lining.

As a guide to those who wish to utilize a moderate dress-pattern, it may be remarked that a dress recently completed after these designs contained something less than thirteen yards of material, thirty-four inches wide, the silk of the underskirt being shirred upon the lining front, and finished with several narrow gathered flounces upon the back.

The "Beatrice" princess dress is of very elaborate design, and may be arranged in three different materials. The body part of the dress should be of handsome *faille* in a solid color, the mounting of brocaded silk in a cashmere pattern. The *paniers* and scarf drapery may be of satin of the same color as the silk, and the fringe either of the color of the satin or containing the blended colors of the brocade.

A variation from this style could be made by substituting black figured silk for the plain *faille*, and using black satin for the *panier* trimming. The *plastron*, deep vest, and border might be of satin or figured brocade in color. The design particularly adapts it to a tall commanding figure, and a short lady should not attempt it.

The "Elvina" jacket is a simple suit design for two materials—plain and figured. The broad kilt plaits let in at the sides adapt it to a kilted woolen dress for useful walking or school wear. The galloon may be omitted from the kilt plaiting, if desired, and the finish restricted to the vest and buttons, with stitching for the collar and cuffs.

The "Loretta" mantelet is a beautiful design for a fall mantle in heavy silk, fine cashmere, or *Sicilienne*. Like all other garments of this description, the effect is greatly enhanced by rich trimming of lace, fine jet, and fringe. Those who do not like jet, however, may substitute for the *passementerie*, which forms the heading to the fronts, and the long *plaque* at the back, a thick ruching and double cascade of lace, terminating at the back in loops of ribbon to match the front. The ruching at the neck, below which a row of fringe outlines a collar, terminates in a pretty *jabot*.

Buttonless Gloves.

A NEW glove, the "Foster" patent, recently introduced, furnishes very neat and ornamental substitutes for the buttons that are always coming off,

and that mar the effect of a kid glove by the gaps which they leave, their extreme unreliability, and common appearance. The fastening in the new glove is effected by minute gilt hooks, with round tops riveted in, and placed at short intervals on both sides of the wrist. A fine silk cord, with gilt cap attached to the end, winds in and out of these hooks, holding them close, yet without the strain or waste which is necessary in buttoning the ordinary glove over. It is impossible for the fastenings to stir, and they are very pretty and ornamental, moulding the arm as perfectly as if it were introduced into another skin. The quality of the glove, so far as we have been able to judge, is almost perfect. The kid is fine, soft, flexible, and wears admirably. The price begins at \$1.50 for six "buttons" or hooks, three upon each side, which makes a glove no longer than the ordinary two-buttoned glove, and increases at the rate of twenty-five cents for each two buttons (one upon each side) added. For evening and dress wear they are a boon.

Home Toilet.

The "Sybilla" basque is combined with the "Stéphanie" demi-train in this stylish toilet, which is made of black silk, trimmed with fine plaitings of silk, and rich embroidery worked directly on the goods. The front view of the basque is shown on a separate figure. Grecian *coiffure*, surmounted by a low comb, and supplemented by a loose curl. Basque pattern, twenty-five cents each size. Pattern of skirt, thirty cents.

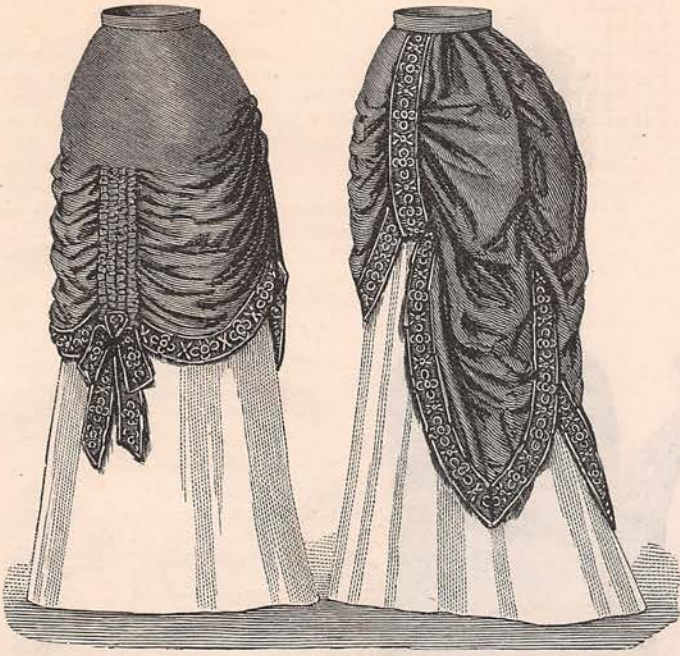


HOME TOILET.

Dress Fans.

THE fan has become a very important adjunct of the dress, and must as nearly as possible correspond with it. The most unique fans are undoubtedly those which are painted, or otherwise ornamented in special designs upon satin, silk, crape, or feathers. The sticks are opaline pearl, and some are beautifully carved, inlaid, or ornamented with incrustations of gold. Black satin fans are ornamented with designs in gold leaf, and also with an application of gold thread embroidery.

The feather fans are much admired; but the small, smooth, pheasant feathers are preferred for the leaves in dark brown and gold colors, combined with olive wood or ebony sticks. Brocade fans are chosen in small figures, and the reverse side is always satin or gros grain, and may be painted with the monogram of the owner.



ANTONINA OVERSKIRT.

Antonina Overskirt.—Decidedly stylish in effect, but extremely simple in arrangement, this overskirt has a short, shirred apron, extending back of the hips, where it joins the very *bouffant* back breadths that fall in two deep points. Bands of material, or trimming, cover the gathered seams at the sides, imparting the appearance of an overskirt made in one piece and looped at the sides through the bands. The design is appropriate for all classes of dress materials, especially for those that drape gracefully, and, on account of its extreme simplicity, is a most desirable one for washable fabrics. It can be trimmed with bands of contrasting goods, or embroidery, as illustrated, or with any other kind of trimming, simple or elaborate, to suit individual taste and the material selected. This design is shown on Figs. 1 and 3 of the full-page engraving. Price of pattern, thirty cents.

Stéphanie Demi-Train.—A stylish demi-train skirt, of an especially desirable shape, the second side gores being cut so as to throw the fullness toward the back. It has moderately *bouffant* drapery at the back, and the front is ornamented with square tabs, which are slightly draped near the top, forming modified *paniers*, and reach nearly to the bottom of the skirt, being confined about half-way down by loosely tied sashes. The design is appropriate for a variety of dress goods, particularly those which drape gracefully, and can be ornamented either with ruffles of the material, or of contrasting goods, fine plaitings, lace, or fringe. The style of trimming, however, must be decided by individual taste, and the material the skirt is made in. This design is shown in combination with the "Sybilla" basque, on the figure illustrating the house dress. Price of pattern, thirty cents.



STÉPHANIE DEMI-TRAIN.

Beatrice Princess Dress.—Especially graceful and elegant, this dress is in princess style, the front forming a plain polonaise, having separate *paniers* on the sides, trimmed with a deep pointed *plastron*, and arranged to simulate a Louis XV. vest, slightly cut away, and reaching nearly to the bottom of a plain skirt. The back is strictly in princess style, has all the necessary fullness imparted by means of plaits let in the back seam, and forms a long train between *panier* draperies that are finished at the top with a bow and ends. The sleeve is three-quarters in length. The dress is tight-fitting, with two darts in each front, side gores under the arms, and side forms in the back rounded to the armholes. The design is suitable for all handsome dress fabrics, and is especially desirable for a combination of goods. The trimming should correspond with the material used. This design is illustrated on the colored steel plate. Price of pattern, thirty cents each size.

A Million Readers.

THE aggregate circulation of our "Monthly Magazine," "Illustrated Journal," "Portfolio of Fashions," and "What to Wear," now falls little short of one million, an unexampled list in this or any other country.

Our "Portfolio of Fashions."

THE singular popularity of this publication finds no better evidence than its enormous circulation. This season we start with the almost fabulous list of 120,000, and this may increase to 150,000, at its present rate of advancement, before the edition is mailed. The secret is simply that ladies want to see a truthful, pictured semblance of styles before buying patterns, and in our "PORTFOLIO" they obtain a complete gallery of designs, so large, so distinct in detail, and so well described that they are enabled to judge accurately of effects, and are not betrayed into useless expenditure. The "PORTFOLIO," with all the new designs in costume for the fall and winter of 1879-80, is now ready, and prompt application should be made to insure delivery. Price fifteen cents, post-free.

Address, W. JENNINGS DEMOREST, 17 East 14th Street, New York City.



BEATRICE PRINCESS DRESS.



WALKING COSTUMES AND VISITING TOILET.

FIG. 1.—Walking costume made in wine-colored imperial serge, trimmed with bands of velvet of the same color, embroidered with gold-color, and edged with pipings of gold-colored silk. The skirt is walking length, the lower half of it trimmed with broad kilt-plaits, separated into clusters of three by perpendicular bands of velvet. The “Antonina” overskirt has a short apron, shirred down the middle, and forms two deep points at

the back (see Fig. 3). The “Elvina” jacket is tight-fitting, has a velvet vest, and the length at the sides contributed by a deep kilt-plaiting that extends to the back pieces, which are cut the full length. Gray felt hat, the brim faced with wine-colored satin, and caught back at the right side by a bow of satin ribbon of the same color and a cluster of yellow roses; and the outside trimmed with wine-colored satin, and tips of the same color.

Both the jacket and overskirt are illustrated separately elsewhere. Pattern of jacket, twenty-five cents each size. Overskirt pattern, thirty cents. Pattern of skirt, thirty cents each size.

FIG. 2.—Street costume for a miss. The dress is of dark blue cashmere, the skirt trimmed with a deep sounce arranged in triple box-plaits; and the “Harfra” overskirt, which has a short, draped apron, and is bouffant at the back, has revers both

back and front, made of *pekin*, with blue velvet and old-gold colored satin stripes. The "Dora" jacket is made of dark blue cloth, with revers, cuffs, and pockets of blue velvet, and is fastened with gilt buttons. Sailor-shaped hat of white felt, the brim faced with old-gold satin, and the outside trimmed with blue velvet and blue tips. The jacket and overskirt are illustrated separately elsewhere. Pattern of jacket in sizes for from six to twelve years. Price, twenty cents each. Overskirt pattern in sizes for from ten to fourteen years. Price, twenty-five cents each. Pattern of gored skirt in sizes for from four to fourteen years. Price, twenty cents each.

Fig. 3.—Visiting toilet, arranged with a dress of black silk, and a mantelet of black *sicilienne*. The dress is made with a demi-train, trimmed with very fine plaitings of black silk, disposed in sections, one in the middle of the back, and one at each side, leaving the apron plain, and a plain panel at each side. The apron and panels are finished at all the edges by a heavy silk cording. The "Antonina" overskirt is the same design as shown on Fig. 1, and is trimmed with an embroidered band of silk, put on the edge, like a ruffle, but without fullness. The "Loretta" mantelet forms deep points in front, and is plaited at the back to give a modified panier effect. It is trimmed with thread lace, handsome fringe, and jet *passementerie*. Bonnet of ruby satin, trimmed with tips of the same color, ruby and buttercup colored satin ribbon, and yellow lace trimmings. Pattern of mantelet in two sizes, medium and large. Price, twenty-five cents each. Overskirt pattern, thirty cents. Pattern of skirt, thirty cents each size.

Fashionable Millinery.

(See Illustrations, page 566.)

No. 1.—A handsome hat in Breton style for a miss. It is of very light gray felt, and has the brim turned up in front, with a facing of ruby-colored velvet, and a band of the same goods around the crown. Two light gray plumes, coming from behind the turned-up brim, pass on each side, while a tip of the same color falls gracefully, giving the effect of a clasp in front.

No. 2.—A stylish design in black English straw, suitable either for a lady or miss. The crown is high, and slightly narrowed toward the top, and the brim faced with black velvet, is rolled over all around, excepting on the left side, where it is decidedly turned up. This side is ornamented with *coques* of black velvet, from the midst of which emerge three handsome black plumes, falling in different directions, and a bright colored breast; while the other is arranged with richly plaited velvet.

No. 3.—*Directoire* bonnet made of black satin, trimmed with *Jacqueminot* and *Maréchal Niel* roses, the brim faced with yellow satin, and the strings of red satin ribbon.

No. 4.—Walking hat of pearl-gray felt, the brim rolled on one side and faced with gray satin, shirred and piped with pale pink, and the outside trimmed with loops of gray satin piped with pink and gray feathers.

No. 5.—Devonshire hat made

entirely of black velvet, and trimmed profusely with ostrich plumes.

No. 6.—Empire *capote* of dark blue uncut velvet, trimmed with satin and silk of the same shade, and feathers to match.

No. 7.—A round hat of steel-gray felt, suitable for a miss. The brim, lined with myrtle green velvet, is slightly rolled over back and front, and caught up very high on the left side by means of a strap and bow of *faille* in a lighter shade of green. The left side is ornamented with two uncurled gray feathers, coming from behind the turned-up brim.

No. 8.—A fine white felt hat in the *petit duc* shape, suitable for a little girl. The brim, lined with pink satin is caught up very high in front, and held in place by an enormous bow of pink serge silk, piped with white serge. A scarf of the same goods is fully draped around the crown.

HANDKERCHIEFS with a white center have a deep hem with polka dots of blue, black, red, pink, or brown; on others the middle is white, the hem colored, and the polka dots white.



Sybilla Basque.

A DESIGN especially becoming to slender figures, the shirred pieces on the front adding to the apparent size. It is also well adapted to be worn with moderately *bouffant* draperies. The back view is shown in combination with a demi-train on the full-length figure illustrating the "Home Toilet." Price of pattern, twenty-five cents each size.

New Hosiery.

THE selection of hosiery is now as difficult and almost as important as that of the dress itself. Some ladies consider it more so, as the hose have to be obtained not only with reference to the dress, but in accordance with taste, and it is not an easy matter to find styles that fulfill all the requisite conditions. The luxury in these matters is now very great—perhaps the cost is not much more than when ladies wore their thread and "sea-island" cotton hose so fine that it could be drawn through a ring—but the rich embroidery, the delicate combinations of color, and the fine manipulation of these elements in silk by skilled workmen, and in designs equal to those of lace, and almost of jewels, certainly of anything we know in fligree work, conveys an impression of luxury superior to any that we can arrive at through the union of simpler materials.

The prejudice which at first existed in the minds of many ladies against colored hose of cotton and wool seems to have entirely disappeared. Simple shades and colors in silk have always been more or less in use; but it is only during the past very few years that colors and coloring have been brought to such perfection in cotton. Even yet there are ladies who prefer the plain French thread, such as the "G C" manufacture, to the prettiest of the fancy patterns, and indeed, unless one can afford an undoubted quality in colors, it is best to adhere to a standard style in plain productions.

The imported silk hose show beautiful leaf and fine vertebral patterns, which are combinations of open-work with delicate embroidery. Some of these are in ivory tints, others are in peach-blossom upon ivory or pale blue. There are all black, all claret, all pale flesh color, or gold, and the most exquisite combinations of two or more of these colors. There are black diamonds with white eyes upon white or rather milk-tinted silk, and brown upon ivory, and white upon brown, with the dots in them, which we have called "eyes," looking like seed-pearls.

There are all the solid colors in lovely fine-ribbed patterns, both plain and open-worked; and how exquisite these stockings are to wear with a velvet costume of the same shade, claret, bronze, or darkest blue.

Spun silk in these rich colors is very nice wear for winter; or, better still, for those who like exercise in winter, or have to do much walking, is the real lamb's-wool. Cotton is not healthful wear for winter, and it should not be selected for children, or used by ladies themselves, unless it is fleeced-lined. But there is nothing so really beneficial to the feet as lamb's-wool, and we recommend it strongly for everyday wear both for ladies and children. A great advance has been made in American hosiery, and the new merino manufactures in dark colors are very handsome. The foundation is in dark cloth shades, enlivened by a clustered band of Scotch check or stripe below the knee. The ribbed styles in solid colors are also very desirable—for boys particularly.

Jackets and Out-Door Wraps.

THE new fall jackets that have made their appearance are very simple and sensible. They are made of warm American cloth, in small, dark, clouded patterns, and in well-cut double-breasted designs, which fit neatly to the figure, without confining it too closely. They have practical pockets, cuffs, and collars; in short, they are admirably adapted to their purpose, and are very reasonable in price.

The jacket is so essential to morning and informal street wear by a very large class of young ladies and women that it cannot be dispensed with, whatever fashion may prescribe as an alternative or supplementary garment. It never can be made dressy, but that is one of the points in its favor; its unobtrusiveness and usefulness adapt it to its purpose. It is understood now that for such a garment all superfluous trimming is to be dispensed with, and that the "tailor" make and "tailor" finish is most suitable. Rich trimmings, fringes, lace ruching, jetted *passementeries*, and the like, are reserved for the dolman mantelets of rich cashmere, or heavy silk, or fine camel's-hair lined with silk, which so elegantly complete a handsome toilet. The fall waterproof wraps are all made in different forms of ulsters, and are very stylish indeed, a great improvement on the old styles. The colors are dark, and a pointed hood, sometimes flat, sometimes cowl-shaped, has taken the place of the triple collar.

The round cloaks will be principally silk and *sicilienne*, and fur lined. A round cloak is so essential as a wrap for those who go out much in the evening, or wish to cover up rich dresses without injury, that if the silk is not obtainable, wool in small, dark plaids, and with flannel lining, must take the place; or the new woolen cloths, in fancy patterns, which are manufactured for the purpose.

Our "Illustrated Journal."

THE unprecedented circulation which this publication has achieved (400,000), within a very brief space of time, warrants us in assuming for it a high place in public estimation. Its high, yet varied character, and the extraordinarily low price at which it is distributed, have doubtless much to do with the singular success which has been obtained. The quarterly issue is now ready, and contains the newest fashions, and choice literary matter. Price, five cents post free, or fifteen cents yearly.

Address the publisher, W. JENNINGS DEMOREST, 17 East 14th Street, New York.

"What to Wear"

Is too well known to need more than the announcement of its appearance for the fall and winter of 1879-80. Its practical character has already secured for it 60,000 circulation, and it has only to be seen for every lady to place herself on the list of its subscribers. What it tells is just what every woman wants to know in regard to her own wardrobe. Price fifteen cents, post free.

Send name or order at once to W. JENNINGS DEMOREST, 17 East 14th Street, New York.

REVERSIBLE satin, and *gros-grain* ribbon, one and a half inches wide, striped longitudinally in three or four different colors, is used for the neck and hair by both ladies and children.



ELVINA JACKET.

Elvina Jacket.—A stylish, tight-fitting jacket, of medium length, with a simulated Louis XV. vest, and the sides filled in with broad kilt plaits; an especially desirable style to be made in suit goods to complete a costume. It is fitted with two darts in each front, has side gores under the arms, a curved seam down the middle of the back, and side forms rounded to the armholes. While especially adapted to suit goods, it can also be made in the lighter varieties of cloth, cashmere, and similar materials that are selected for out-door garments; the trimming to be chosen to suit individual taste and the goods employed. If made in suit goods, the trimming should match with the rest of the costume. This design is illustrated *en costume* on Fig. 1 of the full-page engraving. Price of pattern, twenty-five cents each size.



LORETTA MANTELET.

Loretta Mantelet.—A particularly stylish mantelet, reaching only a little below the waist in the middle of the back, but describing deep points on each side, and having long, pointed tabs in front, trimmed to impart the effect of being square, with pointed pieces beneath. It has short back pieces, fitted by a seam down the middle,

slightly curved to the figure; the fronts are cut in circle shape, and joined to the back pieces with plaits near the bottom, giving a *panier* effect; and have peculiarly shaped gores inserted in the front edges, greatly improving the fit, and giving the requisite spring over the arms. A long *plaque* on the back adds to the stylish appearance of the garment, but can be omitted, if desired. The design is appropriate for *sicilienne*, cashmere, silk, and some varieties of suit goods. It can be trimmed with lace, fringe, *passementerie*, and bows of ribbon, as illustrated, or any other style of garniture may be selected if preferred. The back view of this design is shown on Fig. 3 of the full-page engraving. Pattern in two sizes, medium and large. Price, twenty-five cents each.

New Fall Bonnets.

THERE is a decided reaction in favor of small bonnets, but they are of the quaint and picturesque order, and neither flat nor commonplace. This smaller size has the advantage of permitting distinction in color without vulgarity. A large red hat is so conspicuous as to attract universal attention; it is worse than a red dress; but a small red bonnet is not much more than a rose in the hair, and when softened with fine white lace, is subdued enough for even a quiet taste.

Red bonnets, however, are likely to be more conspicuous by their absence than their presence. Black velvet is very popular this season, black with gold in the trimming, either in the shape of cord and black and gold feathers, or satin and marabout feathers tipped with gold.

Ladies who can afford to match their costumes do not, of course, confine themselves to black velvet; their suits of wine-color or bronze are accompanied by bonnet to match, and, in fact, nothing can be conceived more incongruous than a black bonnet in conjunction with the fine dark shades in costume, the beauty of which is the preservation of perfect harmony.

A quaint little oddity in bonnets consists of a velvet crown laid smooth over the foundation, and surrounded by a double row of lace, through the center of which is placed a wreath of bronzed leaves, to which berries are attached, or tiny gold corns. The acorns are pendant and have rough or bronzed cups. Another style has a narrow brim, slightly rolled, and is trimmed with folds of satin matching the velvet, and a full plume of feathers of the same shade; or instead of the plume, three feather flowers, very large, and forming a group, which is placed at the left, and so as to give an additional appearance of height. These are particularly pretty in canary color, in conjunction with canary-colored satin upon black.

Some very pretty and stylish bonnets of black velvet and black satin have a trimming principally black, but brightened by a group of two or more loops of rich brocaded ribbon in gold and high-colors upon white. These loops are placed nearly upright toward the left of the brim, and form an aigrette, which gives an immense amount of style by a very simple method.

For fall afternoon entertainments, some bonnets were made recently, of which the following are specimens: A toque of hair-striped velvet, ornamented with broad band of cream and brown

feathers, a gold ornament on the side holding a long cream-colored feather which drooped low over the ear.

Another toque was of ruby satin, with narrow shirred brim, and ruching of old lace. The dress it was worn with was white wool, striped with satin over silk, and above it a coat of ruby satin with simulated vest of old lace laid flat. Poke bonnets have appeared, and are considered extremely elegant. Some small ones of dark satin are ornamented with shaded roses without foliage. The interior has no trimming. Bonnets of very pale gold-colored satin are a novelty this season, with old lace and pale yellow roses for trimming. For between seasons the English walking hats are as much worn as ever, and the favorite models are perhaps the simplest, the material being velvet felt, and the trimming a broad band of the woolen brocade, which is combined with the plain wool of the dress and a wing. This style also answers well for dark straws.

SUCCESSFUL canvassers should begin now and secure a good list of names for the coming year for the best magazine in the world—"Demorest's."



SYBILLA BASQUE.

Sybilla Basque.—Novel in design, and exceedingly becoming to slender figures, this basque is tight-fitting, the fronts having the usual number of darts in each side, and ornamented with wide pieces of the material joined in the shoulder seams, and shirred both top and bottom, giving the effect of full fronts. There are side gores under the arms, and the back is fitted with a seam down the middle, and side forms rounded to the armholes. The skirt portion is of medium length, forming two points in front, and arranged in a moderately *bouffant* manner at the back. The design is appropriate for a great variety of materials, and is particularly desirable for those that fall in graceful folds. No trimming is required beyond a bow at the back, and the belt which is ornamented in a favorite style with a sash, made of a piece of the material, or of silk, one yard and a half long and six inches wide, doubled, and finished at each end with a tassel; this is slipped under the belt and fastened in a carelessly tied knot. This stylish design is illustrated elsewhere in connection with the "Stephanie" demi-train. Price of pattern, twenty-five cents each size.

Remember,

EVERY subscriber to "Demorest's Monthly" should be able to obtain one more name and add to their own, and thus obtain an additional premium for their trouble from our valuable list.

Evening Dresses.

New evening dresses, very charming in style, consist of satin-striped barège, or grenadine, or embroidered muslin over silk of the color. The first are all white, or all blue, or all pink, or all canary color, and they have very wide satin sashes, which are arranged in wide loops and long conventional ends at the back, the sashes being the same color as the slip. The short costumes which are now universally worn for walking and traveling purposes have shortened the trains worn by young ladies, and the square trains have disappeared almost altogether, or are only seen upon very ceremonious occasions. The favorite train is round, and of a moderate length, and is formed by the serpentine folds of the drapery, which are arranged with more or less of grace, according to the ability of the *modiste*.

The most popular evening dresses are all black or all white, the bodices round and open, the sleeves cut to come just over the elbow, and terminate in finely plaited ruffles of lace or muslin. Instead of the high necks, close to the throat, squares of *tulle* are laid in folds, or a pretty fichu

covers the neck and descends to the waist. The quite high bodice is restricted more to day wear and home dinner-dressing, the neck finished with a straight scarf of lace or *tulle*, which is laid full around the throat, fastened with a pin, and descends to the waist, where it is held by a bow of ribbon or bunch of flowers. Of course there is an additional ruffle of lace placed inside of the neck-band. A pale shade of peach-blossom pink has been revived for evening wear, and is particularly elegant covered with gauze and trimmed with satin of the same shade in *cascaes* of ribbon bows and wide satin sashes. It is impossible that this should become common, as it is very hard to get, and is only obtainable at all in small quantities, but for this reason it is all the more desirable.

The plaited laces as trimmings are only in the beginning of their popularity. The prettiest dresses seen during the past summer at the watering-place hops and fine private entertainments were the soft gaseline and fine white barège, ornamented with plaited Breton lace in masses, and white satin ribbon. This fashion is so inexpressibly soft, graceful, and becoming that it is sure to re-create itself, and affords an opportunity for unlimited luxury and the most varied arrangement. Wherever narrow plaitings of the material are introduced, they are supplemented by delicate plaitings of lace. A great deal of lace is used to outline the neck, both interiorly and exteriorly, the black being put upon black, the white upon white. White is also used upon tints, but black only upon black.

Satin has won the first place as a combination with velvet or brocade. It took a long time to establish its claims, but at last they have been acknowledged, and satin now occupies the place that *gros grain* held for so long.

It is possible this season to wear a perfectly plain dress in a very rich fabric, such as damasked silk or satin. A dress devoid of looping, or overskirt, and with a basque bodice at the back, which blends in with the sash and train to give the *moyen âge* effect to the bodice, while the front forms a double surplice cut straight across, and finished with a wide belt and buckle; or the bodice may be pointed in front and shirred; the fullness dividing off into light gathers upon the shoulders, which may be cut low or high.

The "Surplice" is a revival of a very old and very pretty fashion, and reappears extensively in

soft and thin materials; low surplice bodices are often made double, but the high bodices are only crossed from the side, as in the double-breasted designs. Piping, bindings, and the like, which are sometimes permitted for the purpose of strengthening street dresses, are discontinued entirely from evening dresses—the putting together is as little obvious as possible.

Lace sleeves are as much worn as ever, although a quaint short sleeve, formed by a deep puff, in which is a very little fullness, and which terminates in a band and ruffle of lace, has been introduced.

A *guimpe* of fine muslin is a necessary addition to the round, open, sleeveless bodice, and long untrimmed skirt. It is round at the neck, not very high, and is finished with a double ruffle plaited very finely. The sleeves occupy the place of dress-sleeves, and are finished with deeper ruffles to match.

AN imitation of Maderia work is reproduced in pale blue tints on white cambric, and is used exclusively on children's garments.



ISOLA POLONAISE.

Isola Polonaise.—A simple, tight-fitting polonaise, in princess style, with two darts on each side of the front, one in the usual place, and the other under the arm; and side forms in the back extending to the shoulders. Plaits let in the back and side form seams impart additional fullness to the back, which is draped by a "burnous" plait on each side and a simple looping in the middle, and has *revers* at the side. A broad band on the front, *revers*, cuffs, and collar of contrasting goods relieve the simplicity of the design, which can be made in all the varieties of dress fabrics, and trimmed according to taste. Pattern in sizes for from ten to fourteen years. Price, twenty-five cents each.

You can renew your subscription for 1880 now, and get for a premium all the three publications. Mme. Demorest's "What to Wear," Mme. Demorest's "Illustrated Portfolio," and the Demorest's "Illustrated Journal," all four publications, one year, postage paid, for \$3.00.

AMONG the new Spanish lace *coiffures*, the Andalous, Directoire, Victoria, Reversible, and Maintenon, are the most graceful. Either style may be utilized has a shoulder scarf.

New Fall and Winter Materials.

All the ordinary materials now in use of home manufacture, and in quality, of color, beauty and variety of shades, and combination, excepting in the very highest class of fabrics, will compare favorably with any goods imported.

The styles this season are particularly attractive, and there is a peculiar clearness of texture which comes from thorough preparation and skill as applied to the production. The novelty in suiting materials is *momie* cloth in solid colors and dark cloth shades. It is forty-six inches wide, so that it cuts to excellent advantage, and may be made up plain, with the tailor's finish of stitching and buttons only, or combined with *momie* cloth of the same shade, in which lines of silk thread, each in two colors, form narrow, clustered stripes, which are very neat, but at the same time vivid in their effect. This striped material is used for vests, cuffs, collars, the inner edge of lapels, and for whatever the figured or combination fabric may require in the way of mounting.

Camel's-hair cloths reappear, with a thicker, warmer body, and fine hairy surface; the long, silky black hairs, and the short, almost invisible white ones, giving a decidedly foreign appearance to the finish. These cloths are much more stylishly completed as suits without a contrasting fabric. The form of the dress should be made as elegant as possible, the stitching as fine; the edges may show lining of silk or satin, but only buttons should complete the exterior *ensemble*.

Bourettes reappear in very small, neat patterns. The knotted cords form part of the solid body, and the silken threads introduced in the brightest colors show only the minutest dots. These goods are very suitable for overdresses over dark silk or velvet skirts, and the mounting, bows, and the like, should be of silk or velvet like the skirt.

The basket-cloths are made plain, in dark cloth shades, and also with tiny checks in color. They are very substantial, forty-six inches wide, and only one dollar per yard. They are excellent materials from which to make warm serviceable suits.

The imported materials in solid colors are ribbed like old-fashioned dimity, or show raised cords, which are sometimes interwoven with silken threads of the same color. The fashionable shades are dark bronze, *Bordeaux*, sage, green, *gendarme* blue, and the *saphir* blue. The new *canaque*, or rusty copper color, can hardly be counted in, as few ladies would dare attempt wearing it.

The combinations are in silk, or silk and wool, in rich cashmere or Indian colors and designs. The cashmere patterns are so soon exhausted that but little variety is afforded, so the manufacturers have resorted to the blending of cashmere colors in dainty leaf and floral patterns, which form narrow, striped designs.

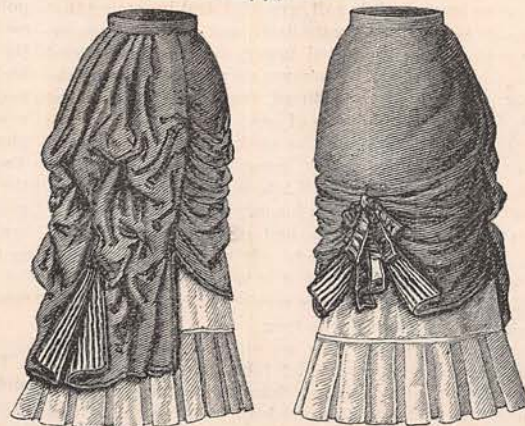
The *côteline*, which has been fashionable all summer abroad in *écru*, *saphir*, and pale blue, appears in fine woolen textures, and makes up into charming suits



HOUSE DRESSES.

Fig. 1.—The "Rita" dress, made in Marie-Louise cashmere and silk, with *revers* of *pékin* satin, the stripes alternately white and blue. This stylish little dress is in princess shape, the back describing a square basque falling over a full skirt. Pattern in sizes for from six to ten years. Price, twenty-five cents each.

Fig. 2.—The "Isola" polonaise is combined with a plaited skirt to form this costume. It is made of a very dark shade of blue, trimmed with Scotch plaid in bright colors. The back of the polonaise is very gracefully looped, and has *revers* of plaid at the sides. Polonaise pattern in sizes for from ten to fourteen years. Price, twenty-five cents each. Skirt pattern in sizes for from eight to fourteen years. Price, twenty cents each.



Harfa Overskirt.—A particularly graceful overskirt, novel in design and very easily arranged. The apron is open from the bottom, and ornamented with two *revers* surmounted by a cluster of plaits held in place by a bow. The back breadth, much longer at the sides than the apron, is regularly draped, and has two *revers* similar to those in front. The design is suitable for all kinds of dress goods, and if the *revers* and bow are made of a contrasting material from the rest of the garment, no other trimming is required. This overskirt is shown in combination with the "Dora" jacket on Fig. 2 of the full-page engraving. Pattern in size for from ten to fourteen years. Price, twenty-five cents each.

for house dresses with the combination of Louis XV. brocade. This *côteline* is ribbed very much like the dimity of fifty years ago, which was rather wider than the modern corded cotton known by that name.

An entirely new, imported material, very fine and soft, is known as the "invisible" check. It is a *Roubaix* manufacture, and the check, which is effected by a peculiar blending of the warp and the wool, only shows when the light falls upon it in a certain way. In the shadow it is simply a fine, dark, soft material.

Plaid goods show a fine twilled surface in dark shades, checked with twilled lines of high contrast. No large checks are seen. Where the foundation check is large, it is intersected until the effect becomes small.

There are some light woolen cloths, the designs upon which are very bold and striking. They are intended for cloaks or overdresses, and the designs are suggestive of an application of some kinds of sea-weed or cabalistic Egyptian characters, and are especially intended for circular wraps with long, pointed hoods, for carriage and opera wear.

The general tendency, however, is to popularize very good dark styles for street wear, and though there is a direct opposition to these in the high glaring contrast of red and yellow, and the use of strong color in considerable masses, yet this is confined to a very small minority, while the majority are to be congratulated upon the possibility of obtaining at very reasonable rates materials that combine excellent taste with warmth and service.

Children's Fashions.

HIGH fashion among children is very brilliant and very picturesque. The large hats, the long hose in solid colors, the Oxford shoes with quaint heels, the large square collars, and the use of much red and china blue in color, renders the stylish costumes of the little ones quite as pretty as anything ever seen in a picture.

General effects are rendered all the more distinctive by their oppositeness. In the street, the costume of a girl of ten or twelve years of age will be composed entirely of a solid dark color, such as garnet, *Bordeaux*, navy blue, or wood-brown, with cream-colored hat, trimmed with velvet and feathers matching the dark shade of the suit. At a little dance, or children's party, the same child will show a mass of clear muslin and lace, mixed with pale pink or blue silk, in a style as elaborate as that of her grown sister.

Flannel dresses for children, for home wear, show the widest extremes in regard to color. Cream-colored flannel is turned up with red, and has a red sash, with ends fastened at the side of the waist, and a deep, square collar of red turned back from the neck. Suits of navy-blue flannel are faced with Scotch plaid in dark green and blue check, or they have *revers* and sash of striped blue and yellow flannel, which also serves for collar and cuffs.

Some of the prettiest imported coats are Louis XV. in style, of white-ribbed cloth, faced with white satin striped with gold color, and finished with engraved gilt buttons.

Simulated vests are as commonly used for girls as for grown women, and the finishing at the throat is usually a ruffle and *jabot* of lace, made *en cascade* in the same way, only smaller.

The most stylish little ulsters are made for girls of dark Scotch tweed cloth, with capes or pointed hoods, as desired, and are used specially for school cloaks.

A new design for a polonaise, the "Isola," is illustrated in the present number, which gives us a pretty combination of plain and plaid material; the latter forms a stylish and becoming collar, belt, facing for the cuffs, and front of the skirt, and *revers* at the back. The skirt to be worn with this overdress should be of the dark, plain material, and trimmed with a deep kilt plaiting in front, and two flounces at the back, all headed with a band of the plaid.

A costume consisting of overskirt and basque, suitable for a plain material, trimmed with a stripe, will be found in the "Harfra" and "Amina." Both of them require but very little material. The cost, therefore, is very trifling for even excellent all-wool materials, and it is not worth while to purchase inferior.

The "Rita" dress may be used for girls from six to ten years, and, instead of being trimmed with Scotch plaid, should be made of Scotch cloth, and trimmed with a plain material. It is very simple in style; but the insertion of the kilt plaiting, and the little jacket form at the back, gives style, and breaks up the severity of a plain Gabrielle cut.

All-wool materials of American manufacture are now usually made forty-six inches wide, and these cut to much better advantage than the narrow widths.

A pretty out-door jacket will be found in the "Dora." The round cut at the neck is novel, and affords space for the dress finish at the throat. The fronts are double-breasted, and slightly cut away, giving it a very jaunty appearance. The side-pockets are useful as well as ornamental, and the plaits at the back give fullness and ease to the skirt. One yard and five-eighths of cloth, forty-six or forty-eight inches wide, will make this jacket of a size for ten years of age, and half a yard of velvet or corduroy will face it.

American hosiery has advanced so greatly in the quality and style that very little is now imported. The new designs are principally in dark, solid colors, with clustered stripes or Scotch checks forming bands upon the legs. When the costume is all of one color, the stockings should match it, particularly for a child, as so much of them are visible. The imported Leicester hose, for children, are all in a few dark, solid colors, are ribbed, and woven double at the knee. This is a great advantage, and a feature which our American manufacturers will probably soon adopt.

The knitted underwear for children is now made in combination forms, like that of older persons, and is both warmer and more convenient.

BLACK net veiling is sparsely sprinkled with very small, finely-cut jets, or has a design wrought in with the beads—a leaf, a dot, or a flower.

Crêpe lisse veilings have small, black dots of steam scattered over the surface. Jackdaw lace is used for fancy veils, and has a tiny white dot on a black surface. Magpie lace is the reverse, and has small, black chenille dots, or jet beads on a white ground.



DORA JACKET.

Dora Jacket.—Simple, yet decidedly stylish, this jacket is half-fitting, cut with loose, double-breasted fronts, open at the neck, and cut away at the bottom, and side forms in the back extending in the shoulder seams. Plaits let in the back and side-form seams give additional fullness to the back, and conduce to a graceful, easy fit; and these, with the large collar, cuffs, and pockets, furnish all the trimming required, relieve the severe simplicity of this design, and impart to it a *distingué* effect. While especially adapted to cloth, it can be appropriately made in any of the materials used for out-door garments, or, if desired, of goods to match the rest of the costume. A contrasting material can be used very effectively for trimming, or, if made in cloth, the "tailor" finish, rows of machine stitching near the edges, will be very suitable. The front view of this jacket is illustrated on Fig. 2 of the full-page engraving. Pattern in sizes for from six to twelve years. Price, twenty-five cents each.



AMINA BASQUE.

Amina Basque.—*Distingué* in appearance, the "Amina" is in cuirass shape, the severity of the design relieved by plaits let in the middle seam of the back, and by broad *revers* of a contrasting material, those on the front arranged to simulate a Louis XV. vest. It is tight-fitting, with a single dart in each front, side goes under the arms, and side forms in the back extending to the shoulders. The design is appropriate for all kinds of suit goods, and is especially desirable for a combination of materials and colors. Pattern in sizes for from twelve to sixteen years. Price, twenty cents each.

THE newest ties and *jabots* are being made up of Breton *point d'esprit* lace, which also appears in millinery as a finish to silk strings.



RITA DRESS.

Rita Dress.—This stylish little dress is in princess style, partially fitted by means of side forms extending to the shoulders, both back and front. The front opens with *revers* about half-way down, showing a deep plaiting; and the back is in the shape of a square basque, falling over a full skirt. The design is suitable for all kinds of dress goods. Any style of trimming can be used which corresponds to the material employed. Pattern in sizes for from six to ten years. Price, twenty-five cents each.

LADIES CLUB

"AGNES H."—We do not reply by letter to questions addressed to this department. The bridegroom may present the bride with her bouquet, or it may be the gift of some member of her own family. She would carry it in her hand, of course. Woolen crochet shawls as wraps are not by any means a fashionable novelty. They are cheap and useful, and so always more or less worn.

"SUBSCRIBER."—We do not know of anything that will remove moles from the skin.

"MAUD."—We have not heard of the cosmetic you mention for a long time, and it has ceased to be advertised. It has probably been superseded by some other application.

"VIRGINIAN."—We should advise a pure navy-blue suiting of the "A. T. Stewart" manufacture. It is all wool double width, and a cross between cloth and flannel; almost as light in texture as the latter, but a little closer and thicker. It would look well trimmed with corduroy of the same shade, and instead of navy blue you might get a dark iron gray, in which this combination of materials looks exceedingly well. For patterns you could not do better than take the "Isabel" costume, omitting the fringe, and using a bias fold of the corduroy instead. The dark shade of maroon, which you consider most becoming to you, would be very handsome in rich silk, with striped and figured velvet for the combination. The "Deosia" princess dress is a very good design for your maroon, with a slight reduction of the train. The vest, the sash, the cuffs, the bows, and the *revers* at the bottom of the *tablier*, might be made of the velvet. All the rest is silk, and the ruffle which outlines the front of the bodice and paniers is made more effective by an interior ruffle of white lace or *crêpe lisse*. The ruffling should be narrow, and knife-plaited very finely. You can part your hair on the side and wave it across very effectively, and with perfect propriety.

"L. T. S." asks "the proper name of the little scarlet beans with black eyes that are used for ornamenting shell-boxes. I have heard them called 'crab's-eyes' and 'Indian berries,' but would like to know the botanical name for them. I have planted three at different times, but was unfortunate enough to have them die; once by being frozen. I have one growing now, and am trying my best to give it proper treatment. It is a beautiful little vine. I am anxious to know what it is. We have searched through the dictionary and encyclopedia, but have found nothing that agrees in description to my plant and the beans."

MIRROR OF FASHIONS

THE COSMOPOLITAN BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE

SPECIALITE OF FASHIONS.

We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

PERFECTION OF ARTISTIC EXCELLENCE



ALWAYS FIRST PREMIUM

CENTENNIAL AWARD OVER ALL COMPETITORS,
MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,

And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

It is wittily said that fashion has abdicated, that everything being fashionable, nothing can really be fashionable, and that, therefore, fashion no longer reigns. This statement is well enough for a joke or an epigram, but it is not so true as it appears to be. Fashion has, it is true, greatly enlarged her storehouse of materials, but the diversity does not prevent the rise, growth, and development of certain styles, or the extinction of others, and the absolute law will be found as strictly in operation, and even more actively, than when fashion had to do with a few crude colors and simple fabrics.

The great difference seems to be, that, as formerly fashion had to do with only a very limited number of persons—the few great ladies of a city or neighborhood—it is now a subject in which the masses have become equally interested.

The national costumes or accustomed dress to which the lower and middle classes were so long restricted, have now mainly disappeared, and though it may be regretted from an artistic point of view, yet it can hardly be expected, that, as ideas expand and education becomes more widespread, intelligent men and women of different countries will continue to wear their wooden *sabots*, or any other ugly and inconvenient article of clothing, for the sake of the æsthetic element in magazines and newspapers, any more than they will continue to live in dilapidated clay huts for the sake of putting a "picturesque bit" in the portfolio of a stray artist.

Fashion, which is essentially bright, changeful, capricious, and not at all infrequently very sensible, is, in fact, doing a great work—one full of useful ideas and intelligent suggestion—in educating the masses on the subject of dress. It gives them sometimes a bit of history, sometimes a bit of poetry, sometimes a study in gray, sometimes in blue, and, again, a charming sketch in black and white. It is a creature of moods. Why not? For beneath all its changefulness, its sentiment, and its romance, there is always a substantial basis of well-digested common sense, which those who cannot indulge in poetry, the sentiment, or

the caprice, may fall back upon them, finding just what they want in a form quite superior to any plan of their own.

Change is inevitable where there is growth and development, and the principal requirement of fashion is to adapt this change to the necessities and tastes of the majority of wearers. We do not know how admirably this is done by modern manufacturers and designers, until we come to compare all that is fine and diversified in the *répertoire* of clothing, with the hideous and restricted designs produced for less enlightened peoples. Take some of the great English firms, for example, that manufacture for the African trade exclusively, and note their large and bold designs, their simple combinations of high, striking color—brick-reds, glaring yellows. Place these by the side of the exquisite fabrics in fine dark shades and harmonious blending of color, demanded by refined and cultivated tastes.

Said a rather ignorant dealer the other day: "I don't see what is the matter; I can't sell any more light colors for the street, nor such patterns as used to sell first rate when I began the trade." His education had not kept pace with his years. He could not see that the tastes of the masses had been cultivated. But there has been a steady growth, from his youth, out of the light and many-colored street dress, into a dark, unobtrusive costume, more graceful, more feminine than that of men, but almost equally convenient and simple. The different styles of dress now touch almost the extreme of luxury and simplicity. The street dress, as worn by the wealthiest women, is almost conventional in its plainness; the in-door dress, on the contrary, may be as fanciful as taste can make it, and the society dress as varied and splendid as money can purchase.

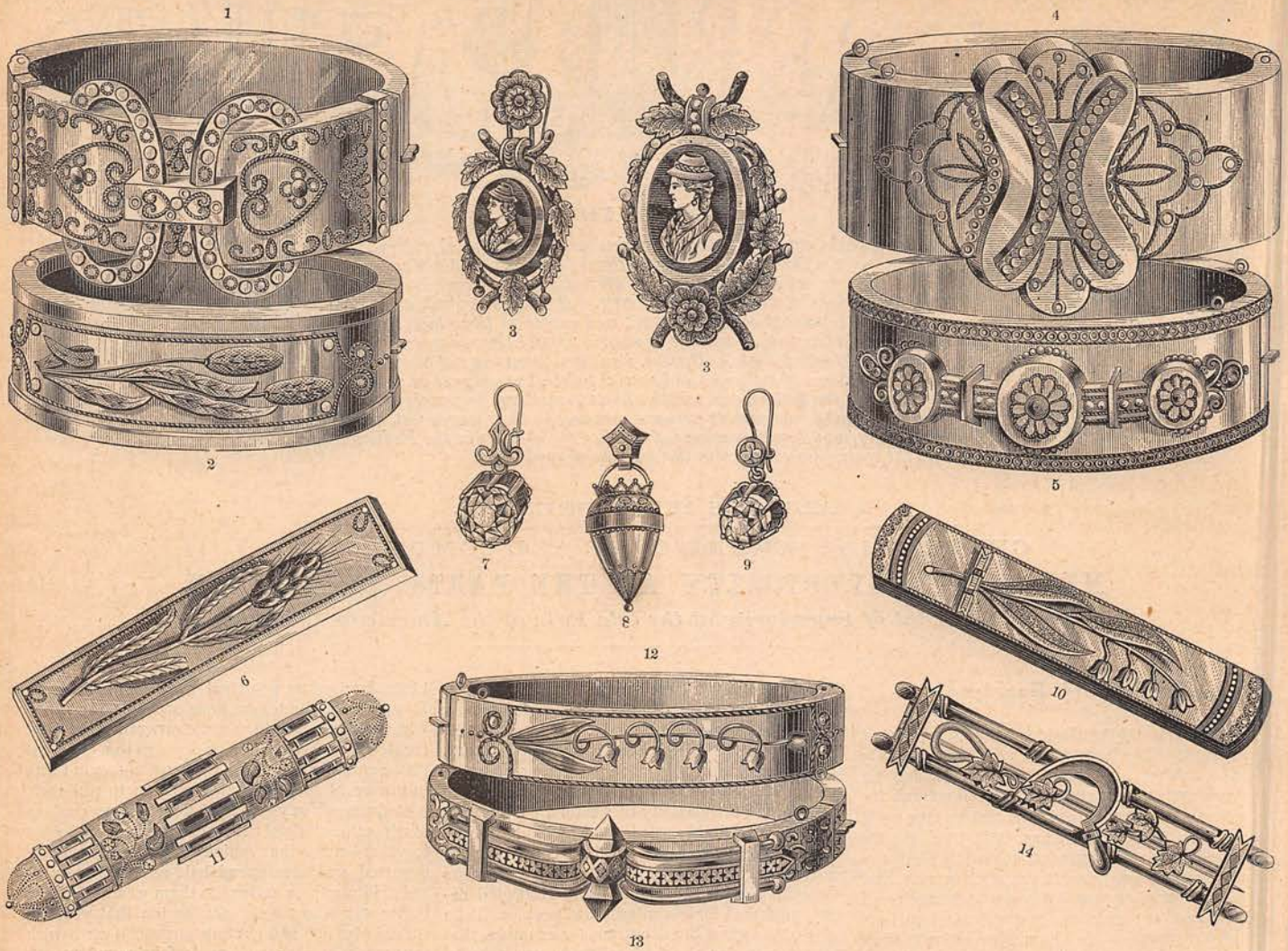
Beneath all the diversity, therefore, and all the luxury, there is an actual development of fixed principles in regard to dress, such as we have never seen so uniformly carried out before, and this result may be put down largely to the advancement of popular fashion, and the necessity of its meeting popular requirements. Fashion, strictly followed, is the least extravagant of purveyors, because one style always grows out of, or is in some way related to another, and can therefore be

utilized when its principal work has been done. It is persons who follow their own sweet will, and who consider all fashion as extravagant, who most recklessly sacrifice their belongings to a different phase or a new era. It is the most common thing in the world for economical women to put their best dresses away—dresses which have cost as much as the whole of the rest of their wardrobe put together—until the fashion of them has entirely departed, and then spend half as much more to re-habilitate them and make them wearable. The better way is to select from fashion that which is suitable for age and circumstances. Wear it with the respect due to a well-made fabric, and to our own sense of order, neatness, and refinement, but thoroughly enjoy it. Get all the good out of it that there is in it, and be ready to take equal pleasure in the next result of labor and skill which may make its appearance. The disregard of that which is good in human handiwork is not praiseworthy; on the contrary, it shows a lack of human sympathy, and the want of an essential element to a many-sided, well-rounded character.

Models for the Month.

OUR illustrations for the present month comprise, among others, the "Honoraria" train, which is an example of the newest design for dress skirts of the present season; that is, a long, straight, unadorned train, and plain *tablier* of a contrasting material, over which is festooned a curtain-like drapery. Sometimes the *tablier*, instead of being composed of brocade, is made of shirred satin, but the drapery is of the same material as the train. About twelve yards of goods of the ordinary width are required.

The "Madelon" walking dress is a "Princess" design, consisting of a polonaise, at the back draped over the skirt, while the front is plain, and flounced upon the breadth which forms the gore. A shirred *plastron* or chemisette forms the upper part of the bodice, or rather covers it, the breaking of the line being concealed by a belt. About twenty-two yards of twenty-four inch material are required to make it.



BRACELETS, LACE PINS, ETC., Actual Sizes.

There are two walking skirts, one of which, the "Anabelle," is very novel and stylish. Its foundation is a plain skirt, such as we have alluded to in another column, and which may be composed of figured stuff, quilted satin, or plain velvet. The overskirt forms triple *paniers*, and slightly draped back, which is not burdensome, but, on the contrary, very pretty and graceful. It should be mounted, if at all, with the material of which the skirt is composed, and is suited for a combination of plain wool and figured silk and wool, wool and satin, wool and silk, or wool and velvet. Another design for a walking-skirt is the "Pepita," which is very effective, though easily arranged. The flounce, kilt-plaited, is headed with a festooned trimming across the front and sides, where it unites with the Arab drapery at the back. An apron completes the upper part of the front, which is raised high on the sides, and over the hips to the back, where it forms the side leaves to a pointed basque like the "Cornélie," for example, which completes this dress most beautifully.

Of outer garments there are several well adapted to early fall wear. One is the "Diantha," which may be very properly used to complete a combination suit, and the "Lorne," a neat design for cloth, "tailor" finished, and double-breasted, much used for the dark, clouded designs and armure mixtures, which have taken the place of plain cloths for day wear.

The "Félicie" visite is an adaptation of the

dolman to the present styles. It is very handsomely made in black camel's-hair, or heavy silk, and should be fully trimmed with cascades of lace and jetted *passanterie*. The pendant loops of ribbon should be satin, wide, and of rich quality.

Bracelets, Lace Pins, etc.

No. 1.—A particularly elegant bracelet in "rolled" gold, three-quarters of an inch wide. The body in Etruscan gold, satin finished. The ornament in front produces the effect of two oblong flat rings encircling the band, and united by a horizontal bar, both bar and rings being richly decorated with filigree and small polished *plaques*. Delicate filigree extends along the entire front, and is finished with a perpendicular bar at each end, embellished in the same manner as the rings. Price, \$14 per pair.

No. 2.—Novel and chaste, this bracelet is in "rolled" gold, three-quarters of an inch wide, with the body of Etruscan gold, having a narrow, raised, burnished band on each edge. The front is ornamented with delicate filigree work, enriched with small *plaques* of polished gold, which incloses a raised floral design of the reed known as "cat-tail," the leaves in light green gold, and the heads in red gold. Price, \$14.50 per pair.

No. 3.—This handsome set consists of a brooch and ear-rings in "rolled" gold, with real stone

cameos set in highly burnished gold, and surrounded by a chaplet of leaves and berries in frosted green and copper-colored gold, united by richly chased gold bands and open flowers. The band that surmounts the brooch is further enriched with three pearls. Price, \$7.85 per set.

No. 4.—A very handsome and massive bracelet in "rolled" gold, one inch wide. The body is in Etruscan gold, satin finished, enriched with delicate filigree, and the center of the front has a raised ornament embellished with two carved rows of polished gold *plaques*, placed together in reversed position, and the spaces between filled in with filigree. Price, \$18.25 per pair.

No. 5.—An especially handsome bracelet in "rolled" gold, seven-eighths of an inch wide. The body is of Etruscan gold with embossed edges, and has in front a raised bar of frosted gold terminating with scroll work, and in the center and at each end a medallion of polished gold, on which is a raised concave ornament of filigree, with a highly polished ball in the interior. Price, \$17 per pair.

No. 6.—A handsome lace pin of "rolled" gold satin finished, the edges surrounded by a filigree cord. In the center is a spear of wheat in polished and frosted gold, with slender green gold leaves. Price, \$1.35.

No. 7.—A handsome ear-ring of solid gold, the body of the ring daintily chased, and inlaid with a pure white stone that has all the brilliancy and beauty of a genuine diamond. The upper part of

the setting is finely cut and chased. Price, \$2.25 per pair.

No. 8.—This pretty car-ring is in "rolled" gold, acorn shaped, and ornamented with filigree, and rings, bars and *plaques* of red gold, highly burnished. Price, \$1.50 per pair.

No. 9.—The same style as number 7, with a smaller stone surmounted by a round ornament in frosted gold, with a clover-shaped leaf, highly burnished, in the center. Price, \$1.75 per pair.

No. 10.—A simple style of scarf pin in "rolled" gold. The body is in dead yellow gold, and is ornamented with filigree, and two bars of polished red gold, separated by small balls of dead gold. The center is occupied by a spray of lily-of-the-valley, with dead gold stem, leaves in green frosted gold, and flowers in light-colored gold. Price, \$2.25.

No. 11.—A handsome lace pin of "rolled" gold, satin finished, and ornamented with small round *plaques* of polished gold, branches of filigree with green gold leaves and silver flowers, and polished bars connected with polished wires. Price, \$2.

No. 12.—A pretty simple bracelet in "rolled" gold, half an inch wide. It is in Roman gold, ornamented with filigree work and small *plaques* of polished gold. On the front is placed, in relief, a branch of lilies-of-the-valley, with silver bells, gold stems, and colored gold leaves. Price, \$12 per pair.

No. 13.—This elegant bracelet is of "rolled" gold, three-eighths of an inch wide. The band is delicately chased on a frosted surface, and the edges highly burnished. In front is a narrow raised strap of black enamel and gold, which has the effect of being twisted in the middle around a solid oblong, hexagonal-sided ornament, and the ends passed under bars. On each side of the strap, and curved like it, are slender wires, finished with small knobs. The ornament, wires and bars are all of highly polished gold. Price, \$11.50 per pair.

No. 14.—A stylish lace pin of "rolled" gold, the outline formed by two reeds in Etruscan gold, finished with solid gold at the ends, and united by plates of finely engraved, polished gold. The center is occupied by a bar of polished gold, curved at one end to form a crook, on the middle of which is a sickle in highly burnished gold, with tiny leaves of frosted green and red gold, \$1.85.

INDIAN JEWELS AND ORNAMENTS.—It would appear impossible to the untraveled that Indians, who have not had one single hint, nothing that can be called a lesson from those commonly supposed to be the only persons initiated in the jeweler's art—an art most difficult and intricate in all its progress and elaboration—could have made ornaments so wonderful as are an *agrette* and pin just brought here from Peru. This *agrette* is intended to imitate a wild flower resembling a star, for it has radiating points. These are of diamonds and pearls intermixed with exquisite art, the foliage being in native gold and in its varied shades, each leaf having a different color according to the natural hue of the metal used. This great variety in tint of different qualities of native gold sometimes causes discussion as to which tint the term applies to. It applies to a range of hue from a pale, almost white gold, to a rich, full-toned and handsome yellow. The *agrette*, besides its foliage and its flower has a few buds of pearl. It is five inches high, and may be worn upright on high-dressed hair, or slanted upon a less elaborate coiffure.

Among the novelties recently brought from South America as accessories to ladies' toilet are the odd-looking pins formed of the heads of small alligators, dried and polished and set with diamond eyes, a collar of gold encircling the throat on which is the name of the Magdalena river where they were taken. These quaint heads are but two inches long and something less than an



Reception Toilet.

THIS *distingué* toilet is made entirely of plain black satin, with the exception of the apron of the train, which is of brocaded satin, the design in bright colors on a black ground. To form it the "Cornélie" basque is combined with the "Honorina" train. The train has *paniers* at the sides, and the back is full and flowing. A back view of the basque is illustrated on a separate figure. Henri III. ruff of fine Mechlin lace, and frills to match in the sleeves. *Coiffure* of puffs, ornamented with gold combs. Pattern of train, thirty cents. Basque pattern, twenty-five cents each size.

RECEPTION TOILET.

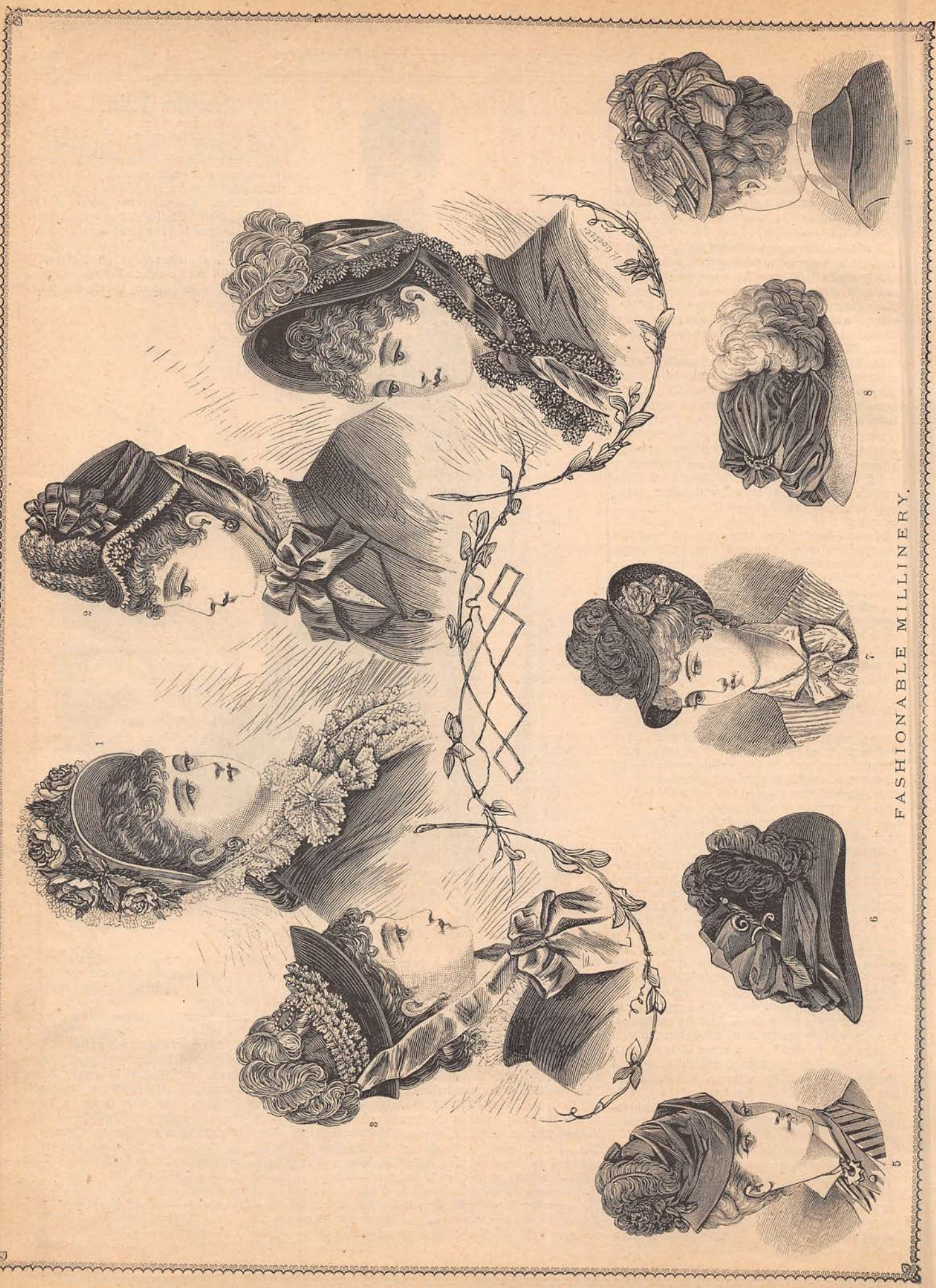
inch wide. Other pins of the same eccentric kind have the jaw with the teeth in it of a *mané*, a South American animal of tiny dimensions. These jaws and teeth are white and polished, and, after all, not nearly so hideous as the golden and platinum skulls, with flaring ruby eyes, still worn by eccentric beaux.

A beautiful hair ornament is the real dragon-fly of Peru, exquisitely mounted upon a golden wire. This would be but a perishable ornament were it not for a wire which sustains the wings and perforates the body, causing the first to be not only sustained but extended. Scarlet and black butterflies of rare beauty of "marking" are similarly mounted to ornament the hair. Necklaces of South American beetles, larger and more brilliant than any ever brought here, and in double rows, carry out the idea of affording full scope to the love of the peculiar in personal ornament, and are accompanied by combs of silver wire, upon which the beetles are set in rows of points, six in the

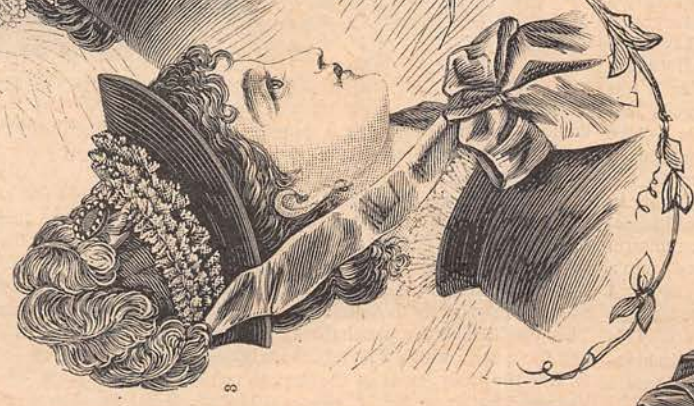
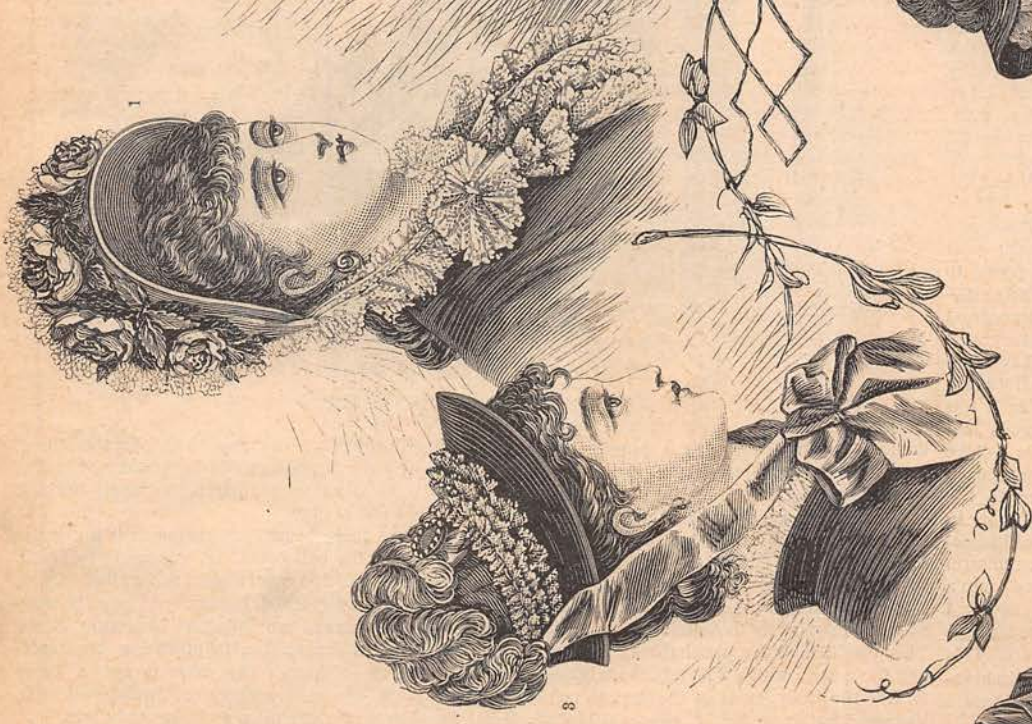
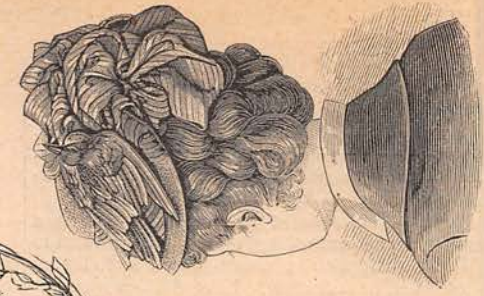
central projection, then five, then four, then three, two, and one, thus forming an arching shape, of which the effect in the hair is startlingly brilliant and elegant at night.

Among these beautiful ornaments is the entire garniture of a ball dress. It was made in Brazil, and consists of flowers of scarlet and white feathers, with leaves of greenish bronze. Among the magnificent garlands are placed humming birds, beetles, and dragon-flies in profusion, the intention being—although the dress is not a fancy dress—to give a suggestion of Indian wildness. The *robe* is of white satin and pineapple lace.

For the mantlepiece are figures a foot and a half high, made by the Nacre Indians, and of red earth, baked and colored, relieved with gold filigree, and representing men and women of the tribe in all the savage brilliancy of their gorgeous attire, a far from tasteless *ensemble* of feathers, beads, and curious polished pebbles, from which a fancy dress of great beauty could well be devised.



FASHIONABLE MILLINERY.



Fashionable Millinery.

(See full page of Illustrations.)

No. 1.—Evening bonnet in *Directoire* shape, made of white *satin antique*, the brim faced with pink satin, and the outside trimmed with a garland of full-blown pink roses in foliage, and a full plaiting of white *point d'esprit* lace, which is continued in long strings that are tied in a full, loose bow.

No. 2.—A close-fitting bonnet, made of Rembrandt-green, uncut velvet, trimmed with narrow loops of silk of the same color, and a handsome natural plume in front, formed of breasts of shaded green feathers. Strings of serge ribbon, matching the color of the silk.

No. 3.—*Merveilleuse* bonnet, made of black satin and velvet; the brim of velvet and the crown of satin. The inside of the brim is faced with old-gold satin, a gilt cord finishing the edge. The crown is full, and encircled by a frilling of black Breton lace. At the front is a bow of old-gold satin, held in place by a handsome buckle of gold and cut steel; and at the left side is a cluster of three old-gold ostrich tips, which fall over the crown. Strings of double-faced ribbon, old-gold satin on one side and black *gros grain* on the other.

No. 4.—*Directoire* bonnet, of very dark wine-colored plush, trimmed with folds of satin of the same color, edged with black Breton lace, and two ostrich tips of a slightly lighter shade. The inside of the brim is lined with plush, having a narrow border of satin near the edge; and the strings are of serge ribbon, edged with lace.

No. 5.—A coquettish hat of light brown felt. The brim is carelessly turned up, at the left side only, and faced with brown velvet of a deeper shade than the hat, while a scarf of satin, in the same tint, is gracefully draped around the rather pointed crown, over which falls a long, brown-tinted feather, which is held in place by a *piquet* of red rosebuds.

No. 6.—This stylish design is made of black uncut velvet, with a brim slightly rolled over on each side, and lined with deep purple velvet, with a gold cording all around. A scarf of black turquoise is draped all over the crown, which is ornamented on one side with a dagger in gold, and on the other with a long black plume.

No. 7.—A lovely hat made of black *satin antique*. The crown is high and square, and the brim, faced

with black velvet, is low in front and flaring at the left side, where it is filled in with a bunch of large crimson roses. A bias band of black velvet encircles the crown, which is partly covered by a handsome, very deep garnet plume, held in place with *coques* of velvet.

No. 8.—A simple, yet stylish shape in pearl-gray felt, to be worn very much over the forehead. It is trimmed with a light kind of changeable silk that is carelessly draped around and over the crown, with a metal ornament in front, and a large bunch of ostrich tips, in various tints of gray, at the back.

No. 9.—A stylish shape in gray felt, similar to that of No. 8. It is trimmed with a scarf of *pékin* gauze, blue and gold, and a brilliant oriole on the left side.

Winter Hats and Bonnets.

It is many years since beaver has divided the honors with velvet as a material for winter bonnets, but this season this is decidedly the fact, and its furry surface presents not only a novel and striking appearance, but is wonderfully becoming to the delicate complexions of the majority of American ladies. It is exhibited in two colors only, *écru* and black, and takes the form either of the large hat, with wide, soft brim, which may be turned up in any direction, or of the Queen Anne bonnet, with its low, projecting brim, brought close to, and straight over the face. The trimming is satin ribbon, and plumes usually matching in color, but the *écru* may be combined with ruby or wine color with very good effect.

Another novelty is the feather bonnet, composed wholly of small feathers, laid one over another, to form a smooth surface, the edge of the brim usually showing an inch or two of satin or velvet, which is embroidered with amber or dark iridescent beads, which match the shading of the feathers. A bird of different plumage, and a small plume of feathers harmonizing with a general effect, completes the garnishing, except the strings, which are very wide, and composed of rich ribbon or doubled satin, with ends of plaited lace.

Stylish felt bonnets show very little of the felt, beaded crowns cover the top, and the edge of the

brim is enriched with an embroidery of beads to match, executed in quaint arabesque designs, and sometimes terminating in a fringe, which falls over the edge of the brim, and droops from the back of the bonnet.

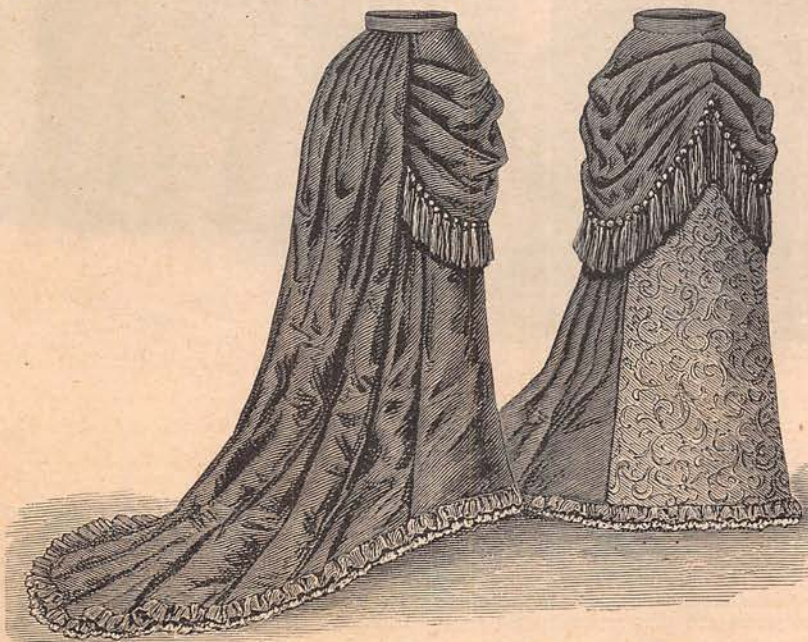
The great difference between hats and bonnets seems to be that the incoming bonnet is very small, the hats very large. The bonnet, also, has very wide strings, the hats none at all. The shape of the bonnets is verging toward the poke, without the curtain, and the next year may see a revolution in the flaring brims, and wide-awake styles which have been worn so long.

NEW FRENCH HATS.—The "Manon," for those who can venture upon it, is certainly one of the most becoming of all late innovations in head-gear for street or carriage wear. It has not yet appeared publicly outside of Paris, but the certainty of its successful effect may and probably will bring it here. It consists of a high and wide front like a reversed crescent. This, in the *bonnet de paysanne*, which is the model—a coil of the time of Louis Quinze—was of pure gold, and formed an important part of a bride's *trousseau*, the lace completing the head-dress being invariably furnished by the god-mother, and the golden moon-shaped piece by the father of the bride-groom.

Beyond the raised front is a ruffle of wide fluted lace so placed as to flare a quarter of an inch further than the front. This ruffle extends to a narrow back which passes under the hair at the back of the head. Here, again, is a second upright and flaring ruffle of fluted lace which encircles the hair and decorates it. Between this second ruffle and the first is a narrow strip of velvet setting close to the head. The whole effect of the "Manon" depends upon the boldness of the flare of the fluted lace and the correctness of the distance at which the raised front is set from the fluffily curled front hair. At the back the hair must necessarily be high for this *coiffure*, and in puffs. A pendant loop and ends of the same velvet as the front garnishes the back. On the left side is a single flower without foliage laid flat against the lace. This bonnet should never be attempted except by a tall person.

The *Chocolatière* is simply an imitation of the peasant's cap. It is a hat with four depressions. One of these is above the brow, two are over the ears, and a third indents the back of the shape. The effect of the loosely waving hair, appearing and disappearing under these depressions and looped low at the back, is very good. The crown bulges and is round. The trimming is a broad ribbon, edged with lace on both sides, and to its entire length, a buckle set with jets and a small curled feather, or, if preferred, a single flower.

Like the "Manon," the "Chocolatière" is becoming, requiring a full face and a picturesque waviness in the hair of the wearer.



HONORIA TRAIN.

HONORIA TRAIN.—A particularly elegant and graceful train, having the front and sides cut a comfortable walking length, and the back falling in a long, flowing train, that has the width of three full breadths at the bottom, slightly sloped toward the top. The front is made of contrasting goods, and the short apron, draped over it, forms full *paniers* on the sides. The design can be made up in a great variety of dress goods, and is especially desirable for handsome fabrics and a combination of materials. If different goods are used, their contrast, with the fringe around the *paniers*, and a narrow ruffle or plaiting around the bottom will afford the required trimming. This graceful design is illustrated elsewhere in combination with the "Cornélie" basque. Price of pattern, thirty cents.



STYLISH WALKING COSTUMES.

FIG. 1.—The “Anabelle” walking skirt, and the “Diantha” jacket are combined to form this stylish costume. It is made in Rembrandt-green diagonal serge, *momie* cloth, and velvet of the same color. The plain underskirt is of the *momie* cloth, which is also used for the *revers* and bands on the drapery, and for the jacket. The vest and drapery are made of the cashmere, and velvet

forms the *revers*, collar and cuffs on the jacket, and the bows on the skirt. Hat of dark green felt, the brim faced with green velvet and edged with a gilt cord, and the outside trimmed with velvet, green and old-gold colored plumes, and a gilt ornament. Both the jacket and skirt are illustrated among the separate fashions. Skirt pattern, thirty cents. Pattern of jacket, twenty-five cents each size.

FIG. 2.—Costume of black silk, completed with a *visite* of black camel's hair. The skirt is made after the design of the “Pepita” walking skirt, trimmed with plaitings of silk and bows of satin. The “Félicie” *visite* is of black India camel's hair, trimmed with French lace, jet *passementerie* and a sash of satin ribbon. Both the *visite* and skirt are illustrated separately elsewhere. Bonnet of black

plush, trimmed with a band of fancy feathers, the edge of the brim finished with a gold cord, and the inside faced with shirred, old-gold colored satin. Skirt pattern, thirty cents. Pattern of *visite* in two sizes, medium and large. Price, twenty-five cents each.

FIG. 3.—This figure illustrates the front view of the "Madelon" costume, made in wine-colored *armure*, combined with *broché* goods in India colors, and wine-colored silk. The *armure* comprises the greater portion of the dress, the *broché* being used for the front, the bands on the flounces, the cuffs and pockets, and the silk for the bows and platings. An India shawl is used as a wrap for the street. *Merveilleuse* bonnet of pearl-gray felt, faced with wine-colored *satin antique*, and trimmed with gray satin, piped with wine-color and gray plumes. The double illustration of this costume is given among the separate fashions. Price of pattern, thirty cents each size.

Some Wedding and Reception Dresses.

AMONG the rich *toiletts* prepared for weddings and private entertainments which are to take place shortly, or which have already taken place, was one of *éru* satin, and *satin antique*, with shawl-shaped bodice, shirred at the back, and trimmed skirt very closely draped upon a small round train. The *balayense* of this dress consisted of six platings laid one over another, the three lower ones edged with fine *torchon* lace, so that only short skirts were required.

Another dress consisted of a white satin front, upon which autumn leaves were embroidered in all their shades, and starred here and there with

tiny forget-me-nots in china blue, and daisies in buttercup yellow. The shading of the leaves was from palest pink to deepest red, and from darkest brown to delicate *éru*. The train was of pale blue brocade, with a full *jabot* of gold-colored satin. The side panels were composed wholly of waves of Brussels lace, which was carried over and laid upon the train, forming drapery which nearly covered it. The bodice was trimmed shawl-shape, with platings of Brussels lace to match, and the elbow sleeves were composed of it wholly, the arrangement being not plain, but in waves. Two thousand dollars' worth of lace was used in the trimming of the dress, independent of the cost of material and embroidery, which was five hundred dollars.

A very handsome bridal dress is a combination of *satin antique* and brocade, garlanded across the front with a deep fringe of clematis and orange-blossoms, and trimmed with a profusion of beautiful Brussels lace. Six bridesmaids accompanied this bride to the altar, each dressed in white India mull, garnitured with masses of plaited Breton lace.

A beautiful dress worn at a wedding was composed of dark olive velvet, with facings and trimmings of satin antique of the same shade. The buttons were pearl, carved and tinted to form exquisite raised landscapes, or rather a suggestion of a landscape, upon the delicate surface. The lace scarf, which formed a *jabot* for the neck, was of *point Duchesse*, fastened at the throat, and again at the waist, where the ends were concealed by a bouquet of flowers.

An elegant all-black dress has a satin front almost covered with fine jet *passenterie* and fringe. The train is plain, except that the coat-basque descends upon it, and is so intermixed with a broad satin sash as to form a sort of dre-

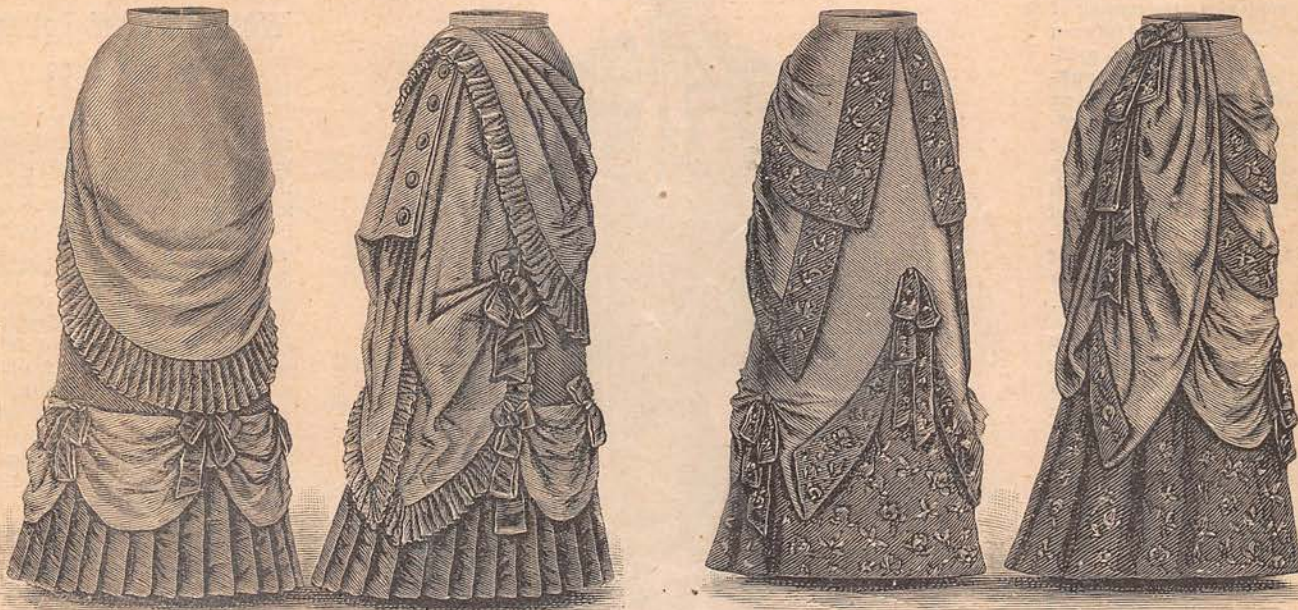
pery. The bodice is shawl-shaped, and richly trimmed with lace and *passenterie*—the sleeves to the elbow, and composed of lace and *passenterie* only.

A quaint dress of rich black figured silk has a square bodice, a very short waist, held by a broad belt fastened by a large square buckle, scant puffs for sleeves, finished with band and ruffle of black lace, and long plain skirt; the train very moderate and perfectly straight; the front shirred a little at the sides over the hips, but otherwise perfectly plain. The neck is finished like the sleeves, with a ruffle of black lace; but no white is employed, either interiorly or exteriorly.

The all-white, the all-black, the all-amber, or the all-red dresses are considered the most distinguished, provided the materials and ornamentation are rich and effective.

A superb shawl of yellow crape, worked with marigolds in their own color with gold-thread-tufted centers, the green leaves being also wrought in yellow silk instead of the color of the real foliage, is part of the *trousseau* of a young American lady who is about to marry abroad, and was embroidered by a Frenchwoman who has studied this art in the Orient and attained a great perfection. She understands that *understuffing* which is one of the great secrets of this beautiful art.

A CARRIAGE DRESS—A very beautiful and somewhat novel carriage or walking dress is a garnet-colored silk of a warm shade, with two side-pieces dependent from the waist almost to the hem of the skirt, and extending back over the hips, where a curve begins that forms an encircling of the whole figure, arching in such a way as to give immense flaps on each side, while they make a basque in the contour. These flaps are but a quarter of a yard wide at the termination of their fall, and a yard and a half in the encircling of the



PEPITA WALKING SKIRT.

Anabelle Walking Skirt.—An overskirt having a deep apron, two *paniers*, and very *bouffant*, gracefully arranged back drapery, renders this walking skirt as *distingué* in effect as it is novel in design. The underskirt is perfectly plain, and should be made of a different material from the drapery. The design is appropriate for many classes of suit goods, especially the more dressy varieties. The *revers* and bands on the *paniers* can be, as illustrated, of a contrasting material, to match with the fabric of the underskirt. The style of trimming, however, is optional, and must be decided by individual taste and the material selected. This design is shown in combination with the "Diantha" jacket on the full-page engraving. Price of pattern, thirty cents.

ANABELLE WALKING SKIRT.

Pepita Walking Skirt.—Dressy, without being extremely elaborate, this stylish skirt is short enough to escape the ground all around, and comprises a gored walking skirt, trimmed with a kilt-plaited flounce of medium depth, headed in front and at the sides, by a curtain drapery, and an overskirt, the apron of which falls moderately low in front, and is carried to the back where it is looped quite to the waist line over *bouffant* drapery that is arranged in novel and irregular manner. The design is appropriate for all classes of dress goods that drape gracefully, and can be either trimmed with side platings, bows of ribbon or silk, and buttons, as illustrated, or in any other style to correspond with the material employed. This is illustrated on the full-page engraving in combination with the "Félicie" *visite*. Price of pattern, thirty cents.

hips. A very broad garniture of cream-colored satin—four inches in width at least—encircles the flaps. The sleeves have a Louis Seize ruffling of lace beyond a fluted ruffle of silk and a band of the satin. Medium-sized buttons covered with the satin garnish the waist and cuffs. A peculiarity of this dress is, that the satin instead of stopping where the wide division of the flap occurs at the waist, runs up half the length of the back with a novel effect, which is probably intended to diminish the waist in appearance.

The skirt is covered with flounces alternately large and small, the small being in clusters of three, and the wide ones not more than an eighth of a yard wide.

A COMPOSITION DRESS.—A dress in one of the "composite" styles, so called as describing a garment into which are brought peculiar features from distinct epochs—is a reception dress of dark *scarabée*, over the shoulders of which are laid two broad bands of white hand-painted satin corded with a material into which what is designated as "gold flat" is woven, this being like gold thread, but much broader and firmer. It can be bent back and forth like flat wire, and is found in the mediæval material which the ladies of the olden time used to unravel. The material into which the "gold flat" is woven is like a firm silk lace. This is used throughout to cord the dress. A second band, upright and similarly corded, surrounds the neck, in which is set a small ruff of double tulle worked with gold thread. The shoulder-bands are midway between the neck and the shoulder, which is the innovatory feature of the dress, and reach down, forward and back, four inches. Another is the introduction of similar hand-painted but narrow bands along the contour of the very deep basque, and between these bands a puffing of gold-worked tulle. The cuffs are puffings of tulle with the bands as on the edge of the basque. These puffings are Catharine de Medici, and the bands *Haute Régence*, though not hand-painted, but embroidered in the olden time. The effect of this dress, of which the skirt is severely plain, having three rolls of silk at the head of a shallow flounced half train, is very elegant.

THE ORIENTAL "FOLD." THE ORIENTAL BOW.—The Oriental bow and the Oriental "fold," which have partly taken the place of the Alsatian and Normandy bows, and of the striped headkerchiefs, are the most elegant and becoming head ornaments that fashion has for a long time offered. Their costliness will probably prove no obstacle to the wearing of them with us, while the fact that there can be no possibility of a cheap imitation of these beautiful novelties will undoubtedly be looked upon as a great recommendation by those who wear only what is strictly *bien porté*, not everywhere seen.

The Oriental bow is composed of thick strips of Eastern brocade, upon which a selvage is added. This material is stiff with gold thread, and overlaid with superb Oriental colors as close as in a Persian carpet. The upright effect

of the Alsatian bow is aimed at. A center and sides wrinkled into a joining, and equally wrinkled cross-piece give a rich *ensemble*.

The Oriental fold is a still more gorgeous affair, fit only for balls or large receptions. It consists in single piece of satin of *Canaque* red, Lulu red, or Oriental gold-wrought brocade, made like a child's paper soldier-cap with the projecting peak pushed in. All along the lower edge are hung real Oriental coins depending from a fringe of gold thread about two inches long. At the back two gold balls fall from at least four inches of the fringe, but twisted into a cord. In placing this head-dress upon the hair, the exact center of the head should be avoided, as it should sink a little to one side. With a velvet dress and a necklace of coins similar to those upon the "fold," the richness of effect is thoroughly Eastern, but the dress should be dark, much darker than the hues in the fold.

Contending with Lulu and *Canaque* reds is the new yellow, *sonci*, or marigold. Marigold entirely supersedes the pale yellow which has had a reign of many months, and has carried the day against the "*jaune d'immortelle*," a very beautiful shade.



CORNÉLIE BASQUE.

This style of basque is especially adapted to be worn with the *panier* draperies on skirts and overskirts, it being short on the hips, and pointed both back and front. The front is shown in combination with a train having *paniers* at the sides, on the figure which illustrates the "Reception Toilet." Price of pattern, twenty-five cents each size.

Decorative Buttons.

BUTTONS are, this season, among the most important of dress trimmings, and a great deal of money is sometimes expended upon them. Painted buttons are a rage among the young ladies, who paint sets for themselves, and consider them among the prettiest and most tasteful gifts to a friend. The designs employed are delicate little flowerets, or leaflets, or grasses, with a bug upon them, a tiny Japanese fan, or a minute figure of a child swinging upon a gate. The most skilled artists also try pugs' heads, or ruminative cats in a sitting position.

Great artists abroad do not disdain to enrich the enamel of buttons made of the precious metals with their work, and it is said that one lady displays a set of eight solid gold buttons, the enamel of which was decorated by eight different artists, all known to fame, and each one of whom appended his name to his button.

The most elegant and fashionable buttons of a less expensive sort are of carved or inlaid pearl, some of which are worthy of being mounted as jewels. The cost is from three to ten dollars per dozen, and they are handsome enough to constitute the principal decoration of a rich velvet suit.

There are an infinite variety of pretty novelties in inlaid pearl, iridescent pearl, and other compositions of a cheaper sort; but it is well, when a particular style of button is desired, to select them when the opportunity is afforded, as the choicer designs are in great demand and easily exhausted.

White Kid Hand-Painted Belts and Bags.

WHITE kid hand-painted belts and *aumôniers* are a costly but beautiful addition to a lady's toilet, the designs upon which are varied in accordance with the style of garment which they are intended to accompany. A very elegant design has three broad stripes painted upon the three-inch-wide surface, and upon this are small Egyptian silhouette figures imitated from plates reproducing forms familiar to all observers of art-work, to wit, water-carriers, contortionists, etc. Upon the clasp, which is very large, are two heads of Cleopatra, one in profile, in the other full-face. This belt has no bag.

Another very elegant belt with the *aumônier* attached has mediæval figures in colors resembling those used for illumination. These are pages and ladies, knights and king's train-bearers, court-fools and dwarfs. The bag has a curious head of a child with golden hair, and above it an extravagantly ugly bird, which seems to be about to set its claws into the superabundant locks below. This design is copied from a quaint old-time design on the exterior wall of an old English manor. Shells and gnomes' heads are another quaint and curiously arranged decoration of a similar belt and bag.

The "Lorne" Jacket.

A STYLISH and practical design for a street garment, about three-fourths tight, slightly double-breasted, with cut-away fronts fitted by a single dart in each, and the back cut with a seam down the middle, and side forms rounded to the arm-holes. This style is desirable for either *demi-saison* or winter wear, and is suitable for all qualities of cloth and many kinds of suit goods. For cloth, the "tailor" finish—several rows of machine stitching near the edges—is the most appropriate, and if made in suit goods, the trimming can be made to match with that of the rest of the costume. The one illustrated is made in deep plum-colored diagonal cloth, finished in "tailor" style, worn as an extra garment over a costume of plum-colored cashmere and *pékin* velvet. The double illustration, showing the arrangement of the back, is given elsewhere. Price of jacket pattern, twenty-five cents each size.

Félicie Visite.—An exceedingly graceful garment, having sleeves cut in a peculiar and novel manner, inserted in dolman style, and forming *paniers* at the sides. The body of the garment is in sacque shape, with loose fronts, side gores under the arms, and the back pieces joined by a seam down the middle, slightly curved to the figure. The trimming at the back is arranged to simulate a *plaque*, narrow at the waist, but widening toward the top, and is carried around the neck, giving the appearance in front of a deep collar. The design is particularly desirable for *siellione*, *drap d'été*, cashmere and similar goods, and can be appropriately trimmed with lace, fringe, *passementerie* and bows of ribbon, but any other style of trimming can be selected, suitable to the material employed. The back view of this stylish design is illustrated *en costume* on the full-page engraving. Pattern in two sizes, medium and large. Price, twenty-five cents each.



LORNE JACKET.

Consolation.

REINHART'S popular picture entitled "Consolation," reproduced in oil colors by a process of printing by one of the most successful art publishers of New York, is one of the latest surprises to the lovers of the beautiful, and its subject appeals to the best sentiments of the heart. The subject represents a mother's grief at the loss of her darling child, assuaged by the assurance that it is conveyed by the angels to the better world; the picture represents the prostrate form of the mother in the immediate foreground, the child is confidently resting on the arm of an angel while an attendant throng of the shining host are hovering around. Its reproduction is a marvel of beauty, interest, and artistic excellence that does credit to our national reputation for taste and progress in the arts.

Madelon Walking Costume.—Particularly novel and effective in design, this costume is in princess style, and short enough to escape the ground all around. The upper part of the front is ornamented with a shirred *plastron*, covered at the waist line with a belt that holds the sides of the front together; and the skirt portion gives the effect of a plain dress open over a skirt trimmed with deep, full flounces. The back describes a princess polonaise fully draped in *panier* style, over a plain skirt that is simply trimmed at the bottom with a narrow plaiting. It is tight-fitting, with two darts in each side form of the front, one in the usual position, and the other under the arm, and side forms in the back rounded to the arm-holes. The design is especially suitable for handsome fabrics, and is desirable for a combination of goods or colors. The trimming should match the material employed. Price of pattern, thirty cents each size.



FÉLICIE VISITE.

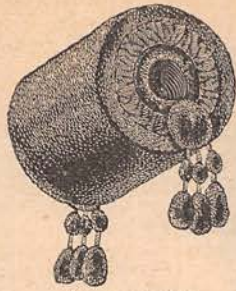


MADOLON WALKING COSTUME.





SEAL SKIN DOLMAN.



SEAL SKIN MUFF.



SILVER FOX MUFF.



SEAL SKIN BONNET.



SEAL SKIN HAT.



SEAL SKIN TURBAN.



FUR-LINED CIRCLE.



ERMINE-LINED SILK CLOAK.



Fashionable Furs.

THERE is a great diversity this season in furs and fur garments, as well as in fur-trimmed garments, and they well deserve serious consideration on the part of ladies who expect to purchase an expensive design. For winter wear, in a cold climate, nothing can equal in distinction a rich fur or fur-trimmed cloak. They are a badge of nobility, almost, when the fur is genuine, of fine quality, and the style elegant and ample. The most fashionable fur garments are the long dolmans in seal-skin trimmed with sea-otter, or in heavy silk with ermine lining and silver-fox or chinchilla trimming. The style of these garments is such as to confer distinction. The narrow, close back, which so gradually widens, the length, and graceful outline of the sleeve, the perfect contour of the entire garment mark it as the cloak, *par excellence*, of the lady. The seal-skin sacque is very beautiful, and very becoming also, particularly since they have been cut long, and shaped in to the form, but because they are more quiet and more adaptable, they are not marked by the supreme elegance of the

long, rich, fur-lined and fur-trimmed silk dolmans.

Our illustrated designs, furnished by Messrs. F. Booss & Brother, 449 Broadway, will easily demonstrate what we mean. Mr. Booss is well known, not only as one of the oldest fur manufacturers of New York city, but as most enterprising in the development of fashionable styles in this department, while the excellence of his taste can always be relied upon. Nor does he confine himself to one or two models; being a very large dealer, he can afford to indulge in a great variety of styles in very costly garments, and a lady can therefore have her choice in several different shapes of sleeve in a dolman, and also of fur trimming, lining, and the like.

The silk circular which we illustrate is of thick *gros grain*, lined with *whole* Siberian squirrel, and trimmed with silver fox, the lightest and most exquisite of furs. A lovely silver-fox muff is illustrated to match.

The dolman is a dark, fine seal-skin, and trimmed with pointed otter; the points are sewed in, and light up the smooth rich fur very effectively. The seal-skin dolman may be

considered the newest thing in handsome fur garments.

Muffs are made by this house to match all dolmans, but the seal-skin muff illustrated, being of an equally choice quality, may be considered a suitable accompaniment either for the dolman or jacket, which is well shaped, and forty inches in length. This is about as long as jackets are made, but the circular has a depth of 50 inches, and the seal-skin dolmans range in length from 43 to 50 inches.

The variety in the shape of hats and bonnets of seal-skin has become almost as great as in silk, satin, and velvet. We have illustrated some of Mr. Booss' designs, each of which is perfectly distinct and quite different from the other. The bonnet is of the cottage style, and is becoming almost any way it is worn, whether pretty well back or far front. The others consist of a "walking" hat, a "Derby," a round turban, and a helmet shape, which last is perhaps the prettiest and most becoming of all to the majority of faces. The finish is, as usual, in strict harmony with the quiet, rich character of the fur. Ostrich feathers matching in shade, small birds made of seal-skin, with the long fashionable beak; satin lining, and satin or *gros grain* strings.

Upon the *sacques* seal buttons and pendants are used, with a little mixture of fine crocheted *passenterie*. The collar is round this year, and plain, not cut in like the coat-collar, as formerly.

The fur-trimmed garments will undoubtedly be more used this year, as they have been for several years preceding, than all-fur cloaks and jackets. Seal-skin must, however, be made an exception, as its prestige does not seem to have suffered any diminution. Mink furs are still worn to some extent. The minor fur articles are almost confined to muffs. Fur-trimmings have displaced boas, and rendered them unnecessary, and cuffs are now trimmed on cloth jackets, as are collars also. And here it may be remarked that the most stylish winter cloak for a young lady is a cloak of handsome mastic cloth, with broad fur collar and cuffs to match; it is much more effective than any mounting of plush, corduroy, or even of velvet. The principal fur trimmings used are Russian sea-otter (with white points), silver fox, chinchilla, and, in the cheaper kinds of fur, black, brown, and silver coney. This begins as low as thirty-five cents per yard, and ascends in price according to width. Very broad bands are most fashionable this season, or broad round collar and cuffs, without bands at all.

There is no reduction in the price of furs; on the contrary, there is an advance in the cost of skins which is not at present adequately represented in the prices of the made-up goods. Should the winter prove a severe one, prices will "go up" undoubtedly.

THE world's model magazine, "Demorest's Monthly," yearly, \$3; single, twenty-five cents, post free, contains a grand combination of interest, usefulness, beauty, and fashion—altogether the largest, cheapest, and best magazine published; also a splendid prize, worth \$10, to each subscriber, a perfect copy of Reinhart's great picture "Consolation." This popular picture is reproduced in all its original beauty, richness of color, and artistic excellence, so that artists cannot distinguish them from the original. This magnificent and popular picture represents a mother's grief consoled by an angel surrounded by a heavenly host conveying her child to a better world. It is full of sentiment, and so artistically beautiful as to call forth exclamations of admiration from every beholder, and is a perfect gem for the parlor. Size, 20x30 inches. Mounted and sent free of transportation, fifty cents extra, or a choice from twenty other valuable premiums. Address W. JENNINGS DEMAREST, 17 E. 14th Street, N. Y.

Fashionable Lingerie.



No. 1.—An elegant cravat in *Renaissance* style, made of white India muslin and Breton lace. It is to be tied in a bow in front, and has shirred ends finished with two plaitings of Breton lace placed over one another. Price, \$1.85.



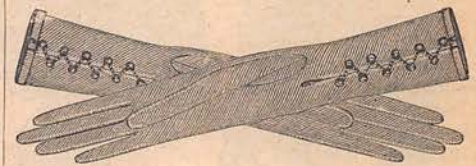
No. 2.—A most effective *jabot*, made of white India muslin, Smyrna lace, and narrow, pale blue satin ribbon. It consists of a pointed *point* of muslin, on each side of which the lace is disposed in a very full *coquille*, ornamented at the middle and top with dainty bows of ribbon. Price, with ribbon of any desired color, \$1.50.



No. 3. An elegant *jabot*, especially suitable for young ladies. It is made of "point d'esprit," net, Breton lace, and cardinal *gros grain* ribbon. Two pieces of the net, trimmed with lace, are laid in plaits and mounted on a ribbon which is to pass around the neck and be tied with long ends at the back. A dainty bow of the same ribbon is placed on each side of the *jabot*. Price, with ribbon of any desired color, \$1.50.



No. 4.—A *Duchesse* cravat, consisting of a straight piece of white India muslin, trimmed with Breton lace all around, and disposed in fine plaits. It can be tied in front in a large, careless bow, or the two ends can be loosely thrown one over the other, and the knot ornamented with a bow of ribbon, as illustrated. Price, with ribbon of any desired color, \$2.50.



The Instant-Fastening Glove.

In response to many inquiries we may state that the new American invention known as the "Foster" patent, by which kid gloves are fastened without buttons, or button-holes, in an instant of time, and with most perfect neatness, is undoubtedly the greatest improvement that has ever been made in kid gloves, and must shortly supersede entirely the old method of buttoning. Ladies who go much into society, and dramatic artists who have to dress quickly, and who must be gloved with nicety, find the simple beauty of the new mode of fastening an enormous relief from the vexatious expenditure of time and fear of accidents which attended the old method. The cut which we append shows the shape of the "Foster" glove, and the ornamental character of the fastening. The latter is fine, close, and holds perfectly; the former is long and slender, though so flexible that it adapts itself to any hand; and molds it and the arm faultlessly. As now manufactured it is a fine glove, and not exorbitant in price.

The Cloth Cloak.



DIANTHA JACKET.

Diantha Jacket.—Decidedly stylish, yet practical, the "Diantha" is of medium length, and about three-fourths tight, with loose fronts over a vest that is fitted with a single dart in each side. The back has a seam down the middle, side forms rounded to the armholes, and plaits let in the side-form seams, which impart a graceful, easy fit. Wide *revers*, a deep collar and cuffs add to the general stylish effect. The design is appropriate for all the materials that are usually selected for out-door wear, and is particularly desirable for suitings, and a combination of colors or materials. The front view of this jacket is shown on the full-page engraving in combination with the "Anafelle" walking skirt. Price of pattern, twenty-five cents each size.



CORNÉLIE BASQUE.

Cornélie Basque.—A simple, tight-fitting basque, with long, decided points both in front and at the back; a design which is admirably adapted to be worn with a *panier* overskirt or trimmed skirt, as it is cut very short on the hips, allowing full effect to a *bouffant* drapery beneath. It is fitted with two darts in each front in the usual positions, has side gores under the arms, and side forms in the back rounded to the armholes; and is ornamented with a *jabot* of ribbon loops down the front, and a bow at the back. This design is appropriate for all classes of dress materials, and, if desired, can have additional trimming to suit individual taste, and correspond with the rest of the costume. This design is illustrated elsewhere in combination with the "Honoria" train. Price of pattern, twenty-five cents each size.

For general purposes, the cloth cloak is a much more useful and serviceable garment than one of silk, which requires expensive lining and trimmings to be handsome. Silk will do for southern climates, or for spring and fall wear, when a pretty wrap adds so much to the dressy effect of dark, or black silk toiles; but for winter, where winter means ice, and snow, and wind, and long continued cold, there is nothing so serviceable, and at the same time so protective as the new cloths, fur-lined, and fleece-lined, which require no additional lining, and but very little trimming; only that which a contrast of

material gives in the mounting, or an addition of numerous rows of narrow braid, or satin pipings. This last style of ornamentation is a very neat, and at the same time a very effective one. The finer and more numerous the pipings are, the more elegant the garment. It is a trimming extremely well adapted to middle-aged ladies, and also to elderly women, who can only afford one winter garment, and wish to have it at once handsome and durable, yet comparatively inexpensive.

Doubtless the long dolman cloaks made of rich, heavy silk, lined with ermine, and trimmed with broad bands of chinchilla, or silver fox, are more distinguished, better suited to a costly toilet, but they are adapted only to those who can afford variety, and who expect to pay from one to two hundred dollars for a best garment; there is nothing less elegant than a flat, scant jacket, or *sacque* of plain, cheap silk. The cloths of the present are ridged or ribbed, or finished in tiny block or armure patterns, universally. There is an almost infinite variety in the style of trimming or mounting, embroidery and braiding being sometimes resorted to, a great deal of rich *passementerie* used on black cloaks, and fur upon gray cloaks. The mastic cloths are the fashionable material for young ladies' jackets, and instead of plush, imitation seal-skin and fur being employed for collar and cuffs. Corduroy, and velvet or India brocade are the goods preferred. Corduroy, which is ribbed velveteen, is very much in vogue, both for trimming and entire suits; it is made with a plain skirt cut walking length, a polonaise with side *paniers* (very flat), or cut away from the front, and jacket with simulated vest. The buttons constitute the trimming.

Cloth being used for medium purposes, and weighty in itself, is never cut into the very longest cloaks, at least it ought not to be so, excepting in the case of ulsters, and round cloaks used for wraps. The long *paletot*, or jacket is the proper style.

The edge is better faced on the under side with a heavy silk, a linen-back satin, or "farmer's satin," at least three inches deep, the rows of "tailor" stitching holding it without hemming down the upper edge, which is apt to show, or "draw" the cloth. Five rows of stitching are the minimum number for a cloth cloak, or jacket which has no trimming save collar and cuffs of velvet or corduroy. The buttons may be engraved or enameled metal, dark, smoked, or amber pearl.



LORNE JACKET.

Lorne Jacket.—A stylish and practical design for a street garment, about three-fourths tight, slightly double-breasted, with cut-away fronts fitted by a single dart in each, and the back cut with a seam down the middle, and side forms rounded to the armholes. This style is desirable for either *demi-saison* or winter wear, and is suitable for all qualities of cloth and many kinds of suit goods. For cloth, the "tailor" finish—several rows of machine stitching near the edges—is the most appropriate, and if made in suit goods, the trimming can be made to match with that of the rest of the costume. Price of pattern, twenty-five cents each size.



The "Sleighting" Hood.

Our illustration gives us a remarkably pretty and warm hood, which is specially adapted to skating and sleighing purposes. The foundation is executed in a close, pretty stitch, and over this is a lace-work of the wool in single threads, with an insertion through which ribbon is run. There is a little puff composed of small loops of the crimped wool at the top of the crown, which raises it, and its sides are ornamented with pendant balls of wool. The border for the face is composed of a shell-like ruffling, which becomes a ruffle at the back. The price is \$4.50, which seems high for a knitted hood; but this is hand-work, and contains a good deal of fine wool.

Winter Fabrics.

THE most conspicuous novelties of the season are the rich, hand-embroidered satins and velvets used to form the drapery, or a part of the drapery, upon trained evening and reception dresses. Some of these are imported in the piece, some in lengths of four yards or less, the price of these cut lengths varying from seventy-five dollars to one hundred and seventy-five dollars each.

Next to these come the India stuffs, in cashmere colors, of silk, silk and wool, or all wool. These also are used exclusively for trimming purposes, or as the contrasting material in the composition of a costume.

Of the pure woolen materials the finest is *côte-line*, an imitation in fine wool of old-fashioned dimity, with its rather broad, clustered rib. This material is usually combined with figured velvet, or the striped and brocaded velvet, and together with fine woolen armures constitute the choicest dress materials that we have, the principal difference between them being that one is ribbed and the other woven in a small, self-colored figure.

Satin has taken its place as one of the most important of rich dress fabrics. Many all-black dresses, and some all-white ones, are composed wholly of soft, thick satin, enriched with black or white lace, and quantities of jet or pearl *passementerie*.

Satin antique is called a novelty, but it is in reality our old satin levantine, with a more decided twill, and rather more lustrous surface. This is greatly used for bonnets, and also in combination with satin for dresses, it being much more effective than *faille*, yet offering a decided contrast to the glossiness of smooth, shining satin.

The variety of striped and figured trimming stuffs is endless, both in silk and wool, and these have taken the place of the braids, figured galloons, woolen fringes, and other trimmings which a few years ago were used so profusely upon woolen costumes. Scotch plaids are made up without trimming, or with only pipings, buttons, or bows of dark olive or blue, mixed with red or amber.

Plain woolen suitings are now manufactured in as fine qualities here as abroad, and in rich mixtures of dark, almost invisible color. They are very reasonable in price, and make excellent polonaises for street and house wear over silk and velvet-reen skirts.

Corduroy is not a novelty, but it has come to the front as a trimming material in the place of the plush which was used last season. It is also employed for short suits and children's clothing.

OUR SUBSCRIPTION LIST is increasing so rapidly, and is already so large, that new subscribers are requested earnestly to send in advance of the holidays, so that there may be no delay in the reception of Magazines and premiums.

Children's Fashions.

THE clothing for children, like that of their elders, has taken on more color and more variety this season. The princess styles are not so strictly adhered to, while the mixture of color in fabrics, such as cloths and suitings, the employment of wine-colors, of garnet, and even of ruby, in the construction of complete costumes gives a very rich effect to materials not particularly costly in themselves, such as corduroy and the like.

Light colors have been quite superseded by the dark shades of *prune*, olive, bronze, Bordeaux, myrtle and brown, excepting in cloth, which is still fashionable for jackets in the mastic shades. A very dark color is rather too somber for the entire dress of a little girl—at least many ladies think

so—and a cloth jacket in a mastic or light *écru* shade, with collar and cuffs of the rich dark brown or wine-color of the dress, is a relief, to say the least.

Some very pretty suits are made of olive wool, with deep square vests, and trimmings of small figured brocade in vivid colors. These should have felt hats to match, with folds or soft twisted bands of brocade for trimming, and a bright wing or red bird at the side of the front or back. A beautiful dress made recently for a girl of six, was of ruby velvet with square vest of satin, and trimming of antique lace. The hat was quaint and three-cornered, the brim faced with ruby velvet, the ivory exterior (*satin antique*) enriched with a bunch of three ruby-colored ostrich feathers. This style will doubtless be repeated in other colors. Many pretty dresses are made of an all-wool material and trimmed with a Scotch plaid. Undressed cashmere, flannel, and the worsted fabrics in heather mixtures all trim prettily in this way. The dark "Forty-second" plaids are selected when the dress is for day or school wear, the brighter ones, such as the "Victoria," the "Marie-Stuart," when it is to be used for skating, for riding, or out-door amusement of any kind. The hat for wear with the dress may be dark straw or felt, according to the climate, and all the trimming needed is a band of the plaid and a little cock's feather.

Our illustrations of children's patterns of the fashions will show the change which has been effected in the princess dresses. The "Rosina" costume, for example, gives us a skirt and polonaise, which is a princess to the edge of the basque part of the polonaise. Here trimmings are put on, which consist of small side *paniers* and a draped puff at the back. The side piece forms pretty strap pockets, and the whole is worn over a perfectly plain striped skirt, the same material being used for the mounting of the polonaise, such as collar, etc.

Another dress is the "Juliet." This is a genuine princess, the skirt partly formed by a deep, kilt-plaited flounce, and the drapery at the sides being added to produce a *panier* effect. The trimming outlines a jacket, and is carried round the edge of the *paniers* to the back, where its termination is concealed under a series of loops, headed by a buckle.

The "Glencora" polonaise is a pretty princess design for a plain skirt, and would be very suitably trimmed either with brocade or plaid. Five yards of twenty-four inch wide material would make one for a girl of twelve years, and a yard of plaid or brocade, same width, would furnish the trimming. So many of the new woolen materials are now made forty-six inches wide, that it may be as well to state that owing to the advantageous manner in which this wide width cuts, half the quantity may be calculated for, that is required



JULIET DRESS.

A TIGHT-FITTING, princess dress, with a deep, kilt-plaited flounce added to the bottom, and having extra fronts, which are held together by bows, and looped high on the sides to form full *paniers*. The outer fronts can be omitted, if desired, and a plain Gabrielle dress, finished with a kilt-plaited flounce, will be the result. The costume illustrated is made in Rembrandt green, camel's hair and silk. Pattern in sizes for from eight to twelve years of age. Price, twenty-five cents each.

of twenty-four inch fabrics. The "Clytie" jackets is a very good model of a useful double-breasted garment for school or out-door wear. One yard and three-quarters of double cloth will make it, and only buttons and facing are required for finishing.

The new hats for girls are large furry beavers, with wide brims and medium crowns. They are trimmed with a band of satin ribbon with bow and long ends, no feathers. The ribbon should be black or mastic to match the hat.



GLENCORA POLONAISE.

Glencora Polonaise.—The peculiarly graceful arrangement of the drapery, which is *bouffant* at the back and forms *paniers* on the hips, and the cut-away fronts, impart to this polonaise, which is quite simple in cut, a particularly stylish effect. It is tight-fitting, with two darts in each front, one in the usual position, and the second one under the arm; and has side forms in the back, carried to the shoulder seams. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each size.



JULIET DRESS.

Juliet Dress.—Simple, and easily arranged, but especially stylish in effect, the "Juliet" is a tight-fitting princess dress, with a deep, kilt-plaited flounce added to the bottom, and having extra fronts, which are held together by bows, and looped high on the sides to form full *paniers*. The dress proper is cut with side forms back and front extending to the shoulders, and the outer fronts

with gores under the arms. The outer fronts can be omitted, if desired, and a plain Gabrielle dress, finished with a kilt-plaited flounce, will be the result. The design is suitable for all classes of dress goods, and is particularly desirable for a combination of materials or colors. The trimming can be selected and arranged to correspond with the goods used. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each size.

Satin and Velvet Walking Skirts.

SHORT skirts of satin or velvet, cut to clear the ground, and made up without flouncing or plaiting, are one of the features of the season. Made of velvet they are quite plain, but satin is usually quilted or paneled, and sometimes arranged with a shirred front. A deep princess basque with long square vest and paniered sides completes the dress, which is very suitable for house or walking costumes.

What the Press say of us.

"Among the paper pattern openings of the week the Demorest exhibit stands at the head of the now flourishing trade. The patterns of this house are gotten up in a superior style. They are reliable, and possess an artistic finish that cannot be found in other pattern modes. The Demorest 'What to Wear,' 'Portfolio of Fashions,' and their famous Magazine contain special and novel news in the department of fall and winter dress."—*Journal*, Jersey City.

"To such as are obliged to do their own dressmaking Mme. Demorest's famous establishment at No. 17 East Fourteenth Street offers superior advantages. A long line of patterns, so constructed that they can be easily understood and followed by even the inexperienced, are exhibited, at prices ranging from 10 to 30 cents each.

Very useful for ladies will be found a valuable book of some 100 pages entitled 'What to Wear,' which is sold at Mme. Demorest's, together with other fashion publications that every lady should consult if she desires to dress well and economically."—*Evening Mail*, N. Y. City.

"The dress models described were among those at the exhibition of Paris and New York fashions at Mme. Demorest's in East Fourteenth Street at the regular fall opening yesterday. Life-sized wax figures ingeniously decked out in costumes of tissue paper representing plaids, fringes, laces, etc., gave ample opportunity to see the effects of the principal styles of ball, reception, and walking toilets. Models of wraps and jackets received special attention. These showed that half-fitting jackets made of all medium qualities of cloth, and finished in tailor style and trimmed with handsome buttons, were the favorites for autumn wear. The choice appeared to lie between those made entirely of one material, and those having the collars, cuffs, and pocket-laps of velvet or plush. The 'Lorne' was one of the most pleasing designs, and the 'Derby coat,' which boasts a waistcoat, was another. A new design in wraps is a *visite*, a combination of a dolman and saeque."—*World*, New York City.

DEMOREST'S MONTHLY, the world's model magazine, single copies, twenty-five cents; yearly, \$3, with the most marvelous, beautiful, and artistic oil picture (worth \$10) to each subscriber: Reinhardt's great picture, "Consolation," reproduced with matchless excellence. Size, 20x30 inches. Address, W. JENNINGS DEMOREST, 17 E. 14th Street, N. Y.



CLYTIE JACKET.

Clytie Jacket.—A jaunty, but very practical street garment, with loose, double-breasted fronts, and a partially fitting back, having a seam down the middle, and side forms rounded to the armholes. A collar with *revers*, deep cuffs and large pockets add greatly to the general effect. The design is desirable either for *demi-saison*, or winter use, and is particularly adapted to cloth and similar goods, and some of the heavier varieties of suitings. It is most appropriately finished in "tailor" style, with several rows of machine stitching near the edges, but any simple, flat trimming can be used that may be suitable for the material selected. Patterns in sizes for from eight to sixteen years. Price, twenty cents each size.



ROSINA COSTUME.


Rosina Costume.—A tight-fitting polonaise, cut short in front like a basque, and having *paniers* at the side, and a long, graceful drapery at the back, is combined with a gored skirt of striped or a contrasting material to form this *distingué* costume. The polonaise is fitted with a single dart on each side of the front, deep darts taken out under the arms, and side forms in the back rounded to the armholes. The size for fourteen years requires five yards and a half of plain goods twenty-four inches wide, and three yards and three-quarters of striped to make as illustrated. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.

MIRROR OF FASHIONS

BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE SPECIALITE OF FASHIONS.

THE COSMOPOLITAN IN STYLE FURNISHING

PERFECTION OF ARTISTIC EXCELLENCE



We invite the attention of ladies particularly to the original and special character of the Designs and Styles in Dress furnished in this Magazine. In this department it has always been acknowledged unrivaled. Unlike other Magazines, it does not merely COPY. It obtains the fullest intelligence from advanced sources abroad, and unites to these high artistic ability, and a thorough knowledge of what is required by our more refined and elevated taste at home. Besides, its instructions are not confined to mere descriptions of elaborate and special toilets, but embrace important information for dealers, and valuable hints to mothers, dressmakers, and ladies generally, who wish to preserve economy in their wardrobes, dress becomingly, and keep themselves informed of the changes in the Fashions and the specialties required in the exercise of good taste.

ALWAYS FIRST PREMIUM.

GENTENNIAL AWARD OVER ALL COMPETITORS,
 MEDAL OF SUPERIORITY AT THE PARIS EXPOSITION,
 And the Medal of Superiority at the late Fair of the American Institute.

Review of Fashions.

THE world does move—whether backward or forward is sometimes a question, or whether its progress is always an actual advancement of its moral as well as its material interest, is another question; but that it does not remain stationary is certain. We sometimes say that the same questions constantly recur in a cycle of years, or that the same fashions reappear within a given length of time; but though the same questions do come up, as they must—for the generations, as they succeed each other, find the same problems meeting them at every turn—yet they are modified or changed by the new conditions. And just so in regard to dress: though there are revivals, and constant reminiscences of past modes in present fashions, yet there are some things we know never could come back, such as the iron collar for example, and the wooden stays, and the headdress floured thick, and piled high, story upon story. And the reason why such things cannot be revived is because we are better informed in regard to the physiological effect of such appliances, and are a part of an active modern life that does not admit of hindrances or incumbrances in the shape of clothing, or any other, any more than can be helped. Gradually as men became absorbed in matters of vital importance they dropped everything extraneous in the way of clothing, and every one knows that among men it would be impossible to revive such things as “trunk” hose, yellow satin coats, lace ruffles to the sleeves, gold lace upon the hat, and the like. Among men such decoration is now a mere badge of servitude, and the tendency among women, notwithstanding the occasional revivals of old ideas, is toward a simple, convenient dress in which to meet the ordinary exigencies of life, whatever latitude may be allowed to social refinements, and the claims of high civilization.

There is a theory with some that this manly simplicity of style should extend to indoor as well as outdoor uses, that attention to dress is unworthy a woman, and that it degrades her, reduces her to a position of inferiority. But this is not a truth-

ful view of the subject. Dress has in all ages been a subject upon which thought has been expended, and its development, the working out of certain problems with regard to it, has been as interesting as the improvements in dwellings, the development and elaboration of architecture. We charge upon women the attention to dress which renders it a matter of constant and serious importance; but in reality men devote fully as much time, thought, and labor to the abstract question—to the question of form, to the elucidation of colors, and even to the composition of toilets—as women. Some of the most interesting works on the dress question have been written by men, as those of M. Blanc, for example, while the whole domain of modern industries is now so inextricably mixed up with this subject of dress, that for the world of women to at once assume the plainness of men would be to reduce very large numbers of men and women to pauperism, and compel the rest of the world to give to a degrading and pauper-creating charity what had before been given to honest industry.

The world is not so great after all, and is resolvable into a very few elemental principles. Even the infinite variety that seems to have grown out of it is more in appearance than in reality, and serves a merciful purpose in furnishing interests which fill up the measure of what are after all in the majority narrow and often hard and cruel lives. We cannot control the destinies of dress any more than any other. The best we can do is to act according to our own sense of right and duty, and not join a mere hue and cry which has neither sense nor meaning. The world moves but slowly. The dress of to-day, the furniture, the living of to-day is simplicity itself, beside the glitter, the elaboration, the embroidery, the ribbons, the colors, the lace, in—well, in Louis XIV.'s time. But then the elegance, the dress, the rich furnishings were confined to a very few persons; now, and in this country especially, dress is so nearly equalized by modern methods, the cheap distribution of good models, that it is often remarked, you cannot tell the rich from the poor by their dress; the rich, if anything, wearing plainer clothing, though it may be more costly.

Models for the Month.

OUR illustrations for the present month include one of the most elegant of the recent designs for princess dresses, several short walking costumes, cloaks, a new polonaise, and very pretty designs for children's wear. The princess dress is called the “Regina,” and may be composed of a combination of plain satin with embroidered or brocaded satin or velvet, plain *satin de Lyon* with brocaded satin, or plain silk with striped satin or velvet. Of course a stripe is much better than a figure, if the wearer is at all inclined to *embonpoint*. The dress is cut away from the front, upon which is massed a number of narrow flounces surmounted by a brocaded scarf, tied in front, the fringed ends hanging over the plain ruffles. The train is attached separately to the back, and shirred down, or with a deep heading. The sides form *paniers* and a curtain-like drapery which terminates in wide loops and a broad fringed end. The collar is faced with the plain fabric, and shirred at the back. The sleeves have a cuff turned up at the bottom which is shortened for the display of gloves and bracelets. About twenty-two yards of fabric of ordinary width would be required.

The “Hortensia” costume is an example of the plain striped skirt with an over-dress in another material. The striped goods may be composed of inch-wide, or clustered, or very narrow stripes, but it is usually of a handsome description—a combination of velvet and satin, or velvet and brocade, forming the alternating lines. Over this the short polonaise forms side-*paniers* and a graceful drapery; cuffs and handkerchief are shirred on, and a wide belt with buckle completes the dress.

The “Clelia” walking-skirt is another example of the short dress, and an almost plain skirt. In this design the stripe forms the front breadth only, and this is buttoned on upon each side to the side-plaited panels which form the sides, the back having a narrow plaiting surmounted by a deep diagonal band of the striped fabric. The drapery; and arrangement of *paniers*, seem particularly pretty and graceful, and, as only twelve

yards of narrow or six yards of wide goods are required to make it entire, it would form an inexpensive as well as effective costume, for basque and sleeves would only call for from two to four yards more of material, according to width.

A great deal of cost is sometimes expended upon wrappers, and the "Marquise," while not so elaborate as some, is yet extremely elegant when made up in a rich material. It is, in reality, a princess design, with a small demi-train set in at the back by means of shirring, and an over-jacket extending to the shoulder and side seams, and forming *paniers* below the line of the waist.

If the body part of the wrapper is made of black satin, a striking effect may be imparted by making the *panier* jacket of garnet, gold color, or pink satin, embroidered or trimmed with jetted lace, or it may be made of raw silk in cashmere colors. Instead of the satin, also, the entire dress may be made of an imitation cashmere stuff in raw silk or silk and wool, or it may be made in wool of a solid color, bronze brown or olive green, and trimmed with Indian cashmere in any design to suit the taste. Twelve yards of a narrow width material will make it entire, exclusive of the ruffle, for which a yard or a yard and a half additional will be necessary.

The cloaks illustrated in the present number are very stylish examples of the long, close shapes with dolman sleeves, which are fashionable this season.

The "Florella" is suitable for cloth, *matelassé* silk, or *sicilienne*, and should be trimmed with a bordering of fur, or many rows of thick, narrow braid, and handsome, solid buttons. If silk, it may be lined with fur, but it is best not to make these long cloaks too heavy, as the weight becomes very burdensome.

For a warm, medium cloth jacket, there is no better or more serviceable design than the "Romelia," which is simple, well-shaped, and easily made by an amateur. It may be made in any of the basket, diagonal, or mixed cloths of the season. It may be finished with a thick cord upon the edge, and several rows of machine stitching, or the stitching without the cord, and large buttons.

Walking Skirts.

QUILTED satin in garnet, dark blue, brown, and olive green, is much used for winter walking skirts, and should be accompanied, and usually are, by spun silk stockings to match. Another pretty style of dark skirt consists of flannel in any dark cloth colors, trimmed with fine knife-plaitings, and bands of dark imitation India cashmere, instead of the showy embossed velvets formerly used.

Consolation.

REINHART's popular picture entitled "Consolation," reproduced in oil colors by a process of printing by one of the most successful art publishers of New York, is one of the latest surprises to the lovers of the beautiful, and its subject appeals to the best sentiments of the heart. The subject represents a mother's grief at the loss of her darling child, assuaged by the assurance that it is conveyed by the angels to the better world; the picture represents the prostrate form of the mother in the immediate foreground, the child is confidently resting on the arm of an angel, while an attendant throng of the shining host are hovering around. Its reproduction is a marvel of beauty, interest, and artistic excellence that does credit to our national reputation for taste and progress in the arts.



RECEPTION TOILET.

Fashionable Wooden Shoes.

A FRENCH novelty is the artistic "sabot," instead of a boot or shoe. It is made in the shape of the wooden shoes worn by the French peasantry, but of beautifully carved cedar, rosewood, or colonial bark. It is ornamented with silver or other metal settings. It can be made, too, of black stained wood and set with steel knobs. It is a much prettier invention than the turned up Chinese slipper. It diminishes the foot in size and exhibits the silk clocked or striped filoselle hose. The "sabot" is also advantageous to the Marguerite balayeuse, a new frilling for the inside of skirts. It consists of a band that is plain instead of being kilted, and is made either of superior muslin or plain percale. Three rows of embroidery are gathered at the lower basis, one above the other, so that the foot emerges from a small labyrinth of delicate snowy work.

Reception Toilet.

THE Regina princess dress, made in plain black satin, combined with brocaded satin having a black ground, with the designs in red and gold. The brocade forms the main portion of the dress, the plain satin being used for the skirt in front, the collar, and cuffs. The handsome fringe is made of satin balls, tassels, and strands of *chenille*, in which the colors are combined. *Fichu* collar, made of white India muslin, and trimmed with fine *point d'esprit* lace. The design has a full, flowing train at the back, shirred at the top, and sewed to short back-pieces, and the sides are arranged in *panier* style. Price of pattern, thirty cents each size.

A Christmas Gift.

WOULD you give that which will be most welcome? Give a year's subscription to this magazine.

Evening and Reception Dresses.

ONE of the changes to note in evening dresses is the revival of close-fitting jacket bodices, which differ from the skirt in material and color. The skirt may be of tinted satin, with scarfs of rich embroidered silk, gauze, or tulle, draped, crossed, re-crossed, or tied over it. The jacket may be of dark red, bronze, or black velvet, trimmed with gold embroidery or enriched with beaded fringe and trimmings, and forming altogether as striking a contrast as possible to the rest of the costume.

Some of these jackets are perfectly tight-fitting basques; others are coats, with very long, slender lapels extending down the sides of the train, and holding the drapery at the back in position; others are cut away from the front, very short, and carried back in one long, slender tail-piece, which rests flat against the center of the back where it forms almost an indentation, the drapery being arranged as paniers upon the sides, and a small round train spreading out below.

Of course, this innovation upon the complete costume, and revival of an old style, though in a different form, is capable of varied modification. Already the spencer, which was worn thirty or forty years ago, has appeared in black and crimson silk and satin, with white skirts and satin sashes, and doubtless we shall see again the low basque bodices, and velvet sleeveless waists, which were so fashionably worn, in conjunction with light evening materials, twenty-five years ago.

Another novelty in evening dresses consists of delicate tinted silk or satin, striped, and trimmed with very wide ribbons, the center showing leopard spots upon a light ground, or chintz figures

in blended color, the sides dark stripes of solid color in black, plum-color, bronze, or brown. The ribbon forms at least one long stripe extending diagonally nearly the length of the dress. It may also form a simulated vest, or square plastron, the sides of the basque, the front of the tablier, and in addition triangular pieces alternating with gores composed of narrow ruffles round the bottom of the skirt.

The style seems to be modeled on that of the "Bandanna" dresses of last summer, but it is not ugly if well put together, and furnishes an admirable mode of making over an old light silk or satin evening dress, into a rather striking and distinguished costume.

A very pretty and modest reception dress for a young lady is made of stone-colored silk, trimmed with embroidery of forget-me-nots, and finished with square blue silk waistcoat, upon which the embroidery, in different shades, is repeated.

Some very pretty cuirass basques of garnet velvet have been made to freshen up white silk skirts, to the trimming of which a little of the velvet is added. In fact, there are no end of ways in which a dark velvet or satin bodice may be turned to account, and young ladies who go much in society, and meet changes, will make the most of the opportunity.

The very long trains, round or square, are now quite reserved for the most ceremonious occasions. The small round train is the one most employed, and this is filled in underneath with a mass of stiff muslin platings, which obviates entirely the necessity for long trained underskirts. For afternoon receptions, short walking costumes are not only admissible, but are adopted by ladies acknowledged as leaders in society.

A very handsome one is made of garnet silk, combined with narrow striped garnet velvet, the edges showing a lining or facing of garnet satin. A very full *jabot* of *point d'esprit*, in which is a couple of tea-roses, is worn at the throat. The

gloves are pale *écru* in shade, and the hat an *écru* beaver trimmed with garnet feathers.

Another short dress is of black *satin de Lyon*, with plain tablier, and square vest of figured velvet. The coat basque is arranged with loops of velvet, which intermingle with the drapery, and panels of plaited satin separate the velvet tablier from the back of the skirt, on one side, while on the other it is looped high, and finished with a *cascade* composed of the satin plaited also.

A great feature of thin evening dresses, such as gaseline and gauze, is the immense amount of shirring put upon them and the quaint simplicity of the designs. Round Grecian waists have re-appeared, and short puffed sleeves finished with narrow bands and ruffles.

All black dresses are of satin, or figured silk, and many of them are made with plain, demi-trained skirts, with only a thick ruching round the bottom or a knife-plaiting arranged in daisy flutings upon a foundation of plaited black lace. Very costly trimmings are often used, consisting of masses of fine jet, or jet embroideries upon lace. The fringes, also, are of exquisite design, and used in profusion. A novelty consists of strands of *chenille*, each one terminating in a soft ball. Very thick, fluffy ruches, composed of sewing-silk fringe, have also been revived, and give to some of the demi-trained dresses that floral effect which was obtained from the fringed-out ruching a few years ago. The latitude is now so great that it is possible to wear anything that is pretty and becoming, or odd and original; but the tendency is decidedly towards a revival of the Josephine styles, the short, round waists, the wide belts, the straight skirts, and the sashes of childhood.



HORTENSIA COSTUME.

Hortensia Costume.—The simplicity of this design does not detract from, but rather imparts, a stylish effect. The costume consists of a plain, gored skirt, sufficiently short to escape the ground all around; and a short polonaise having full *paniers* on the sides, a *bouffant* drapery at the back, and the waist trimmed with a shirred *plastron* that extends to the back, to form a shirred, pointed collar. The polonaise is tight-fitting, with two darts in each front, deep darts taken out under the arms, and side forms in the back carried to the shoulders. The skirt is cut with an apron, one side gore at each side, and two full breadths in the back. The design is suitable for all kinds of dress goods, and is very desirable for a combination of fabrics or colors. It can be simply or elaborately trimmed, according to taste and the material used. Price of pattern, thirty cents each size.



REGINA PRINCESS DRESS.

Regina Princess Dress.—A novel and very *distingué* design, arranged so as to simulate in front two dresses of contrasting materials worn one over the other, the inner one trimmed at the bottom with narrow flounces, surmounted by sashes; and the upper one very much cut-away above and below the waist line. The side gores and side forms are arranged in *panier* style; and a shirred breadth, which is added to the short back pieces, forms a full and very graceful train. The dress is tight-fitting, with two darts in each side of the front, side gores under the arms, and side forms in the back rounded to the armholes. The design is suitable to all handsome dress fabrics, and is especially-desirable for a combination of goods or colors. The trimming should be in keeping with the material used. This design is illustrated elsewhere on a separate figure. Price of pattern, thirty cents each size.



WINTER CLOAKS.

Winter Cloaks.

FIG. 1.—A street costume, arranged with the "Georgette" cloak, made in Antwerp silk trimmed with handsome *plaques* of embroidered velvet; and a dress with the short skirt, made of deep wine-colored woolen *armure*, combined with figured *velours* of the same color. Bonnet of gray French felt, trimmed with wine-colored *satin antique*, and a bird with bright-colored plumage at the side. Muff of chinchilla fur. Pattern of cloak in two sizes, medium and large. Price, thirty cents each.

FIG. 2.—The "Georgette" cloak, made in *armure* silk, lined with cardinal satin, and trimmed with velvet *plaques* embroidered with jet, is combined with a black velvet dress, having a plain demi-train skirt, to form this stylish carriage toilet. Bonnet of white plush, corded and with cardinal satin, and trimmed on the outside with satin flowers of the same color in velvet foliage. For price of pattern, see previous description.

FIG. 3.—A street costume made of very dark blue cashmere and woolen *damassé*, worn with the "Fiorella" cloak, made in invisible blue basket-woven cloth, trimmed with chinchilla fur. Bonnet of dark blue felt, trimmed with gray *satin antique*, blue velvet, and a handsome bird with green and blue shaded plumage. Pattern of cloak in two sizes, medium and large. Price, thirty cents each.

Blue and Gold.

NEITHER blue nor yellow are now used in mass to the extent that they were formerly—at least, not in the bright shades which light up every other color by which they may happen to be surrounded. But in small quantities, both blue and yellow are introduced into almost every species of design and fabric, and the result is a sort of illumination, a jeweled effect, which could be obtained in no other way. The yellows are the shades of jonquil or gold, the buttercup yellow and the bright tint of the mustard at its fullest flowering. The blues are the old blues of pottery, the modern china blue used in Dresden porcelain, the peacock tints and the amethyst blue, as distinguished from the turquoise.

These colors, in the minutest specks, gem the surface of all figured goods, which belong to the richer class, and star them as daisies, forget-me-nots, and dandelions do the darkly-shaded depths of a forest dell, or the emerald surface of a grassy meadow.

All the best effects in color are produced by this species of illumination for the dark or neutral body, and the reason why an all-red dress or an all-yellow dress sometimes looks well in a crowd is because the majority always wear dark or neutral colors, and the wearer makes a bright spot in a collection which would be otherwise too gay or too somber.

Marquise Wrapper.

THIS stylish design is made in deep, wine-colored woolen *armure*, the front made of *damassé* silk of the same color, and ornamented with bows of double-faced satin ribbon, pale blue, and wine-color. Bands of the *damassé* form the trimming on the front of the jacket, and the collar and cuffs are made of the same material. Cap of white *batiste*, embroidered with wine-color, and trimmed with *point d'esprit* lace. Pattern of wrapper, thirty cents each size.

WEDDING GIFTS.—A fan given to a bride is outspread, and not intended to be furled. It is of ivory of the most exquisite fineness. Upon its surface are laid wonderful green crystals brought from South Africa, and having a wonderful iridescence. The design in which they are arranged is intended to imitate the effect of sunlight in passing through parti-colored glass. This effect cannot be properly described, for it depends in a great measure upon the way in which the light falls upon the fan as it waves to and fro.

To the same bride was given a pair of ear-rings of a design singularly graceful and entirely novel. A fuchsia is represented in enamel of great delicacy, while its center is a pearl. This is the more beautiful from the fact that the effect produced is that of a partly expanded but not a perfectly unfolded flower. This design will not be repeated.

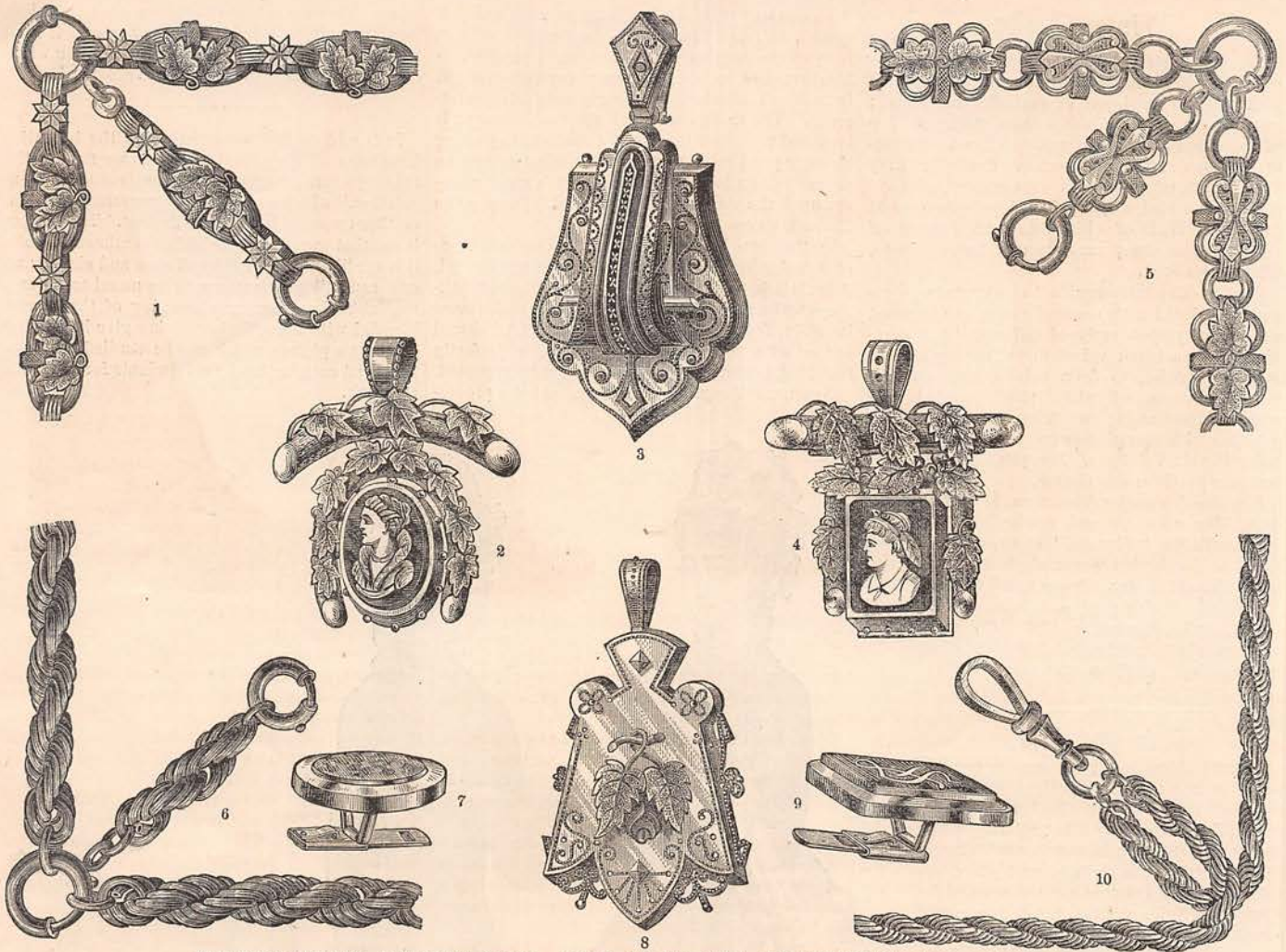
Another and a unique fan represented a proces-

sion of gnomes solemnly bearing dead birds and butterflies upon their backs. Each gnome is shod with acorn cups. This fan is painted upon white satin and trimmed with marabout.

It is seldom that the artistic and the beautiful have such a happy combination as we find in the recent picture painted by Reinhart, entitled "Consolation," which so faithfully represents a stricken mother consoled by the angelic host. The subject is one that appeals to our higher sentiments, while it is readily understood by all ages and classes; no one can fail to acquiesce in its moral teachings, the faithful and accurate drawing of the figures blended with the artistic coloring give it a special value as a picture which can be studied with delight and satisfaction by art students for its intrinsic merit.



MARQUISE WRAPPER.



NECKLACES, PENDANTS, AND SLEEVE BUTTONS.—Actual Sizes.

Fashionable Jewelry.

No. 1.—A very stylish necklace of "rolled" gold. It is composed of long, slender links of dead gold, which are divided through the middle by flattened rings of pressed gold, each ornamented with two leaves in frosted green and copper-colored gold, these being connected by smaller flattened links surmounted by small stars of highly burnished red gold. The neck-chain measures eighteen and a half inches, and the pendant chain two and a quarter inches, including the rings. Price, \$6.

No. 2.—A handsome pendant in "rolled" gold. The design is a medallion having a stone cameo in a heavy setting of dead gold, finished on both the front and back edges by a rim of red polished gold. This is nearly encircled by a branch in slightly frosted yellow gold, solid gold finished at the ends, and entwined with oak leaves in red and copper-colored gold. A similar branch, with leaves, forms the upper part, and is furnished at the back with a pin that permits the use of the locket as a brooch. This can be furnished with a white head either on a black or pink ground. Price, \$5.

No. 3.—A beautiful locket in "rolled" Etruscan gold, satin finished, and enriched with filigree and polished gold ornaments. In the center of the front there is a raised piece crossed by a bar of highly burnished gold, and finished with a curved bar of the same metal, in the middle of which is a *plaque* also in polished gold, finely engraved and finished with black enamel. It opens

at the back and has a place for a picture. Price, \$3.75.

No. 4.—An especially handsome pendant in "rolled" gold, similarly finished to the design No. 2. The cameo is a white head on a black ground. This can be furnished with a white head on either a black or pink ground. Price, \$6.

No. 5.—A very rich and handsome necklace in "rolled" gold, consisting of a series of long, flattened links in dead gold interwoven with other links of the same metal, and surmounted by alternate clusters of two leaves in frosted green and copper-colored gold, and *plaques* of highly burnished gold, finely shaped and engraved. These links are connected by small rings of polished red gold. The neck-chain measures eighteen and three-quarter inches, and the pendant one inch and three-quarters, including the ring. Price, \$6.25.

No. 6.—This very desirable necklace, in cable pattern, is of "rolled" Etruscan gold, and, being made of hollow wire, is as light as a solid gold one. The two rings are of polished red gold. The neck-chain measures nineteen and a half inches, and the pendant chain two inches, including the rings. Price, \$6.

No. 7.—A sleeve-button in polished "rolled" gold, oval in shape, and inlaid with a rich moss agate. It is provided with a simple patented slide that can be pushed one way to permit of the insertion of the button in the button-hole, and then pushed back to keep it in place. The illustration represents the slide as closed, after inserting in the cuff. No. 9 shows the slide open for the pur-

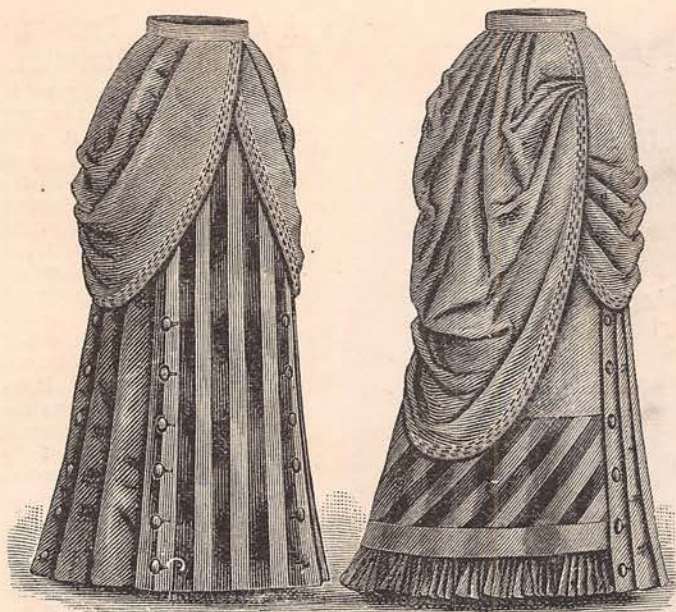
pose of inserting it in the cuff. Price, \$1.25 per pair.

No. 8.—An elegant medallion in "rolled" gold, satin finished, and enriched with fine scroll-work in filigree, and two raised ornaments in polished gold. The center of the front is occupied by a real coral rose between two leaves in frosted green gold. There is a place at the back for a picture, and it is provided with a pin so that it may serve as a brooch, if desired. Price, \$3.50.

No. 9.—A stylish sleeve-button of black onyx, inlaid with an initial of white enamel, and solidly framed in highly burnished "rolled" gold. It is finished with a slide similar to that on No. 7, the illustration showing it open for inserting in the cuff. Price, with any desired initial, \$1.85 per pair.

No. 10.—A long watch-chain, cable pattern, suitable for a lady. It is in "rolled" Etruscan gold, with the swivel in highly burnished gold, and measures sixty inches in length. Price, \$15. A finer chain in the same style, and of the same length, can be furnished for \$12.

REINHART'S great American picture, "Consolation," representing a stricken mother in an agony of grief at the loss of her darling child, but consoled by the appearance of an angelic host bearing her child; the accurate and artistic reproduction of this beautiful picture is so perfect as to be one of the marvels of this age of progress. The size is 20x30 inches, and sold by all dealers at \$10, or presented as a premium to each yearly \$3 subscriber to "Demorest's Monthly Magazine."



CLÉLIA WALKING SKIRT.

Clélia Walking Skirt.—A novel and graceful design, comprising an overskirt having *paniers* at the sides, and moderately *bouffant* drapery at the back, and a walking skirt short enough to escape the ground all around, arranged with kilt-plaits on each side of a perfectly plain apron, and the back simply trimmed with a broad bias band of contrasting material and a narrow side-plaiting.

The design is appropriate for all classes of dress goods, except the thinnest, and the trimming can be arranged to suit the material selected. Price of pattern, thirty cents.

Winter Bonnets.

"WHAT beautiful things they are for women who can wear them!" said a lady the other day, referring to some particularly striking and picturesque styles of bonnets and hats we had just seen. And it is true, the picturesque in dress has gone far ahead of the advance in physical conditions, or the improvement in the personal appearance of the majority of women.

It is true, that those who live under the best conditions grow old slowly, and retain whatever advantages of personal appearance they possess almost to the last. But the larger number reap little benefit from the many labor-saving inventions or the changes in the methods of living; either they are not affected by them, or all the old pressure, and more, comes from other sources. The brightness and beauty of fashion, as it develops itself in gorgeous plumage, soft fabrics, high colors and graceful forms, seems to require delicacy of tint, satin smoothness of skin, and brightness of hair and eyes to match them. The thin, the sallow, the undeveloped, the languid, gladly retire to the shades of unobtrusive dress, only too happy to escape observation, not at all desirous of thrusting themselves upon it.

But we come back to the original statement, "what beautiful things they are for those women who can wear them." Women with developed forms, fine complexions, bright eyes and free step, showing the swiftly and healthfully circulating blood.

Bonnets covered with iridescent beads, decorated with velvet or satin flowers in richest color-

ings, upon the edges of which will be perched an enameled bug or fly or butterfly, with outspread wings.

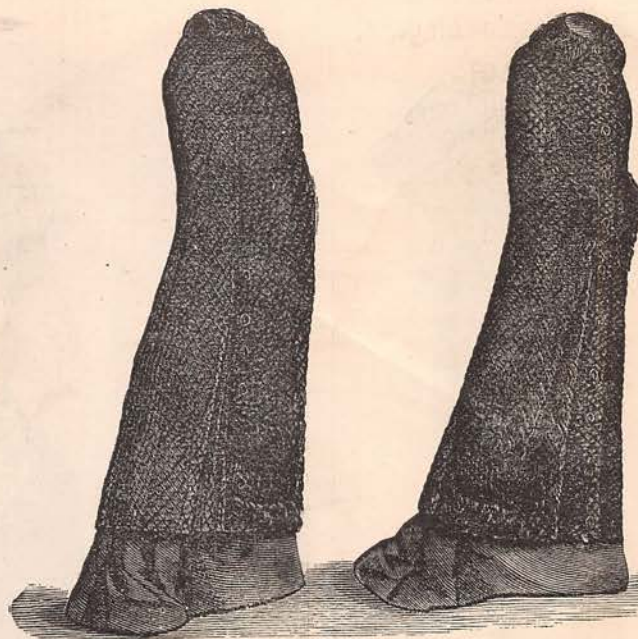
Other bonnets are composed, or seem to be so, entirely of small birds set close together, and others of the plumage of birds laid close upon the foundation, and overlapping, so that the foundation is entirely concealed. Still other bonnets have soft crowns of shot silk or satin, in amethyst, blue and gold, or jonquil and black, or crimson and dark olive green; the brim being a band of feathers of the parrot, the lophophore, the pheasant, or other brilliant bird.

Extremes meet. There are large felt hats lined with shirred satin, and trimmed with five large ostrich tips—three grouped in front, and two behind, a velvet twisted band and huge bow. There are beaver hats, with wide, soft brims, turned back very low behind the ear, instead of high, as formerly, on the side, and fastened with the head of an owl, with great staring eyes, or a "cabbage" of small feathers, and having for the rest of its ornamentation a thick, sweeping ostrich plume—for nothing medium is tolerated—it must be decidedly one thing or another.

Of course, the beauty and striking character of the general head-gear renders special evening bonnets less necessary than they would be otherwise. Some white bonnets are seen, but they are of uncut velvet, plush, or shirred satin, very richly trimmed; the first with heavy chenille fringes and feathers; the second with feathers only and corded velvet ribbon; the third with pearls, forming a network and fringe, in which real lace and marabout feathers are added. White bonnets are always effective for evening and reception purposes, but this season the mixtures in costume are so general that the bonnet must correspond with them, and it is only with the very rich all-black toilet that the white bonnet is sometimes seen, or the garnet bonnet with garnet. In the latter case, gray or *écru* trimmed with garnet has much the best effect.

A Christmas Gift.

WOULD you give something that will be a joy forever? give a year's subscription to this magazine.



FIORELLA CLOAK.

Fiorella Cloak.—An excellent design for all kinds of cloak materials, especially for the heaviest qualities and those to be lined with fur. It is in *sacque* shape, half-fitting, with a narrow back having a curved seam down the middle, and has sleeves inserted in *dolman* style, the under parts of which reach to the bottom of the cloak, giving the effect of double fronts. Additional fullness is imparted to the skirt by means of plaits laid in the side seams. Bands of fur, silk, or velvet, rich *passementerie*, or rows of wide or narrow braid, will form suitable trimming, according to the material selected. The front view of this cloak is shown *en costume* on Fig. 3 of the full-page engraving. Pattern in two sizes, medium and large. Price, thirty cents each.

COMBINATION FABRICS.—The newest combination fabrics are in strict Oriental—that is, palm leaf and arabesque designs and India colors. They are used in conjunction with fine, dark, woolen fabrics.

SHIRRED MUFFS.—For the mixed satin and velvet costumes, there are new muffs of shirred satin, with a band of velvet through the center, and a lining of *écru* to match the beaver hat.

RUFFS.—Very full ruffs composed of *coquilles* of lace are used for the necks of handsome dresses instead of the simple pattern used formerly, or rather in addition to it. The plaiting is still placed upon the inside, but the ruff forms part of the jabot, and extends around the outside of the standing collar.

BLACK LACE VEILS.—Very pretty veils of black lace are made of thread dotted with *chenille*, or with little sprigs darned in, and are bordered with a fine plaiting sprigged to match and pointed upon the edge.

REINHART'S great picture, "Consolation," reproduced by printing in oil colors, with such matchless beauty and artistic excellence that they cannot be distinguished from the original at the distance of hung pictures. Size, 20x30 inches. Price, \$10, or presented free to each subscriber who sends \$3 for "Demorest's Monthly Magazine," for one year; fifty cents extra when the picture is mounted and sent free of transportation. Address W. JENNINGS DEMOREST, 17 E. 14th Street.

Fashionable Lingerie.



A DEEP, falling collar, intended for dressy wear. It consists of a plaiting of Breton lace, very deep at the back, but gradually narrowed toward the ends, which is mounted to a band of cardinal *gros-grain* ribbon, over which falls a plain piece of the lace, pointed at the back. It is fastened in front under a dainty bow of the ribbon, with long loops and ends. Price, with ribbon of any desired color, \$2.25.



A very elegant vest *plastron*, to be worn over a pointed basque for a dressy toilet. It consists of full puffings of white India muslin, edged by a thick *coquille* of Italian lace, and forming a point at the bottom of the front, under a cluster of *coques* of pale blue



Romelia Paletot.

A THOROUGHLY comfortable garment, made in black basket cloth, trimmed with bands of watered silk and velvet, finished with heavy cordings. Black beaver hat, trimmed with black tips, a handsome plaid scarf, and a bird with gay plumage. Price of paletot pattern, twenty-five cents each size.

gros-grain ribbon. The top is finished with a double *ruche* of Italian lace, separated by a blue ribbon with a simple bow in front, and forming, with a plaiting of *crêpe lisse* placed inside, a full *fraise* around the neck. A single large flower is placed on the right side. Price, with flowers and ribbon of any desired color, \$3.75.



Marquise cravat, made of washing blonde, trimmed with plaited Breton



lace, and tied in a soft, loose bow in front. Price, \$1.50.

A Henri III. collar, made of Italian lace, which is plaited and disposed in full *coquilles* over a foundation of muslin. Price, \$1.50.

A Geranium Dress for New Year's Reception.

A BEAUTIFUL dress, prepared in anticipation of the New Year, and the originality of which it would be difficult to surpass, is composed of silk and velvet, in all the shades through which the leaf of the geranium passes, from its spring tint of green to its fall tint of brown. All of these shades are remarkable for their delicacy and beauty of tone.

The basque is a *cuirasse*, and of what may be called the third tint of the graduated greens. It approaches a yellow and shows the progress of the fading. Over it is a jacket of rich velvet of the deep rich green of the geranium leaf in the spring. The form of the jacket is such, that it simply defines the bust and then slopes abruptly away, narrowing at the back to a few inches, and suddenly lengthening to an immense pendant flap, which extends to the beginning of the train; for, although this dress is for the carriage, and to be worn in returning wedding reception visits, it has an ample demi-train. Bordering the jacket is a thick fluffy fringe trimming containing all the tints of the costume. Upon the shoulders is an upright ruching of a lace made expressly for the dress, and above the lace are *papillon* bows of silk of a lighter green, one of those yellow greens which appear in the drapings at the back. One of the most striking and novel features of this costume is the front of the skirt. This, on one side, consists of a wide shirring of satin of one of the yellowish shades, while the breadth on the opposite side is of velvet, similar to that in the jacket. At the back, on the reverse side, is a breadth of the velvet, and a breadth—all are very wide—of the shirring, so that the velvet in the front is on the left and the shirring on the right, while at the back the shirring is on the left and the velvet on the right. The novelty of effect is matchless. Add to this a fringe upon the flap of the jacket and upon the train, into which are introduced all the shades of green, yellowish green, and brown, which are used in the varied silks and velvet of which the dress is composed.

OUR SUBSCRIPTION LIST is increasing so rapidly, and is already so large, that new subscribers are requested earnestly to send in advance of the holidays, so that there may be no delay in the reception of magazines and premiums.

LOOK OUT for the January number of Demorest's Monthly Magazine, it will be brimful of good things, and to miss it would be worse than missing the Christmas plum-pudding.

Winter Cloaks and Wraps.

THE long continued mildness of the season, and also of several winters preceding, has greatly hurt the fur trade, and reduced the demand for heavy fur-lined and fur-trimmed garments. Still, there are days, and many evenings when a completely protective wrap is essential to the preservation of health, as well as to temporary comfort, and one can never afford to be without a warm winter cloak, in our climate, in even the mildest seasons.

There is a decided difference between the fashionable cloak of last season and that of the present. Last year the *sacque paletot* was the usual form for medium street-wear, the long close-cut dolman being reserved for garments of very rich fabric and finish, and the circular being specially employed for evening and reception purposes; although, of course, many ladies used them also for the street. This year the very long *pardessus*, with dolman sleeves reaching nearly to the edge of the skirt, is revived again, and appears in silk fur-lined, in cloth braided or trimmed with rich *passementerie* ornaments, and even in seal-skin. The style may be judged from the "Florella," and "Georgette," illustrated in the present number, and which it will be seen afford very little opportunity for the display of dress design, and none for *bouffant* effects.

Fashion, however, does not confine itself to one style. On the contrary, it appears to revel in contrasts. Side by side with cloaks of rich plain silk, that touch the ground, and are bordered with bands of soft dark fur, are short wadded *visites* of cashmere cloth, lined with silk, and bordered with a many-colored fringe of silk or feathers, but almost straight across the back, the greatest depth of which scarcely reaches below the waist. Besides these dolman-*visites*, which are made in light cloth as well as in cashmere, there are the short double-breasted jackets, close fitting, though not so tight as a *basque*, and the riding coat, which is a very jaunty reproduction of the male article of attire. The jackets are made in light and dark cloths, the newest being in small mottled or clouded designs which are most effective in dark shades. These cloths are the novelties of the season, and more expensive than the plain diagonals and beavers. They make very pretty double-breasted jackets for young ladies, and require no trimming save buttons. The interior may be faced with silk, satin, or farmer's satin, but lining is not required.

They are accompanied by Derby hats of felt, finished like those of boys, with just a binding, and band of galloon, and a tie at the throat, or a three-cornered silk handkerchief completes the upper part of the costume.

The cashmere wrap for ladies is doubtless the novelty of the season, but it is so expensive, and so essentially associated with elegance of toilet that very few have ventured upon it. It is the outgrowth of the expensive caprice which sacrificed so many beautiful India shawls to the scissors, and is hardly likely to outlive the season. The best purchase for a lady



ROMELIA PALETOT.

Romelia Paletot.—Extremely simple and thoroughly practical in design, yet stylish in effect, the "Romelia" is half-fitting, with loose, slightly cut-away fronts, in each of which a single dart is taken out under the arm, and the back fitted by a seam down the middle, slightly curved to the figure, and side forms rounded to the arm-holes. This design is suitable for the various classes of cloth, and all the other materials that are usually selected for out-door garments; and is desirable for many varieties of suitings. It is appropriately trimmed with bands of velvet, watered, or plain silk, or braid; or finished in "tailor" style, with several rows of machine-stitching near the edge. If the paletot be made in suit goods, the trimming should correspond with the rest of the costume. The front view of this design is illustrated on a separate figure. Price of pattern, twenty-five cents each size.



CÉLINE SKIRTS.

Céline Skirt.—Particularly novel and graceful, this design combines an overskirt having a short, shirred apron and a long, moderately *bouffant* back, with a gored skirt trimmed with a deep flounce in front, and a gathered Spanish flounce at the back. It is appropriately made up in the different varieties of dress goods, and is particularly desirable for a combination of materials. The most effective arrangement is to have the sections of narrow plaits, band on the back of the Spanish flounce, band on the back of the over-skirt, and fine plaiting, of goods contrasting with the rest of the skirt, as shown in the illustration; but this arrangement is not obligatory, and can be changed to suit individual taste and the material used. This skirt is used in combination with the "Meroa" jacket on the block of children's fashions. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

is doubtless a *pardessus* of rich silk, fur-lined, or wadded, satin-lined, and trimmed with handsome lace and beaded *passementeries*, for the latter especially are never wholly out of fashion, and if rich are durable, and always effective. The round silk cloaks, also, are a good purchase for those who can take care of them, as they can be used for a term of years if put away in linen every time they are used, given sufficient space, and preserved from rude handling.

Our Purchasing Bureau.

THE following letters tell their own story, and are selected for their brevity from many others:

"BELPRE, OHIO.

"MME. DEMOREST:—The articles ordered the 9th inst. arrived to-day.

"To assure you that I am pleased is mildly expressing the sensation experienced on opening the package and box. Your selections and adjustment of prices show the judgment of taste and experience. Accept my sincere thanks for your trouble and painstaking. The *hat* was a special surprise, as I had not thought of getting one so nice or beautiful. Your 'Purchasing Bureau' is a boon to ladies who have an aversion to the annoyance of shopping.

"Very respectfully,

"Mrs. A. S. A."

"MME. DEMOREST:—Please find herewith \$3 to cover \$2.95, balance due you on invoice, 18th inst. The corduroy is exactly the article I desired.

"Yours truly, A."

"SOUTHINGTON.

"MME. DEMOREST:—That package came to hand all right, and the goods are beautiful.

"P. A. W."

"MME. DEMOREST:—The dress has been received, and gives entire satisfaction.

"Respectfully, Mrs. M. P."

THE world's model magazine, "Demorest's Monthly," yearly, \$3; single, twenty-five cents, post free, contains a grand combination of interest, usefulness, beauty, and fashion—altogether the largest, cheapest, and best magazine published; also a splendid prize worth \$10, to each subscriber, a perfect copy of Reinhart's great picture "Consolation." This popular picture is reproduced in all its original beauty, richness of color, and artistic excellence, so that artists cannot distinguish them from the original. This magnificent and popular picture represents a mother's grief consoled by an angel surrounded by a heavenly host conveying her child to a better world. It is full of sentiment, and so artistically beautiful as to call forth exclamations of admiration from every beholder, and is a perfect gem for the parlor. Size, 20x28 inches. Mounted and sent free of transportation, fifty cents extra; or a choice from twenty other valuable premiums. Address W. JENNINGS DEMOREST, 17 E. 14th St., N. Y.

A Perfect Fitting Glove.

LADIES who go much into society find the new "Foster" glove, with its instant fastening and fine flexibility, an immense improvement over the old-fashioned buttoned glove. No danger of buttons flying off at the last moment; no time wasted with hair-pins or button-hooks, but with a simple twisting in and out of a magical little cord the thing is done, and hand and arm molded to the perfection of a sculptured model.

The simplicity of this novel invention, its ease and security, make it a constant surprise as well as delight, and the wonder is that ladies should have borne the minor misery of buttoned, or buttonless, gloves for so long a period, when this neat and ornamental little remedy existed in a latent though undeveloped state. No lady who has once tried the long "Foster" glove, will ever have patience to use the buttoned glove again.



MARQUISE WRAPPER.

Decorative Fancies.

To attempt to enumerate the new fancies for adorning the interior of sitting-room or boudoir would be idle. These graceful knick-knacks increase in number every year, the readiness to adopt the new being only equaled by the eager caprice which so promptly dismisses last year's favorite to the garret closet.

Horns of plenty, once of straw, are now of exquisitely delicate silk, adorned with Watteau designs in water colors, such as the inevitable shepherd and shepherdess with their half a dozen meek sheep, the well-fed cupid with his ever-ready arrow, and the ever-smiling marquis and bashful peasant girl. Then there must be a frame-adorned water-color design upon which to hang up your horn of plenty, into which only *billets-doux* must be put.

"Vine leaves," behind which to slip combs and hair-pins, must be made of shaded velvet very delicately cut, and have a Bristol-board back with a grotesque design of farms and trees. "Pockets" of silk for large letters are embroidered, and have a painted design on white silk or satin and a lace top full and high. These, too, set against the wall. Knapsacks of leather are beautifully ornamented with carved wooden heads of animals. These are for foreign newspapers alone.

A PRIZE above all others! The most marvelous offer yet presented!! "Demorest's Monthly Magazine" for one year for \$3.00, accompanied by the best and most beautiful oil picture ever published for \$10.00; a reproduction of Reinhart's great painting, "Consolation," representing a stricken mother's grief consoled by seeing her child in an angel's arms surrounded by a heavenly host; this beautiful picture sold by dealers at \$10.00, reproduced in oil colors with such matchless fidelity and artistic excellence that they cannot be distinguished from the original; size 20x30 inches; when mounted and sent free of transportation 50 cents extra. Address W. JENNINGS DEMOREST, 17 E. 14th St., N. Y.

Marquise Wrapper.—Novel and elegant, this design is in princess or gabielle style, about three-fourths tight, with side forms back and front extending to the shoulder seams; and having a *panier* effect at the sides, imparted by a cut-away jacket which partially covers the fronts, and extends to the side-form seams in the back. The pattern is so arranged that, if desired, the over jacket can be omitted, and a plain gabielle wrapper will be the result. The necessary fullness is imparted to the back by a breadth shirred at the top and joined to the short back pieces; and the skirt is sloped to form a graceful train of medium length, bordered with a side-plaiting about four inches deep. The design can be made in any of the materials usually selected for the purpose, and can be simply or elaborately trimmed, according to taste. Price of pattern, thirty cents each size.

A Recent Trousseau.

AN exceptionally beautiful *trousseau* contains a walking dress of plum-colored silk and velvet, the last mentioned material forming the skirt, which clears the ground by a full inch all round. The *corset* waist is of a very delicate though not extremely light shade of plum-colored corded silk, with side *paniers* of a shade intermediate between that of the waist and that of the skirt. A superb fringe of *chenille* and silk has the three shades, and at distances of four inches an ornament resembling a tassel, but very flat. This ornament is of the darkest of the shades used. The fringe encircles the *panier* sides and their drapings at the back, which are short and very *bourrante*. A *plastron* of the velvet, square front and back, is also trimmed with the fringe, and upon the left of the skirt a *châtelaine* pocket is also set off by the same trimming. The dress is a novel blending of Louis Seize and mediæval design, as are many new costumes. Accompanying it is a velvet *toque à la Marie Antoinette* of plum-colored velvet, with very full ostrich feathers of the three shades used in the dress, and an ornament of gold representing a spider at the side.

The same *trousseau* contains an evening dress of pale corn-colored satin. The trimming of the train consists of an embroidered tulle eight inches in

width. Upon this are laid tiger-lilies of black velvet outlined with gold thread tracery, and alternated with pond-lilies of white satin, of which the centers are of gold thread. The myriad spots upon the tiger-lilies are represented by gold beads, while the pond-lilies, being outlined with gold thread, seem to be painted in bold relief. A puffing of white tulle, confined at intervals by gold thread, forms the trimming of the front breadth, and over it are laid bars of the embroidered tulle above described. A wide scarf of tulle enriched with gold thread is carelessly caught upon the right shoulder and passes under the left arm, and is then caught again among the folds of the back draping. The effect of this dress is rich, and, in spite of the vivid contrast, more rich than showy, for the colors are wonderfully harmonized, and the materials skilfully made use of. A simple band of gold is the hair ornament to be worn with this toilet.

The jewels of this same *trousseau* consisted of a *rivière* or necklace of diamonds of the first water, so arranged that from the solitaires which make the circle closest to the throat fall other diamonds, graduated in such a way that the smallest is almost minute, and the effect produced, that of water trickling from a larger drop of water. Marvelous art is displayed in this magnificent *collier*, with which are ear-rings of large stones. Their design is similar.

The second set is pearls, intended to be worn with morning reception dresses. The design is simple, and represents sprays of lilies of the valley in the brooch, a circlet of pearls in the bracelets, and a single lily bell in each ear-ring.

A third and very beautiful *parure* is of cameos representing heads of cherubs upon square *carreaux* of gold. The pieces are a bracelet, a comb, ear-rings and a brooch. In all, the central *carreau* is large, and those on each side are small. This design necessitates a very large and heavy ear-ring, yet it is the production of a noted foreign jeweler, and tells of the fancy of the day and hour.

White Under-skirts.

TRAINED and short organdie petticoats are clouds of frill over frill. As many as four different frills of the same width encircle the lower circumference. By the way, says a Paris correspondent, nothing is made plain; gathers, festoons, ruches, laces are on everything. The petticoat with flounced *tournaire* and the detached train petticoat are full toilet lingerie. Black, blue, garnet or *crème* twilled silk are undress petticoats. All are drawn flat over the hips and drawn in with runners.

THE great American picture, Reinhart's "Consolation;" this picture has been reproduced by printing in oil colors with such fidelity and artistic beauty that artists are unable to distinguish them from the original at the ordinary distance of hung pictures, and the size, 20x30 inches, makes it very desirable for the parlor; the subject represents a group comprising a mother in an agony of grief over the loss of her child, but consoled by seeing it in the arms of an angel. A group of attending angels make up the background. This picture is one that appeals to our higher sentiments, its artistic beauty commands universal admiration, and reflects credit on high art in its progressive and popular development.

Children's Fashions.

COSTUMES for children seem to be increasing in luxury, and show much more elaboration in style and design than they have exhibited for the past few years. Children, for some reason or other, can stand a good deal of dress that in a grown person would be too conspicuous. A charming dress made for a girl recently was after the "Finita" model which is illustrated in the present number. It was composed of garnet, old gold, and pale blue silk with bands of a rich, soft India silk in which the colors were blended. The body part of the dress was made of the garnet, the puffing in front and upon the sleeves of pale blue, the three ruffles around the bottom of the skirt, of the three colors alternating. The two above of gold color and blue, and the drapery of garnet showing an upper edge of old gold. The bows, as well as the bands and collar, were of India silk, and the combination was one of the most charming that can be imagined.

A very pretty skirt, is the "Céline." The lower part of the front consists of alternate bands of silk or velvet, and platings and side-platings of wool. The former is studded lengthwise with buttons. The back of the skirt is plain, and covered with a drapery, which is looped at the sides. The upper part of the front is shirred, so as to form draped *paniers*, and the dress may be completed by a stylish little basque, or plaited corsage.

A charming little coat for a girl under eight years is the "Nina." It is a half-fitting sacque, with double fronts, and revers turned back. It may be made in dark velvet, or corduroy, with silk or satin facings, or it may be faced with fur, and finished with a ribbon sash at the back; or it may be made in ivory white cloth, and faced with velvet or plush. The buttons should be iridescent pearl, large white pearl, or inlaid.

A simple but stylish jacket is the "Meroa." It is made of corduroy, or cloth trimmed with striped velvet, or corduroy, and buttons. It is double-breasted, and well shaped to the figure. If preferred it may be made in a shade of *écru* cloth, and trimmed with imitation seal-skin.

For a boy of six years, or less, there is the "Beaufort" suit, a very pretty and becoming costume for little fellows whose mothers do not want them to be men just yet. It consists of a long jacket, partly double-breasted, and seamed across the front, and a box-plaited skirt with a flat apron front buttoned on each side. It may be made in flannel, or any of the woolen suitings, and if for a very cold climate the jacket may be lined with flannel. The buttons should be gilt, or vegetable ivory in a solid color.

There is a new rage this season for dark cloth jackets, and Derby hats for girls' wear. The fashionable school dress is a Scotch plaid in very dark plum color, or wine color, gold and black. Black cloth jacket and black Derby, with an Impeyan pheasant's head or wing upon the side; or a red bird's breast.

The more stylish walking costumes are of dark brown wool trimmed with plush, plush jacket, and beaver hat, with feathers.

The beaver hats are the handsomest of the season, but they are so costly in the best qualities that they are little used for girls, though they are immensely becoming.

The felt hats differ in size and color, but they all take the Derby shape, and the *mode* colors,

and shade, with their slightly curled brims, and bands of silk galloon, no wing or other trimming, are very coquettish and pretty.

The best hosiery for girls and boys is in solid colors, with or without a figured or checked band around the middle of the leg. The selection of hose is really a matter of great importance, for the colors if not good, rot the fabric, and while prov-

ing most expensive items are almost worthless for wear. Very good hosiery can be obtained, of the required length, well shaped and serviceable, but the price is out of all proportion to the value of the article.

The "combination" garments are now used almost altogether for the knitted or made underwear of children past infancy, and are found more convenient, as well as more durable. The shapes have been improved since the first experiments were made, so that they are now much better adapted to warmth and protection, as well as the present style of dress. The prices are somewhat higher in proportion, but they are of correspondingly better quality.

A Christmas Gift.

WOULD you give something useful and of permanent value? Give a year's subscription to this magazine.

GIFT HANDKERCHIEFS are now etched in special designs to order, and the more original and characteristic the work is the better. Half a dozen such handkerchiefs, with gnomes, griffins, dragons and the like, figuring on them under some delicately sketched characteristic circumstance, makes a very welcome present for gentlemen.

Meroa Jacket.—Stylish, yet simple, this jacket is of medium length, with loose, double-breasted fronts, and a half-fitting back having a seam down the middle, and side forms rounded to the arm-holes. If a contrasting material is used for the collar, cuffs, pockets, and extra extensions on the back, it will add very much to the general stylish effect, and furnish all the trimming necessary. The design is appropriately made in the different varieties of cloth, and in many suit goods. The use of a contrasting material for the trimmings,

while desirable, is not obligatory. This jacket is illustrated on the block of children's fashions. Patterns in sizes for from ten to sixteen years. Price, twenty-five cents each.



MEROA JACKET.



Street Costumes.

FIG. 1.—Costume for a miss of fourteen years, the dress of Rembrandt green cashmere and silk, the skirt in the design of the "Céline," with the box-plaits of cashmere, trimmed with velvet buttons of the same color, and the side-plaits of the silk. The drapery is made of the cashmere, trimmed with a fine plaiting of silk. The "Meroa" jacket is made of the cloth of the same color as the costume, trimmed with pointed otter fur. Muff to match. Green felt hat, trimmed with silk and velvet of the same color, and two brightly-colored birds. Skirt pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each. Pattern of jacket in sizes for from ten to sixteen years. Price, twenty-five cents each.

FIG. 2.—This figure illustrates the "Nina" coat, for a girl of six years. It is made of dark blue brocade silk, of heavy quality, with the *revers*, collar and cuffs of velvet of the same color, and finished with handsome pearl and gold buttons. *Toque* of blue velvet, trimmed with a white ostrich plume. Pattern of coat in sizes for from four to eight years. Price, twenty-five cents each.



BEAUFORT SUIT.

Beaufort Suit.—This decidedly jaunty and becoming costume for little boys is composed of a box-plaited skirt, and a half-fitting jacket, slightly double-breasted, cut away below the waist, and having a seam down the middle of the back, side forms rounded to the arm-holes, and side gores under the arms. The back pieces and side forms extend the entire length of the jacket, but a separate skirt is added to the fronts and side gores. It is appropriately made in the various qualities of cloth, velvet, velveteen, corduroy, *piqué*, or linen, and can be trimmed with braid, or finished in "tailor" style, with rows of machine-stitching near the edges, according to the material used. Pattern in sizes for four and six years of age. Price, twenty-five cents each.



NINA COAT.

Nina Coat.—A stylish and practical cloak for girls under eight years of age. It is cut with a back fitted by a curved seam down the middle, side forms carried to the shoulder seams, and loose, double fronts, with wide *revers* on the outer ones. Additional fullness is imparted to the skirt portion of the back by means of box-plaits laid on the inside in the back and side-form seams. Two *revers* are joined in the side seams, and caught together under a bow of ribbon, over the box-plaits at the back. The design can be appropriately made up in cashmere, silk, velvet, and all the other materials usually selected for the outer garments of children. It is also very desirable for a combination of fabrics or colors, and can be trimmed more or less elaborately, to suit the taste and the material used. The front view of this design is shown on the block of children's fashions. Patterns in sizes for four to eight years of age. Price, twenty-five cents each.

A Christmas Gift.

WOULD you give that which will do most good? Give a year's subscription to this magazine.

LADIES' CLUB

"MAGGIE."—For children's reins, cast on twenty stitches of four-thread wool, and knit, in plain knitting, a stripe of ten inches in length, always slipping the first stitch of every row; cast off. To each end of this stripe is attached a circle for the arms, which is made thus: Take a piece of cord, the kind used for hanging pictures, and make a circle the size of a child's arm at the shoulder; sew the ends firmly together, splicing the one a little past the other. Then cover the cord with cotton, wool, or flannel to make it soft; then cover lastly with a stripe of knitting, casting on eight stitches and knitting the length required, plain every row; sew it on over-cast, on the inner side. Before attaching the stripe to the arm-holes there should be sewn upon it, with some contrasting color, a name, such as Beauty, Fairy, etc., and to the under edge should be attached three or four little bells. If the knitting be of green or crimson, make the letters in yellow with gilt bells. When attaching this stripe for the chest to the arm holes do not let the sewing be seen, but overcast on the inner side to the overcasting on the arm-holes. Cast on eight stitches, and knit, in plain knitting, a rein the length required—two and a half yards being long enough, as it stretches with use. Attach the ends to the arm-holes at the back, sewing to the overcasting. Then finish by knitting a stripe twenty stitches in breadth and ten inches in length, the ends of which sew to the arm-holes at the back, at the same place as the rein.

"JENNETS."—You could put satin, figured black silk, or a figured velvet with your princess dress; but why leave out the velvet in your calculation? Would not that assist in making it over? Gold-colored or amber satin with black is very fashionable, and if you could indulge in a kiting of it with handsome jetted lace, would enrich it, and make it look new.

"GREENIE."—The table for New Year's callers is always set in the back parlor, or extension room. It is furnished informally but prettily with a handsome luncheon cloth, and napkins laid in piles in remote corners. The plates are also set in piles, and are only of medium and small size. Spoons are massed together in holders, and knives and forks in layers, so as to be ready by the side of such dishes as may require them. Few knives are needed—small forks and spoons are what are mainly required. The dishes, of course, are cold, except tea and coffee, or chocolate (if these are provided); and consist of small, nicely-made sandwiches, salad, pickled oysters, sardines, cakes, confectionery, fruit, jellies, pickles, and the like.

Guests are usually invited to take refreshments previous to leaving, when they have risen, perhaps to make their adieus. There is no arbitrary rule about it however; some gentlemen are in a hurry and do not sit down at all, yet are not unwilling to take a cup of coffee—or, callers arriving may find others with whom they are acquainted, and then they will naturally go to the refreshment room together. No one sits down unless it is some old friends or friend of the family, who honors your house by selecting it as the one in which to eat a lunch (for some New Year's tables are too niggardly to admit of hospitality), but the eating and drinking are done standing, and in the most informal manner, the ladies serving their guests, but being under no obligation to eat or drink with them.

It depends upon circumstances as to whether "both" young ladies accompany guests to the refreshment room. If only two were receiving one would be required to attend to new-comers very frequently when the other was engaged at the table, but still they might sometimes find themselves together. Good cheer, bright looks, hospitality, and informality should be the order of the day.

"CURIOSITY."—The Hudson Tunnel Company commenced the tunnel in 1874, after extensive borings which had been begun a year before in the bed of the Hudson River. The object is a submarine passage to connect New York with New Jersey. The point of departure is at Jersey Avenue and Fifteenth Street, Jersey City. A circular working shaft, thirty feet in diameter, walled with four feet of brick, was begun 100 feet inland, it being intended to make it sixty-five feet deep, at which point the tunnel was to be constructed. It is estimated that the tunnel will cost \$10,000,000. It will be 12,000 feet long, including the river approaches, and the greatest depth under water will be over sixty feet. The location of

the New York terminus will probably be at Washington Square. In the plan of construction no coffer-dam, caissons or Brunel shields will be needed. The use of compressed air introduced into the face of the tunnel with sufficient pressure to hold in place or keep back and prevent the irruption of silt, clay, or water, will, it is believed, overcome the difficulties usually experienced in constructing tunnels. The air pressure will also carry back to the working-shaft, through pipes, all sand, mud, or water that may accumulate in the heading during the course of the excavation. It is believed that the tunnel can be advanced five feet a day, and that the whole work can be completed in two years. The time of transit from Jersey City to Broadway is estimated at six minutes. The object of the tunnel now in course of construction is to establish direct railway connection between New York and the railways having termini at Jersey City—the Erie, Pennsylvania, Delaware, Lackawanna and Western, and New Jersey Central. It is estimated that more than 400 trains of cars could be passed through the tunnel every twenty-four hours. Freight trains would travel at night, and market trains in the early morning. They will be drawn by engines built expressly for the purpose, and designed to consume their own steam and smoke or to be run by means of compressed air. The railroad track in the tunnel will be a heavy steel rail, ballasted with broken stone to five feet from the bottom of the tunnel, and in this ballast can be placed gas-pipes, pneumatic tubes, and water-pipes, while telegraph wires can be run along the sides. The walls of the tunnel are to be constructed of the best hard brick and cement. The tunnel will be circular in form, twenty-six feet wide, twenty-four feet high, and will be painted white. It will be lighted with gas.

"GEOGRAPHER."—The island of New Guinea, which has been frequently visited by French navigators but never formally annexed to France, has been chosen for an exclusively Catholic colony. The devout emigrants have chartered a vessel, running up the stars and stripes to avoid the French laws, and start under the command of the Marquis de Roy, who is to be their first king.

"HISTORIAN."—The first stone of the Cologne Cathedral was laid in 1248. It took nearly three centuries to complete the choir, and since that date it has required liberal aid from the sovereigns of Europe to keep the construction going. The crowning decoration of the stately towers remains to be done, and the completion of the cathedral will be in August of 1880.

"STUDENT."—1. Paper is now substituted for wood in Germany in the manufacture of lead pencils. It is steeped in an adhesive liquid and rolled around the core of lead to the requisite thickness. After drying, it is colored, and resembles an ordinary cedar pencil. 2. Boccaccio, the author of the "Decamerion" and "Father of Italian prose," was born at Certaldo, in Tuscany. His family possessed property there for centuries, and the house is still preserved in which he lived for many years, and closed his life in 1375, at the age of sixty. On June 22d a memorial statue to Boccaccio was inaugurated at Certaldo. It is on the railroad from Florence to Sienna. The universities of Palermo and Padua, the Academy of the Crusca, and over fifty municipal corporations sent deputations to witness the ceremony.

"DEAR MME. DEMAREST."—The October number of your magazine has just come, and is so full of good things I don't know which to devour first. When I was a little girl and 'Santa Claus' filled my stockings, Christmas, I would taste first one thing and then another, trying to make them last as long as possible, and that is the way I do my DEMAREST. I first remove the pictures, and then read a little here and there to see what is best so as to save it for the last, for you must know we take no other magazine—only a small 'county newspaper,' and when DEMAREST arrives it creates quite a sensation.

"I wish one of your 'household fairies' would drop down here in my little cottage and make it pretty and neat like those I read about, but I imagine that even they would give up in despair, for everything is so little; you never saw anything so little.

"I don't know much about society, but I know everything used to be so prim. People all did alike, dressed alike, and tried to coax themselves to think alike. Now what was prim and formal is simple and easy. People dress as they please, there are styles to suit all forms, faces, and figures, pretty and homely, rich and poor, old and young. Letters and notes are written in one's own style, and not after a pattern. It seems as if people had thrown off all formality, and are living in earnest. Those who work are not ashamed, because rich people do not now, as formerly, look down upon them.